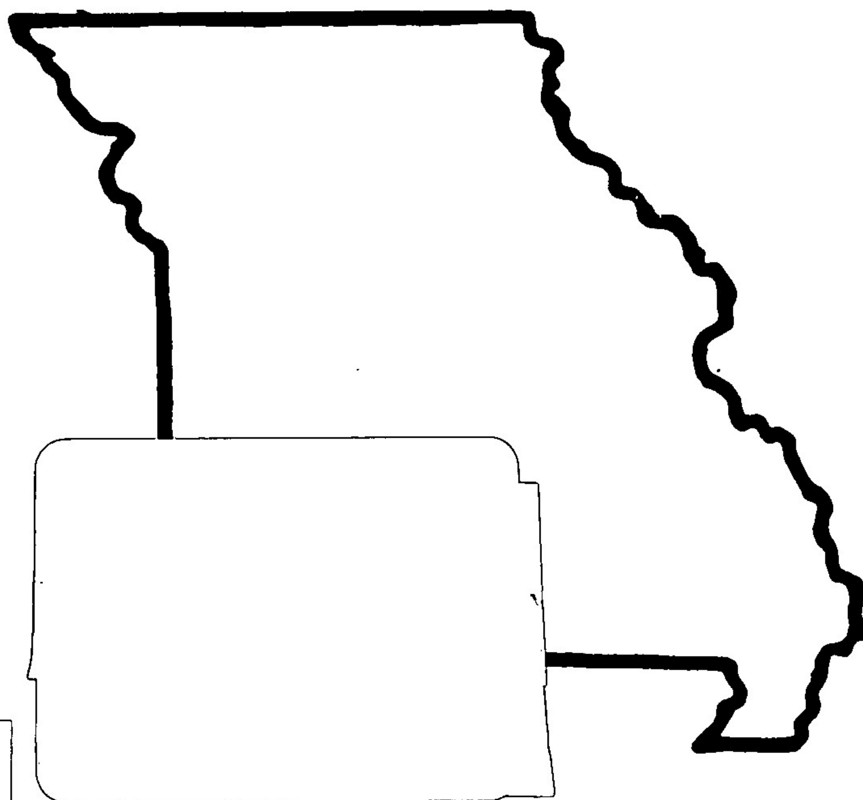
MISSOURI JOURNAL OF RESEARCH IN MUSIC EDUCATION



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Business Office:	Missouri Music Educators Association 1113 East Meadowlark Lane Springfield, Missouri 65810
Editorial Office:	Department of Music University of Missouri 8001 Natural Bridge Road St. Louis, Missouri 63121-4449
Editorial Assistant:	Shannon Hayden

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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 thirty-second.

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

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

The Editorial Board

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DEVELOPING WRITING-ACROSS-THE-CURRICULUM PROJECTS IN EIGHTH GRADE BAND: AN OBSERVATIONAL CASE STUDY

Martin J. Bergee
University of Missouri-Columbia

Judith L. Crawford
Fulton, Missouri Public Schools

Abstract

Proponents of learning across the curriculum often favor writing as a vehicle for deeper understanding of subject matter. Writing, however, is not always used by subject area specialists, especially by secondary music teachers. Recently, selected writing projects were introduced into an eighth grade band. Students were asked to write regularly in practice journals, "discovery-write" on questions over listening examples, and write letters to composers of band literature whose music the students had studied. This ethnographic study examines students' thoughts, feelings, and achievements vis-a-vis these projects. Two sources of data were used: the participant-observer's (teacher's) journal and samples of student writing. In practice journals, students were asked to write down accomplishments, to list goals for future practice, and to develop "to do" lists. The students' initial response was not favorable, probably because of a lack of experience with this style of writing. As the instructor provided more guidance and structure, students' attitudes became more favorable. Students responded to discovery writing quite well. At first, students used extramusical adjectives and imagery almost exclusively to describe what they heard. Later, students began to use more musical terminology, although they continued to use at least some extramusical imagery. The composer-writing project allowed students an opportunity to write for a different "audience." Each of five groups drafted and mailed a letter to one of five composers whose music the ensemble had studied (Frank Erickson, David Holsinger, W. Francis McBeth, Nancy Seward, and James Swearingen). The letters contained questions asking the composers to comment about their music. Four of the five composers returned enthusiastic letters. Data seemed to indicate that the writing projects effectively met their objectives. Most students accepted the assignments and seemed willing to engage in reflective thinking. Over the course of the year, students' writing demonstrated evidence of a developing awareness of musical terminology and structure. Based on the data, we established a tentative concluding assertion: Writing-across-the-curriculum projects in middle school band help students to construct knowledge about such musical concepts as form, dynamics, timbre, and texture. Further qualitative and quantitative investigation will help to verify this assertion.

Introduction

With the advent of performance-based approaches to schooling, learning experiences that cross curriculum boundaries are strongly encouraged. Proponents of learning across the curriculum often favor writing as a vehicle for deeper understanding of subject matter. Once the exclusive domain of English teachers, writing is now seen as "basic to thinking about, and learning knowledge in all fields" (Fulweiler, 1983, p.224).

A style of writing known as "expressive" can serve as a powerful tool for students' personal communication of ideas and feelings. Expressive writing is characterized by informality and a deeply personal style; like speech, it reflects the ebb and flow of the writer's thoughts and feelings (Martin, D'Arcy, Newton, & Parker, 1976). According to Romano (1987,pp. 114-116 passim), "there is nothing like the intense thinking that goes on when we use language deliberately in writing.... Expressive writing, an individual voice working to create meaning, is as personal as you can get." By using their personal language, Romano explained, students discover, create, explore, research, think independently, conjecture, and engage their imaginations about subject matter.

Content area teachers who use writing enhance students' grasp of the material and at the same time improve writing and critical thinking skills (Frager, 1985). Reflecting on their use of journal writing in a general music class, Larsen and Merrion (1987), wrote:

> In the privacy of their journals, [the students] freely express their feelings and sensations. The writing seems to act as a conduit of thoughts and feelings about music. The writing process removes students' reluctance to discuss the affective import which music has on each individual. Indeed, expressive writing gives the students the freedom to go beyond the clinical analysis of music. At the junior high level, in particular, this result proves most welcome. (p.110)

Despite its advantages, expressive writing is not often used by subject area specialists, particularly at the secondary level (Fulweiler, 1979; Romano, 1987). Traditional methods of teaching choral and instrumental performing ensembles seem especially to militate against writing as basic curricular activity. One of us, a middle school band director, recently introduced selected writing projects into her eighth grade band class. This paper examines students' thoughts, feelings, and achievements vis-a-vis these projects.

Because of a lack of a priori theory in this area, we chose to use qualitative methodology. Qualitative research commonly avoids speculating about a priori relationships, preferring instead to allow the data as accumulated to shape the overall picture (Borg & Gall, 1989; Bresler & Stake, 1992; Goetz & LeCompte, 1984). Useful for examining questions about classroom practice, qualitative inquiry attempts to derive meaning from a particular setting while disturbing he

setting as little as possible (Krueger, 1987).

We chose as our paradigm the *observational case study*, in which the "usual focus [is] on an organization, such as a school, or some part of an organization, such as a classroom. A group of individuals who interact over a period of time is usually the focus of the study" (Borg & Gall, 1989, p. 403). Typically, the primary data gatherer in an observational case study is the participant-observer. Through active involvement, the participant-observer gains insights and develops interpersonal relationships unlikely in other styles of research. The participant-observer role may be quite extensive, such as a teacher serving as active researcher in his or her own classroom (Bresler & Stake, 1992). Qualitative inquiry thus deals with researcher subjectivity by incorporating it (Goetz & LeCompt, 1984).

The participant-observer's primary source of data is a journal organized around observations and anecdotes. For this journal, the researcher identifies representative events and makes day-to-day comparisons. Subjective observation, however, is not enough. In qualitative inquiry, observations may be made more credible via triangulation, the checking of data against at least one other source (Borg & Gall, 1989; Goetz & LeCompte, 1984). Thus, in this investigation, we used two modes of description: (a) observations from the participant-observer's (i.e., the teacher's) journal, and (b) selections from student writings that illustrated and reinforced (or perhaps refuted) the participant-observer's perceptions.

Description of Location and Subjects

Located outside a large Missouri metropolitan area, the school district in which this study was situated is experiencing rapid growth. The district's one middle school comprises grades six, seven, and eight, with an eighth grade total enrollment of approximately 250 students. About fifty of these students are enrolled in band. Families are relatively homogeneous: middle to upper-middle class, primarily white collar, and mostly well educated. A few students come from lower middle class homes. Approximately 88% of the students have what may be described as a traditional family structure (i.e., both parents and the child or children live under one roof). The district is overwhelmingly white; the eighth grade class has one African-American student. The district enjoys a good reputation and is considered a leader in educational innovation. The middle school espouses and practices a strong team-teaching philosophy.

Excerpts from the Teacher's Journal: The Participant-Observer's Perspective

Over the course of a school year I incorporated writing into the band curriculum in three ways: (a) practice journals, (b) discovery writing, and (c) letters to composers. It was my goal that incorporating writing

into the class would encourage students to think in more musical terms and at more sophisticated levels. I wanted students to make discoveries and connections for themselves, not just about their part in a piece of music but how the music fits together as a whole. I wanted them to begin to wonder about a composer's intentions and to begin to make judgments of how a composer's works may or may not fit together into a distinct compositional style. Lastly, I wanted my students to become more aware of their own musical goals and experiences by reflecting on their practice habits through writing.

Through the course of the 1992-1993 school year, I kept a journal of my thoughts and feelings about the incorporation of writing into my classroom activities. I would like to share with you how each of the three areas evolved in the classroom and how the students responded. I use the word *evolved* because my initial ideas changed along the way as I better understood students' needs and feelings. I tried to modify teaching strategies through the course of the year to better meet the students' needs. I will first discuss the development of each area separately and then give an overview of how I felt the project fit together as a whole from the teachers perspective.

Student Practice Journals

Many band directors monitor students' practice through use of practice records. Practice records work well for some students, but I have used them for years and have never felt completely comfortable with them. I have found that students often exaggerate the amount of practice time on the record and, on occasion, forge parent signatures. I wanted to try something different, something that changes the focus of the practice from how much time is put in to what is accomplished. I wanted the students to become goal-directed in their practice rather than time-directed. More important than time is what the students *do* during the practice period. Are they playing just to play or do they have specific objectives in mind? These ideas prompted me to initiate practice journals. In their practice journals, students recorded thoughts, feelings, and accomplishments about their practice time and set specific goals for future practice. Although the idea sounded wonderful in the beginning, I found the application to be a challenge.

I began by teaching students how to use practice journals through example and experience. We discussed the use of goals for at-home practice by first drawing parallels with how we used class time. At the end of each class, I asked students to write down three things: (a) what we accomplished, (b) goals for future practice, and (c) a "to do" list of what still needed work. The students shared ideas that they had written down. I did this along with them; to promote the idea, I served as an example and kept my own journal of thoughts and feelings about my teaching techniques and classroom preparation. It impressed the students that I was willing to experience the journal along with them. As we discussed the journals in class, we brainstormed possible ideas

for practice goals. These ideas revolved around such things as technique, tone quality, posture, breathing, embouchure, rhythm, and so forth. This gave students ideas on how to begin.

The initial response to the project was not especially favorable, mostly owing to a lack of experience with this type of writing in band. I assured the students, though, that if they stayed with it, the writing would become more natural. Their first homework assignment was to do a journal for just a few days and then hand it in. I used a check system to grade the journals. Students received a check-plus for a good journal, check for average, and check-minus for poor. This allowed me to direct the focus of the journal toward encouraging good practice habits. After the initial breaking in period, the students turned in weekly journals every Friday. I graded and wrote encouraging comments in the journals and returned them the following week. At first, the students were not sure what to write down. A few students really took to the idea and told me that they loved it because it made them think about the *content* of their practice time, something they had never thought about before. A few students rebelled at the writing and saw no purpose in it. They complained that it took too much time and was of no help. During the first quarter, I concentrated on counseling those students who would not write, and I had moderate success. I also gave the students reminders if they missed a week. This helped them to stay on task.

At first the journals were very enlightening, because, for the first time, I felt I was really getting to know the students. Some comments on their practice showed a lot of insight. I could see some of what was taught in class actually sinking in and being practiced at home. The journals allowed me to encourage individual students and to provide help on specific problems, things I couldn't do in a class of 50 students. During the second quarter, however, the journals did not go as well. Many students became delinquent in handing them in, and I became delinquent in getting them back. Winter break, snow days, and other holidays interrupted the routine, and preparation for concerts became the focus.

At the beginning of the third quarter, determined to make a change, I asked a student to help me brainstorm how we could make the writing in the journals more attractive for the students. Together, we made up a practice journal form. Previously, the students had used their own paper and made up their own form. The new form asked students to set three goals for the week, record the date and amount of time practiced each day, list their accomplishments for the day, and write thoughts on their progress (see Figure 1). The form helped organize the students' responses by giving them much-needed structure. Students began turning in journals more consistently. I also instituted a "practice journal of the week" award. I picked out the best journal from each week and read portions of it to the class, explaining why I thought it was good. I also awarded this student a computer-generated certificate. The students enjoyed this, and I saw evidence of students trying to emulate in their journals the characteristics I had praised. I also changed the hand-in day to Wednesday, because holidays often fell

Figure 1. Practice journal form for third and fourth quarters.

Practice Journal 3rd Quarter Week 3

Name

Goals for Week 3
1. Try to put both pages of Exaltation together — yes
2. Rhythm of the Winds (first page) — yes
3. Syncopated Rhythms in Rhythm of the Winds — yes

Wed
Date: 2/3 Time: 30 min

Accomplishments: What I practiced today!
1. Warm-up
2. Exaltation
3. Rhythm of the Winds

Thoughts on Progress Warm up was quite interesting today. I tried to go up to higher scales but they didn't work. I think I'll work on that more. In Exaltation I just reviewed over the 2 pages. Tomorrow I'll start putting them together. I sat down with Rhythm of the Winds a little for the 1st Day

Abt

Thurs
Date: 2/4 Time: 30 min

Accomplishments: What I practiced today!
1. Warm-Up (Higher Scales)
2. Exaltation
3. Rhythm of the Winds

Thoughts on Progress I decided on my warm-up that each day I'll work on a new scale from the next day review it. I started putting Exaltation together. I took it slow, tomorrow will get a little faster. I made it half-way through the first page. I need to work on the syncopated rhythms a

Friday
Date: 2/5 Time: X

Accomplishments: What I practiced today!
1.
2.
3.

Thoughts on Progress

Didn't feel well & had a lot of homework

You're doing a wonderful Job! You've got a great plan of action and are following through w Good Work!

on Fridays. My goal was to get it back to them by the end of the week.

The third quarter was better. As the fourth quarter progressed, however, I found students struggling to come up with new ideas. My comments became redundant as well. Some students did the journals just before class rather than at home during their practice. Once again, I struggled to get students to turn them in. On the whole, I didn't feel that the journals were as successful as I had hoped. I continued to believe in the idea, but it became too much writing and too much time. A more simplified version of the journal in which the students write down weekly instead of daily goals might be more effective.

Discovery Writing

In discovery writing, students jot down their ideas on a question given to them about a listening example. Their writing then serves as a starting point for discussion. This provides for students something on which to base their discussion contributions. My students responded to this very favorably; I could see a change in their writing. At the beginning of the year, they mainly used nonmusical adjectives to describe musical examples. As the year progressed, they started to use more musical terms.

I tried to save the discovery writing lesson about a piece until I felt that the students knew the music well enough to make good observations and to draw some parallels. The first lesson of this type involved a band arrangement of Simple Gifts. Once the students knew this piece well enough to perform it with some accuracy, I played a recording of Aaron Copland's Appalachian Spring. I prepared students for the listening by reading some information about Copland and the history of this particular melody. I then asked the students to write down what they heard and how it compared with the piece we were playing. I gave suggestions for listening for form and style and for listening to variations of the same melody. As they listened, they jotted down ideas. I felt that the students stayed better on task and had an easier time preparing for subsequent discussion. We then shared some of our writings. The discussion after this listening episode was wonderful. We played the piece again and it dramatically improved stylistically, even though I had yet to rehearse the piece that class period. Afterward, the students even clapped for themselves, realizing what had just taken place. It was one of those rare moments in teaching. The students came away from that classroom with a new insight into music and with good feelings about themselves.

Not all of the discovery writing lessons went that well. But over the course of the year, I felt from my own observations and from students' responses that the writing helped them to organize their thinking. Other discovery writing assignments involved comparing two listening examples by the same composer and deciding if that composer had a distinct style. After we performed at a festival, I had the students listen to the recording of our performance and assume the

role of judges, writing down specific suggestions for improvement. I also had the students assume the role of a composer trying to emulate the style of another composer. They wrote specific things they would do to make their music sound like the composer of the piece studied. At Christmas, we discussed seasonal songs performed in different styles. When we studied marches, I played a recording of some marches and asked the students to analyze the style and form. The possibilities for using discovery writing as a catalyst for discussion were endless. This year's discovery writing projects were used mostly to make connections. The discussions often were about style of playing, form, and specific compositional techniques used. It seemed that the students began to see beyond their written page and became better aware of the composer's intentions (see Figure 2 for an example). This in turn lead to the composer-writing projects.

Composer-Writing Project

I prepared for the composer-writing project by choosing five prominent band composers whose music the students had studied: Frank Erickson, David Holsinger, W. Francis McBeth, Nancy Seward, and James Swearingen. I chose enough composers so that the writing groups would not be too large. We studied and prepared the music of these composers before writing our letters. As we played and in turn studied each piece, we made up a poster of compositional devices the composers used. This helped the students to understand how the composer formulated a piece. Later, it helped them to develop questions to ask the composers. To make the posters, students wrote down a stylistic characteristic and glued it collage-style to that composer's board. We discussed biographical information about the composer and made comparisons among pieces.

Initially, the students didn't really understand and weren't very excited about the project. They had never really thought about a composer as a fellow human being. They assumed that all composers were dead. They never referred to a piece of music by the composer's name. As we became more involved with the project, I started to see students make connections. Students asked, "Didn't we play a Swearingen piece last year?" One of the questions I posed was whether a composer has a specific, identifiable style for all of his or her works. We never really answered this; the point, however, was not to draw a definitive conclusion but to think about the question and become curious, which is what took place.

Once we had prepared all five pieces (by the middle of March) and had finished the composer posters, we were ready to begin the letter writing. Students chose the composer to whom they wanted to write, and I divided them into groups of eight. On the advice of one of the English teachers, I provided a great deal of structure for this assignment (see Figure 3). I handed the students a checklist of what they were to accomplish for each day and asked them to write a short account of what they accomplished. In order to prevent someone from falling through

igure 2. **Discovery-writing assignment for Holsinger's <u>Helm Toccata.</u>**

elm Toccata by David R. Holsinger

core (1) 2 3 4 5 I like it!

lajestic, Expressive, TELLS A STORY

ots of feelings. "Like a volcano" "a dinosaur scene"

Good dedication Ostinato

a revolution Long song

I like the beginning & end!

My one word

WOW!

Exhausted!

Reminds me of the creation of the earth + evolution!

I Like this piece!

Figure 3. Composer-writing project: Criteria for first two paragraphs, letters composers.

Composer Letter-Writing Project Criteria

Checklist

- [ ] The letter will be in Business letter Format (see example)
- [ ] It will contain 3 paragraphs of 5-8 sentences in length
- [ ] Each member of the group will write their own first paragraph
  (I will choice one of these opening paragraphs to be used
  in the actual letter)
- [ ] The group will write the 2nd and 3rd paragraphs together as a team effort
- [ ] The group will keep a daily journal of its progress
- [ ] Address a formal envelope
- [ ] Everyone is to work together as a **TEAM** on this project
  You will receive two grades:
  one individual grade for the opening paragraph
  one group grade for the final product

First Paragraph Criteria (written by each person)

- [ ] 1. Introduce the group--school, grade and project
- [ ] 2. Discuss the piece we have performed
- [ ] 3. Discuss information we know about the piece and the composer
- [ ] 4. Feelings about the composer's music
  Why is it important?--of value? - worthy?

Second Paragraph Criteria (written by the group)

- [ ] 1. Ask for information you would like from the composer?

--this could include:

--Personal information about his/her background
--Inspirations for composing--especially for the piece we have studied
--Questions about the piece
--Questions about compositional techniques or style
--You might request that he or she send a photo if they have one available

Brainstorm and come up with some of your own ideas

Figure 4. **Composer-writing project: First draft and comments**

Dear Mrs. Seward,

(This is your greeting)

(Hello!) We are a group of 8th graders in the band program at Wentzville Middle School, Wentzville Missouri. We are writing letters, in groups, to 5 composers whose pieces we have studied. We have played through your piece, Cantilena. Our director, Mrs Crawford put up composer posters and we put things on them about you & your music. Some things we noticed is that you used consonance throughout the piece. You used lots of dynamic changes also. All 8 of us really liked your piece and chose it over 4 others.

might include interesting styles - feature clarinet, lots of moving parts

For the letter you might use the words rich-harmonies instead of consonance

Figure 5. Composer-writing project: Final copy, letter to composer Nancy H. Seward.

C/O Mrs. Judith L. Crawford
Band Director
Wentzville Middle School
405 Campus Drive
Wentzville, MO 63385
April 1, 1993

Ms. Nancy H. Seward
317 East Main
Richmond, MO 64085

Dear Ms. Seward:

We are a group of eighth graders in the band program at Wentzville Middle School in Wentzville, Missouri. We are writing letters, in groups, to five composers whose pieces we have studied. We have played through your piece, *Cantilena*. Our director, Mrs. Crawford, put up "composer posters" and we put things on them about you and your music. Something we noticed is that you use rich harmonies throughout the piece. We thought you used contrasting styles, and lots of moving parts. We noticed that you featured clarinets. All eight of us really enjoyed your piece and chose it over four other pieces.

We have some questions we would like to ask you. We would like to know a few things about your background. Who influenced you to start composing and how long have you been composing music? We also have some questions about your own style and music preference. What is your favorite style of music i.e., classical, modern, etc. and what is your favorite composing style? Our last few questions are about *Cantilena*. What was the message you were trying to get across through *Cantilena* and why did you name it *Cantilena?*

We would like to thank you greatly for taking the time to read our letter. We appreciate it immensely. We would love to have a picture of you if one is available. We feel your piece has taught us many things and we loved playing it. Our last request is for a response to our letter.

Sincerely,

the cracks, each student was required to write an introductory paragraph (see Figure 4); they wrote the body and closing paragraphs as a group. I gave them specific guidelines on what each paragraph was to include and graded them on whether or not the guidelines were met. I offered specific suggestions on how to rewrite and improve the letters. I then collected their final copies, chose the best introductory paragraph, and printed the letters (see Figure 5). I asked the students to address the envelope in correct format and to sign the letters, which were then sent. We included a picture of the group standing with their composer poster. The letter writing project took an entire week, during which we did no playing. The students had some difficulty working together in groups, and I found myself talking at length with them about how a band must work together to get things accomplished.

All things considered, the students enjoyed this project. At the end of the year, many students named this as their favorite activity. Once the letters were sent, we waited for the responses. Four out of five composers responded with enthusiastic letters. The composers also sent photos of themselves. For the first time, the students realized that composers are people, too, complete with hobbies and families. They also learned of some of the inspirations behind composing and how a composer begins to work on a piece. It was an exciting time for the students and for me. After receiving each letter, we played that piece one last time and added the letters and photos to our poster collages. Of the three writing projects, I felt this to be the most successful. Not only did students become personally acquainted with some outstanding composers of band music, they made musical connections that otherwise might not have been made.

Excerpts from Students' Writing

Student Practice Journals

Entries from students' practice journals largely corroborated the instructor's ambivalent impressions about the success of the first and second quarter. Many students, however, made honest attempts to express their feelings in writing. This excerpt is typical:

> *Accomplishments*
> *What did I do? I practiced stuff on the test*
> *Goals*
> *to be section of the week*
> *to get an A (1) by practicing (2) doing good on test*
> *to tighten my embouher*
> *get my chin flat*
> *To do:*
> *(1) watch the mirror to check on my chin*
> *(2) practice to build up the muscles in my embosher*
> *(3) practice a little more*

Some students chose to write in a more prose-like form:

I played songs from my other books. I played my scales and Tanglewood, and Simple Gifts. I want to be able to move my fingers faster, and have a hollow tone. I can practice my scales faster & faster, & try playing with a hollow throat.

Today I worked on our 3 pieces and I need to improve on all of them. My areas I need work in are the same as above. I have improved on foot tapping and scales. I do feel a little more confident. I do not need work on that much help with foot tapping as last year. I also worked w/long tones.

Some students had very little to say about their practicing:

Band in morning and at night

Didn't practice

Goals next playing test

Monday got new song   Tuesday practiced new song

Although the majority of students accepted the task, some clearly disliked it or did not know what to write. These individuals also made their feelings known:

I'm not sure what to write

I did not have time to play and I do not understand what we are doing with these journals.

I don't like doing practice journals.

By the second quarter, most students had fallen into a routine with the journals. Those who wrote extensively in the first quarter also wrote extensively in the second, and vice versa. Many students began to use the journal as a place where they could reflect honestly and sincerely about their developing musicianship:

Today I practiced Chesford Overture and all of my scales. went over to my band teachers house and she went over some things with me. She also tuned my concert Bb because that is the most common scale we play.

I really need to work on getting a good sound on the high notes because when I get up there I can't get them. t's just, it's not a very warm sound. My goals are to be able to play the high notes with a good rich sound.

I'm practicing as hard as ever. I know I'm probably one of the worst students but I am starting to try harder.

I can play my Eb practice sheet with hardly any blips now! still need to work on my cues, though I feel I'm getting better at it.

Goals--Be able to play like James Gallaway someday! (I'm so sure!) To do--Practice harder. Be more serious about my playing.

Today I worked on dynamics. I think without dynamics a piece of music wouldn't sound right. It gives life to the music. A goal I have is to get good results on the high notes.
To do: I need to work on tone.

Probably aware that their instructor read journal entries carefully, some students took an opportunity to write directly to the instructor:

Mrs. [Instructor's name],
I'm sorry that I didn't get my practice journal in on time. I hope that it will still count on progress reports. I had one I just wasn't getting it in. Please excuse my irresponsibility. Please forgive me.

Mrs. [Instructor's name],
This week I've had a lot of homework, church, practices for soccer, and basketball. I'm sorry but I'll practice next week, if it's alright with you. thanks.

Mrs. [Instructor's name],
I think the practice journals have really helped alot. Now when I practice, I know what I need to practice, & why.

But another student had this to say:

Mrs. [Instructor's name],
I practice alot, maybe about 4 times a week. But it's just

not helping me to write in the practice journals. I think it is a good idea to have them,, but I never know what to say or write.

One student wrote of the experience of receiving a new flute for a Christmas present:

> *Monday: Today I practiced my songs & scales. I get my flute tonight. I can't wait!*
> *Tuesday: I got my flute tonight & not yesterday night. My parents are asleep so I can't practice, but my flute is so beautiful.*
> *Wednesday: I practiced my concert songs, & I can't cover the holes right--my flute only came with 1 plug. The intro. is harder with my new flute but my tone is incredibly better!*
> *Friday: Goals--To get a scholarship in music, & get really good.*

The structure provided by the practice journal form in the third quarter made a dramatic difference in the number of journals handed in and the content of the writing. The key seemed to be the "Thoughts on Progress" box (see Figure 1). For the first time, it seemed completely clear to the students what they were being asked to write. The students seemed to enjoy writing on the form; in fact, some students who did not have a form drew a facsimile on notebook paper. By this point in the year, they seemed more conversant with musical vocabulary and went beyond only listing activities or goals. The following are typical excerpts:

> *The scales are okay, if I concentrate. They aren't "the back of my hand" yet. I got up to A only tonight. I should work on it more. I like Rhythm of the Winds. I need to practice more on 110 to the end.*

> *Almost got it! Exaltation is getting easier! The "rhythm time" helped me so I did it again today. I've almost got the entire arpeggio down pat. I decided to do the arpeggio like I did the syncopated rhythms.*

> *I'm really sounding better on these songs! The syncopated rhythms are getting there but they're not quite perfect. My tone is also sounding alot better.*

> *I can get through them!! Wow--I can't believe it!*

I'm going to try to not get discouraged since I'm the only one on bass clarinet.

I think the more I practice "Exaltation" the more phrases & beginning become indented in my head, & I don't have to think about it as much.

In the fourth quarter, the students seemed to put less of themselves into the journals. Compared with the third quarter, many entries were sketchy. Perhaps the demands of spring activities and the impending end of the school year affected the students. Some, however, continued to write extensively and thoughtfully, putting a great deal into their entries. Most students seemed quite comfortable using a musical vocabulary almost entirely absent in the first quarter.

This piece is hard! I can play the beginning okay but I still mess up when I hit the middle! I tried to get the accents sharp & short at the CODA, but it was hard. I'll need to work on that more.

I really tried to memorize my scales, but I am really having trouble. I can play them good with the sheet but, I cannot memorize all of them.

Practicing with March of Kim made me realize I hate marches. It is so hard! I like it okay, but I don't like the middle.
[Beginning of next day's entry:] *I* <u>*love*</u> *the beginning of Grand March!*

Scales are boring! Someone has very little imagination when making these up! My shoulders ache & so do my fingers, & head.

I think that the Peasant Village Dance has progressed very little for me, but I find that when I'm in band I seem to play it better.

Discovery Writing

While discovery writing in the first semester, the students tended to describe that they heard almost entirely with extramusical imagery. The following excerpts are from an Octover discovery writing assignment in which the students were asked to write about three

recorded McBeth compositions, Cavata, Kaddish, and Masque.

> [Kaddish] *It makes you feel as if you're in a silent mystery, horror film.*

> [Kaddish] *It starts out like a buck walking into a pasture. It then sounds like a fawn walking out to meet the buck.*

> [Masque] *Sounds like a horse race*

> [Masque] *This reminded me of 2 people dancing or a belly dancer dancing in a town square. It sort of reminds me of the beginning of a movie while your sitting there waiting for the movie to start. I like this one, its exotic and exciting.*

> [Kaddish] *At first dark, then it's kind of like the light shining through. Almost makes me think of a battle, dramatic*

> [Cavata] *It's like an Indian song that they play either at a burial or a thing where they walk & dance around a fire*

By the spring, the students were using more musica descriptions in their writing. They were more familiar with musica terminology, and they knew where and how to use it. Interestingly they never entirely departed from the use of imagery. Rather, the combined the two. The following are excerpts from a discovery writing project describing David Holsinger's Helm Toccata.

> *very accented at the beginning of the piece*
> *softens as it progresses on*
> *has layers, many layers*
> *many time signatures throughout the song*
> *grows loud and majestic*
> *it is very, oh! it is like the music of an advancing fleet of ships to welcome on a war or a celebration.*
> *Uses many different instruments*
> *Ostanato!! each instrument has differences in parts.*
> *It is a long piece all over, and uses a strange ending, much like the beginning*

Lots of energy in the chords in the beginning, some layering going on. After the introduction it gets real mellow and then very exciting! Sounds like Robin Hood to me, accents are very strong!

French Horns came out alot. Call & answer type situations. Time signatures change alot. conversations going on

Sounds like an African Snake Dance in the middle. Ostinato in a couple parts. High Energy impact all through the piece. I feel sorry for the conductor! Repeating parts. Very good!

The beginning has big crescendos and then it has a diminuendo into a smooth Legato section. Then he has three layers that have huge crescendos into a fast and lively section. That is really neat how the layering is. I would get messed up because there are so many different parts going on at once. It is neat how you can hear all of the instruments' parts.

There are so many different themes and patterns and layers. They all sound really good and I like how it all fits together. It is sort of like they're talking back and forth. The ending is really good.

The piece is really exciting.

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1) starts out slow and gloomy then becomes fast and exciting
2) uses a lot of layering
3) sounds like someone is being chased in the middle of the piece
4) has ostinouto
5) sounds hard to play
6) some parts make it sound like the piece is over, but it isn't
7) tempo changes a lot

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lots of phrasing
lots of crescendos, decrescendos
layers
mixed meter
lots of energy
question-answer phrases
ostinato-repeats alot
good dynamic levels--change
very involved
!!!!!!!!!!Energized!!!!!!!!!!--my one word
powerful

chords at end--very powerful
silence at end
energy built up from beginning to middle-end.

---

slow, big cresc., many layers, mixed meters, its getting faster, trumpets play fast, has some accents, it sounds neat, ostinentos, expressive, its long, very long! has lots of energy! powerful, has chords

An excerpt from the discovery writing project on marches illustrates the back-and-forth thinking between concepts and imagery. This excerpt describes Alford's *Purple Carnival*:

staccato
sounds like Chim Chiminey Cheree
accented
Trio
Marchy
legato
smooth
scary
cartoon chase
dogfight
circus
Trio
cornets rule!
dogfight
cartoon chase
builds
circus marchy
stinger

Composer Writing Project

For this project, the students were expected to work cooperatively. Each individual, however, wrote and drafted an introductory paragraph (see Figures 3,4, and 5). Although there were personality conflicts within some of the groups, they were not evident in the final products. The writing was good, and four of the five composers responded warmly. The students seemed to find letter writing to be a comfortable and rewarding experience.

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Discussion and Conclusion

The data seemed to indicate that the writing projects were successful. Students demonstrated an increased understanding of

musical concepts and terminology and also seemed to become more comfortable with writing. Despite the teacher's misgivings about the success of the journal writing project, most students accepted this obligation and made sincere attempts to complete journal entries.

Through the discovery writing projects, students demonstrated over the course of the year a developing awareness of musical terminology and structure. Their writing soon went beyond extramusical storytelling, and their use of musical terminology became more precise. The students never left imagery entirely behind, however. Apparently, this interweaving of concept and imagery is common; Flowers (1984) found this with children and with undergraduate nonmusic majors. Larsen and Merrion (1987) said:

> ... when our students are given an opportunity to write while listening to music, their attention gravitates towards musical association;i.e., elements of music which affect their feelings toward it. While the students juggle imagery, fictional fantasies, and emotional responses, they eventually connect extra-musical associations with musical understandings. (p.109)

The composer-writing project was successful perhaps because of the authenticity of the assignment. Most students' writing in the secondary school setting is *transactional* in nature; that is, it tends to be factual material written for a teacher who assesses it (Martin et al.,1976). In this instance, the students were provided with an opportunity to write to a different audience. They knew that what they wrote and how they wrote would influence the response of the person to whom the writing was directed.

Qualitative investigation develops rather than tests hypotheses (Merriam & Simpson, 1984). Perhaps writing-across-the-curriculum projects, when properly implemented, help middle school instrumental students to acquire and organize knowledge about musical concepts. But validity in qualitative research is largely a generalizability issue (Borg & Gall,1989; Goetz & LeCompte,1984). The validity of this assertion therefore must be established through further investigation.

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STUDENT TEACHING PROGRAMS IN MUSIC EDUCATION AT MISSOURI INSTITUTIONS OF HIGHER LEARNING

Norma McClellan
Southwest Missouri State University

Abstract

Varied Student teaching practices in music education from institutions of higher learning in Missouri prompted this survey of that state's public and private colleges and universities. Responses confirmed substantial interest in the topic and a variety of practices. Schools reported various grading techniques, college credits, ranging from 6 to 14 hours, assignment lengths from 8 to 18 weeks, and supervisory visits from 2 to 10 visits. The roles of the cooperating teacher and college supervisor varied greatly in function and responsibility. Many schools assign student teachers to two different assignments (usually one in secondary and one in elementary or one in instrumental music and one in vocal music) but five schools reported their students are assigned to only one cooperating teacher. Student teaching seminars are very common with all but five schools conducting sessions varying in number from 2 to 16 meetings.

Descriptive data gathered in this survey could serve many colleges and universities within and outside the state of Missouri as they seek to improve student teaching programs and adopt successful practices from other institutions.

Introduction

"Student teaching is one of the most important parts of the curriculum leading toward certification in music education," according to Donald L. Panhorst (1971, p. 204). Guidelines are established by The Missouri Department of Elementary and Secondary Education for college and university student teaching programs. While these programs have many similarities, they also, by virtue of the autonomy of the institution, contain individual differences.

Background and Statement of the Problem

Studies have been conducted describing the various student teaching programs in other states. One such study by Atsalis (1982) compared colleges and universities in southwestern Ohio in their curricula requirements in music for students preparing to student teach. Johnson and Yates (1982) studied aspects of student teachers, selected aspects regarding successful student teachers, cooperating teachers, school districts and the student teaching programs of 902 different

institutions. Based on the survey results, the researchers compiled twenty-four characteristics of successful student teachers and listed the thirty-five institutions which met the highest number of the established criteria in their student teaching programs. Such studies continue to be beneficial as faculties seek to satisfy various accreditation agencies. Solutions to common problems such as scheduling, college credit, cooperative teacher selection and grading are sought. Shared information on these topics will provide valuable insight as colleges and universities attempt to re-structure student teaching programs to meet the standards of the 90's. Colleges and universities of Missouri have not been included in recent studies which compare and analyze student teaching programs.

Purpose of the Study

The purpose of this study was to describe the student teaching programs of colleges and universities in Missouri that offer music certification for the practical purpose of learning, comparing and gaining ideas from each that may be useful for improving our teacher education programs.

Research Questions

Seeking to determine student teaching program designs in thirty-one colleges and universities in Missouri that offered music education certification, the following specific questions were asked of each institution.

1. How long is the student teaching assignment?
2. How many different assignments does each student complete? (i.e. number of sites, cooperating teachers, etc.)
3. What descriptors characterize the University Supervisor?
4. How many visits does the University Supervisor make?
5. Who determines the student teacher's grade?
6. How much if any college credit does the student receive?
7. Does the student attend a student teaching seminar in conjunction with the student teaching experience and, if so, how often?
8. Who conducts the student teaching seminar?
9. What criteria are used to select cooperating teachers?
10. Who is responsible for selecting the cooperating teachers?
11. How does the student teaching assignment relate to the music certifications offered at your institution?

Need for the Study

As universities and legislatures continuously revise requirements for education degrees and state certification, a current description of student teaching programs could be a practical asset to higher education institutions in Missouri.

Definition of terms

The terms "student teaching," "field service experience," "preservice teaching" and "practice teaching", are understood to mean

> That phase of the teacher education program when the student has a sustained opportunity to demonstrate the theory of the teacher as a reflective decision maker in a typical classroom. Specifically, the student teacher is exposed to situations that would enable her/him to make decisions concerning the teaching/learning act and reflect upon the results of her/his decisions in such a way as to be able to realign or change her/his thinking, if necessary, in future decisions (Mallory, 1994, p. 4).

The university supervisor is a member of the university faculty who serves as a facilitator and liaison between the site school and university, and a confidant for the student teacher. That supervisor is an interpreter for the cooperating school regarding university policies pertaining to the student teaching program (Mallory, 1994).

The cooperating teacher teaches children or youth and supervises the work of the student teacher. "She/he is a counselor of the beginning teacher, a demonstration teacher, a director of learning experience of a neophyte and a professional model." (Mallory, 1994, p. 11)

Limitations of the study

This study does not address curriculum requirements prior to the field service experience. While universities vary in their requirements for practicums in the classroom prior to practice teaching, those comparisons are not a part of this study. Twenty-three of thirty-one colleges and universities contacted responded to the request for information and therefore the information provided here only reflects practices of those responding institutions. The survey did not request information on perceived effectiveness of various practices, nor students' perceptions regarding the student teaching experience.

Related Literature

Historical Information

James Johnson (1968) researched the history of student

teaching and his work describes the very early practice teaching experiences, called apprenticeships, in Europe prior to 1400 A.D. According to Johnson, when public schooling began in the 1600's in America, the apprenticeship method was still in place. Normal schools for teacher training, which became state teacher colleges in the 1800's and 1900's, permitted prospective teachers to either teach their peers or a few children enrolled strictly for that purpose. Practice teaching was more common in the preparation of elementary school educators than secondary school educators in those early years of teacher colleges. From 1920 through 1950 as a result of extensive surveys and research, the role of practice teaching gradually became more important in the educational scheme. It became the core of the educator's studies and college credit was allowed for the experience. In the 1950's, student teaching off-campus and in the public schools blossomed. More recently, some college students included an internship following their practice teaching experience.

Robert Levin (1991) also historically documented teacher training programs. He compared the development and practices of two educational institutions over a period of several years. The schools, Keene State College, a former normal/teacher college and the University of Pittsburgh, a large comprehensive urban university, initiated their teacher preparation training early in this century in notably different ways. From 1910 to 1935, each program developed around themes which mirrored the social and political views of their respective locale. During the next twenty-five years the two programs became homogenized in structure, and according to Levin, the homogenization led to the demise of once-coherent visions of the role of an elementary teacher as a public educator in a democracy

Recent Innovations

Many education reform proponents target teacher education as the culprit in recent education crises. Extant research on the topic of student teaching has flourished as educators and legislators seek information on how to improve public education. The Alternate Route program of Connecticut is an example of an alternative teacher preparation program which has developed in response to the perceived need to improve teaching. Alternate Route has recruited college graduates, often with well established careers in other fields and no structured student teaching experience, for public school teaching positions (Blancur, 1991).

Internationally, Dutch university education programs utilize a program entitled the Individual and Independent Final Teaching Period (IFTP). This follows the Triad Student Teaching Period, an initial, secure, supervised teaching period among three fellow student teachers. These student teachers are supervised from a distance by a university supervisor and a cooperating teacher. The IFTP is a bridge between the triad student teaching period and independent teaching practice (Koetsier, 1992).

Another progressive program created by the Texas Education Agency, in conjunction with federal block grant money, developed Local Cooperative Teacher Education Centers (LCTEC) to improve the quality of the student teaching experience. The centers offer training not only for the student teachers, but also, university supervisors, cooperating teachers and school administrators (Texas Education Agency, 1983).

The Components

Administrators, such as the school principal and superintendent contribute to the student teaching process by providing information about the community, the school's philosophy and goals, school facilities and staff/teacher rights and responsibilities. By monitoring the student teacher's progress administrators help prepare the student teacher for the future job search (Wenzel 1992). Many programs rely upon administrators' recommendations when selecting a cooperating teacher.

Nevertheless, the most traditional triad component of the student teaching process is the university supervisor, the cooperating teacher and the student teacher. Studies reveal significant differences in the perceptions of cooperating teachers, university supervisors, and student teachers relative to the importance ratings of performance expectations for student teachers. Cooperating teachers and student teachers demonstrated more agreement in their perceptions than university supervisors and student teachers of university supervisors and cooperating teachers (Love, 1993).

In a similar study, Sandra Neely-Herndon (1993) found that college supervisors expected cooperating teachers to "model", cooperating teachers viewed themselves as facilitators and student teachers envisioned the primary role of cooperating teachers as a guide or coach. The findings call for greater collaboration between teacher education programs and practitioners in defining the role of cooperating teachers.

Comparing cooperating teachers' and university supervisors' perceptions of supervisory activities relating to their student teachers' planning and instruction, Argyriou (1992), also found significant differences in the degree of helpfulness required and exhibited. The study noted that inservice training programs could allow the two groups to share their educational philosophies and supervisory knowledge.

The incongruency of expectations of cooperating teachers seems to point to a need for orientation/in service training of both cooperating teachers as well as supervising teachers. A study of 48 Ohio teacher-training institutions revealed that, in the majority of schools, such training was being offered but not required. University supervisors did not feel they needed the in service training while the majority of cooperating teachers felt it would better prepare them for the supervision of student teachers (Richwine, 1991). It was noted that state supported colleges in South Carolina require in service training by

cooperating teachers but that, in many instances, the workshop consists of less than a day of training in which the student teaching manual is reviewed. Certification for cooperating teachers based upon graduate study in supervising student teaching was recommended as a corrective measure (Turner, 1992).

One study of student teaching experiences in the area of physical education categorized the roles and relationships of the cooperating teacher into the following categories: the professional role, the supervisory role and the social role (Grooms, 1993). University supervisors and cooperating teachers responded to one survey in Minnesota by saying that a set of criteria should structure the student teaching experience and it should be provided to the student teacher. Respondents also indicated that the cooperating teacher's recommendation should account for at least 50% of the final grade or recommendation (Bowles, 1994). Discrepancies in student teacher evaluation practices were criteria for evaluation, measurement tools, evaluators and the elements of successful student teaching (Barrett, 1986). The student teaching program at the University of Northern Iowa describes the cooperating teacher and university supervisor as mentors, guiding the student teacher toward becoming a reflective practitioner (Wedman, 1985).

Because of the additional mental and physical stress student teachers encounter, support services provided to student teachers by universities were studied. Data analysis disclosed that private teacher training institutions, and those with female directors, provided more support services. The researcher also noted that support services increased (in all universities) as the intensity of early field experiences required by the program increased. Intensity was described and determined by the number of hours required in early field experiences (Lamont, 1993).

Lessons learned in student teaching may not transfer adequately. The combination of influences from the cooperating teacher, the university supervisor and the classroom situation may cause a shift in beliefs, attitudes and practices from what was learned in coursework to what seems workable in the student teaching setting. These shifts may not be permanent but may serve to compound problems of the first year teacher according to a study on the actual value of the music student teaching experience (Gallant, 1992).

Evaluation

Preservice teachers have also explained what they perceived they have learned about teaching from their student teaching experience. The quality and content was shaped by cooperating teachers, university supervisors, university course work and especially family influences which affected their values, priorities and ways of interacting with people (Schmidt, 1994).

One study investigated the curricular information shared by cooperating teachers with music student teachers and suggested some

cooperating teacher guidelines to improve the overall student teaching experience. Those suggestions included the need for in service training programs to prepare cooperating teachers for their duties (Schleuter, 1994). Success in music student teaching could not be predicted by instrumental, vocal or solfeggio skills according to a study done in Finland. However, the researcher did discover significant indirect effects on student teaching relating to communication skills, singing skills and piano skills (Laitinen, 1992).

Comparing Programs

When 89 directors of field service experience across the United States were surveyed concerning the strengths and weaknesses of their programs, the results indicated considerable variance in the content and operation of the programs, particularly in the time devoted to student teaching and overall course requirements. The majority felt their strengths were their supervisors and cooperating teachers while a common complaint was lack of control in selecting cooperating teachers (Didham, 1992).

At the University of Alabama, assessment of preparation for student teaching found that, although present admission standards seemed adequate, there was a shortage of minority group members, special education majors and secondary education majors. Strengths of the program cited were faculty, clinical experience and good relationships between the University and public schools. Improvement was needed in advising for course work, classroom management skills and inconsistent expectations of students during clinical work (Ducote, 1990).

Methodology

Following personal contacts at the Missouri Music Educator's Convention in January of 1995, directors of music education at thirty-one Missouri colleges and universities were mailed a seventeen question survey requesting information regarding their student teaching programs. The purpose of this comparative research was explained in an accompanying letter and a stamped self-addressed envelope was enclosed. The mailing list of the population of schools offering music education degrees was compiled from the Directory of Music Faculties in American Colleges and Universities in the U.S. and Canada: 1994-1995. The directors were asked to indicate if they desired a copy of the completed study. Follow-up postcards were mailed to twelve colleges/universities who failed to respond on the first contact, prompting their response. Follow-up phone calls were made in the final attempt to gather data and clarify some answers.

Results

The following colleges and universities (N=31) were mailed a survey containing seventeen questions regarding their student teaching programs in music education:

1. Calvary Baptist College, Kansas City (CBC)
2. Central Methodist College, Fayette (CMC)
3. Central Missouri State University, Warrensburg (CMSU)
4. Culver Stockton College, Canton (CSC)
5. Drury College, Springfield (DC)
6. Evangel College, Springfield (EC)
7. Fontbonne College, St. Louis (FC)
8. Hannibal LaGrange College, Hannibal (HLGC)
9. Lincoln University, Jefferson City (LU)
10. Lindenwood College, St. Charles (LC)
11. Maryville University, St. Louis (MUSL)
12. Missouri Southern State College, Joplin (MSC)
13. Missouri Western State College, St. Joseph (MWSC)
14. Northeast Missouri State University, Kirksville(NEMSU)
15. Northwest Missouri State University, Maryville (NWMSU)
16. Park College, Kansas City, (PC)
17. Rockhurst College, Kansas City (RC)
18. St. Louis University, St. Louis (SLU)
19. College of the Ozarks, Point Lookout (C of O)
20. Southeast Missouri State University, Cape Girardeau (SEMSU)
21. Southwest Missouri State University, Springfield(SMSU)
22. Southwest Baptist University, Bolivar (SBU)
23. Tarkio College, Tarkio (TC)
24. University of Missouri-Columbia (UMC)
25. University of Missouri-Kansas City (UMKC)
26. University of Missouri-St. Louis (UMSL)
27. University of Missouri-Rolla (UMR)
28. Washington University, St. Louis (WU)
29. Webster University, St. Louis (Webster)
30. William Jewell College, Liberty (WJC)
31. William Woods College, Fulton (WWC)

Data from nineteen of the thirty-one colleges and universities listed above is included in this research. Four of the institutions contacted no longer offer teacher education programs for music majors. Eight other institutions failed to respond despite the follow-up attempts.

Northeast Missouri State University's student teaching program is called an internship and occurs following graduation. The program applies toward the Master of Arts in Education and only slightly resembles the undergraduate student teaching programs of the other Universities. Students are not graded upon completion of the student teaching internship.

The data collected indicated the length of student teaching assignment varied from school to school with the maximum assignment being one full year and the minimum being nine weeks. Table 1 shows selected aspects of the student teaching experience for each college and university, classified by alphabetical lettering for anonymity. All but four of the reporting schools assign their student teachers to two different assignments with two different cooperating teachers.

University supervisors, (music faculty, in many cases) visit the student teachers in their classrooms two to ten times during their assignments. The internship program at NEMSU requires six visits per semester, while other colleges and universities average three to four visits per assignment.

Final grades for student teaching usually are determined by university supervisor or a combination of the university supervisor and the cooperating teacher. Additionally, seven of the reporting schools include the education department in the grade determination process.

.College credit hours for the student teaching assignment vary as widely as the number of weeks assigned, ranging from six to sixteen. Graduate credit is given for the internship program at NESMU, although no grade is assigned.

One-hour weekly seminars for student teachers are quite common. A university supervisor, education faculty member or teaching assistant meets with student teachers to discuss a variety of topics related to present assignments and future teaching. Seminars occur less frequently at some schools but under the same general format and content. Five schools do not include seminars as part of the practice teaching semester. Each university handbook contains specific criteria which cooperating teachers should meet. Each cooperating teacher is required to have three years teaching experience, (at least one year in the present assignment), a recommendation by their school principal, music certification, a full-time position, at least three music classes each day, and a Masters degree or its equivalent. Other criteria considered when selecting a cooperating teacher include student requests and his/her reputation as perceived by the music faculty. All colleges and universities utilize some of the criteria and none of the colleges use all the criteria when choosing a cooperating teacher. Table 2 reflects the variety of responses to this question.

Selection and placement of cooperating teachers varied also, but generally music education faculty, the student teacher, and the education field service director determined which cooperating teachers were selected and which student teachers were placed with them. Several of the music education faculty reported that placing student teachers with cooperating teachers was handled by the education department exclusively. This was an area of concern. Music faculty felt their knowledge of area music teachers and programs could be valuable in the placement decision.

The questionnaire included items concerning certification areas and levels offered. All colleges and universities surveyed reported K-12 certification in either vocal music, instrumental music or a combination

of the two. Only four schools reported K-9 certification or 7-12 certification and two of those indicated this was as a secondary interest (such as a Minor) level only. Many of the schools were unsure about how the K-12 certification was addressed in the assignment of student teachers.

Discussion

Responses to this survey indicated an intense interest in present student teaching practices and endeavors to improve present systems. The timeless issue of who is in charge was noticeable. For instance, when the response was "Education Faculty" for the question pertaining to who supervises music education student teachers, or who grades music student teachers the respondents (all music education faculty) seemed to be less aware of program practices in subsequent questions. Those questions concerning grading practices, college credit hours and seminars were unanswered, indicating less involvement in the total process. While skipping these questions could be a matter of preference or choice, this seems unlikely. This reaction seems to imply that music education faculty should be more actively involved in the music student teaching process.

Those colleges with only one assignment for student teachers would have difficulty locating a placement that could provide the K-12 instrumental or vocal experiences. The probability of locating a master teacher in a K-12 combination of instrumental and vocal is very unlikely. Grade level (K-12) placement and area (instrumental or vocal) placement are vitally important issues in order for student teachers to both experience and develop teaching skills. Assigning student teachers to at least two locations in different areas such as elementary general music followed by secondary vocal or one assignment in instrumental with the other in vocal for combined certification, provides a more total preparation for the future teacher.

Disparity in practice regarding seminar prompted some questions and concerns. How valuable is the seminar? Is it necessary for students and faculty to meet every week during the semester or do the all-day sessions two or three times during the practice teaching semester employed by some colleges serve just as effectively? Do students consider these meetings valuable? More discussion on this topic could impact the scheduling of seminar classes in the future.

Conclusions

Differences exist in the practices of the college and university student teaching programs described in this study. Compliance with state guidelines was evidenced in each program. Yet, as colleges and universities continue to improve the student teaching programs, the adoption of successful practices from other institutions should produce

positive results. Descriptive data concerning the student teaching practices of these schools could provide beneficial information to other colleges and universities within and outside the state as educators work to improve the teacher education programs.

Additional aspects of the student teaching experience could be examined in further study of academic preparation, classroom management preparation, practicum experience as it relates to student teaching, student teaching as it relates to first year teaching, and so forth. Student teaching currently is a very popular topic among researchers. There are still many unanswered, perplexing questions to be addressed on the subject, as the educational process continues to evolve.

Table 1

College	Student Teaching Assignment			Grade Determined by:					Seminar		Course Credit Hours
	Weeks	Schools	Supervisor Visits	Coop Teacher	Super visor	Princ ipal	Music Dept	Ed Dept	Sessions	Credit Hours	
A	8-01	1	2					Y	8	0	8
B	10	1-2	6-8		Y				6	0	9
C	9	1-3	6-8	Y	Y				—	0	8
D	11	1	5	Y	Y				14	0	7
E	10	2	6	Y	Y	Y		Y	25 HRS	3	12
E	15	2	8	Y	Y				15	1	12
G	10	2	4	Y	Y			Y	6	0	VARIES
H	12	2	6	Y	Y				12	5	9
I	18	1	10				no	grade	6	0	
J	12	2	4		Y				0	0	9
K	13	2	10		Y			Y	9	0	12
L	10	1	2					Y	0	0	10
M	16	2	8	Y	Y			Y	2	0	12
N	12	1	10					Y	0	0	6
O	10	1-2	3-4	Y	Y				14	0	10
P	14	2	6	Y	Y				14	0	14
Q	14	2	6		Y				14	0	10
R	16	2	4	Y	Y				16	0	8
S	9	2	8	Y	Y		Y	Y	—	0	—

Table title: SUMMARY OF STUDENT TEACHING PROGRAMS — STUDENT TEACHING DESCRIPTION

Table 2

SUMMARY OF STUDENT TEACHING PROGRAMS									
COOPERATING TEACHER CRITERIA									
College Name	FULL TIME MUSIC	Music Ed Certified	3 Yrs Exp	1 year current location	M A Degree	Hrs toward M A	Principal Recommendtion	Min. 3 Music class per day	Other
A	NA	NA	NA	NA	NA	NA	NA	NA	NA
B	X	X	X	X			X		
C	X	X	X	X			X		
D	X	X	X	X			X	X	
E	X	X	X	X			X	X	Known facult
F	X	X			X				
G	X	X	X						
H	X								Maste teach
I	X	X	X	X					
J									
K	X	X	X	X					Known facult
L	X	X							
M	X	X	X	X		16 hrs	X	X	Known facult
N	X	X							
O	X	X	X	X			X		
P	X	X	X	X					
Q	X	X	X	X			X	X	Known faculty
R	X	X	X	X	X			X	Ed.Dept.
S	X	X	X	X	X		X		

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APPROACHES TO SCORE MARKING BY UNDERGRADUATE AND GRADUATE CHORAL CONDUCTING STUDENTS

Thomas R. Wine
Wichita State University

Abstract

The purpose of this study was to determine if there is any difference in the way undergraduate students in their first semester of conducting, undergraduate students in their second year of conducting courses, and graduate conducting students place marks in the music as they prepare to conduct a choral composition. A survey of sixty-two students from two different universities evaluated preparation time, the areas of the musical score the students marked when preparing to conduct in class, and methodology used by the students in score preparation. Results of the survey indicated no significant difference between the three groups of students. Meter, tempo, dynamics, and cues were always or usually marked by the students. Accompaniment was seldom marked by the students. Breath marks, phrase lengths, word stress, accents, awkward melodic leaps, unique rhythm patterns, and solo sections were sometimes marked by students. While the graduate students were consistently less inclined to mark scores, they showed a greater preference for theoretical analysis. Sixty-eight percent of the students surveyed stated they use a system to regularly prepare their music for conducting. Students indicated fifteen different ideas as their first priority in personal systems of score preparation, with playing through the score and singing each voice part the two procedures most commonly cited. All but two of the students surveyed mark their music indicating that this is a skill commonly learned and developed. The lack of agreement by the students regarding score preparation demonstrated that score preparation is indivualized.

Review of Literature

Score study by the choral conductor is recognized as an important skill necessary to be a successful leader on the podium. Robert Shaw stated, "Obviously, the [conductor's] most important musical qualifications are the ability and facility to study the score" (Glenn, 1991, p.118). Numerous choral conducting text books have been written to prepare the student of music for a successful experience on the podium (e.g. Garretson, 1993, Roe, 1983, Robinson & Winold, 1976). All of these sources include a cursory discussion of score preparation. However, it is worth noting the existence of conducting text books that make no mention of score preparation (e.g. Holst, 1990, Davidson, 1965).

Grunow (1980) indicated that score study is the primary means by which the conductor develops musical expectations for the rehearsal. Similarly, Molina (1978), when comparing choral and orchestral

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conductors, noted that both must have a thorough knowledge of the score before getting on the podium. Battisti and Garofalo (1990) noted that score study leads to interpretative decisions and ultimately allows the conductor to "communicate the expressive potential of a musical composition to an ensemble" (p. 1).

Matthews (1963) discovered that school music educators felt undergraduate conducting courses need increased emphasis on score analysis. Zirkman (1984) later suggested that one of the objectives of undergraduate conducting should be to train students to "apply the principles of editing a score without over marking it" (p. 90).

Conductors and teachers of conducting do not always agree on a system of score study. Strouse (1987) described the traditional score preparation process as a four-step procedure that begins with researching the composer, doing a theoretical analysis, discovering a personalized interpretation, and then selecting appropriate gestures to communicate with the ensemble. This was supported by Decker and Kirk (1988). Grosbayne (1973), however, advised students that reading about the composer and other "extra-musical study should follow and not precede a conscientious examination of the music itself" (p. 193).

Finn (1960) and Roe (1983) stated that memorization of the musical score is the only way to ensure the conductor is prepared to work with an ensemble. Kahn (1965) said, "Every student conductor ought to be required to conduct from memory, at rehearsal, a piece of about ten minutes length" (p.180). Score memorization and eye contact were cited by Madsen and Yarbrough (1985), as well as Price (1985) as effective means for measuring conductor success in front of an ensemble in a rehearsal situation. On the other hand, Dahlin (1951) discovered that "memorization of scores" was ranked at the bottom as a priority for teacher success. Battisti and Garofalo (1990) wrote, "score memorization is not the goal of score study, and it should not be engaged in for itself" (p. 55).

Margaret Hillis, recognized expert in the field of choral conducting, outlined score marking using color coding as a key to understanding the music (Strock, 1991). Using colors as an enhancement to score study was also discussed by Boyd (1977), Decker and Kirk (1988), Gordon (1977), and Labuta (1989). In an interesting corollary study, Rogers (1991) found that color-coding notes did not produce significant improvement in the sight reading scores of elementary instrumental students.

Various opinions have been expressed concerning when to place marks in the score. There appears to be little agreement as to how much marking is appropriate, and whether the student should place marks in the score early in the score study process or as a final step in the analysis procedure. Busch (1984), a proponent for early marking, stated, "As you commit the score to memory and certain gestures become automatic, simply erase those markings which are no longer absolutely essential" (p. 65). Boyd (1977) concurred stating "as soon as possible, clean up the score by erasing useless markings" (p. 27). Hunsberger (1980) cautioned that "frequently, conductors enter performance markings into their scores too early in the learning

process" (p. 25). He suggested that students keep a separate sheet of paper for making notes during the early stages of score study. Gordon (1977) and Decker and Kirk (1988) placed score marking as the final step in score study.

Some sources on score preparation had extensive lists that the student was advised to follow in preparing a new selection (Lamb, 1979, Gordon, 1977, Hunsberger, 1980). Battisti and Garofalo (1990) advocated a four step guide to score study. Fleming (1977) prepared an eight part "Score Study Guide" in which the student was presented with a series of check lists then asked to resolve a series of questions concerning the musical characteristics of the composition. An even more extensive checklist was developed by Strouse (1987). Strouse designed three tiers of analysis that moved progressively from "basal" to supplementary information and finally a detailed structural analysis of the music. The basal checklist included 10 analysis methods that were to be completed separately.

Hausmann (1983) developed an intricate coding system with one and two letter abbreviations to describe the conducting gesture required in each measure of the music. Hausmann placed all of his marks in four separate lines directly above the soprano line of the staff.

Several sources stated that each student must learn to develop his or her own methodology for marking their music (Simons, 1983, Hunsberger, 1980, Gordon, 1977). Boyd (1977) advised conductors to take a few weeks to develop a system that is both consistent and clear at a glance. Grosbayne (1973) pointed out, "There is no single 'best' way of making this analysis. Each student must develop his own methods and learn through his own experience" (p. 192).

Some teachers of conducting described a concept of score preparation called a phrasal analysis of the composition. This was a concept evidenced by specialists in choral conducting (Decker & Kirk, 1988), band conducting (Battisti & Garofalo, 1990), and orchestral conducting (Green & Malko, 1985). The result was a visual presentation of the score that involved a long series of numbers. These numbers represented the perceived phrase shape and overall formal structure of the composition being studied. Green and Malko (1985) believed "when this type of phrasal analysis is conscientiously studied out for each composition to be performed, the conductor will find that he notices many subtleties that would otherwise not call themselves to his attention" (p. 19).

Prausnitz (1983) advocated placing phrase symbols across the top of the score to indicate two, three, or four measure phrases. "The indication of 5-> should be amplified with [sic] a (3+2) or (2+3)... depending on the shape of the phrase" (p. 34). Leinsdorf (1981) stated "at other points one finds incomplete multiplications, such as '7x3', which indicates to the conductor 21 bars divided into 7 periods of 3. These are *aides-memoire* for those who memorize scores that would take too long to learn musically" (p. 3)

Purpose

Despite many conflicting viewpoints concerning score preparation, there is no extant body of literature concerning the present practices of conductors and conducting students with regard to their approach to score learning. The purpose of this study was to determine if there is any significant difference in the way choral conductors prepare and mark their musical scores based on additional training in choral conducting. The study surveyed two major universities that teach both undergraduate conducting and graduate conducting through the doctoral level. The students in the survey were classified into three different groups to determine if there is a difference between the way undergraduate students in their first semester of conducting, undergraduate students in their second year of conducting courses, and graduate conducting students place marks in the music as they prepare to conduct.

Method

Subjects

Two schools which will hereafter be referred to as School A and School B were selected for this study. The beginning undergraduate students (n=18) were predominantly juniors and this was their first formal conducting class at the university. The advanced undergraduate students (n=17) were predominantly seniors who would be student teaching the following semester. Along with previous courses in conducting, these students also had opportunities to work in local public school music programs for short observational periods. The students in the graduate conducting course (n=27) comprised masters and doctoral students, most of whom had public school teaching experience.

Procedure

A survey was distributed to students in three different conducting classes at School A during the final two weeks of the fall, 1992 semester. A copy of the same survey was given to students in two different conducting classes at School B during the final two weeks of the spring 1993 semester. The survey evaluated preparation time by the students, the areas of the musical score the students marked when preparing to conduct in class, and methodology used by the students in score preparation. Musical elements were rated on a scale of one to five with one representing "always marked" during preparation and five "never marked." The musical terms included in the survey were breath marks, dynamics, cues, phrase lengths, word stress, accents, awkward melodic leaps, unique rhythm patterns, meter changes, tempo changes, solo sections and accompaniment. In addition, the students were asked whether they used colored pens or pencils to mark the score.

Two separate essay questions were included. One was to evaluate the student use of a system for preparing each score. The second was an open ended question allowing the students to list areas of score marking not included in the questionnaire.

Results

Only two of the 62 students stated they did not mark their score when preparing to conduct. Both of those responding that did not mark their score were graduate students. The remaining 60 questionnaires were analyzed for both overall and group means in the twelve musical categories suggested in the survey.

The mean scores for beginning undergraduate, advanced undergraduate, and graduate students were tabulated in the 12 areas listed as possible areas to mark in the music. Using the Kruskall-Wallis one-way analysis of variance, the three groups were compared to determine if one group placed significantly more marks in the score. After calculating the ranks, a value was obtained ($H[2] = .09, p < .05$) which indicated there was no significant difference between the three groups in overall frequency of marking their music.

The 12 musical areas were then individually analyzed using a chi square one-sample test to determine if there was a significant difference in the frequency with which students marked individual components of the music. Eleven of the 12 categories included on the questionnaire yielded a significant ($p<.01$) difference between observed and expected frequencies [x^2 (4,n=60)] in the areas of Meter 55.49, Tempo 40.66, Dynamics 37.32, Accompaniment 35.32, Accents 31.32, Phrases 29.57, Cues 28.49, Breath Marks 20.65, Rhythm Patterns 18.66, Word Stress 17.32, and Melodic Leaps 16.15. Therefore, the H_0 was rejected in these instances. The only musical element that did not show a significant difference in the way it was marked was the indication of solo sections in the music ($x(2) = 5.16$).

For four of the musical elements--meter, tempo, cues and dynamics - - more than 50% of the respondents checked the categories "always" or "usually". For one musical element - - accompaniment - - "not often" or "never" were marked by more than 50% of the respondents as shown in Table 1. In the remaining six categories that demonstrated a significant difference in the chi square test, all had an overall response of 33% or higher to the comment that they sometimes marked these musical elements. It was interesting that while breaths were always or usually marked by 50% of the respondents, the musical element accents had a higher group mean in terms of frequency of being marked.

Table 1. Percentage responses to musical elements marked in the score.

	Always or Usually	Sometimes	Not Often or Never
METER	78%	22%	0%
TEMPO	78%	15%	7%
DYNAMICS	75%	18%	7%
CUES	58%	33%	8%
BREATH	50%	33%	17%
ACCENTS	48%	42%	10%
RHYTHMS	42%	35%	23%
MELODIC LEAPS	30%	37%	33%
WORD STRESS	23%	37%	40%
PHRASE*	18%	43%	37%
ACCOMPANIMENT	5%	38%	57%

*Note: One response was blank for this question.

The question regarding the use of color coding did not produce any significant results (x(2) = 7.15). This indicated there was no difference between the number of students who always used colors to mark their music as opposed to those who sometimes or never marked their music.

The 60 questionnaires were then evaluated for the mean score in each area of marking the music and compared by groups (Table 2). Meter, tempo, dynamics, and cues had a mean score of 2.22 or lower indicating these areas were always or usually marked by the students. The other seven areas of score marking ranged from 2.45 to 3.23 indicating these areas were sometimes marked by the students.

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Table 2. The mean scores for musical areas marked in the music compared by groups.

	All Groups n=60	Beginning Undergrad n=18	Advanced Undergrad n=17	Graduate Students n=25
METER	1.68 (1)	1.88(3)	1.53 (1)	1.64 (1)
TEMPO	1.87 (2)	2.06 (4)	1.71 (2)	1.80 (2)
DYNAMICS	2.02 (3)	1.82 (1)	1.76 (3)	2.32 (4)
CUES	2.22 (4)	1.82 (1)	2.236 (4)	2.48(6)
ACCENTS	2.45 (5)	2.59 (6)	2.53 (5)	2.28(3)
BREATHS	2.50 (6)	2.41 (5)	2.77 (8)	2.44 (5)
RHYTHM	2.80 (7)	2.65 (7)	2.71 (6)	2.96 (8)
SOLOS	2.85 (8)	3.00 (9)	2.76 (7)	2.76 (7)
MELODIC LEAPS	3.13 (9)	2.88 (8)	3.06 (9)	3.36(11)
WORD STRESS	3.17 (10)	3.06 (10)	3.35 (10)	3.08 (9)
PHRASES	3.23 (11)	3.06 (10)	3.59 (11)	3.25 (10)
ACCOMPANIMENT	3.72 (12)	3.59 (12)	3.71 (12)	3.84 (12)

Note: Underlined numbers differ from the order of the group mean by more than one position.

Mean scores were ranked from high to low in each conducting group. Areas that were out of order by more than one position when compared to the group mean were underlined. The mean scores for beginning undergraduates marking meter and tempo were ranked third and fourth, compared to first and second in the group ranking. For advanced undergraduates, breaths was the only category off by more than one position from the means of the total group. The mean score for graduate students marking cues was ranked sixth, compared to fourth in the group ranking, and marking special accents was ranked third compared to a group mean of fifth. Graduate students also placed marks indicating awkward melodic leaps only less frequently than they marked the accompaniment, while the group mean placed melodic leaps ninth. The questionnaires were then compared by school to determine if school curriculum and teaching philosophies would have an influence on the student's marking of the scores. School A (n=45) was in exact agreement with the order of the group mean scores. For School B (n=15), only marking melodic leaps was more than one position different from the group mean scores.

For 11 of the 12 musical areas selected for marking, the graduate students from School A (n=17) marked their music less frequently than the other groups. This was in contrast to the graduate students from School B (n=8) who, in 11 of the 12 categories, marked their music more frequently than the rest of the population. Still, as a

group, the graduate students marked their scores the least in six of the twelve areas surveyed.

In the area of theoretical analysis, the group mean was 3.32. The beginning undergraduate mean was 3.47, the advanced undergraduate mean was 3.36, and the graduate mean was 2.95. This was in direct contrast to the areas of score marking. While the graduate students from School A were consistently less interested in score marking, as a group they showed a greater preference for theoretical analysis, as did the School B graduate students. There were students in all three groups who indicated they never do a theoretical analysis. Only the graduate group, however, included students who responded that they always do a theoretical analysis.

Forty-one of the students surveyed stated they use a system to regularly prepare their music for conducting. Table 3 is a presentation of the areas of score preparation indicated by more than one respondent that were listed as the first and second priority in the student's system of preparation. Playing through the score and singing each voice part were the two concepts most commonly cited as the first or second choice. It should be noted that some students described an elaborate preparation process while one student's system was "Learn the piece". Fifteen different ideas were indicated as the student's first priority in their personal system of score preparation. Twenty-one students indicated that they had no system they could apply to each composition.

Table 3. Areas of score preparation that were listed as the first and second priority in the student's system of preparation.

	# of instances for first priority	# of instances for second priority
Play through score	10	3
Sing through parts	6	8
Mark cues	6	2
Mark the score	4	6
Harmonic analysis	4	1
Read music internally	3	-
Mark the dynamics	2	5
Mark pitches	1	5
Mark the meters	1	5
Find common rhythms	1	1

Students were given the opportunity to indicate any other areas of score marking they used that were not included on the questionnaire. Fourteen students responded in this area, eight graduate students and six upper level undergraduates. Their list of items included: Phonetics for languages and translations, vowel modifications, cut off cues, passages

shared by more than one voice, expressive markings, pronunciations, notes in the margin [defining]goals for the rehearsal, motivational comments, historical information, stylistic "things", articulations, bar numbers, unison passages, and notes to the conductor.

Beginning undergraduates spent the most time, a mean of 2.69 hours, preparing to conduct. This was the only group with respondents who stated they spent over four hours preparing a single score. The mean for advanced undergraduates was 2.09 and for graduate students it was 2.27 hours of preparation time. School A graduate students spent a mean of 1.94 hours of preparation time while School B graduate students had a mean of 3.14.

Discussion

No significant difference could be determined between the three groups of conducting students with regard to the types and frequency of marks placed in the music. While students with more experience tended to mark their scores less, all but two of the graduate students continued to mark their music. This would seem to indicate that score marking is a skill worth learning and developing over a musical career.

Graduate students as a group tended to mark their scores less often than undergraduates, supporting the existing literature that says score marking should be used as a pedagogical technique. Generally, the more experience students had working with musical scores, the less they needed to place marks in the music. The graduate students also demonstrated a greater propensity to do a theoretical analysis of the music they conducted. This may be because they are more likely to look beyond the surface impressions of the music and search for greater subtleties through the deeper insight commonly associated with harmonic and phrasal analysis

"Richard Wagner insisted that the conductor's principal obligations were to choose the proper tempo." (Finn, 1960, p.260) Perhaps this explains why tempo was always marked by conductors. Marking the meter would seem to reflect the logistical importance directors place on indicating an appropriate conducting pattern to the members of an ensemble. Because cues and dynamics were also marked so frequently, students seemed to have recognized these as primary areas of concern when conducting. Accompaniment was the least marked musical element, perhaps because student conductors placed emphasis on the voice parts over the piano or other accompaniment. Another consideration could be that when a piece is a cappella, there is no need to mark the accompaniment. This would be reflected in a low marking score for the accompaniment.

It would appear that the list of marking included in the survey was representative of those areas of concern most often cited by conductors. Only 22 percent of the students surveyed had suggestions for other areas of score marking. All respondents to the question of other areas to include in score marking were upper level undergraduate or graduate students. Therefore, the list can be interpreted as

representing basic skill areas for the beginning level conductor. Marking translations, phonetics, and historical insight are all indications that suggest score preparation well beyond a fundamental study of the notes on the page.

The literature did not agree on any specific method of score marking or preparation that would prove to be most effective. The lack of agreement by the students on a preference for first and second choices of systems of score preparation demonstrated how individualized score preparation is. It was intriguing that there was no significant difference in the use of colors to mark music. In a question where it would seem this would be either a yes or no answer, there was no significant difference between students who sometimes, usually, or not often used colors. It would be interesting to see what prompted students to use colors in certain situations.

Comparison of the differences between graduate students at the two different schools may indicate that diversity in marking techniques increases with experience. It would be interesting to investigate the score marking techniques of professional conductors to see what trends continue. Further study in the area of correlating systems of score preparation with conductor effectiveness is certainly warranted.

The literature indicated there is little difference between the way choral and instrumental conductors prepare a score for rehearsal. Since the sample for this study was derived from a population of choral conducting students, it should be investigated to determine if instrumental student conductors do indeed approach score marking with similar tendencies.

Score preparation is only one recognized aspect of a successful choral conductor. Other studies have cited important personality traits, musicianship skills, and rehearsal techniques that contribute to a conductor's personal effectiveness on the podium. Further study comparing systems of score preparation with other areas of conductor training is certainly warranted.

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FACTORS AFFECTING JOB SATISFACTION AMONG MUSIC FACULTY IN SELECTED STATE-SUPPORTED INSTITUTIONS OF HIGHER EDUCATION

Robert Harrison Aubrey
University of Missouri-Columbia

Purpose. This study was designed to examine items associated with job satisfaction as perceived by music faculty in higher education, and to determine if differences occur related to they type of public institution in which they are employed and the musical discipline in which they teach.

Procedures. A sample of 204 full-time faculty from 64 colleges and universities in the Midwest responded to a researcher-designed survey. Each participant taught at either a bachelor's, master's, or doctoral degree granting state-supported institution. Faculty were categorized according to their principal teaching discipline: Music Education and Therapy, Performance and Conducting, or Theory/Composition and History. The Music Faculty Job Satisfaction Survey (MFJSS), used to collect the data, contains six sections. Section I requests demographic information; Sections II - V include 31 survey items dealing with the perception of working conditions and services, colleague and student relations, personnel policies and practices, and the weighting of faculty responsibilities; Section VI provides an opportunity for respondents to express opinions on topics either not covered in the questionnaire or which require a more thorough reply.

Findings. The mean scores of Theory/Composition and History faculty were significantly less positive than the scores of faculty within the two other disciplines. The Music Education/Therapy faculty responded with the most positive ratings overall. While there were no significant differences related to institutional type, the mean scores of music faculty employed at Bachelor Degree Granting Institutions were the least positive, with participants employed at Master's Degree Granting Institutions responding the most positively. No significant differences were found for gender, age levels, or tenure status, but professors' ratings were significantly more positive than ratings by assistant and associate professors.

Conclusions. It was concluded that music deans and department chairs, as well as faculty peer organizations, should view the needs, motivations, and expectations of the faculty with a strong regard for their individual areas of expertise. Administrators' realization of differences among music faculty can lead to the facilitation of workload, evaluation, and reward systems that will improve faculty job satisfaction.

THE SOFT PALATE AIR LEAK IN CLARINETISTS: A MULTIPLE CASE STUDY OF STRESS VELOPHARYNGEAL INSUFFICIENCY

Christopher Allan Gibson
University of Missouri-Kansas City

The soft palate air leak can be a severe problem for clarinetists, although the problem is not generally well known. The leak occurs when the muscles of the velum (soft palate) fail to adequately block the opening from the throat to the nose while blowing; the result is a noise which can be very distracting. Stress velopharyngeal insufficiency (SVPI) is a term which refers to an air leak which occurs only while sustaining high levels of intraoral pressure, such as while playing the clarinet. The purpose of this study was to explore the experiences of clarinetists who have experienced SVPI.

Six subjects were recruited by means of a letter published in an international clarinet journal, and by word-of-mouth. Each subject completed a survey designed to explore possible factors such as history, equipment setups, general and muscle fatigue, doubling, and loudness levels. Additional information was collected from individuals who have seen musicians with SVPI in their professional practice: two noted clarinet teachers, a physician, and a speech pathologist.

Because of the small sample size, the data reveals no conclusive factors in SVPI among clarinetists. Information given by both subjects and consultants leads to a hypothesis that SVPI in clarinetists is either caused or exacerbated by muscle fatigue. Such fatigue may be created by overly resistant equipment setups, by tension and anxiety, as well as by prolonged playing. Reported solutions were varied, with little agreement between subjects; several individuals, however, reported using relaxation training and/or imagery to alleviate the problem. Recommendations for further research include investigation of relaxation and imagery techniques, and study of the effect of resistance in equipment setups on SVPI.

THE EFFECTS OF NARRATED VERSUS NON-NARRATED CONCERT PERFORMANCES ON AUDIENCE RESPONSES

Glen Harald Gillis
University of Missouri-Columbia

The purpose of this study was to investigate the effects of narration on audience responses to contemporary art music for saxophone and piano. The audience attending the narrated concerts was provided with pertinent background information about each of four selected compositions prior to its performance. The audience in the non-narrated condition was presented with the music only in traditional recital format. Subjects were those in attendance at public performances presented at six colleges/ universities in Missouri. The six institutions were randomly assigned treatment, three with narration and three without. Data were collected using the Gillis Audience Response Questionnaire (GARQ), obtaining demographic information and eliciting subjects' attitude, opinion, appreciation, understanding, and evaluation of the concert. A portion of each audience was surreptitiously videotaped for observation of on-task behavior. Two-way ANOVAs were employed on each of the first thirteen questions of the GARQ, comparing condition (narrated and non-narrated) and music background (music majors versus non-music majors). Significant differences were found for condition in favor of narration for two items: liking the style of music and presentation adding to understanding/ enjoyment: and in favor of music background for seven items: liking the style of music, familiar with music, returning to a similar concert, recommending the concert, knowing more about similar compositions, greater understanding, and perceived concert length. Chi-square tests identified most and least preferred music selections to be identical for condition and music background. Rank order of preferred selections was similar for all groups; however, music characteristics appeared to have a greater effect on preference than narration or musical training. Positive and negative comments, categorized as referring to the performer(s), performance, and music, indicated that narration and music background appeared to have a positive effect. Graphs indicated higher on-task behavior during most and least preferred music for narrated audiences. Spearman's rank correlation coefficients indicated narrated and non-narrated groups behaved differently. Overall, the experimental variable of narration appeared to positively influence subjects' responses, although the subjects' music background actually had a greater effect.

THE EFFECT OF COMBINED MUSIC CLASSES ON BEHAVIOR AND LEARNING

Marilyn A. Gunn
University of Missouri-Kansas City

Behavior and learning among 99 second-grade students and 98 third-grade students were measured in both a combined music class (two second or third-grade classes with two music teachers meeting in the same space used for single classes) and a single music class setting (one second or third-grade class with one music teacher). For the purposes of this study, off-task behavior was defined as talking and/or touching. Classes were videotaped in order to tabulate off-task behaviors. Because of the variance in the number of students per group, off-task behaviors were transformed to a ratio of off-task behaviors per 25 students. After the transformation it was found that no significant difference in the number of off-task behaviors in the single class versus combined class settings existed. Second grade students were tested on identification of instruments of the brass family. Third grade students were tested on correct placement of bar-lines in three different meters. Within each grade level, students were randomly selected to participate in a single or a double class. Results showed no significant difference (alpha = .05) in learning for combined classes as compared to the single classes. Results indicate that learning and behavior need not be a major concern for administrators who are considering combining classes due to limited space.

THE EFFECTS OF PICTURE BOOK AND INSTRUMENT PICTURES DURING MUSIC LISTENING ON THE ATTENTIVENESS, ATTITUDE, INSTRUMENT IDENTIFICATION ABILITY, AND MEMORY FOR CLASSICAL THEMES OF PREKINDERGARTEN CHILDREN

C. Dianne Mack
University of Missouri-Columbia

This study was designed to examine the effects of using a picture book and instrument pictures during music listening lessons on prekindergarten childrens' attentiveness, attitude, instrument identification ability, and memory for classical themes. Three-through five-year-old subjects (N = 60) from Head Start centers in the mid-western United States participated in the study. Subjects were randomly assigned into one of six treatment groups. The three conditions for the use of visuals were: (a) instrument pictures only, (b) instrument pictures and picture book, and (c) no visuals. The three conditions of the independent variable were each replicated by two of the six treatment groups. The treatment, consisting of two small-group listening lessons based on Peter and the Wolf, was followed by individual posttesting. Data on length of attending time were obtained through time sampling and continuous observation of videotaped sessions. Data on memory for classical themes and identification of instruments, and attitude were obtained during the individualized posttest sessions. No effects of pictures on any of the dependent variables were found. Replication of the study using a larger sample size and a longer experimental time-frame was suggested.

THE EFFECT OF CONDUCTOR VERBALIZATION, DYNAMIC MARKINGS, CONDUCTOR GESTURE, AND CHOIR DYNAMIC LEVEL ON INDIVIDUAL SINGERS' DYNAMIC RESPONSES

Julie A. Skadsem
University of Missouri-Kansas City

The purpose of this study was to determine the effects of conductor verbalization, dynamic markings, conductor gesture, and choir dynamic level on individual singers' dynamic responses in music. Subjects (N=144) included: conductors (n=48), college singers (n=48), and high school singers (n=48). Each singer learned a simple folk song before exposure to the testing condition. Subsequently, individual subjects sang along with nine musical examples while watching a video tape of a conductor, listening to a choir through headphones, and referring to written musical examples. Instructions regarding the dynamic level (soft or loud) of the second phrase in each musical example were given using four differentiated stimuli: (a) verbal instructions from the conductor, (b) written instructions on the music, (c) gestural changes in the size of the conductor's beat pattern, and (d) the choir suddenly changing volume. Subjects' performances were recorded onto an audio tape, and dynamic responses were evaluated by three judges using a Continuous Response Digital Interface (CRDI). Results indicated that verbal instructions from the conductor elicited significantly stronger dynamic performance responses (alpha = .05) than the other three instructional modes. Subjects responded significantly better on instructions pertaining to soft singing than they did on instructions relating to *forte* passages. Subjects in the conductor and high school groups responded significantly better than college singers. There was no significant difference in subjects' scores as a result of example ordering, but a significant positive correlation (.69) was found between total time with eye contact on the video monitor and degree of response to gestural examples. A significant negative correlation (-.59) was found between eye contact scores and correct responses to written examples.

ADJUDICATORS', CHORAL DIRECTORS' AND CHORAL STUDENTS' HIERARCHIES OF MUSICAL ELEMENTS USED IN THE PREPARATION AND EVALUATION OF HIGH SCHOOL CHORAL CONTEST PERFORMANCE

Sue Ann Stutheit
University of Missouri-Kansas City

The purpose of this study was to establish a hierarchy of musical elements used in the preparation and evaluation of a high school large choral ensemble. Adjudicators (n=54), choral directors (n=34) and choral students (n=1290) from Arkansas, Colorado, Kansas, Missouri, New Mexico, Oklahoma and Texas completed the Music Contest Priority Survey (MCPS). Subjects ranked eight musical elements (balance and blend, diction, interpretation and musicianship, intonation, other performance factors, rhythm, technique, and tone quality) in order of importance when preparing and evaluating high school choral contest performance. Of the three groups, adjudicators and directors ranked elements most similarly, identifying intonation and tone quality as the first and second elements in importance. All groups identified other performance factors as the least important element.

Variables of student experience in choral ensembles, private voice, and private piano were also considered in analyses of the data. Students with two or more years of piano experience were most accurate (34.1%) in predicting adjudicators' and directors' most important element (intonation), while students with two or more years of voice experience most accurately predicted the least important element (other performance factors) to adjudicators and directors.

In addition, directors were asked to predict the elements that would be most important and least important to their students. Results indicated directors achieved 12.48% accuracy (students' most important element) and 31.63% accuracy (students' least important element). Students correctly identified their directors' most and least important elements 17.72% and 39.64% of the time respectively. Overall percentages of correct predictions are somewhat low, but results indicate that students predict their director's priorities better than directors predict those of students.

This study establishes a hierarchy of musical elements used by directors and students and adjudicators to prepare and evaluate large high school choral contest performances. This information may assist directors and students preparing for music contests by helping clarify common goals and objectives. Further research seems warranted that would continue the establishment of priorities in the area of preparation and adjudication in music contests.

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John B. Hylton, Editor
Missouri Journal of Research in Music Education
Department of Music
University of Missouri-St. Louis
8001 Natural Bridge Road
St. Louis, MO 63121-4449

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Missouri Journal of Research in Music Education
Department of Music
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