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MISSOURI GRADUATE STUDENT
& FACULTY ABSTRACTS

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 is the twenty-eighth.

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 Reasearch in Music Education.*

The Editorial Board

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THE EFFECT OF VOCAL MODELS, CURRICULUM, AND GRADE LEVEL ON THE PITCH MATCHING ACCURACY OF ADOLESCENT MALE SINGERS IN VARIOUS STAGES OF VOCAL DEVELOPMENT

Judy K. Bowers
Florida State University

Singing is fundamental to the elementary music program, and those students who experience success often continue singing in middle school/junior high school with the selection of choral music electives. However, by seventh grade, most boys have begun the voice change and frequently experience frustration rather than enjoyment when singing in choir (Cooksey, 1977). It is important that middle school/ junior high choral teachers be knowledgeable of the scientific data reported by Cooksey (1977), Cooper (1965), Swanson (1959), McKenzie (1956), and others. These detailed descriptions of the changing voice phenomenon can provide guidance to teachers regarding the vocal training, the choral voicing, and the literature restrictions of adolescent male singers. Equally important is the growing body of research regarding effective vocal models and curriculum impact.

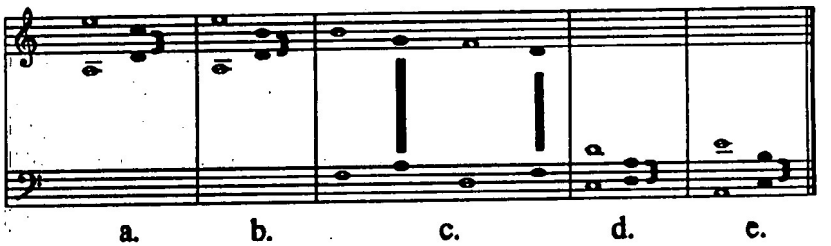
Interesting and conflicting results regarding effective vocal modeling have been reported in recent years. Sims, Moore, and Kuhn (1982) found that young children responded more accurately to a female model than to a male model. Similarly, a comparison of pitch accuracy of students in grades one through five responding to three models produced results of greater accuracy matching a child's voice and a female's voice than matching the male model (Green, 1986). Small and McCachern (1983), however, found that first grade children responded equally well to female and male models. The literature suggests that octave as well as timbre are important issues for music

teachers working with young voices. Petzold (1966) and Clegg (1966) found that chidren responded more accurately to a model singing in their same octave than to a higher octave flute model or a lower octave male vocal model. In another study using octave and the male model, pitch accuracy was significantly better among third grade students when responding to a falsetto model rather than the octave below (Montgomery, 1989). Simliar response to a male model by fourth grade students was discussed by Kramer (1986). Killian (1985) examined the response of male and female adolescents to high and low octave models. Octave placement apparently was not an issue with these adolescents, as males and females showed no significant difference in accuracy of response to models at either octave.

Yarbrough, Green, Benson, and Bowers (1989) found no difference in pitch matching accuracy of subjects responding to a model with syllables or hand signs, but significant difference between the accuracy of the two Kodaly based response methods and the students responding by rote on a neutral syllable. Curriculum effectiveness information could possibly suggest teaching strategies for those choral situations with unstable students populations. One curriculum frequently used in school is the Kodaly method (Choksy, 1981), a spiral curriculum which provides the learner with experience across time, labeling of this experience by the teacher, and practice (teacher directed and independent). Experience, labeling, and practice must occur at every new step of the curriculum to effectively advance the student. Reasons such as schedule problems and school transfers often result in mixed classes of trained and untrained students. Certainly the goal for teachers is to successfully integrate untrained students into the curriculum with the trained students. According to Piaget's theory of readiness, however, a student can perform a task when developmentally ready (Phillips, 1981). This philosophy offers hope that students untrained but "ready" might successfully function within the music curriculum when provided with appropriate structure from the teacher.

Three theories for the male adolescent voice change differ somewhat (Cooksey, 1977), but all have stressed the need for appropriate range in vocal parts of junior high music. Cooper cited seventh grade as a year when most boys have entered the voice change, with the voice slowly continuing to lower. Swanson believed the voice change involves a rapid and dramatic drop, with a range increase of one octave not uncommon among 30 to 40 percent of the eighth and ninth grade boys. McKenzie supported the idea of a lowering of the voice through successive pitches (rather than a rapid drop), but believed this lowering can happen quickly or slowly. Factors of physiological development have apparently been strong indicators of voice maturation (Joseph, 1965), and the impact of the state of vocal development on pitch accuracy has been examined. Cooksey promotes a five stage developmental process which reflects both musical and physiological research findings (See Figure 1). Though the rate of voice mutation may vary greatly, Cooksey contends that all stages of change are experienced in sequence (Cooksey, 1977).

Figure 1. Ranges and Tessituras for the Changing Male Voice Developed by John Cooksey



*Bracketed notes=tessituras

Cooksey suggests extension of the upper range 1 step for all examples except d.

Cooksey suggests extension of the lower range 1 step for examples b, d, and e.

a. Stage I — Boy Soprano. Voice at its peak: 1-2 years

b. Stage II — Midvoice I (or alto): 3-9 months

c. Stage III, IIIA — Midvoice II. Crucial period of change (cambiata sound) 3-12 months

d. Stage IV — New Baritone. 1-2 years

e. Stage V — Voice is"settled". Some development continues

An additional influence of pitch matching accuracy for changing voices, octave of pitch presentation, has been examined. Unchanged boys and changed baritones (in grades seven and eight) matched vocal models at both high and low octave more accurately than seventh and eighth grade changing voice males. However, the octave of presentation made no difference in the accuracy of the response by the more accurate singers (Killiam, 1985).

A variety of variables reported in changing voice literature have been identified, described, and/or manipulated to determine their effect on the pitch matching accuracy of adolescent male singers. The purpose of this study was to examine in combination the effects of octave and timbre within four models on the pitch accuracy of adolescent males. The models were female high octave, female low octave, unchanged boy (third grade), and changed adolescent male (eighth grade). Two other factors for consideration were training (based on a sequential curriculum) and grade level. The effect of the voice change, in the broad categories of unchanged or changing, was also examined.

METHOD

Subjects

Male students enrolled in sixth, seventh, and eighth grade vocal ensemble classes in the Laboratory School of a major southern university served as subjects for this study (N=48). Sixth grade (n=31), seventh grade (n=8), and eighth grade (n=9) males were further classified as Trained (n=24) and Untrained (n=24). Voice classicfication included Unchanged (n=34) and Changing (n=14).

Independent Variables

Independent variables for this study were vocal models, music training in a Kodaly based curriculum, and grade level. Voice change classification, either unchanged or changing, was also examined to observe the effectiveness of a classification method.

The four vocal models were taped singing a six note pattern, do, re, mi, fa, sol, do, beginning of G. Model 1 (female high) was the regular choral teacher singing on G above middle C. Model 2 (female low) was the teacher singing the pattern down an octave on G below middle C. Model 3 (unchanged) was a third grade boy with an unchanged voice singing the pattern on G above middle C. The fourth model was an eighth grade baritone singing on the G below middle C. These pitches were selected because the G octave included pitches recommended for changing voice by experts Cooper (1965), Swanson (1959), and McKenzie (1956), as cited by Cooksey (1977).

The curriculum variable was categorized as trained or untrained, based on participation in the school music curriculum for more than the current year. The elementary curriculum at this school is a Kodaly based music literacy program ranging from kindergarten through fifth grade. Students in grades six through eight who select vocal music continue to sight read using solfege

and hand signs. Due to expansion of school enrollment, half of the sixth grade students were newly enrolled. These new students had received limited or no elementary training prior to sixth grade, and were classified as untrained. Transfer students in grades seven and eight were also categorized as untrained.

Students were classified vocally as unchanged voice or changing voice (Cooksey, 1977, Killiam, 1985). Subjects met individually with the experimenter to determine voice classification based on quality, range, and tessitura. Quality was rated as soprano, breathy, or changed/thin (Cooksy, 1977) by the experimenter. Breathy or changed indicated a changing voice label for this category. Singing range was determined while vocalizing a five note descending pattern both up and down from B below middle C (Marple, 1975). Subjects who sang comfortably on the C above middle C and higher were labeled as unchanged for this category. Tessitura was based on self selected pitches (Marple, 1975) for singing "Jingle Bells" and "America". Subjects selecting middle C or below to begin these songs were labeled as changing voice for this category. After each of the three categories was determined (quality, range, and tessitura), the subject was then classified based on two out of three category agreements. No attempt was made to detail specific stages of voice change because students in all stages of vocal change generally must function together in choral settings. The changing category included boys in the early, breathy stages of change as well as baritone voices in more advanced stages.

Procedure

The four models were recorded on a master tape using a Sony microphone (model ECM-939LT), and a Marantz cassette tape player (model number PMD 430). These models were determined to be accurate by a Korg tuner. To control for order effect, each of the four models was subsequently dubbed onto four individual tapes in differing orders. Presentation order among these four individual tapes was dictated by a Latin Square

design (Campbell and Standley, 1963). All instructions and one practice example were recorded onto each tape prior to the presentation of the stimulus models. The practice example consisted of a six note pattern on a repeated note (E) sung to the syllables do, re, mi, fa, sol, do. The practice example was included to ensure that students watched for a signal to sing, that recording equipment was working, and to present the Kodaly syllables for practice, because the syllables were new to most untrained singers. Students who missed the signal to sing were allowed to start over in the practice.

After hearing instructions on tape and completing the practice example, each subject was verbally reminded to listen to the tape and sing into the microphone when signalled. The subject then heard the first model pattern, received a cue to sing, and responded. Following the model was 15 seconds of blank tape for student response and 30 seconds of distraction music. The three remaining models were presented in a similiar manner. Due to one school interruption and two missed cues, three students were allowed to start over with one model.

Following the completion of the experiment, subjects again met individually with the experimenter to determine voice classification of unchanged or changing. Range, quality, and tessitura were evaluated at this point.

Dependent Measure

The analysis of the subject response tape was made with a Korg tuner (model DTM-12). Within plus or minus 50 cents of the target pitch was considered an accurate match. Intonation within a given semitone was not considered (Small & McCachern 1983; Killian, 1985). The pitch letter name was recorded for each of the 24 responses per subject to allow giving credit for pitch accuracy and correct intervallic (melodic) relationship (Pembrook, 1987). Subjects could earn 11 points for each model (six for accurate pitch matching and five for

correct intervals), resulting in a total of 44 points (11 X 4 models). An independent observer examined data for 10 randomly selected subjects to determine reliability. Reliability, calculated as Agreements divided by Agreements plus Disagreements (Madsen and Madsen, 1981), was .91.

RESULTS

The primary focus of this study was to determine if models with timbre and octave differences would affect the pitch matching accuracy of middle school/junior high boys with various degrees of musical training. Analysis of the key note response (first "do" only) among the four models was done by Cochran Q Test to determine if the models affected initial pitch accuracy. Results indicated significant difference among the four models, Q (3, N=192) = 29.42, p< .001. Subjects first pitch was most accurate in response to the high octave female and the low octave changed voice models, with 25 and 23 of the 48 subjects singing correct pitches, respectively. The least accurate number of responses, 3, was recorded for the low octave female model. The high octave unchanged model elicited 18 correct responses.

A three way analysis of variance with repeated measures on model was computed based on scores obtained by giving one point for each correct pitch and one point for each correct interval sung within each model. With 11 possible points per model, a perfect score would be 44. Results indicated a significant difference among responses to the different models F (3, 132) = 5.839; p = .0009. Post hoc analysis of the four models using the Fisher PLSD Test showed that the female high octave model and the changed baritone model received significantly more accurate responses than the female low octave model (See Tables 1 and 2). There was no significant difference due to curriculum or grade, and no interaction effect.

Table 1. Three Factor Analysis of Variance With Repeated Measures Comparing Responses to Four Models, Grade Levels, and Curriculum.

					P
GRADE	2	14.671	7.336	.383	.6842
CURRICULUM	1	24.904	24.904	1.299	.2605
Subject (Group)	44	843.319	19.166		
MODEL	3	147.808	49.269	5.839	.0009*
MODEL * GRADE	6	25.101	4.184	.496	.8106
MODEL*CURRICULUM	3	27.835	9.278	1.100	.3518
MODEL*Subject(Group)	132	1113.868	8.438		

* $p < .05$

Table 2. Post Hoc Comparison of Mean Percentage Correct Responses to High Female, Low Female Unchanged, and Changed Vocal Models.

female high	changed	unchanged	female low
6.375	5.958	4.562	4.125
ns			ns

$p < .05$

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Further analysis was done by comparing the accuracy of responses sung by changing voices with the responses of unchanged voices. Results of a Mann-Whitney U ($z = 4.673$; $p < .05$) indicated the unchanged adolescent singers were significantly more accurate on the selected pitches than the changing voice singers. The impact of the octave presentation by models was examined using a Wilcoxen Matched Pairs Test. Results indicated no significant difference in responses to high octave and low octave model presentations ($z > .82$; $p > .05$), which supports previous research (Killian, 1985).

DISCUSSION

Previous research examining response to vocal models has reported significantly greater accuracy in response to a female model than to a male model. The current study did not replicate this result. Responses to both the high female model and the changed baritone model were significantly more accurate htan the unchanged model and the low female model. It is possible that the male models used in this study, which were unchanged and changing voices rather than adult males used in much of the previous research, introduced a key difference. When comparing these young models to an adult male model, timbre becomes an issue. This adolescent model difference should be considered when comparing results of this study to prior research. Studies reporting significantly greater accuracy of response to a falsetto model than to a lower octave male also measured responses to different timbres than presented in this study.

Small and McCachern (1983) reported no difference in the accuracy of response to male and female models. The present study addressed accuracy of response to male and female models at both high and low octaves; there was little male-female difference when examining means. The male-female issue is confounded in this study by the introduction of timbre and

octave issues. Means indicate that although the high female model received slightly more accurate responses from subjects, the low female model was considerable less successful than all other models in eliciting accurate responses. This study did replicate earlier research by Killian (1985) involving adolescent subjects, which reported no significant difference in accuracy of response to models at high and low octaves.

Results of grade level analysis appear similar to earlier findings which stated that grade level did not affect the accuracy of subject responses. Evidently, grade level is not an important consideration when determining the choral grouping most likely to produce singing accuracy.

The curriculum variable, the trained versus untrained accuracy issue, did not match previous research (Yarbrough et al, 1990) because training did not significantly impact the singing accuracy of the adolescent male subjects. However, subjects in the two studies differed in age, and the training issues were also dissimilar. The former study trained all subjects in pitch matching and then measured differences in accuracy based on a response method. The current study compared responses of students trained in pitch-matching with responses of students with little singing experience and no previous pitch-matching instruction. This may account for differing outcomes.

As an attempt to provide a comfortable environment for subjects, the regular choral teacher was selected to sing both female models. In retrospect, this may have affected the outcome of this study, as students have practiced matching her high octave sound every day. The untrained students made their most accurate responses to the high female--the only model that they have matched in a choral setting. The trained/untrained issue also had some complications. Although meeting the guidelines for untrained singers, four of the five seventh and eighth grade boys classified as untrained had actually received music training during one year of band. Though not vocal preparation, this band experience certainly may have affected their vocal pitch matching performance.

The male adolescent changing voice continues to be an intriguing challenge to choral music teachers. A small, but growing body of research has examined pitch matching and the changing voice singer. The results of the present study seem to concur with much of the earlier research regarding model and grade level. Results suggest that significant differences in pitch accuracy do occur between boys in various stages of the voice change. Uncertain changing voices, as well as unchanged and changing singers who already matched pitch quite well, were involved in this study. Although responses to the high octave female model were the most accurate for the total group, accuracy trends suggested by responses to the changed baritone suggest futher study is warranted. Highest accuracy for changing voices occurred when responding to the low octave baritone. The timbre of the model and/or the range of the pattern may explain this accuracy. Similar trends were observed due to training, with trained subjects responding most accurately to the female high octave model and untrained singers responding most accurately to the changed model. Whether the octave of presentation or limited experience in vocal production contributed to this result is not clear. Familiarity with the model (regular teacher) may have contributed to the greater accuracy of the trained singers. Future research for teaching the changing voice singer might examine only those uncertain singers in the changing voice category to determine the most effective pitch matching model for singing in the most effective range. This study employed a five note pattern which made range a factor contributing to the success of some singers. Uncertain singers might be more accurate responding to all the models if the modeled pitches represented a more limited range. Should accuracy in response to a changed baritone singer be replicated with future study, then the accuracy of response to this model by other singers in the choir would also become important information for teachers.

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FROM ROTE TO NOTE; USING A THREE STEP APPROACH IN TEACHING RHYTHM

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Children need a simplified method for transferring enactive (rote) rhythm learning to symbolic (note) rhythm learning. I have created an approach which attempts to address this problem based on the "Generative Theory of Music Learning" (Meske, 1986). The approach implements the use of iconic symbols between the enactive and symbolic stages. This curriculum was implemented and evaluated to assess possible advantages in using a simplified approach to teach rhythm.

Reimer (1989) states that music literacy has been a primary goal of the school music curriculum since its inception. A choice of methodology for teaching rhythm reading, therefore, would seem critical toward achieving this goal. Considering the importance of rhythm reading, relatively little experimental research has been conducted to substantiate the effectiveness of rhythm reading procedures and methods advocated by music educators. This is due in part to the fact that music teachers have held such diverse perspectives on the complex process of rhythm reading.

One procedure for learning rhythm is the rote approach. Some music educators advocate the development of aural perception before teaching notation, and strongly support the rote-before-note method of instruction. The performance of rhythm patterns that are learned orally without visual stimuli can be accomplished in several ways. Several studies (Bebeau, 1982; Colley, 1987; Shehan, 1987) have found that learning rhythm patterns through aural means uses the capacity for short-term memory. Rhythm patterns may best be remembered when associated with imaginable or concrete words, or when arranged in syllable groups that share a key component (e. g., rhyming

words or beginning consonant sounds). This also allows "the learner to organize new material through a recording process" (Shehan, 1987, p. 118).

Colley (1987) claims that students using words and syllables assigned to the intact notation pattern remain more interested and enthusiastic. Because of continued interest, they will accept each new rhythm pattern as a challenge regardless of its complexity. This type of an observation "indicates that children can and will enjoy music classes while learning rhythm" (Palmer, 1976, p. 118).

This method of rote learning can be named and interpreted several ways. Bebeau (1982) categorizes the simplified speech cue methods as a combination of Orff and Kodaly methodologies. From Orff, the speech cue method employs the idea of selecting syllables which have durational values closely corresponding to the actual value of notes with which they are paired. The concept of permanently pairing specific speech cues with specific notation symbols is borrowed from Kodaly. Bebeau (1982) found that when rhythmic symbols are read by applying speech cues, the child will go through simple steps in being able to engage the appropriate rhythmic response at the appropriate time.

Shehan's 1987 investigation focused on mnemonics. She claims that syllables and words recited aloud may reinforce the digits, words, and rhythms to be memorized. However, "music reading skills are learned most efficiently through a multifaceted approach that includes the rhythm sound, its associated mnemonics, and the notation symbols" (Shehan, 1987, p. 125).

Bebeau (1982) and Meske (1986) support the idea that fractional definitions of notational symbols should be introduced only after students can perform simple rhythm patterns using an alternative recitation system such as those already mentioned. Currently utilized alternatives to the traditional whole note definition employ both kinesthetic activity and verbalization (Colley, 1987). Alternatives besides those involving words and

syllables include those that involve all or part of the body in the rhythm pattern. Hoover (1968) states that in order to develop rhythm properly, it is necessary to recognize the basic principle that there must be physical motion as well as a mental concept of a rhythm pattern.

Jacques-Dalcroze is credited with being one of the first to explore the possibilities of body movement as an aid in the teaching of rhythm. Many of Jacques-Dalcroze's principles have been incorporated into other methodologies of teaching rhythm. Bell (1977) found that students can often test their own mastery of rhythm by walking, clapping, or tapping rhythm patterns. Several authors (Gardner, 1971; Meske, 1986; Thurmond, 1977) agree that initial experiences with rhythm should include body movement such as clapping, snapping, stamping, and patsching (patting the lap) to establish an understanding and internalization of rhythm. D'Angelo (1968) and Gordon (1988) suggest that rhythm must be felt within for the student to be successful performing rhythm patterns.

Boyle (1970) and Hoover (1968) have specifically recommended movements such as tapping the underlying beat with a foot and clapping the rhythm pattern to provide success with various rhythm configurations. However, this type of methodology has proven to be less successful than using verbalization and gestures (Shehan, 1987).

Methods for simplifying the rhythm reading process are recommended for beginners, but it is generally assumed that students will eventually transfer their rhythm reading to the traditional method (Meske, 1986). The traditional method is one that first requires the students to maintain a steady pulse while performing rhythm patterns, and secondly, requires application of mathematical skills. The application of mathematical relationships requires concentration and a considerable amount of cognitive processing (Bebeau, 1982). However, Boyle's

investigation (1970) indicated that students who read rhythm in the traditional way may actually make significant gains if required to maintain a steady pulse at all times. Current thought on the traditional approach of music instruction is contradictory.

The problem with the traditional approach is that even if children possess the mathematical skills to break down the notational values, they may not be successfull at "reading" rhythm patterns. Some students seem to grasp rhythm concepts with little effort. However, it is the music educator's duty to try and help the remainder of the students who have some or even a great deal of difficulty with rhythm.

In spite of the importance of rhythm in developing music literacy and performance skills, many music educators fail to undertake a systematic approach for teaching it. Herein lies part of the problem. Many different approaches for teaching rhythm can be successful for both the learner and the teacher if the curriculum is taught systematically. Palmer's investigation (1976) showed that two different methods of teaching rhythm by using syllables were each successful because thay were taught systematically though regular instruction.

The Generative Theory of Music Learning (Meske, 1986) follows a systematic approach. The approach precedes the reading of rhythmic notation with the echoing of various rhythm patterns using verbalization and body movement, and with the use of rhythmic icons in order to help internalize dimensions: (a) the sensing of duration in relation to the underlying beat, and (b) the sensing of durations in relation to the shortest sound within that particular rhythm. "Successful reading of rhythm is dependent on the perception of duational relationships, rather than on the identification and labeling of individual notes" (Meske, 1986, p. 14). Music educators need to encourage students to respond in a number of ways to those rhythmic patterns discernable at various levels of musical organization so that all rhythmic experiences can be positive and successful.

The purposes of this study were as follows:

1) To determine if a seven week period of instruction featuring enactive, iconic, and symbolic modes of learning would significantly increase students' abilities to create and perform rhythm patterns.

2) To determine if rhythm abilities were related to math achievement scores and gender.

METHOD

Subjects

The subjects for this study were 96 third grade students enrolled at Bel-Nor Elementary School in the Normandy School District in St. Louis County, Missouri. The children all come from a lower-middle class socioeconomic background. A nearly even number of boys and girls was noted ($n = 43$ boys; $n = 53$ girls). The ethnic background was 78 black and 18 white students. Missouri Mastery and Achievement Test scores were used to classify students according to high, average, and low math achievement. There were 17 high achievers (MMAT math score between 91 and 100), 43 average achievers (MMAT math scores between 61 and 90), and 36 low achievers (MMAT math scores between 0 and 60). No control group was used in this study. The seven-week instructional treatment was administered to 96 subjects and the results were tabulated for the vaiables of gender and math achievement level. Eighty-five percent of the subjects were in the investigator's music classes in previous years. However, no concentrated rhythm reading instruction had taken place prior to this study.

Instrumentation

All subjects were given a 35-item pretest constructed by the investigator consisting of three parts: 1) "Rote Rhythm", measured the student's ability to imitate one and two measure rhythm patterns presented by an aural stimulus: 2) "Icon Identification", measured the student's ability to match iconic symbols with notes and notation patterns; and 3) "Note Knowledge", measured the student's ability to identify notation symbols by name and recognize them in rhythm patterns.

The "Rote Rhythm" section of the pretest was administered by the investigator at approximately the same time for 25 minutes each morning for one week to all 96 subjects. The other two sections of the test were administered by the students' five classroom teachers during a 15-20 minute interval at approximately the same time in the morning during one week. The posttest was administered in a similar fashion.

Experimental Treatment

The experimental treatment was given to all 96 third-grade subjects at Bel-Nor Elementary School. A control/comparison group was not used in this study because additional music faculty to implement other methodologies were not available. The lessons were identical for all subjects in terms of procedure, content, and length of time spent on each objective. The investigator, a certified music specialist, implemented the treatment during 21 25-minute class periods. The first five minutes of each lesson were used to review the previous lesson and concept. The remaining time in each lesson was spent on new concepts with new activities. The lessons were divided into three areas--the three modes of learning. Students who were absent were required to complete paper and pencil activities to maintain equivalency among all subjects.

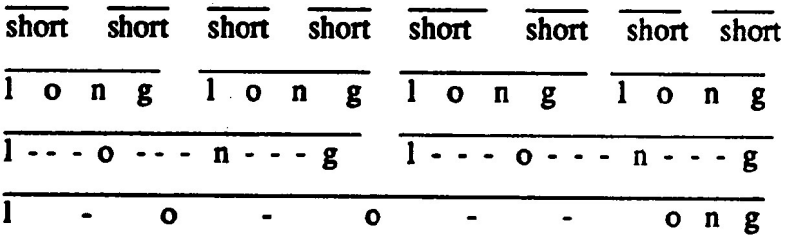
During implementation of the curriculum, the investigator noted that the activities planned for each objective were more than adequate for mastery of the particular concept. At times, some of the activities were eliminated due to the unnecessary need for repetition or continued exploration of a particular concept.

Throughout the curriculum implementation, a series of observation checklists were used by the investigator to monitor the subjects' ongoing progress and mastery of specific objectives. This was necessary due to the fact that a new rhythmic concept cannot be taught without a knowledge of the previous concept. There were also several paper and pencil tests of mastery given throughtout the implementation which were recorded in the invesitgator's grade book. These tests were activity sheets or written tests taken from the three textbook series (Silver Burdett, MacMillan, and Holt, Rinehart & Winston) used in the curriculum. All tests for mastery were evaluated immediately following administration so reteaching could take place if necessary before going on to the next objective.

Initial practice in rhythmic performance consisted of numerous rote echo exercises, each comprising a complete measure or two complete measures. The echo exercises were often accompanied by kinesthetic movements such as clapping, stamping, snapping, or patsching. Children were then asked to perform one and two measure rote patterns to accompany familiar and unfamiliar songs using kinesthetic movements and common rhythm instruments. Opportunities were given for both group and individual performance.

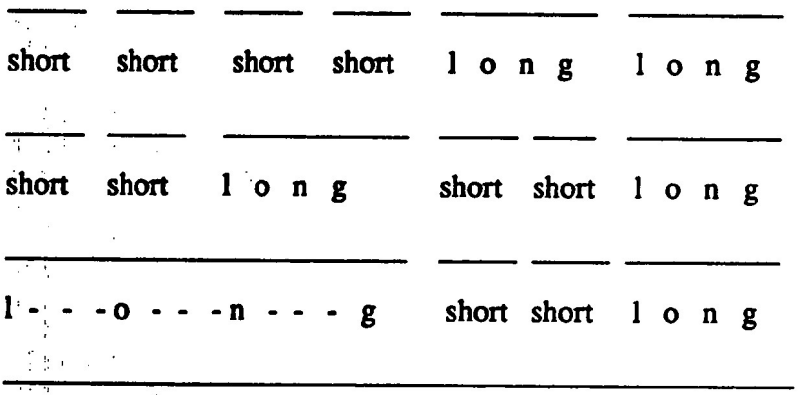
After the mastery of the enactive (rote) mode, instruction moved into the iconic mode of learning. In the iconic mode, subjects were introduced to long and short rhythm icons and the verbal patterns to be used with each (see Figure 1).

Figure 1. Rhythm Icon Notation with Verbalization.



Several activities dealt with using these rhythm icons to create and perform rhythm patterns with the correct verbalization (see Figure 2).

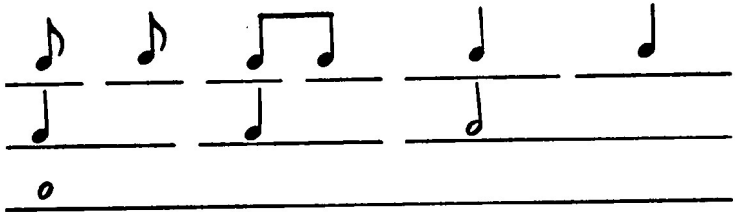
Figure 2. Rhythm Icon Patterns With Verbalization.



The final compilation of using rhythm icon patterns was for the subjects to compose a four measure piece using rhythm icon notation. Relationships were established between the length of the icons so students were able to comprehend and compose the music correctly. Several paper and pencil activities assisted the students in mastering the iconic mode of learning.

The symbolic mode of learning which deals with the actual rhythmic notation symbols followed the iconic mode. The students were asked to read specific notation symbols (one eighth note, two beamed eighth notes, quarter notes, half notes, and whole notes), and to know the symbols' names and their corresponding durational values. They were also instructed on how to match newly learned notation symbols with the more familiar rhythm icon notation (see Figure 3) in order to transfer from rote to note stimuli.

Figure 3. Matching Rhythm Icons To Notation Symbols



Because the relationship had already been established between the rhythm icons, it was much simpler for the students to transfer this knowledge into the notation symbols. Paper and pencil execises were useful in helping the students master this concept. The final project was for the students to compose on their own a twelve measure rhythmic piece. Before any individual work took place in the curriculum, the class always created or performed as a whole so the concept of what was expected would be clearly understood.

While in the symbolic mode of learning, the students learned to read rhythmic notation patterns to accompany familiar and unfamiliar songs using kinesthetic movements and common rhythm instruments. Opportunities for both group and individual performance were given.

RESULTS

The study was a pretest-treatment-posttest design (o - x - o). The data were analyzed by use of dependent and independent t-tests.

The mean pretest and posttest scores for boys and girls are shown in Table 1. The results of an independent *t* -test revealed no significant difference existed between the mean pretest scores for the two groups. Likewise, there existed no significant difference in the posttest scores for the two groups. The data indicate these two groups were fairly equal both before and after the treatment.

Table 1. Comparison Of Pretest And Posttest Scores For Boys And Girls

	Pretest			Posttest	
Treatment Group	*n*	Mean	S.D.	Mean	S.D.
Boys	43	17.69	6.20	30.24	4.78
Girls	53	19.25	6.34	31.00	3.76

The difference in scores appears between the pretest score and the posttest score for girls (t [52] = 12.13, p< .001) as well as boys (t [42] = 10.62, p< .001). Both groups showed a significant gain between the pretest mean score and the posttest mean score. Of the 35 points possible, the girls' pretest range was 6-31. However, their posttest range was 22-35. The lowest score represented a 16 point gain. The range of the boys' pretest scores was 6-32, virtually the same as the girls. However, the boys posttest range was 10-35. If the two lowest boys' scores were eliminated (10 and 18), the boys range would have been 26-35. With the elimination of the two lowest scores, the low score represents a 20 point gain, slightly larger than the girls' gain.

The mean pretest and posttest scores for high, average, and low achievers are shown in Table 2. At the p <.001 significance level, a significant difference occurs between the high achievers' pretest scores and the low achievers' pretest scores (t [58] = 4.69), with the high achievers scoring eight points higher. The average achievers scored four points lower than the high achievers and four points higher than the low achievers. In the posttest scores, there was a significant difference between high and low achievers' rhythm scores (t [58] = 3.70, p <.01), with the high achievers scoring five points higher than the low achievers. On the posttest, the average achievers scored only 1.54 points lower than the high achievers, but still scored almost four points higher than the low achievers. The larger SD on the low achievers posttest is probably due to the fact two low achievers scored well below the mean at 10 and 18, thus slightly skewing the low achievers' posttest scores. There was a significant gain for all achievement levels at p <.001 between the pretest and the posttest scores.

Table 2. Comparison Of Music Pretest And Posttest Scores For High, Average, And Low Math Achievers

	Pretest			Posttest	
Treatment Group	*n*	Mean	S.D.	Mean	S.D.
High	17	23.71	5.55	33.24	1.86
Average	36	19.14	5.93	31.70	3.07
Low	43	15.72	5.65	28.33	5.07

The range of scores for the high achievers' pretest was 15-32, whereas their posttest range was 29-35, with eight students scoring a 35. A gain of 14 points was made between the pretest and posttest low scores. The range of the average achievers' pretest scores was 9-31, with a posttest score range of 22-35, with eight students scoring a 35, and two students scoring below 25. A gain of 13 points was made between the pretest and posttest low scores. The range of scores for the low achievers' pretest was 6-27. The posttest range was 10-34, with four students scoring below 25. With the exception of the two low achievers scores (10 and 18), a low score gain of 14 points was made, comparable to both the high and the average achiever gains.

DISCUSSION

Can mathematics achievement indicate how students will perform on selected music tasks? In this study, the results seem to show that those students who scored high on the Math MMAT

Test also did better than the average and low achievers on a rhythm reading skills test. Average math students tended to be average in rhythm reading skills as well. While low math achievers scored lowest on pre-and-posttests, they made the largest pretest/posttest gains. The simplified teaching model approach may have benefited them most. Low math achievers did master the same music objectives as the average and high achievers, but they performed poorly on the testing measure. Therefore, the formal testing process may not be an accurate assessment of how the low achievers could perform rhythm reading. It seems that those who are low achievers in math may not necessarily be low achievers in music.

The curriculum was implemented with ease by the investigator. All materials were readily accessible, either at the school used in the study or through borrowing from other music teachers. The curriculum did not require much extra mental preparation on the part of the investigator. The activities flowed from one to another sequentially and systematically.

This study was conducted to determine the effect of a three-system approach to rhythmic learning on third grade students' abilities to perform and create rhythmic patterns. Over the years, teachers have held various perspectives on the complex process of rhythm learning. Some are in favor of a total rote approach, while others are in favor of a total note approach. Still others hold to the belief that a combination of the two approaches is best for teaching rhythm. The results of this study seem to indicate that for these third graders with little or no previous training in rhythm reading, the blending of an enactive (rote) mode of learning and a symbolic (note) mode of learning with a step in between (the iconic mode of learning) facilitates the learning of rhythm patterns. The sequential and simultaneous use of these modes of learning appears to enhance the retention of rhythm reading abilities.

The gains in mean scores were expected by the investigator because in music, until a specific musical concept is taught, or students are exposed to that concept, no foundation of

knowledge of that specific concept exists. Therefore, it was predictable that the posttest scores would show a significant difference from the pretest scores. However, the investigator did not expect such large gains by the low achievers. The two lowest scores on the posttest (10 and 18) could have been attributed to nonattentiveness and impatience on the day of the test. Both students seemed to master the concepts as they were presented in class, but performed poorly on the testing measure.

The motivational level and the simplified sequential approach to learning rhythm played a large role in the success of all achievers, particularly the low achievers. It is possible that low achievers can perform as well as high achievers in rhythm reading if they are motivated, and learning is imparted in a less complex manner. Because there was no significant difference between boys' and girls' scores for the pretest or the posttest, it is assumed that gender has little or no effect on rhythm reading ability.

The investigator noticed the students had a positive attitude toward learning rhythm. Their enthusiasm was great during the implementation process. Because of this enthusiasm, students were on task all the time, and very much into what they were doing. They appeared to show a sense of accomplishment at being able to create and perform rhythm at a high success rate. Even the low achievers who generally struggle and are easily frustrated, showed enthusiasm and a willingness to learn. There were few behavior problems.

Almost all the students mastered each objective consistently. Because the curriculum was sequential and systematic, all students were able to achieve success in some learning mode at some level of difficulty. Students' completed music notation projects were displayed in the music classroom, and became an incentive for other students to do well so that their compositions also would be displayed.

Another incentive to do well was the investigator's constant praise of successful students. The reteaching of objectives also

helped those who needed a little more time and experience to find success with a specific concept. Since mastery of concepts was necessary before moving to the next objective, gains were seen in the pretest/posttest scores.

All of the activities planned for implementation were not needed due to more rapid mastery of some objectives than anticipated. Due to the need to reteach some activities, an additional four to five class periods would have been necessary if all activities had been used. The only time students seemed to be unmotivated was when several class periods of paper and pencil activities were used in a row. The students might have been more restless due to the fact that music class does not usually require much paper and pencil work. Some activities were rearranged to provide more variety, but the content remained sequential and systematic.

In summary, it appears that rhythm reading skills are learned efficiently and effectively through a variety of modes of learning that include the rhythm sounds, the iconic symbols, and the notation symbols. Also, the fact that student enthusiasm was maintained for a long and intense instructional program is worth noting. It is believed that this enthusiasm is largely responsible for the increased effort and willingness to learn, and consequently, the mastery of the objectives. This observation indicates that students in the present study enjoyed music classes while learning to read rhythm patterns.

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LUTHER SPAYDE, ORGANIST, EDUCATOR AND ADMINISTRATOR: A STUDY AND ANALYSIS OF HIS CAREER INFLUENCE AND CONTRIBUTION TO THE MUSICAL ART

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Central Methodist College

INTRODUCTION

Luther Spayde began his career at Central Methodist College, Fayette, Missouri, as organist-choral director, teacher and administrator in September, 1930, and ended it at the same institution with his untimely death, forty-two years later, on 11 October, 1972. He totally dedicated his life and work to one school, and placed his students and teaching endeavors in a foremost position. He was the college's longest tenured professor and one of the most esteemed (Ragout, 1972, p. 10).

This study begins with a brief synopsis of the founding and growth of Central College since 1852, to 1930, the year Luther Spayde began his teaching career in the new Swinney Conservatory of Music. The second part of the study presents details regarding Luther Spayde's background and training. One would expect a musician of his caliber to have had excellent training with well-known teachers, and such was the case with Luther Spayde. The third aspect of this study documents elements of Luther Spayde's career at Central Methodist College from 1930 to 1972. He was recognized as one of the outstanding organists in Missouri ("Hold First,"1933) and his a cappella choir was proclaimed by leading musicians as one of the best in Missouri ("Luther T. Spayde," 1933). He was no less dedicated to teaching. One former organ student described Spayde by saying that "he taught me to abhor even the slightest sloppiness in organ playing" (Spayde Organ, No. 6). He taught counterpoint and composition, served as organist at the college

church, became dean of the Swinney Conservatory, and found time to compose and arrange music. In addition to relating Spayde's experiences described above, this study also examined his teaching techniques so that this information may be available to future teachers.

CENTRAL METHODIST COLLEGE FROM 1852 TO 1930

Central Methodist College, including the Swinney Conservatory of Music, is the Missouri United Methodist Co-educational College of Liberal Arts. When the college opened in 1857 as a provisional college, it was known as Central College, and was a mens' school, joined on the south by Howard-Payne Junior College for women. The two colleges merged in 1922 (Central Methodist College Catalog, 1985-86).

The 1909 Central College course catalog mentioned music for the first time, stating that there were now two grand pianos, the Central College Band, and the Aristotelian Orchestra. By 1914 the band and orchestra were permanent organizations and in 1915, G. B. Lombardo became Central's first full time music faculty member (Bulletin, 1917).

With the merger of Howard-Payne and Central College in 1922, Central inherited a Fine Arts Department of considerable size. N. Louise Wright was Dean of the School of Fine Arts, and Director of the Department of Piano. The faculty consisted of four other piano teachers, three voice teachers, and one violin teacher who was also director of the orchestra. All of these teachers were graduates of well known music schools and several had studied abroad (Bulletin, 1923).

In September 1930, Dr. Robert H. Ruff became president of the college just as the Great Depression spread over the country. At the end of his first year, he had reduced costs and closed the year without a deficit (Tucker, 1967). The cycle of changes which began in 1926 with the construction of the Swinney

Conservatory of Music, the Cooper Parish House and Linn Memorial Church, a new men's dormitory, the remodeling of Brannoch and Cupples Halls, and complete landscaping of the campus was almost finished, These changes were accompanied by a corresponding improvement in the teaching staff of the college. Freshman students, instead of being drawn from a limited group of college patrons, came from an increasing geographic range and represented various environments. The scope of Central College was now more comprehensive, its circle of influence wider, and it was better prepared to serve as an efficient educational entity ("Building Program," 1929).

Such was the setting of Central College and the Swinney Conservatory in September, 1930, when Luther T. Spayde came to Fayette from Chicago to be Instructor of Organ and teach theory of music.

BACKGROUND AND TRAINING

Luther Spayde was born 21 September,1905, in Homestead, Pennsylvania. The only child of a Lutheran minister, he was raised in Lima, Ohio ("Funeral Sunday" 1972).

Piano lessons for Spayde began at the early age of five years, and when he was thirteen he started playing the organ (Allen, 1958). He took his first paid job as a church organist at the age of fifteen ("College Choir," 1933). He received the Bachelor of Music degree from Wittenburg College, Springfield, Ohio, in 1927, and Master of Music degree in organ from the American Conservatory of Music, Chicago, in 1929, where he studied with Dr. Wilhelm Middleschulte ("Luther T. Spayde," 1933). The following year he continued as organist-choir director at the Luther Memorial Church in Chicago. Following his last organ recital in June before coming to Fayette, a music review stated that "Mr. Spayde has for somtime been recognized as one of the leading organists of Chicago, and a musician of rare attainment" (Gillespie, 20 June 1930).

Spayde's professional training did not end with the advent of his teaching career at Central College in the fall of 1930. He studied theory, choral conducting, and organ during the summer months for twenty-four years at colleges including the Westminster Choir School, Princeton, New Jersey (Spayde, 1937); the Eastman School of Music ("Organist to Give," 1949); with Marcel Dupre at the University of Chicago ("Organist Studies," 1948); at the Christiansen Choral School (Who's Who, 1956); Northwestern University ("Spayde to Give," 1955); and also received the B.A. degree, with a major in French, from Central College in 1936 (Spayde, 1934-36). Spayde used French editions of organ music in his teaching, and had planned a trip to Europe, which did not materialize (Central College Bulletin, 26 July 1940). He might have planned to study in France, and therefore was preparing himself in the language by earning the degree in French.

A year and a half before his death, in April 1971, the honorary degree, Doctor of Music, was conferred upon Spayde by Ohio Northern University (J. L. Moore, personal communication, 25 August 1986).

LUTHER T. SPAYDE AT CENTRAL METHODIST COLLEGE--1930 -1972

> Occasionally a faculty is blessed with a hard working, dedicated member who literally donates his life and his work to a school...Dean Spayde was such a man. His competence and his sincere endeavors made the conservatory a hallmark of excellent music instruction in state and national rankings.

The above quotation was taken from the 1972 Central Methodist College yearbook, *Ragout,* which was dedicated to Spayde *(Ragout,* 1973*).*

Concert Organist

When Spayde began teaching at Central College, organ recitals were a popular form of entertainment in the United States. Churches were proud of their electric pneumatic pipe organs, and concert halls and theaters throughout the country boasted of their enormous four and five manual instruments. Pipe organs were also to be found in homes of the wealthy as well as in colleges, universities, and even high schools (Ochse, 1975, 327-33).

Central's organ department was well equipped with a two-manual Kilgen "straight" type church and concert organ; two, two-manual Wicks "unit" type organs (Bulletin, April 1930); and the new three-manual Wicks "straight" type church and concert instrument in the college church. Spayde designed this organ and directed its installation ("Luther Theodore," 1933).

Spayde's performances at the organ fell into several categories: organist-choir director at the college church every Sunday; dedication recitals for new church organs around the state of Missouri; examination week recitals at the college; various other recitals and short programs for such groups as the American Guild of Organist's meetings, Missouri Music Teachers Association conventions, women's clubs, community concerts, and organ workshops.

Spayde presented nearly a hundred recitals between 1930 and 1972. Although his may not appear to be an ambitious schedule by some standards, when one considers that Spayde played for church every Sunday; directed the A Cappella Choir; taught classes in counterpoint, compostion, advanced harmony, advanced musicianship, and organ improvisation; was Dean of the Conservatory and practiced the organ several hours daily, it becomes apparent that only a remarkable musician could handle such a demanding schedule. It is also possible that he presented more than the ninety-eight recitals that have been documented (recital programs and Collegian articles in the possession of Nora Hulse).

In a report of the Central Missouri Chapter of the American Guild of Organists published in the *Diapason* (June 1935), the official magazine of the guild, Spayde was given recognition as an "outstanding recitalist." The article states that "in this program the numbers were played with exceptional brilliancy and surety of technique."

Two years later, a *Collegian* article attests to Spayde's continued success as an organ recitalist, stating that "the organist is among the most popular recital artists to appear here, and has done much to popularize the pipe organ as a concert instrument in this country" ("Organist Plays," 1937).

After about ten years of teaching at Central, Spayde had established several traditions, one being his playing of the Widor "Toccata" for all festive occasions as well as recitals and other programs. One might argue that the "Toccata" was becoming his trademark. People apparently enjoyed hearing him play this piece, and he undoubtedly felt obligated to play what his audience wanted to hear.

Even though Spayde seemed to be steeped in tradition, when he sensed a need for change, he was the first to attempt something new. In November 1939, Spayde tried a new type of faculty recital which featured Dr. N. Louise Wright and Miss Opal Lousie Hayes at two pianos with Spayde at the organ. The combining of two departments, piano and organ, in one recital was in accordance with the new plan of the Conservatory to present programs with more variety and interest for the general public ("Con Trio," 1939). Four months later Spayde presented another faculty recital in which he was assisted by two violinists who played the obligato parts for the Mozart Sonata No. 1 for organ and strings ("Spayde Presents," 1941).

Spayde continued presenting recitals up to the time of his death. On a recital in 1971 at the Methodist Church in Charleston, Missouri, he played his apparent favorites: *Sonata No. 6* by Mendelssohn, "Toccata and Fugue in D minor" by

Bach, and "Toccata" by Widor. He had been performing these three pieces since his first recital at Central in 1931 (Organ Guild, 1962-72).

Former Spayde students who have achieved prominence also attest to his high standards. Dr. Orpha Ochse stated that Spayde's performances were always carefully and thoughtfully prepared, and were important lessons for his students to hear, as well as fine recitals (Spayde Organ, No. 7). Robert Clark, organ professor at Arizona State University, tells that his teacher was even more demanding and stringent in imposing his standards upon his own performance than he was with his students.

Spayde would not allow his playing to be recorded, so no recordings of his recitals exist. However, one tape recording was found with this identification on the index: Organ 1958-59 Toccata...Widor. (The reel-to-reel tape is in the possesion of Nora Hulse). Janet Evans, a freshman that year, remembers that an A Capella Choir member made a recording of Spayde's playing without him knowing about it, and this may be that recording. The performance exhibits the perfection and inner strength one would expect to hear in Spayde's playing of the "Toccata" (Personal Communication, 1986).

Church Musician

Spayde was organist-choir director at the Paul H. Linn Memorial Methodist Church (the college church) for forty-two years. Ivan Lee LaTurno, pastor at Linn Memorial Church from 1965 to 1970 tells of his association with Spayde:

> He was a strict observer of what he believed to be the "proper" way to employ music in the service. Every pastor was given a copy of the hymnal in which he had marked the hymns, rating them for use in worship. If a hymn was not one he thought appropriate for use he was not above letting you know it.

> I liked and admired Prof. Spayde... ... . We had our differences, but never did I question his love of the church, his devotion to God, or his respect for me as his pastor. There were numerous times when he would come to compliment me for a sermon. Frankly, I found far more occasions when I was able to commend him for adding, through his music, to the beauty and meaning of worship at Linn Memorial (Spayde Church, No. 17).

Spayde's church service seemed to flow from the prelude to the postlude as one uplifting experience, a situation made possible by his talent and ability to improvise. Ted Spayde (Luther Spayde's son) recalled that there was no break in the music from one piece to the next since his father improvised the transitions at the organ and always continued playing beautifully after the anthem if the ushers were not finished taking the offering (Personal Communication, 30 June 1988).

Spayde directed the performance of selections from Handel's *Messiah* each December during the years 1959 to 1972. He also accomanied other performances on the organ that were given from 1930 to 1958 (Printed programs housed in Conservatory, 1930-72). The solos were sung by A Cappella Choir members, and the large chorus must have been impressive to hear, according to an account from the December, 1966 Collegian, which read, "Dean Spayde is directing the chorus, which includes over 100 voices, and is the largest group yet to sing the *Messiah* at CMC" (Carr, 1966).

Educator

Spayde was first and foremost an educator, as reflected by his title, Instructor of Organ and Theory of Music. When he came to Central in 1930, he brought to the college a different level of musicianship at the organ than had been there before, as evidenced by the following comments made by Burton Hughes, one of his first organ students:

> My first year of study was with Mr. Spayde's predecessor. The difference was outstanding. I was very much impressed with his artistry. He taught by example and had the ability to perform and show the student the correct method, His knowledge of the use of proper phrasing was exceptional and he would mark your music accordingly. He was very meticulous in his instruction, and I might add, in everything he did--his person, his dress, his habits, even to his eggs--three minutes, no more, no less (Spayde Organ, No. 1).

Three of Spayde's organ majors taught at Central for two years after receiving their Bachelor of Music degrees, and also continued their own organ study. Orpha C. Ochse, Spayde's third assistant, graduated from Central in 1947, and received the Master of Music degree the following year from the Eastman School of Music. She then returned to Central and taught organ and music theory under Spayde's guidance from 1948 to 1950. She recalls:

> I became an organ major after my first semester of study with Luther Spayde. His teaching challenged me to explore the wonders of the organ and its music. Through him I discovered the area in which I have worked during my entire professional career...
>
> We remained in contact during the decades that followed. Throughout his career he remained true to his high standards, doing his best in preparing his students for careers in music or in more modest achievements, according to their abilities (Spayde Organ, No. 3).

When Spayde came to Central College in 1930 as head of the organ and music theory departments, he found that he was also expected to direct a choir every Sunday morning at the church where he played the organ. Within two years the choir grew from twenty-four to fifty members, and had given concerts in Kansas City, Sedalia, Pilot Grove, and Boonville.

At this time there was only one college a cappella choir in Missouri, so Spayde, realizing the value of such an organization to the students and to the college, decided to form an a cappella choir at Central, and organize it as one of the college touring organizations. This choir also sang at the College church every Sunday during the school year until Spayde's death (Spayde, 1952).

The following excerpt from a story in the *Collegian* attests to the early success of the A Cappella Choir:

> The performance...was a masterful proof of what can be done by training a group of voices so that they blend perfectly, yet maintain a flexibility and depth of feeling... Throughout the concert, the music was remarkable for its shading, swelling from soft passages to thunderous, smoothly and evenly, yet with force and abstinence from harshness... Professor Spayde should be complimented on the work he has done ("Choir Concert", 1936).

As Spayde consistently had excellent choirs, the teaching techniques he used to achieve this standard are of interest and importance. The following responses from questionnaires sent to A Cappella Choir members reveal this information:

> The environment he created when you walked into a rehearsal was all business.
>
> The choir usually sang standing during a rehearsal.
>
> Rehearsals began with breathing exercises. Next, unison solfege vocalises were used that involved working on a good resonant tone for all vowels.
>
> Listening to each other was stressed.
>
> The warm-up concluded with four-part harmonic progressions on vowels preceded by the consonant "m".

He worked on building chords, filling in thirds, both major and minor.

When learning new music, he had each section learn their parts first with the help of the piano, then put them together a cappella, concentrating on listening to each other and staying on key. Phrasing, interpretation, and the total sound were then worked on (Spayde Choir, Nos. 32,35, 38, 39, 40).

Spayede's a cappella choirs had a sound described by several members as "homogenous" -- a superbly "blended" sound where all voices were to become one. No solo voices were allowed to stand out, and many fine singers never made his choir because their vibratos did not blend with the group (Spayde Choir, Nos. 33, 39, 40).

The following responses from questionnaires describe the extent to which Spayde's teaching made an impact upon choirmembers' lives.

Dean Spayde molded my life to my success today. He encouraged me in my work at CMC to strive for the best.

Four years on tour were my fondest memories of Central. I think the loyalty that was expected and taught was important. Learning to extend yourself to the extreme at times, was an important factor in my life (Spayde Choir, Nos. 33, 37).

A tradition of Spayde's choir was the singing of "Beautiful Saviour" by Christiansen on every concert from 1936 to 1972 (A Capella Choir Programs, 1936-72), and for the choir's first appearance of the new school year at the college church Sunday morning service (Central Collegian, 29 September 1950).

Spayde's A Capella Choir was more than just a college choir. It was an organization built upon tradition and emotion, whose

members held great admiration for their leader and unbounded loyalty to the group. As Martha (Taylor) Cox (1951-55) so aptly stated, "when I hear "Beautiful Saviour" to this day, it still brings a tear to my eye. I guess once a member of the A Capella Choir, always a member " (Spayde Choir, No. 33).

John Stephens (BME 1969) expressed strong feelings by stating that to this day, he and his wife cannot hear "Beautiful Saviour" and the Widor "Toccata" without responding emotionally (Spayde Choir, No. 39).

College Administrator

> Dr. Spayde's name will live on in the memory of Central Methodist Chollege as OUTSTANDING. His students will ever praise his leadership (Spayde Colleague, No. 42).

This quotation expresses the feelings of many who came into contact with Spayde at Central. He was named Dean of the Conservatory by President Ralph Woodward in 1952, and had previously served as Chairman of the Division of Fine Arts of the college since 1949, and Assistant Dean of the Conservatory since 1950 ("Prof. Spayde, " May 1952). Dr. Woodward recalls:

> Luther was very strict. He had a German background, a German father, and he could be as stubborn as any Dutchman you ever saw and yet he was very amenable if it was policy of the college.
>
> As Dean of the Conservatory and with his strictness of seeing that the students follow the whole program, frequently he was accused by others in the college of not being concerned with it being a full liberal arts college. Spayde's problem here was trying to meet the require-

ments of a good music program and still allow time for students to get in liberal arts work. Spayde could stand by his guns and he could make a case for what a music degree required (Personal Communication, 15 October 1985).

Spayde always had an ear open lest the students should violate one of his rules for practicing. One organ major, class of 1942, tells about this wife who minored in organ; "Luther's office was in the church. While practicing on the chapel organ beneath the church, she strayed from her assigned exercises and began experimenting with a few hymns. Luther roared down and gave her a practice cut for that hour" (Spayde Organ, No. 6).

Spayde's first accomplishment, after becoming Assistant Dean of the Conservatory in 1950, was to apply for music department membership in the National Association of Schools of Music (NASM). Out of thirteen schools applying for membership, the Swinney Conservatory was one of six granted associate membership. In November of 1952, the Conservatory was voted into full membership at the NASM Convention. According to a Central College Bulletin (January 1952), Spayde had been working for many years to have the institution attain this membership, which meant to the college that the music department was fully accredited by the only music accrediting organization in existence.

When Spayde became dean in 1952, the entire music department was housed in the three-story Swinney Conservatory building. This included the band room, choir room, practice rooms, teaching studios, classrooms, recital hall, and storage spaces. When the band was rehearsing, it could be heard throughout the building, even though the rooms were supposed to be soundproof. In February of 1965, Spayde was finally able to announce plans to expand the music department facilities into the basement of the Old Science Hall building, to include three studios, eleven practice rooms, a large uniform storage room, a library in which musical scores could be filed, and a large

rehearsal hall for the bands. When these facilities were opened, the Conservatory basement was remodeled ("Dean Spayde," 12 February 1965).

Coincidental with these changes were Spayde's plans for a new organ in the College church as well as a new recital or concert hall to be built adjoining the music building on the north. Spayde's dream of a new recital hall was definitely in the making in 1969 when plans were mentioned in an alumni bulletin stating that "the Second Phase goals of the program of the new library building; the E. E. Rich Memorial Swimming Pool; a recital addition to the Swinney Conservatory of Music" (Central Methodist College Bulletin, October 1967).

One year later, in 1970, President Woodward retired. it appears that with his leaving, Spayde's hopes of ever having the new recital hall and organ for the College church faded.

Between the years 1969-70 Spayde was responsible for obtaining the donation of a large collection of musical recordings and music scores to the College from Mr. Charles Gifford of St. Louis. The records were valued at $12,000.00 and the books and scores were worth several thousand more (Clifford Collection, 1966-70).

Related Professional Activities

Spayde's recognition as a composer came early in has career at Central when the A Cappella Choir performed his anthem "Great and Marvelous Are Thy Works" on the 1940 spring concert and tour. Due to its popularity it was performed in the years to come on many choir tours, until Spayde's death (A Cappella Choir programs, 1940-72). The anthem received high praise in the *Diapason* magazine (August 1957, 16), and was recorded by the concert choir of the College of Puget Sound (Central College Bulletin [CCB], March 1959).

In 1952 Spayde compiled a fourteen page list of compositions suitable for church organists entitled, "Organ Music for the Church Service". He gave lectures on music such as the one on "Modern Music" (CCB, 13 December 1935). He gave organ-lecture recitals, and was visiting professor one summer at Montana State University, lecturing on organ and choir music at summer conferences for music teachers (Central Collegian, 3 May 1957).

Spayde served as an officer in several organizations over the years such as the Round Table Club (Round Table Club, 1944-72) and the American Guild of Organists Mid-Missouri Chapter. He had helped charter this chapter in 1931 and became the organization's first vice-regent (CCB, 18 December 1931).

Honors and Awards

Spayde was listed in the following directories of musicians and educators:

Who Is Who in Music
Who's Who In The Midwest
Directory of American Scholars
Who's Who In American Education
Who's Who In American College and University Administrators
Outstanding Educators of America

Other memberships in national societies include:

Hymn Society of America
Music Educators National Conference
National Fellowship of Methodist Musicians
Phi Mu Alpha-Sinfonia

In 1974, two years after Spayde's death, the Missouri-American Choral Directors Association established the Luther T. Spayde award to serve as a tribute to a man who perhaps was recognized more for his A Cappella Choir than any other endeavor. Prof. Byron Mitchell of Northwest Missouri State Uiviersity wrote that "Dr. Spayde taught for many years at Central Methodist and helped train a number of choral directors in our state. He had a good reputation, and it seemed appropriate to honor him as we established the award process" (personal communication, March 1984).

SUMMARY AND CONCLUSIONS

> "No one is indispensible -- but some people seem that way. Dean Spayde, we will miss you."

These words from the Collegian ("Spayde Dies," 1972), two days following Spayde's death, express the feelings of loss and grief felt by students and colleagues. He died at the age of sixty-seven after suffering a heart attack. All classes at CMC were cancelled the following day and flags on the campus were flown at half-mast throughout the day. Central Methodist President Dr. Harold P. Hamilton made this statement:

> The passing of Dean Spayde constitutes a loss of irreplaceable strength of Central Methodist College. For more than 40 years, he provided a dignity and discipline for the Swinney Conservatory of Music, intertwining inextricably his life with that of his students and the college itself. His work was monumental and ours is a grevious loss ("Campus Mourns," 1972).

As evidenced in the preceeding tributes, Spayde's impact upon the college, throughout his work in the Swinney Conservatory and college church, was of tremendous significance. The Conservatory enjoyed a reputation for excellence in regions beyond the state during Spayde's tenure,

and was rivaled only by the Science division in achievement and tradition (Tucker, 131). Spayde was proclaimed as one of the top American organists by James L. Duncan, progessor of music at Southern Colorado State College, following a recital he presented there in 1967 ("Campus Mourns," 1972). It was to gain recognition for the college that Spayde formed the renowned Central College A Cappella Choir, which in turn created a prominent name for him.

Spayde's influence as a teacher will be felt for generations in schools, churches and homes across the nation. Mary Louse Perry, organ student from 1932-36, wrote that " at age 70, I am still playing for a church every Sunday and loving it. I still practice hour after hour. I still use music marked with Prof. Spayde's registrations" (Spayde Organ, No. 4).

Other Spayde students playing in churches around the state of Missouri include Virginia Clough Schilb, Patricia Chenoweth Wardell, Martha Taylor Cox, Janet R. Evans, and Richard Mallett. Further research into the number of Spayde organ students who went on to careers as church musicians would be warranted (Spayde Organ, Nos. 7, 11, 13, 15, 33).

Spayde devoted his life to the education of young musicians. His work as a concert organist, director of the A Cappella Choir, and administrator brought extraordinary recognition to the Swinney Conservatory. He also contributed to and enriched the religious life of the college and community through his untiring devotion as organist-choir director at the Linn Memorial Church.

As a summation of this study it seems fitting to quote the words of CMC Professor Donald R. Eidson, who wrote that Spayde's career at Central Methodist College can "serve as a great example to teach us all what dedication, love and application can mean in the life of one man" (Round Table Club Resolution, 7 December 1972).

This article is based on the author's doctoral dissertation, completed at the University of Missouri-Columbia, in 1989.

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THE EFFECT OF ADJUDICATING THREE VIDEOTAPED POPULAR MUSIC PERFORMANCES ON A "COMPOSITE CRITIQUE" RATING AND AN "OVERALL" RATING

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INTRODUCTION & REVIEW OF LITERATURE

With regard to music performance, the terms "judgement" and "preference" seem inexorably related. Price (1987) in his "Proposed Glossary of Commonly Used Words in Affective Response", defines JUDGEMENT as "a decision made after perception and discrimination." For the definition for PREFERENCE he states:

> A choice, (or) liking of something over something else. (It is) based upon many musical and soiciological factors including musical contour, degree of symmetry, order, closeness to optimal level of complexity, societal pressures, and degree of enjoyment. (It is) developed through training and familiarity. (p. 153)

These terms have relevance to the process of what educators regard as the highest level of cognition, e.g., "evaluation" (Bloom, 1984).

A perusal of music education research literature within this conceptual framework shows that two strands of research have evolved. While one strand investigates the idea of "music preference" (for instance Furman & Duke, 1987; LeBlanc, 1982, Wapnick, 1976), another is concerned with examining "music judgements." The latter category also includes performance adjudication (judging and evaluating), rating scales and performance evaluation (for instance, Abeles, 1971; Bergee, 1987; Burnsed & King, 1987; Fiske, 1975 & 1977). Both strands are concerned with determining how people (from

elementary school aged non-performers to professional performers and adjudicators) choose, rate, rank order, evaluate, and generally, make judgements about music. Empirical investigation in this area has consequences for the entire profession of music/music education; from day-to-day teaching and band festivals to the "Madison Ave" advertising industry. Music educators make judgements as a matter of course while either evaluating a classroom music performance or deciding on the purchase of a piece of music. Clues revealed through research as to the process used to make these judgements give insight as to what should be believed about people's judgements, when these judgements should be believed, and who makes "the best" judgements.

While it would seem appropriate that music performances be adjudicated by professionals (experienced musicians in the approprate field), several studies have suggested that judges have difficulty obtaining reliability with each other (Burnsed, Hinkle & King, 1985; Burnsed & King, 1987) and with themselves (Fiske, 1983). These outcomes could possibly be attributed to the forms the judges used, but even highly practiced, experienced musician-judges rarely show better than 25% consistency on their own music judgements, (i.e., their ability to rate the same performance the same way a second time). Fiske (1983) reports that average reliability in this experienced group is between nine and sixteen percent.

On the other hand, musically naive audiences of "nonmusicinas" make judgements, ratings, choices, and decisions about music; sometimes with a high degree of accuracy, reliability and consistency (Wapnick, 1976). The "Music Industry" not only uses these mass audience demographics to determine marketing strategies, but by doing so, further manipulates music preferences and judgements of the public (Alpert, 1982).

With this seeming disparity between music experts whom the literature tells us have questionable reliability (with themselves and/or with others), and the members of the mass music market

who sometimes seem surprisingly consistent, questions arise as to what can be believed about professionals making music judgements.

JUDGEMENTS

Professional musicians and teachers serving as adjudicators make judgements about and for others. Across our nation, music festivals are held and students performing music solos and ensembles are being subjected regularly to the process of judging, rating and selection. Most states have district and/or state festivals at which professional judges are asked to provide evaluations of solos and ensembles on the basis of some "uniform" scale or criteria.

There does appear to be reliability on "overall" music judgement, called "musical effect" on the MENC adjudication forms. Fiske (1975) first demonstrated that ratings for a trait "overall" applied by a panel of seven brass judges versus seven non-brass judges were not significantly different. Since then, similar findings have been reported for keyboard, voice and brass judging. Burnsed (1987), described strong relationships among ensemble ratings:

> A correlation of all ratings, captioned and final, were so closely related as to represent a single global performance rating. The caption rating called "musical effect", however, had the highest correlation with the final rating. This correlation, $r = .91$, is almost perfect. (p. 10)

He goes on to state that "overall effect" is also influenced by a group's appearance, posture, position of the music stands, conductor's style, and the preceding ensemble's performance. This research, it would seem, casts doubt on the efficacy of caption ratings (specific rating categories) when adjudicators rate student ensembles.

DCamp (1980) asked forty-seven "qualified judges" to use a 117 item rating scale to evaluate forty-seven different pairs of

recorded high school band performances. Subsequent evaluation determined that five factors were important to them: 1. Tone-Intonation, 2. Balance, 3. Musical Interpretation, 4. Rhythm, and 5. Technical Accuracy. Judges still insist, however, that categorized critiques are the essence of an adjudicator's responsibility to the music group judged (Neilson, 1973).

PREFERENCE

Music preference is based upon judgements of various kinds (Price, 1987). Recently Etters and Burnsed (1989) have paraphrased LeBlanc (1982) and stated that "as the listener matures with age and cultural experience, the influences of the stimuli that determine musical preference will also change". In addition to age being an important factor in the determination of music preference, two primary influences on youth culture preferences are radio and television broadcasts, In 1981, cable television introduced MTV (Music Television) to the consumer public. Burnsed and Etters (1988) found that when watching MTV, teenagers rated "mood" higher than what the authors termed "more formal musical elements," (such as categories of "caption rating" on adjudication forms). They also substantiated that there is a "visual effect" operating within young people's musical preferences. Conformity to peer group seems to be another factor controlling preferences of young people (Furman & Duke, 1987; Killian & Kostka, 1986).

Music judgements and music preference are a natural and normal part of daily life to many...both musican and nonmusician, young and old!

> Music educators traditionally judge, rank order, and rate students as a matter of course. It is necessary to do so in order to prescribe further learning for students. But often, untrained musicians (sometimes called audiences) make these very discriminating judgements about music performances. Even the least skilled music student is capable of sensitive aural judgements which allows him to discern from among his peers, who are the fine

students musicians; and further, to discriminate between a good (even great) student performance and a professional performance. People are rarely wrong in these judgements. In fact, these fine music discriminations are often made by young people because of the great number of music performances presented daily by the media, in the form of radio and television broadcasts and recorded performances. The consensus as to what is worthy musically seems to be determined by a performace standard which is generally and publicly recognized, because of previously experienced (learned) musical standards". (Wagner, 1979).

"Captioned ratings" is a collective term used to describe all the rating categories on adjudication forms. In this study, the term "composite critique" is used to describe the mean of all the captioned ratings except "musical effect", which is a separate rating number containing an "overall" performance judgement.

The present study was designed to investigate how college age musicians and nonprofessional musicians and young listeners respond to the task of adjudicating "pop" music performances using the "standard" adjudication categories found on the forms distributed by the Music Educators National Conference. Further, it was constructed to determine how ratings of nonprofessional musicians, with (possible) strongly formed, peer influenced preferences, who were asked to act as adjudicators of "pop" performances, would compare to the ratings of college age musicians. Also of interest was whether "caption ratings," as compared to "musical effect" ratings, would result in a relationship similar to that found by Burnsed. Examining the possible effect of the presence of captioned ratings on the musical effect rating was one additional objective of this research.

This study was designed to determine differences between the ratings of three populations of viewers; elementary and junior high students (grades 5-9), college age musicians, and adult nonmusicians, on three videotaped pop music performances.

Forms were designed to test differences between "musical effect" category ratings and other captioned ratings (composite critique).

THE EXPERIMENT

Video Taped Performances

Three performances were selected from the 1986 season of the syndicated television show "Star Search". Performances from this show were chosen because of the consistently near-professional performance quality, yet relative obscurity, of the performers. A male singer, a female singer, and a pop/rock band were selected, and the videotaped performances edited into a format which gave a five second cue "listen", then Performance 1, a male "pop" vocal solo. The words "complete your evaluation" followed. The same format for Performance 2, a female "pop" vocalist, and Performance 3, a "pop/rock" band followed. Each performance was approximately three minutes in length. The tape was paused between performances to allow as much time as was needed for the completion of the form.

Rating Forms

Harding's (1987) survey made it apparent that MENC Adjudication Forms were the most widley used rating devices in the United States. For that reason, it was decided to model the experimental forms after the Vocal Form and the Jazz Ensemble Form from the MENC packet. The experimental "long Form" was designed to contain the same caption ratings and explanations as the MENC "Vocal Solo" form with the exception of the category, "Other factors" which was omitted. Caption categories were as follows: Tone, Intonation, Diction, Technique, Interpretation, and Musical Effect. The pop/rock form was designed after the MENC "Jazz Performance" form. While the following categories were included on the MENC form, Balance/Blend, Intonation, Phrasing, Dynamics, Time,

Interpretation, Precision, Jazz Excitement, Fresh Ideas, Color/Texture, Programing, Stage Presence, Choice of Material, and Communication, four categories were dropped on the experimental form, It was determined by a small pilot study, as in the case of "other factors" on the Vocal Form, that "precision", "jazz excitement", "programming, and "choice of materials" caused more confusion among children and nonmusicians than the other categories. A "musical effect" category was added as the last category on this form.

A "Short Form" was created which contained a single category, "musical effect". It was constructed to look similar to the "Long Form". During administration of the experiment, forms were pre-counted, into packets containing half Long Forms and half Short Forms. The Long Forms were on the top of the stack and were always passed out first. In this way, attention to the fact that there were two kinds of forms was minimized. If a question arose as to differences, subjects were told to "just complete their own forms."

SUBJECTS

The sample of elementary and junior high school (El/JH) students was obtained from the Miami, Florida area, and was evenly distributed among grades 5 - 9. There also was an even distribution among Anglo, Hispanic, and Black (both native American and Caribbean) populations as well. The 203 college aged musicians used as subjects included both graduate and undergraduate music students at Florida International University, the University of Alabama, and Florida State University.

The adult nonmusician group was comprised of subjects representing several subgroups. For purposes of this study, university students not enrolled as music majors were determined to be in the adult nonmusician category. A group of elementary teachers was given the experimental treatment during a faculty meeting, and a church gathering of elderly people was included in this sample, as well. The total group of adult nonmusicians included 163 subjects.

THE EXPERIMENTAL SESSION

In all, 541 people served as experimental subjects. The rating forms were passed out by the person in charge of the particular group, and the standard set of instructions read aloud. Questions were answered, the tape was started, and subjects viewed the color video tape on a standard television set or monitor. The tape was paused between selections to allow subjects a comfortable amount of time to complete their adjudication form for each presentation. Forms were than collected and returned to the experimenter for data analysis. Table I shows the total number of subjects by group and type of form.

RESULTS

Table 1. Subject Distribution Among Groups And Forms

	Short Form	Long Form	Overall
El/JH	88	87	175
Musician	100	103	203
NonMusician	79	84	163
Overall	267	274	$N = 541$

Two analyses were performed. First, Long Form ratings for each individual music characteristic (with the notable exception of the final overall "Musical Effect" category), were summed and means computed to obtain a "Composite Critique" score. These

"Composite Critique" scores were then compared to the last category on each form (and the only category on the Short Form), the "Musical Effect" scores, to see if they were statistically different from each other.

Then "Musical Effect" scores on the Short Form were compared to the same category on the Long Form to see if attending to individual and discrete categories while rating performance affected the "Musical Effect" scores on the Long Form.

Long Form Data

T tests - between "Musical Effect" and "Composite Critique"

In all, nine different scores were obtained by subtracting the mean of the Composite Critique from the mean of the Musical

Table II. Long Form Weighted Means & Differences

	Overall Musical Effect *M*			Composite Critique *M*			Difference between Musical Effect & Composite *M*'s		
Presentation	1	2	3	1	2	3	1	2	3
El/JH Sch	2.64	2.14	2.67	2.56	2.32	3.10	.07	-.8	-.42*
Musician	2.36	2.40	3.48	2.65	2.41	3.20	-.30*	-.01	.28*
NonMus.	2.59	2.25	3.28	2.48	2.05	3.10	.11	.20*	.17*

* $p < .05$ 1 = Best 5 = Worst

Effect scores on the Long Form; i.e. one for each of three music presentations for three groups. Significant differences were found for five of these nine values (see Table 2).

For the El/JH students, the mean Musical Effect score for Presentation 3 (the Pop/Rock Ensemble) differed significantly from their Composite Critique, by -.42, with the Composite Critique rated higher (worse) than the Musical Effect score (p <.0016).

For the College Age Musician group the mean Musical Effect score for Presentation 1 (the Male Vocalist) differed significantly from their Composite Critique score by -.30, with the Composite Critique rated higher (worse) than the Musical Effect (p <.0001). For Music Presentation 3 (Pop/Rock Ensemble), the reverse was true; the Composite Critique score was significantly lower (better) than their Musical Effect score (difference = .28, p < .0001).

For the Adult NonMusician group, the mean Musical Effect score for presentation 2 (Female Vocalist) and 3 (Pop/Rock Ensemble) differed from their Composite Critique scores, with the Composite Critique rated significantly lower (better) than the Musical Effect score in both cases (Presentation 2: difference = .20, p < .0076; Presentation 3: difference = .17, p <.0145).

ANOVA Between Music Presentations

For each music presentation, an Analysis of Variance was performed to compare mean differences between the Composite Critique and Musical Effect scores among the three groups. ANOVAs were significant for all three music presentations (Presentation 1: p <.0018, Presentation 2: p <.0036, Presentation 3: p <.0001). Tukey's pairwise comparison tests on the mean differences at the .05 level revealed the following:

1) On Presentation 1 (male vocalist) Musicians' mean difference score (-.30) was significantly lower than the Adult Nonmusician (.11) and El/JH Students (.07), with the College Age Musicians rating the Musical Effect lower (better) than the Composite Critique.

2) On Presentation 2 (female vocalist), the El/JH Students (-.18) differed significantly (and rated the Musical Effect lower [better] than the Composite Critique score) from the Adult Nonmusician group (.20), where the reverse was true (p <.0036).

3) On Presentation 3 (pop/rock ensemble), the El/JH Students (-.42) differed significantly (and rated the Musical Effect lower [better] than the Composite Critique score) from both the College Age Musician and Adult Nonmusician groups (Musician .28 & Nonmusician .17), (p <.0001).

Averages of Composite Critique Means Among 3 Groups

Only on Presentation 2 (female vocalist), did the average of the Composite Critique differ significantly among the three groups (p <.0383). Tukey's pairwise comparison test showed that Musicians (2.41) scored the Composite Critique significantly higher (worse) than Nonmusicians (2.05).

Musical Effect Among 3 Groups

On Presentation 3 (pop/rock ensemble) the Musical Effect means differed significantly among groups (p <.0001), with Tukey's pairwise comparison test showing that the El/JH Sudents (2.67) scored the Musical Effect significantly lower (better) than the other two groups (College Age Musician 3.48 & Adult Nonmusician 3.28; p <.0001).

Table III. Least Squares Means Summary Table for Musical Effect Scores

Presentation	1 Male Vocalist			2 Female Vocalist			3 Pop/Rock Band		
	Long Form	Short Form	Over All	Long Form	Short Form	Over All	Long Form	Short Form	Over All
El/JH Sch	2.61	2.84	2.73	2.16	2.30	2.27	2.65	3.91	3.28
Musician	2.34	2.89	2.61	2.39	2.76	2.58	3.40	3.61	3.50
NonMus.	2.57	2.58	2.58	2.26	2.13	2.20	3.31	3.30	3.30
Overall	2.51	2.77		2.27	2.24		3.12	3.60	

1 = Best 5 = Worst

A two-way Analysis of Variance (on weighted cell means) was conducted on the "Musical Effect" scores between the Long Form and the Short Form and the three groups for each music presentation.

On Presentation 1 (male vocalist), there was a significant difference between forms on the Musical Effect variable (p <.0003). The mean score for Long Form (2.51) was lower (better) than for Short Form (2.77).

On Presentation 2 (female vocalist), there was no significant interaction or differences between forms. There was a significant difference among the three groups (p <.0011). The

post hoc Least Significant Difference Test using the .05 level of confidence showed that College Age Musicians scored higher (2.58) than did the other two groups. (The Least Significant Differences Test was chosen, since analysis was performed on cells with unequal sample sizes). On Presentation 3 (pop/rock ensemble), There was a significant form by group interaction (p <.0001). Therefore, main effects were not examined. The El/JH Long Form mean score was lowest (2.65, rated best) and was significantly different from all other means. In addition, the El/JH Students Short Form rating for this performance was highest (3.91, rated worst) and was significantly different from all other means except for the College Age Musician Short Form mean (3.61). No other pairs of means differed.

DISCUSSION

There are no clear indications that these data support findings already extant in the literature. In five of the nine comparisons between a "Composite Effect" rating and an overall "Musical Effect" rating, subjects significantly disagreed with their own assessments (Table II). Therefore, it would be difficult to make assumptions about an "Overall" score taking the place of the individual assessments made on caption ratings of adjudication forms.

In summary, the analysis of data from the Long Form revealed that the El/JH Students rated the "pop/rock" band's composite score as worse than the musical effect score. College Age Musicians rated the male vocalist's composite score as worse than the musical effect score, but the band's musical effect score as worse than their composite score...just the opposite of how the El/JH Students rated them. Adult Nonmusicians rated the female vocalist's and the pop/rock ensemble's "musical effect" score as worse than their Composite score.

Results of the Analysis of Variance on the Long Form data showed no clear pattern about groups or presentation.

When comparing Musical Effect data between Long and Short Forms, only on Presentation 1 (male vocalist), can clear differences be found.

It may be interesting to note that for overall "musical effect", the very least liked performance (mean = 3.91), was the pop/rock ensemble...by the El/JH group. Musicians scored the lowest (most liked) mean (2.34) on the Long Form for the male vocalist.

For The Composite Critique, College Age Musicians score the highest (least liked) mean on the Pop/Rock ensemble (3.20), while the Adult Nonmusician group rated the female vocalist (2.05) lowest (most liked).

It is uncomfortable when data neither fall into neat patterns nor remain consistent with results of similar investigations reported in the literature. When this happens it may be of some value to speculate about what may have affected the results. There are some issues concerning the variables chosen for study.

The music presentations in this study are clearly different from those music performances usually adjudicated in a "music education" sense and in past research studies. Here, rather than school solo and ensemble performances, popular song presentations were subjected to formal rating procedures. However, it must be noted that music presentation were taken from a television show during which "professionals" rate these very performances. Because of the nature of the presentation, it is possible that subjects rated performances with more "preference" than with "judgement". However, as stated in the introduction, while both have relevance to the evaluation process, no clear distinction has been made as to the nature of each of these terms. Therefore, it would seem that no conclusions on that issue can be drawn here.

Results of this study add more confusion to already disparate results reported in the literature regarding the adjudication of music performance. Concensus of expert opinion will continue to be the primary method of music performance evaluation. Clues as to how that process operates continue to be elusive. It would seem an understatement to conclude with the admonition that "further research in this area is needed".

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AN ANALYSIS AND COMPARISON OF FOUR-YEAR OLD AND THIRD GRADE CHILDREN'S VOCAL, FINGER SCHEMA, AND PIANO ABILITIES

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Doctor of Philosophy in Music Education, 1990
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Abstract

This study was designed to examine four-year old and third grade males' and females' responses to three tests: Vocal, Finger Schema, and Piano. The study also included an examination of the effects of two environmental variables on vocal and piano responses: presence of a keyboard in the subject's home, and other family members playing piano. Finally, the study examined correlations between vocal and piano ability, and finger schema and piano ability.

Sixty-three four-year-olds and 63 third graders (N=126) participated in the study. Each child echo sang seven short melodies that had been pre-recorded (Vocal Test). Their responses were recorded on audiotape. Each child imitated a series of 12 finger patterns which involved naming finger numbers (Finger Schema Test), and imitated a series of 12 items at the piano keyboard (Piano Tests 1 and 2). Both finger and piano activities were modeled by the examiner, and the subjects' responses were recorded on videotape.

Results of a Multivariate Analysis indicated that there were statistically significant differences between four-year-olds and third graders on each of the variables (Vocal, Finger Schema, and Piano Tests), but there were no significant differences between males and females, and no significant interactions. Neither the presence of a piano in the home nor other family

members playing piano had a significant overall effect on the Vocal or Piano variables. Correlation of vocal abilities to piano abilities was low to moderately positive for four-year-olds, and low for third graders. Correlation of finger schema awareness to piano abilities was moderate to moderately high in both age groups on the Piano Test 1, and low on the Piano Test 2.

A STUDY OF UNITED STATES COLLEGE AND UNIVERSITY TRUMPET INSTRUCTORS REGARDING EMBOUCHURE, PRACTICE HABITS, AND OTHER SELECTED TOPICS

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Abstract

The purpose of this study was to determine the techniques and materials that college and university trumpet instructors recommend to the students in their studios. Areas that were researched included mouthpiece placement, pivoting, warm-ups, embouchure, breathing, rest periods, range and endurance, method and pedagogy books, tongue arch, and practice habits.

Surveys were sent to 680 trumpet instructors throughout the United States. Two hundred and eighty-nine (43%) useable surveys were returned. The survey also requested the number of years' teaching from the instructor, the number of students enrolled in each studio, and the number of minutes per week each student spent in lessons.

In reviewing the survey instrument, it was apparent that a majority of trumpet instructors are in agreement on the following areas: mouthpiece placement, definition of "pivot", elements of a warm-up, tongue arch (including use of consonants and/or vowels), pedal tones, execises to be typically included in a daily practice routine, use of pedagogy books, developing a concept of sound, and preferred mouthpiece and instrument types or brands.

THE EFFECTS OF SYSTEMATIC RHYTHM READING INSTRUCTION VERSUS RHYTHM DRILL ON THE PITCH AND RHYTHM SIGHT-SINGING PERFORMANCE OF HIGH SCHOOL CHORAL ENSEMBLE MEMBERS

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Abstract

This study was designed to examine the effects of systematic rhythm reading instruction versus rote rhythm drill on the sight-singing skills of high school choral ensemble members. Tenth through twelfth grade subjects (N=44) were randomly assigned to one of two groups: Experimental (Rhythm Reading Instruction) or Control (Rote Rhythm Drill). Each student participated in an ensemble sight-reading pretest, 22 group instructional sessions, and individual and ensemble sight-reading posttests. Data obtained on individual posttests were analyzed using a Repeated Measures Analysis of Variance Test. While there were no statistically significant differences between treatment groups, subjects scored significantly higher on the rhythm reading component than on the pitch reading component. Both groups experienced substantial gains in ensemble sight-reading from pretest to posttest.

BRAZILIAN CHORAL DIRECTORS' REHEARSAL CONDITIONS AND ATTITUDES TOWARD CHORAL METHODOLOGY: SURVEY ANALYSIS AND RECOMMENDATIONS

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Abstract

This study had two principal purposes. The first was to survey Brazilian choral directors to document conditions under which choirs operate, and to assess attitudes toward rehearsal techniques and preparation. The second purpose was to provide recommendations regarding the concerns and interests expressed by the survey respondents.

The design of this study comprised six major components: (a) a review of the literature; (b) the development of the questionnaire; (c) the distribution of the questionnaire; (d) an analysis of the questionnaire; (e) an interpretation of the analysis; and (f) recommendations.

The survey analysis revealed that Brazilian choral directors consider five areas to be of great importance to the development of choral music in Brazil. These include preparation of the conductor for rehearsals, organization and pace of the rehearsal, development of choral tone, study of choral literature, and types of choral performances.

Based upon the survey results, the author recommended the establishment of a more systematic approach to choral methods and rehearsal techniques, as well as the expansion of literature in the Portuguese language related to choral methodology. While the study represented a first step toward developing material designed to improve Brazilian choral music education, it seems clear that further studies are necessary.

AN ANALYSIS AND ADAPTATION OF BRAZILIAN FOLK MUSIC INTO A STRING METHOD COMPARABLE TO AMERICAN MODELS FOR USE IN THE BRAZILIAN MUSIC EDUCATION SYSTEM

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Abstract

The purpose of this dissertation is to describe the creation of a string method that incorporates Brazil's indigenous folk and art music. The trials of Brazil while trying to institute a string program are described in order to establish the need for a string method using the music of Brazil. A discussion of the Brazilian people's interest in the role of folk and art music is also provided.

In order to develop the string method, entitled "Iniciando Cordas Atraves de Folclore" ("Beginning Strings Through Folk Music"), it was determined that an appropriate model of pedagogical teachnique and sequencing should first be identified through an examination of American string methods. An analysis of folk music and its historical relevance to music education was conducted, as was its role in American string methods. In this area, the foremost United States music education methodologies were reviewed. This analysis of string methods revealed the unique evolution and characteristics of the string methodologies used in the United States public schools today.

The second step in developing a Brazilian folk music string method required determining the appropriate sequence of musical concepts for the Brazilian students. This ordering of technical material was determined by developing a comprehensive criterion list.

Finally, a discussion follows describing how the folk music in Brazil was located and incorporated into a Brazilian String Method. This discussion illustrates the evolution of the Brazilian String Method, and how it was implemented into Brazilian class instruction. The final version of the Brazilian String Method, translated into English from Portuguese, appears in the Appendix.

A COMPARISON OF THREE APPROACHES TO TEACH NOTE-READING AND NOTE LOCATION ON THE PIANO KEYBOARD TO CHILDREN, AGES FOUR TO SIX

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Abstract

Piano teaching methods have not been submitted to empirical research to compare respective effectiveness. Modern piano methods are categorized by the order in which the written notes are presented. Many pedagogues hold opinions concerning which presentation order is the most effective, but these opinions have not been researched.

The ability of young children to read notes on the staff is also disputed. This study sought to address both issues by comparing representative curricula taught to groups of four-to-six year-old children, to determine the effectiveness of the note presentation formats and the subject's ability to learn note-reading skills.

The study was a quasi-experimental, two-factor comparative design. Three curricula were created which paralleled the note-presentation format of the three primary methodological approaches.

Seven pre-schools in the Kansas City metropolitan area participated in the study. Eighty-nine students completed the seven-week course.

Following the course, students were skill-tested on their note-naming/location ability. A computer program written specifically for this study analyzed student accuracy and response times, and stored testing data.

Null hypotheses constructed for the study predicted no difference between test groups, ages, or response times. No significant difference ($p<.05$ level) was found among the three test curricula, the skill level of different ages, the most easily - recognized notes, or the response times for the three test groups. The aggregate mean skill levels at note-naming/location was 67%.

A COMPARATIVE STUDY OF FOUR METHODS OF TEACHING MUSIC READING TO FIRST GRADE CHILDREN

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Abstract

Authorities in the field of music education are in agreement that music reading is necessary for development of musical growth. Numerous methods have been proposed to teach music reading objectives, but few have been systematically researched. Thus, a need for research in the area of music reading instruction is evident.

The purpose of this study was to determine the relative effectiveness of four methods of teaching music reading. Subjects were 110 first grade children, evenly distributed among five classes. Four classes were randomly assigned to a method of music reading instruction following a tonal/rhythmic recognition pretest (designed by the author), and an attitude inventory. The fifth class served as a control group.

The four methods in this experiment involved varying hierarchical strategies in the areas of music notation, and rhythmic and melodic presentation. Method 1 and 2 subjects were presented rhythmic and melodic learnings within the same class period. However, standard notation only was employed in Method 1, and a hierachical strategy of notation was employed in Method 2. Method 3 and 4 subjects were presented rhythmic and melodic learnings on separate occasions. Like the two methods previously though, standard notation was used in one and the hierarchical strategy was used in the other.

Following eight weeks of instruction, students were given a tonal/rhythmic recognition posttest and an attitude inventory. The tonal/rhythmic recognition test, designed by the author, consisted of 36 multiple-choice items in which subjects were required to choose one of three notations that represented an aural stimuli. The attitude inventory measures students' attitudes toward 'generic' music activities that commonly occur in the classroom.

Results of the analysis showed: (a) significant differences in posttest scores existed only between the experimental groups and the control group [$F(4,105) = 12.89, p < .05$]; (b) significant gains in tonal/rhythmic recognition abilities were exhibited by the experimental groups ($p < .05$); (c) classes given instruction via Methods 1 and 3 scored significantly higher on posttest items played twice; (d) all experimental groups made significantly fewer rhythmic errors than melodic errors on the tonal/rhythmic recognition posttest; (e) no significant attitude differences existed among the five groups [$F(4,105) = 1.92, p < .05$]; and (f) no significant differences existed between attitude pretest and posttest scores in all five groups.

AN ANALYSIS OF ATTITUDES AND BEHAVIORS OF METROPOLITAN KANSAS CITY ELEMENTARY MUSIC EDUCATORS REGARDING MULTICULTURAL MUSIC EDUCATION

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Abstract

The purpose of this study was to discover the values, attitudes, and behaviors of elementary music educators in metropolitan Kansas City toward multicultural music education. Rural, urban, and suburban music educators in four counties were surveyed. School and teacher names were obtained from a school listing and through telephone calls. Schools were classified according to rural, urban, and suburban categories by three educational authorities. A total of 204 surveys were mailed, with 133 useable surveys returned (65%).

Significant differences ($p < .05$) were found in (a) the use of multicultural music between teachers with varying percentages of ethnic groups in their classes; (b) the implementation of multicultural music among urban, suburban, and rural elementary music teachers; (c) the inclusion of multicultural music between elementary general music classes and public performances; and (d) the use of multicultural music in music classes between music educators with and without training or workshop attendance in multicultural education.

Teachers with undergraduate training in multicultural education indicated feeling more comfortable and more prepared in using multicultural music than did teachers without such undergraduate training. Thirty-six percent of the teachers surveyed experienced training or workshop attendance in multicultural education. All

teachers surveyed agreed that multicultural music should be included in the music classroom. Teachers in classroom settings with high ethnic representation indicated choosing music and materials based upon the ethnic make-up of their classes. Sixty-five percent of the respondents surveyed used the text as their main resource for multicultural music.

Results of the study could be beneficial to music educators, teacher-training institutions, administrators, and all involved in multicultural education.

CONTEMPORARY MUSIC FOR THE NEW AMERICAN CHILDREN'S CHOIR

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Numerous children's choirs have been founded in the United States during the past twenty years. Some of the most successful choirs have been established by university professors in the field of music education. Other choirs are sponsored by community and private organizations.

Although such groups might be musically content to perform treble choir masterworks of the past, a substantial number of children's choirs have generated a new and exciting repertoire by commissioning well-known American composers to write choral music for children. In many cases the composer is also a university professor. Others are affiliated with American symphony orchestras, are free-lance composers, or in some cases, children's choir directors.

The purpose of this project has been to document musical works commissioned in recent years and to collate and disseminate the information so that interested children's choir directors in the United States and throughout the world may have access to this important repertoire.

(Presented at the 1990 ISME Conference, Helsinki, Finland).

INSTRUCTION TO CONTRIBUTORS

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Manuscripts are reviewed by the editorial board in a blind review process. The collective recommendation of the reviewers determines whether a manuscript will be accepted for publication. Manuscripts submitted for review must not have been published nor be under consideration for publication elsewhere.

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Format and Style:

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To assure anonymity during the reviewing process, author's name(s) and address(es) should appear on a separate cover page only. Names and other material in the text which might identify the author(s) should be avoided.

Authors should submit four copies of their article to the editor. Contributors will be notified of the decision of the editorial board.

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