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# **MISSOURI JOURNAL OF RESEARCH IN MUSIC EDUCATION**

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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 interest of teachers of music in Missouri and the nation. This issue is the thirty-fourth.

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, making it possible to continue to publish the Missouri Journal of Research in Music Education.

The Editorial Board

**MEMORIAL TRIBUTE**  
**Dr. Lewis B. Hilton**  
**Professor Emeritus**  
**Washington University, St. Louis, Missouri**  
**Founder, *Missouri Journal of Research in Music Education***

Sometimes in the course of musical history, there is an individual who stands out because of his dedication and service to the arts, and his love of teaching. In Missouri, we were fortunate to have such an inspiring master of teachers in Dr. Lewis B. Hilton. His vision combined with commitment and determination was an inspiration to all of us.

Professor Hilton received his B.A. degree from Iowa State Teachers college and his M.A. and Ed.D. degrees from Teachers College, Columbia University, where he taught music education. He has also studied at the The John Hopkins University and The Ohio State University, as well as at the University of Nancy, France. Other teaching connections included posts as elementary school instructor of music for the Belleville, New Jersey Public Schools, band director for Dowling High School, Des Moines, Iowa, and Assistant Professor Music at Drake University. During World War II, Professor Hilton served in the coast Guard and was a member of the Coast Guard band.

In 1951 Professor Hilton joined the Washington University faculty and served as professor of music education and later chairman of the music department. He played a major role in developing a graduate program in music education and building the Washington University Music Department into a well know teaching and research institution. Through his leadership, the music department developed into a community-involved institution, where teaching and the student came first. He retired from Washington University in June, 1980.

Professor Hilton was instrumental in facilitating research and authoring knowledge. In the 1970's, he wrote three textbooks on instrumental pedagogy and published many articles on music education and the woodwinds. He also founded the Missouri Journal of Research in Music Education, whose publications are distributed throughout the United States and abroad. Other special interests and research included work on the indigenous music of Central and South America, in particular the Mexican music of the pre-Cortez period. He had remained very active in these areas up to the time of his death.

His most recent recognition included the St. Louis Suburban Music Educators "1985 Music Educator of the Year" Award, and in 1990, he was inducted into the Missouri Music Educators Hall of Fame.

Dr. Lewis B. Hilton has made a tremendous contribution in the history of music education as an author, researcher, and advocate of music education. We, who have been so fortunate to have studied with this master, know of his continuous insistence on competence of the highest standards and his commitment to our understanding of these. Our greatest tribute to Dr. Hilton is to his endless spirit of devotion, enthusiasm, and commitment to our understanding of these. Our greatest tribute to Dr., Hilton is to his endless spirit of devotion, enthusiasm, and commitment of being just a "teacher." He is truly a "master" and inspiration to all of us.

Dr. Lewis B. Hilton, a professor emeritus of music education at Washington University, died January 9, 1997, of injuries from a fall at his winter home in Cape Coral, Florida. He was 76.

Memorial contributions may be made to the Lewis B. Hilton Scholarship Fund, Washing University Music Department, 6500 Forsyth Boulevard, St. Louis, MO. 63105.

Submitted by Douglas Turpin and Aurelia Hartenberger

This edition is respectfully dedicated to  
Dr. Lewis B. Hilton  
in recognition of his vision and contributions to  
Music Education.

## **Musicians And Nonmusicians Responses To Tension In Grainger's Irish Tune From County Derry.**

**William E. Fredrickson  
Conservatory of Music  
The University of Missouri - Kansas City**

*Subjects for this study (N=56) were college students enrolled in an elementary music methods class for nonmusicians. To record subject responses the experimenter used a Continuous Response Digital Interface (CRDI) Dial. The musical stimulus was Percy Grainger's Irish Tune from County Derry. A group mean response was calculated for each second of music in the stimulus recording (total time 260 seconds) for the purpose of developing a graph to represent the group tension response. A population of college-level music majors (N=40) from a previous study was used for comparison. General contour of response graphs appear very similar. In addition, onset points of the larger tension increases or decreases appeared to coincide. To determine the statistical extent of the similarity, a Pearson Product-Moment Correlation was calculated ( $r = 0.81, p < .0001$ ). The primary difference between musicians and nonmusicians was one of magnitude. The nonmusicians consistently recorded their perception of tension as being more intense. This is consistent with previous research using this type of data gathering with similar populations. In spite of the obvious differences, it is apparent that the music is eliciting comparable responses from both groups. Previous research in this area bears this out. It would seem that, while a certain level of musical expertise develops a heightened sensitivity to various qualities of music, it is not necessary for a differentiated response.*

**“Those listeners who have learned to understand music in technical terms will tend to make musical processes an object of conscious consideration.” In other words “...while the trained musician consciously waits for the expected resolution of a dominant seventh chord the untrained, but practiced, listener feels the delay as affect”(Meyer, 1956, p. 40).**

Human perception of, and response to, music has enjoyed a good deal of attention from researchers. Philosophically there are many issues which continue to lend themselves to debate. From an empirical standpoint, while much has been done to try to measure in some way the human response to music, much remains to be done. Researchers have initiated work which has attempted to quantify, in “real time”, the “aesthetic experience” in music. In one study (Madsen, Brittin, & Capperella-Sheldon, 1993), subjects listened to an excerpt from Giacomo Puccini's *La Bohème* while indicating their perceived aesthetic response to the music using a Continuous Response Digital Interface (CRDI), a device which allows reactions to music to be recorded by a computer in “real time.” Results indicated that subjects (university music faculty and advanced graduate students) all experienced what they perceived as “aesthetic experience” measured as graphic “peaks and valleys” during the listening experience.

The extant literature also includes instances in which musician's responses to music are compared with the responses of a group of nonmusicians. Madsen, Byrnes, Capperella-Sheldon, and Brittin (1993) reported on a series of studies based on this comparison. These included an extension of Madsen, Brittin, & Capperella-Sheldon (1993) which used the excerpt from *La Bohème*, as well as musicians and nonmusicians listening to Richard Strauss' *Death and Transfiguration*, Gustav Holst's *First Suite in Eb* movement one (Capperella-Sheldon, 1992), and Joseph Haydn's *Symphony #104* movement one (Fredrickson, 1995). In all cases there were similarities in general contour of response graphs between trained musicians and the nonmusicians.

Frede Nielsen (1983) used a device, which included a pair of spring loaded tongs interfaced with a computer, to measure subjects' perceived tension in a recorded musical stimulus. Subjects would squeeze the tongs in response to their perceptions of musical tension. The purpose was to attempt to empirically measure a phenomenological element of music in "real time" using a widely accepted selection of musical literature. Madsen and Fredrickson (1993) replicated Nielsen's work with musicians and nonmusicians using a the Continuous Response Digital Interface (CRDI). Fredrickson (1995) has compared the responses of university-level students (musicians and nonmusicians) tracking aesthetic responsiveness in Haydn's *Symphony #104* to the tension responses recorded from a similar population by Madsen & Fredrickson (1993). Some graphic examples of response timing and magnitude for tension were similar to those outlining aesthetic responses. However, the tension responses appeared to be more highly differentiated (more "peaks and valleys") than graphs of the corresponding aesthetic responses. This differentiation made the similarities and differences between subject groups more readily discernible in the tension responses.

Another study in this area (Fredrickson, 1994) has looked at musicians' perceptions of tension in music with and without access to the visual stimulus provided by a conductor. The musical stimulus was Percy Grainger's *Irish Tune from County Derry*. In this study no significant difference attributable to the visual element was found. The present study proposes to extend Fredrickson (1994) by having college-level nonmusicians react to perceived tension in Grainger's music for the purpose of comparing their responses to the college-level musicians from the previous study.

## METHOD

Subjects for this study (N=56) were college students, majoring in elementary education, enrolled in an elementary music methods class for nonmusicians. To record subject responses the experimenter used a Continuous Response Digital Interface Dial (figure 1) connected to a computer. Subjects

were asked to move the dial in accordance with their interpretation of the “tension” they heard in the music. The CRDI has proven to be a reliable device in numerous instances where perceptual data was collected (Gregory, 1995). The stimulus was an audio tape of a college wind ensemble playing Percy Grainger’s *Irish Tune from County Derry* for wind band. The recording was made in a live rehearsal for use in research settings.

An IBM compatible computer, four CRDI dials, and a stereo cassette deck were set up in an office-sized space. Subjects listened to the music via stereo headphones. A table, with portable dividers simulating study carrels, served as a listening center. When subjects had been seated at the table they were given the following instructions:

You will be listening to a piece of music. While you listen, move the dial in front of you to show how much “tension” you hear in the music. Please move the dial only when the music is playing. You may move the dial as far, or as fast, as you want and as often as you feel appropriate. If you have any questions, please ask them now.

Subjects were then be shown how to use the dial and given an opportunity to try it out themselves. Subjects were given another opportunity to ask questions before hearing the experimental music excerpt.

As in previous studies in this line of research no specific definition of tension was given to subjects. This allowed participants to, in effect, create their own operational definition. This technique has been successful with populations ranging from second-graders to adults (Fredrickson, 1995; Fredrickson, 1994; Fredrickson, in press; Madsen & Fredrickson, 1993). No behavioral evidence of frustration was observed and all subjects successfully completed the task.

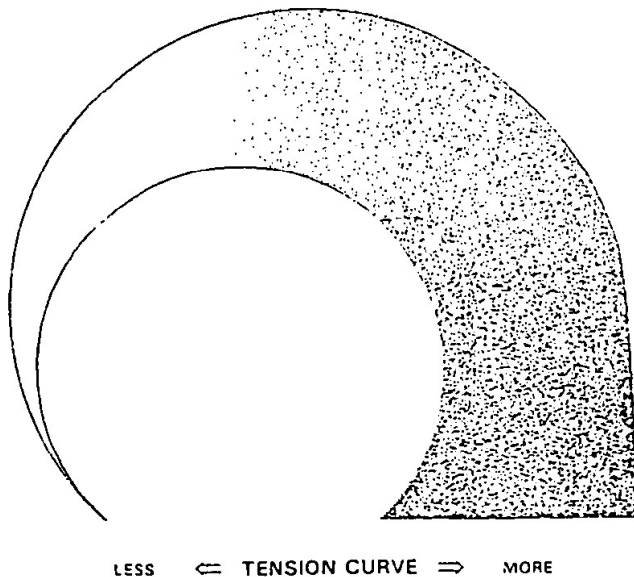


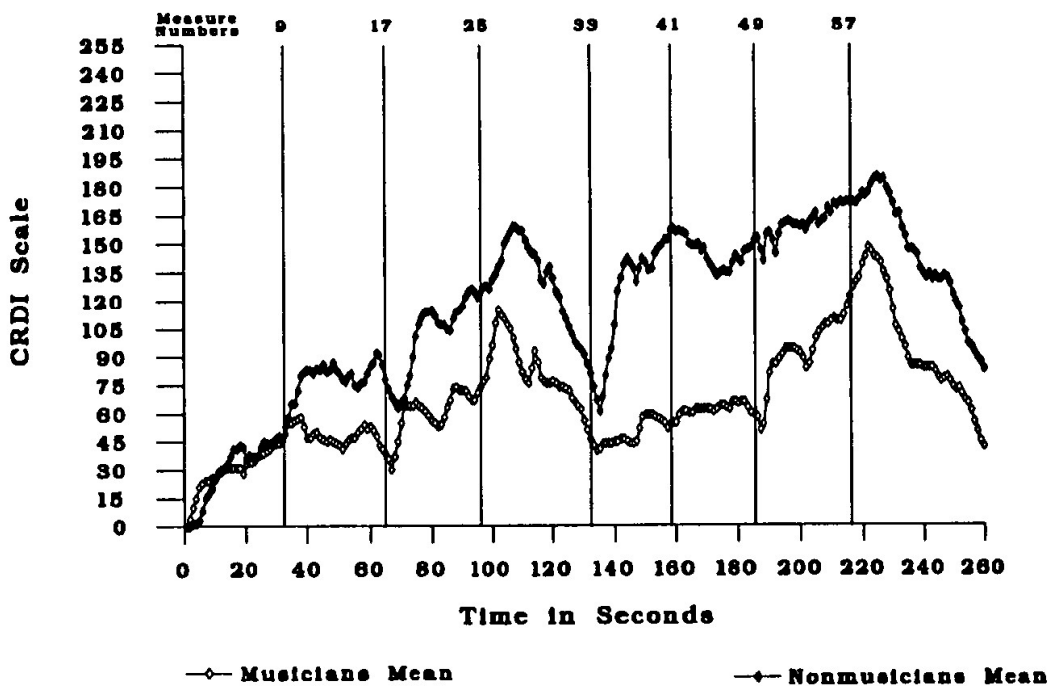
Figure 1. Tension Graphic for CRDI Dial

**RESULTS**

A group mean response was calculated for each second of music in the stimulus recording (total time 260 seconds) for the purpose of developing a graph to represent the group tension response. A population of college-level music majors (N=40) from a previous study (Fredrickson, 1994) was used for comparison. Since the experimental (n=20) and control (n=20) groups from the previous study were found to be statistically equal to each other, they were combined for this analysis. A graph with the group mean tension responses for the nonmusicians and musicians can be seen in figure 2.

Upon looking at the graph it appeared that the general contour of the responses were very similar. In addition, onset points of the larger tension increases or decreases appeared to coincide. To determine the statistical extent of the similarity, a Pearson Product-Moment Correlation was calculated ( $r = 0.81, p < .0001$ ).

**Perceived Tension in Grainger's Irish Tune from County Derry**



*Figure 2. Perceived Tension in Grainger's Irish Tune from County Derry*

**DISCUSSION**

It should first be noted that individual responses to musical stimuli vary to some extent. Group results should be viewed with caution and interpreted in only the most general way. Here it would seem that there was some agreement on the larger, overall shape outlining perceived tension in this music. The primary difference between musicians and nonmusicians was one of magnitude. The nonmusicians consistently perceived the tension as being more intense. This is consistent with previous research using this type of data gathering with



similar populations. In all likelihood the primary issue has to do with level of discrimination. Musicians make finer adjustments of the dial when responding to the music, possibly allowing for a fuller range of musics with which they are familiar. It is possible that the nonmusicians respond only to the piece at hand with less reference to other contexts.

In spite of the obvious differences, it is apparent that the music is eliciting comparable responses from both groups. Previous research in this area bears this out. The correlation in this case ( $r = .81$ ) is nearly identical to that found between similar populations in a previous study ( $r = .82$ ) (Fredrickson, in press). It would seem that, while a certain level of musical expertise develops a heightened sensitivity to various qualities of music, it is not necessary for a differentiated response. There remain a number of questions. How does this level of response effect various aspects of a person's life, can mapping of these responses assist musicians in tailoring music for various groups, and how is the music effected by other forces (type of ensemble, listener's mood, the listening setting)?

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## Motivating Factors for Undergraduate Study in Music

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*The purpose of this study was to determine what music majors cite as motivating factors in their decision to study music in college. The undergraduate music majors (N = 52) surveyed were asked to list the top musical and nonmusical reasons for their career decision. A 5-point Likert-type scale was used to determine the subjects' perceived competence of their own musical abilities. The same scale was used to determine how they thought other people would rate their musical skills. It was found that 89% of the subjects cited a musical reason as most important in their career decision. Love for the art, positive experience, and encouragement accounted for 85% of the given musical reasons. A significant number of respondents evaluated their talents the same as they thought others would in regard to perceived competence.*

The importance of motivational techniques in teaching music has long been understood by music educators. During the last few decades, attempts have been made to systematically study the role of motivation in musical achievement. Attribution theory (Weiner, 1974, 1979) is one means of analyzing motivation. This theory states that attributed causes of success and failure for a given task affect how that task is challenged in the future. Research has shown that most reasons students cite for success and failure can be placed in four categories: ability, task difficulty, luck, and effort. The causal factors have been divided into pairings categorized by locus of control (internal [e.g., ability and effort] or external [e.g., task difficulty and luck]), and stability through time (stable [e.g., ability and task difficulty] or unstable [e.g., effort and luck]). Success and failure for future tasks are determined by attributes of ability and task difficulty, thus influencing task choice and persistence (Weiner, 1974).

Researchers in music education have used Weiner's two-dimensional model to study motivation as it relates to achievement (Asmus, 1986; Reimer, 1975). These studies show that students tend to cite ability and effort as reasons for success and failure in music. Other motivational theories have also been the focus of additional research. Using the framework of Madeline Hunter's theory of motivation, Stamer (1995) investigated high school music students' perceptions of effective motivation strategies in the choral rehearsal setting. When examining continuing motivation, however, studies by Covington (1983) and Nicholls (1983) demonstrated that intrinsic motivation is not only desirable but crucial in developing the mind-set for persistence and continued participation. Thus the motive "to do one's best" or "enjoy", as opposed to

“being better than” the next person, must be more prominent (Thomas, 1992). A report by Asmus (1989) concluded that:

Teachers should have superior skills and knowledge and strong motivational skills, the latter to involve an attribution pattern that ties achievement more to effort than ability. Teachers should motivate students not only for short-term development but also for long-term musical involvement (p. 20).

Much of the research that has been conducted in the area of continued participation in music has focused on the attrition rate of music students as they move from grade level to grade level in school systems (Asmus, 1985, 1986; Frakes, 1984; Rutkowski, 1994; Thompson, 1986). The purpose of this study, however, was to find out what music majors cite as motivating factors in their decision to study music in college. Research on motivation in music focuses (a) the relationship between attitudes about music and self-esteem, (b) self-concept and ability, and (c) attributes to success and failure (Thomas, 1992). In this study, however, it was assumed that subjects, undergraduate music majors, had already achieved some success in music. This assumption was based on the fact that they had to pass an audition in order to be admitted into the music program. Research questions for this study were:

1. Is prior success the only reason for further study in music?
2. Do people pursue a career in music because of perceived competence?
3. Is participation in high school music ensembles a precursor for collegiate music study?
4. What role do others' opinions (with regard to one's musical abilities) play in the decision to further study music?

## **METHOD**

Participants ( $N = 52$ ) in this study, undergraduate music majors, were all members of a collegiate choral ensemble. Demographic information gathered in the survey included (a) degree program, (b) level of academic standing, (c) applied instrument, (d) years of study in applied area, and (e) the approximate student population of their high school.

In questioning perceptions of their own musical abilities, students were asked to rate their musical skills on a 5-point Likert-type scale ranging from weak (1) to excellent (5). The same scale was used when asking students how they thought other people would rate their abilities. Students were asked to state the top musical and nonmusical reason for becoming a music major.

They were then asked to choose which of the two reasons was most important in their final decision.

## RESULTS

Not all respondents answered every question. The number of responses, therefore, vary depending in the question

A significant difference was found between the number of students selecting their musical reason as the most important factor in choosing their career as opposed to the nonmusical reason, ( $\chi^2[1, N = 52] = 22.22, p < .05$ ), with 89% choosing musical factors as most important and only 11% stating that nonmusical reasons were most important in their career selection. There was a variety of responses for both musical and nonmusical reasons given as motivating factors (see Table 1).

Table 1

*Musical and Nonmusical Reasons Given for Becoming a Music Major*

Musical reasons	# of responses
Love of music	25
Positive experience/Encouragement	11
Perceived ability	8
Other (e.g., be a well-rounded musician)	8
Nonmusical reasons	# of responses
Lack of interest elsewhere	23
Family persuasion	5
Monetary advancement	4
God's will	2
Other (e.g., overcome inhibitions)	9

In comparing students' self-ratings for musical abilities and ratings for how they thought other people would rate them, significantly more respondents answered both questions identically the same, ( $\chi^2 [1, N = 51] = 8.64, p < .05$ ). Seventy-one percent saw themselves as they thought others would while 16%

had a higher opinion of themselves and 13% a lower one. Finally, 88% of the students surveyed indicated that they had performed in one or more performing ensemble while in high school.

## **DISCUSSION**

That data seem to indicate that a majority of music majors are intrinsically motivated. An early positive experience, words of encouragement from a music teacher, or simply the love for the art have been factors in leading some students toward musical study. Others have pursued a musical career because they believe they have the talent and skills to be successful in the field. These results seem to support the contention that if music teachers can identify the source of an individual's intrinsic interest in music and incorporate it into the instructional plan for that individual, intrinsic motivation will undoubtedly increase (Eccles, 1983). With this heightened motivation comes increase in both commitment to practice and involvement with the process of learning music. Intrinsic motivation should lead to increased competence, which should lead to continued task involvement (Raynor, 1983).

Another positive note of this study is that subjects rated their abilities highly. Sixty-nine percent of the students rated their abilities as above average or excellent. They also seem to think that other people perceive their talents as they do. Of the 15 students who answered the two questions differently, 8 perceived their musical abilities higher than they thought others would while 7 respondents perceived their abilities lower, but never by more than one point. Eccles (1983) states that children or adults who have confidence in their musical abilities should be more motivated to study music.

Results of the present study suggest that creating a motivational climate in the classroom will make students want to continue their involvement in music activities. Further research focusing on successful music programs, at all levels, may be beneficial to music education. Success, in this context, would not be based on high festival ratings or the number of trophies won. Rather, it is thought of in terms of the number of students that continue their involvement in musical activities. This is not to say that high quality performance should not be encouraged. But we need to find out why 15 seniors from one school's graduating class want to study music in college and only 1 student from another school has that desire (demographics, of course, being similar). It may be found that the motivational climates in the two music programs are very different.

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## **Music Teachers' Opinions of the Use and Effectiveness of Elementary Music Series Books**

**Norma D. McClellan  
Southwest Missouri State University**

*The use and effectiveness of elementary series books as perceived by elementary general music teachers served as the focus of a survey mailed to a random sample (n=289) of K-6 Missouri music teachers (N=1089). Eleven of the 112 teachers responding did not use series books. Teachers who did use series books (n=101) indicated a preference to continue the use of series books. Some grade level texts, including those for second, third and fourth grades, were perceived to contain more useful, beneficial materials than others. Favorable aspects of the series books included listening materials, music literacy materials, multicultural resources, and song selections. Respondents believed the series books were compatible with both mastery learning theory and school system curriculum guidelines. Teachers reported that more than 50% of their teaching materials come from basal series texts and 90% suggested lesson planning time would be increased with the elimination of series books.*

Classroom methods and approaches vary greatly among educators and seem to evolve to fit current trends and resources. As educators continue to seek direction in their quest to facilitate learning, classroom materials and resources change. Textbooks are the subject of close scrutiny and criticism. In some elementary schools textbooks are rarely if ever used as teachers opt for thematic or more individualized instruction. Are textbooks becoming obsolete in classrooms as education progresses toward the twenty-first century with futuristic technology and goals? Are music books among those reaching extinction?

Historically, teachers have relied on texts as their primary resource for comprehensive, sequential content. David L. Elliott and Arthur Woodward (1990) verify that textbooks play a major role in shaping day-to-day classroom instruction determining not only the content but also the teaching practices. Additionally, Michael Apple states that textbooks not only establish the conditions for teaching and learning, they often "define what is elite and legitimate culture to pass on" (1986, p. 81). Concerns like these serve as a catalyst for the current trend toward less dependence on textbooks. Elementary classroom teachers may encounter reformist terms such as "textbook bound," inferring that teachers who are "textbook bound" or "textbook driven" are less effective in the classroom (Guskey, 1987).

Pilot programs designed to master specific areas of learning, (e.g. reading and social studies) without the help of textbooks are emerging in many elementary classrooms. Is music an area in which students would be better served by the elimination of textbooks? What consequences would occur if music texts were eliminated along with texts of other disciplines? Without the textbook as a guide, continuity in music curricula might be at risk. District-



wide curriculum guidelines could become more general rather than more specific as a result of text elimination. Students transferring from one school to another within the same school district might encounter drastically different curriculum content. Texts seem to give curriculum guidelines some district-wide continuity.

Veteran music teachers maintain files of resource materials from which to draw ideas, collected over years of experience. The disappearance of texts would be less noticeable in those classes than in the classes of first-year teachers. Newer teachers may face a disadvantage in the area of resources without the comprehensive supply of materials provided in series texts. Access to quantity, quality, and a variety of resource materials could be an obstacle for those first-year teachers; illegal copying might increase.

Although numerous studies confirm that many texts contain inaccurate content, bias and misleading information (Hamm, 1988; Kirk, 1985; Apple, 1986; Freeman & Porter, 1989; Sewell, 1989; Hinchmann, 1987; Crismore, 1981, Kantor, 1983; Tyson & Tyson, 1988; Abraham, 1992; Armstrong, 1986; Risener, 1987;) Elliott and Woodward (1990) emphasized "There is nothing wrong with using, relying on, or even depending on textbooks if they are of as high quality as many assume them to be" (p. 182). Former Secretary of Education Terrel Bell noted in 1984 that up to 95 percent of classroom instruction is based on textbooks and related materials (Carus, 1986). Assuming that Bell's claim is true, in the interest of accountability, instructional practices relying heavily on textbooks should be reviewed, including music. For the purposes of this study the terms basal music books or music series books or elementary series books refer to elementary general music textbooks for grades K-6. The terms "textbook bound" and "textbook driven" are understood to mean teachers who teach from the book exclusively, presenting material in the order in which it is introduced by the author.

## REVIEW OF LITERATURE

Studies to determine series music books' effectiveness have thus far included comparative studies focussed on specific skills such as pitch matching with texts versus Orff approach (Muse, 1994), rhythmic and melodic skill development with texts versus Gordon's approach (Byrd, 1989), and general musical achievement of students with the Four Musical Aptitude Test instructional system versus texts (Appell, 1991).

Content analysis studies include scrutiny of grades one, three and five in music series published by Silver Burdett Company and by the American Book Company during the period circa 1945 to 1975 which revealed an increase in conceptual development in other areas through singing in texts from 1955 to 1975 (Kavanaugh, (1982). Other content analysis includes by Michael

Clementz (1990) found that improvisation, creativity, independent learning and commitment were rarely addressed in series texts. Additionally, two studies (Roberts, 1963; Smiley 1955) and E.M. analyzed the vocabulary, symbols and rhythm patterns used in songs from music books and noted the need for improvement and clarity in those areas. Examining only the 1988 edition of Silver Burdett and Ginn *World of Music*, Wanda May (1993) suggested that in an attempt to be "all things to everyone" the 1988 edition in general failed to provide a coherent vision of music education and guide for musical understanding.

Cultural bias has also been targeted by music researchers. Studies noted that while elementary music texts contained some examples of African-American and American Indian music, they lacked background information to aid the music teacher in accurate presentation of the culture, illustrations were limited and authenticity was questionable (Ellis, 1990; Curry, 1982; Moore, 1977; James 1976).

Several music education researchers have addressed the recent technological advances in the area of elementary music programs to determine the applicability of computer teaching in the elementary music classroom. Studies describing students achievement and knowledge base in rhythm, melody, texture and tonality with the aid of computer instruction have been favorable (Venn, 1990; Weintraub, 1991; Forest, 1995; Dahlin, 1995; Peters, 1992; Whiston, 1986). Caution is advised, however, regarding computer assisted instruction because technology "could cause a decided loss of important skills and dispositions on the part of teachers" according to Apple (1986, p. 163). Ironically, the "de-skilling" of teachers is a threat with classroom texts as well as computer software Apple stressed (1986).

In summary, it would appear from a review of the literature that both advantages and disadvantages of textbook-centered instruction are likely. Advantages for using texts include availability, reduced planning time, valuable resources especially for new, inexperienced music teachers, continuity across district curricula, and more accessible listening examples. Problems when adopting texts might include lack of ethnic and cultural authenticity, discrepancies between curricular criteria and series content, and less flexibility and creative freedom for teachers.

How much do elementary general music teachers rely on series books and how would those teachers and their students be affected by textbook elimination? Their impressions, observations, and insights on the use and effectiveness of music textbooks should be considered prior to removing music texts. Additionally, it is important to consider what alternatives would be available to music teachers in the absence of textbooks as well as the from the teachers on these issues could influence future decisions regarding the retention or elimination of the music series books.

In pursuit of answers to those questions, the following questions were addressed in a survey of elementary general music teachers of Missouri:

1. What methodologies or resources (e.g. Orff, Kodaly, series books, etc.) do teachers rely on most in structuring classroom lessons?
2. What percentage of instructional material is taken from basal series texts?
3. What grades of texts, if any, are considered to be stronger resources than others?
4. What resource materials provided by the publishers of series books do most music teachers use in their classroom?
5. Do teachers feel that series books provide various activities in their content?
6. What do teachers like most about series books?
7. What do teachers like least about series books?
8. Do teachers feel that some musical content is more easily taught using textbooks and if so, which ones?
9. Do teachers feel that students learn more about all aspects of music using series books?
10. Do teachers feel that students' attitudes regarding music would be affected by the removal of texts?
11. Do teachers feel that off-task behavior would increase if books were removed?
12. What other resources would teachers use if basal series books were not available?
13. Do teachers feel that series books meet the district music curriculum guidelines?

A random sample of Missouri elementary music teachers was used for this study. Since only Missouri music teachers are included in the survey, it is possible that this information may not reflect the opinions of elementary music teachers from other regions of the United States. However, the state teacher population would serve as a representative group for an initial study in this area.

This researcher does not attempt to assess the importance or efficacy of textbooks by evaluating the skills and content learned with the help of textbooks. The researcher will summarize only teachers' opinions of the importance of textbooks in their own music classrooms.

It is not suggested that this information could be generalized to all disciplines since music and music textbooks are unique in the presentation of song materials and various music skills and conceptual content.

## METHODOLOGY

### Subjects

To examine the research questions the researcher developed methodology which included a survey of elementary general music teachers in Missouri. Using a random number chart a random sample ( $n=289$ ) of the total population ( $N=1,059$ ) of elementary general music teachers in the state of Missouri, was selected to receive the survey previously developed for the pilot study (McClellan, 1994).

### Procedure

A thirty-three question survey was mailed to the teacher sample, consisting of 289 elementary music teachers, during the 1995-96 school year. Teachers were asked specifically which texts they used, what grades used texts, and which particular grade levels of the text they preferred. The survey asked what percentage of total teaching time was text oriented, and teachers' opinions as to the effectiveness of the text in teaching specific music content.

## RESULTS

One hundred twelve teachers responded to the survey. Of that number, one hundred one indicated they currently used series books and will be referred to as Text Group. Eleven of the one hundred twelve respondents reported no reliance on series books and will be referred to as Non-Text Group ( $n=11$ ).

Responses indicated basal series were the most popular resource among 78% ( $n=79$ ) of the sample population while Orff materials were the second most popular resource (36%).

Forty seven percent (see Figure 1) indicated they relied upon series books for about 26-50% of their teaching materials including music activities, lesson

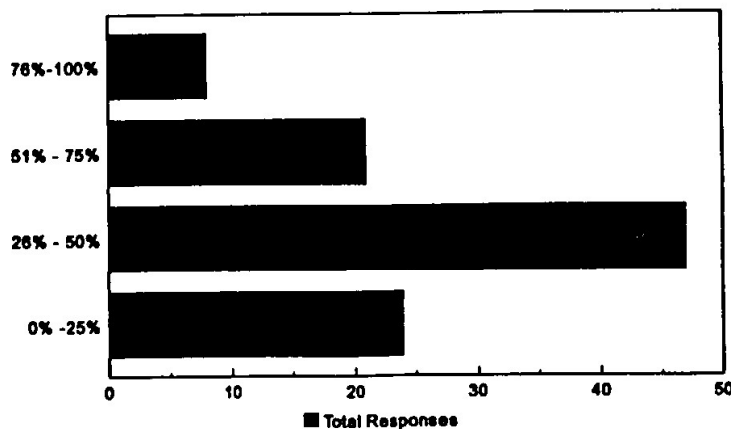


Figure 1. The percentage of your overall teaching material taken from music series book

plans, multicultural resources, and integrated curriculum ideas. Regarding the effectiveness of particular grades of series books, the third grade books received the most favorable ratings while the sixth grade books were least favorable (See Figure 2).

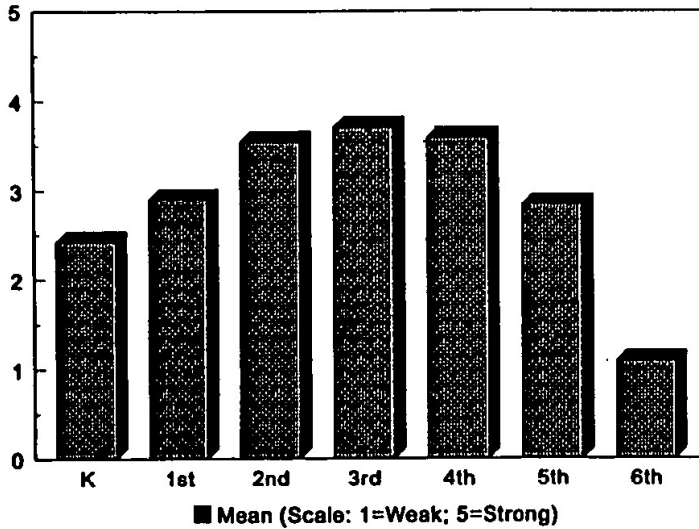


Figure 2. Teachers' opinion of series effectiveness for each grade level

Research question number four sought to determine what resources teachers purchase to use in their classrooms revealing that 93% select the teachers' manual, recordings and copies of the students' book.

When questioned concerning the percentage of instructional time spent on various musical activities the average time spent on singing surpassed other activities with a mean of 39% (see Figure 3).

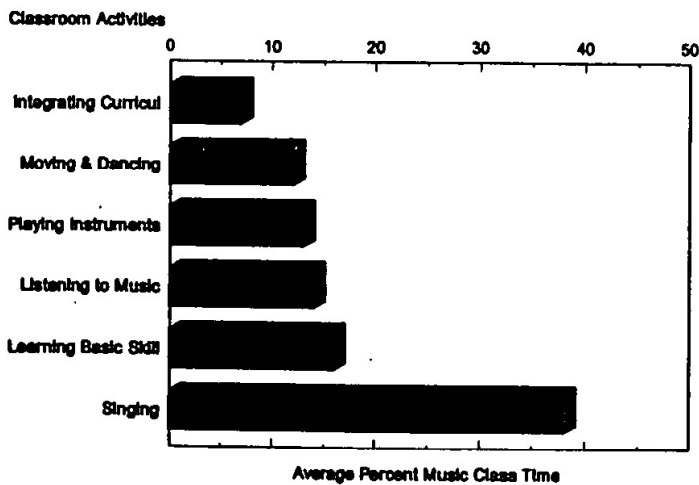


Figure 3. Average percentage of music class time committed to various instructional activities

Acknowledging that texts provide a variety of activities, teachers identified specific components they liked or disliked about series books by grade. In all grades except 6th, song selection was chosen most frequently. Listening examples, movement activities and lessons plans were also frequently cited. Table 1 represents the percentage of teachers who selected the various categories. Ironically, song selection again ranked highest as specific component teachers disliked especially in sixth grade books.

Table 1

Frequency distribution of preferred text resources identified by grade.

Grade	Listening Examples	Song Selection	Multicultural Resources	Movement Activities	Instrument Activities
K	20	26	1	12	1
1st	19	30	1	22	2
2nd	11	43	6	7	1
3rd	11	42	3	6	0
4th	15	31	7	2	6
5th	23	26	7	0	5
6th	12	9	2	0	2

Grade	Lesson Plans	Creative Activities	Thematic Units	Other
K	8	6	1	1
1st	8	2	1	1
2nd	8	2	6	2
3rd	17	3	6	2
4th	18	5	4	1
5th	12	7	7	2
6th	5	2	4	0

Of the teachers in the Text Group ( $n=101$ ), 88% said some content (specifically music literacy) are more easily taught with the help of texts. Conversely, when asked if some music content was more easily taught without series books, rhythm, movement and creativity were cited. Predictably, 70% of the Non-Text Group teachers believed no music content is more easily taught with textbooks.

Student learning is enhanced with texts according to 65% of the Text Group while 70% of the Non-Text Group disagreed. Only sixth graders are believed to dislike their texts and teachers were generally unsure whether student attitude toward music would be affected by the removal of text. Nearly half of both groups did not relate off-task behavior to texts while 42% felt such behavior would increase with the removal of texts. Many teachers (93%) agreed that curriculum guidelines for their schools were at least partially met by the series book content.

If series books were eliminated 81% of teachers responding would use personal resource files and would increase their use of films and videos. Many (50%) surveyed indicated a desire to use computers if they were made available.

## **CONCLUSIONS AND RECOMMENDATIONS**

The results of the project lead the researcher to the following conclusions:

First, a majority of elementary general music teachers are currently using series books and generally are pleased with content and effectiveness. Teachers generally use the teachers' manual, the recordings and the students' copy in the music classes.

Second, teachers generally feel that series books facilitate a comprehensive music curriculum and provide adequate musical learning activities although more problem solving and critical thinking tasks should be included. The lack of problem solving skills may be corrected in future editions with the increased awareness resulting from implementation of the National Standards.

Third, teachers are concerned that planning time would increase without the series books and that alternative resources would be less accessible. While music teachers struggle with very rigorous schedules with little or no designated planning time, some may argue that textbooks provide excessive strategies, structure and procedures. The very detailed lesson plans which accompany texts have been the subject of a controversy referred to as the "de-skilling" of teachers. Some suggest teachers rely too heavily upon teachers' manual lesson plans with little regard for the specific needs of each class and student. Regarding access to other resources, technology funding could alleviate the present shortage of alternative resources. Technology purchases would permit more individualized instruction through the use of computers, software and CD ROMs.

Fourth, some teachers feel that students would like music less if textbooks were removed, although four teachers thought the elimination of textbooks would have a positive effect. Students' opinions should be investigated by polling students regarding their textbook preferences.

Finally, teachers are unsure about the text elimination impact on students' skill acquisition. Skill acquisition must be measured and documented testing students' skills with and without regular textbook exposure to determine the effectiveness of texts. Such an experimental study could validate or refute teachers' opinions documented in this study.

Several teachers included un-solicited written comments suggesting that they should be consulted before textbooks are eliminated. Comments indicated an intense interest in the future of textbooks. Respondents questioned the ability of legislators to determine what resources should be used by the classroom music teacher. This research could enlighten elected representatives regarding their constituents' opinions.

The Non-Text Group constituted a small number (10%) of respondents and how representative such a sample is, could certainly be questioned. Further study of teachers currently not using series books could reveal important information regarding alternative materials used in the absence of series texts.

Additional music education research in the area of alternative approaches, especially in the realm of technology is suggested. This research may be beneficial in the development of computer versions of future textbooks. To guarantee continued quality and acceptance, ongoing scrutiny and documentation of music texts content and effectiveness necessitates further research.

When the issue is addressed to officially eliminate music texts or texts in other disciplines, hopefully school administrators and elected legislative representatives may benefit from information provided by research studies such as this.

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## **Music Appreciation “101”: University Students’ Expectations and Insights**

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*Music appreciation classes have been the focus of many studies. However, students’ expectations and satisfaction levels have not been investigated widely. In this study, a survey was distributed on the first and last day of class to students enrolled in a college-level music appreciation course. Initially, 24% of the students sought the ability to aurally label various types of music, 15% hoped to be able to identify great masterworks, 13% wanted to know the history of music and 11% wanted to develop an appreciation for classical music. Enthusiasm for listening to music dropped slightly though not significantly during the course. By the end of the term 67% stated that they listened to music in a different way either by analyzing the elements more or listening more to classical radio stations. It appeared that most students were satisfied with course content and the skills/knowledge they were asked to develop.*

Though music scholars may disagree regarding the identity of the first true music appreciation pioneer there can be little doubt that the music appreciation movement, which reached its apex in the second and third decade of the Twentieth Century, provided the foundation for both the materials and objectives found in more modern music appreciation classes taught today. Keene (1982) begins his discussion of the music appreciation movement in American schools by describing the efforts of John Knowles Paine in the 1860’s and Thomas Surette in the 1880’s. Mark and Gary (1992) open their documentation of the music appreciation movement by immediately citing, arguably, its most famous representative—Frances Clark.

Ms. Clark tried to instill music appreciation in her students at Ottumwa, Iowa and later in Milwaukee, Wisconsin by going beyond the development of performance skills to focus on an appreciation of the art form itself. She initiated what became known as her “10 minute talks.” In these talks she would begin the study of any piece to be performed by taking a substantive amount of time to inform students of the history relating to the specific composer and piece being studied. She expanded her efforts in the area of music appreciation by pioneering the use of the Victor Talking Machine in her classes so that students could be exposed to recordings of some of the best pieces performed by the best musicians of the day. In 1923, Ms. Clark helped develop a publication for the Victor Talking Machine Company entitled *Music Appreciation with the Victrola for Children*, which included coordinated written materials and recordings for phonograph.

Many music educators in the music appreciation movement such as Will Earhart were uncomfortable with the term “music appreciation” but it remained in the lexicon primarily, according to Keene, “for want of a better choice” (p.

227). A plethora of music appreciation texts preceded Clark's victrola series and were published in the period from 1880 to 1910 by such noted authors as Mathews (*How to Understand Music*, 1885), Krehbiel (*How to Listen to Music*, 1897), and Surette and Mason (*The Appreciation of Music*, 1907). These series as well as the 1923 publication by Clark emphasized musicianship, listening skills, and music history, while serving as guides to the most beneficial music literature for study and musical growth.

Other important components of the early music appreciation movement included Walter Damrosch's radio programs in the 1920's which were broadcast to schools throughout the United States and the music memory contests which also were popularized in the 1920's. Damrosch's lectures and performances with the New York Philharmonic introduced thousands of students to symphonic literature which these children had not previously experienced. The memory contests required students to identify pieces by name and cite the composer. Later the format was extended to include questions on form, prominent instruments, and so forth.

Though the pinnacle of the public school music appreciation movement occurred between 1880 and 1930 before being displaced by instrumental music programs featuring contests and choral programs emphasizing a "new" genre known as the a cappella choir, the music appreciation movement has remained alive. Music appreciation texts continued to be published after 1930 and have included notable examples by authors such as Bacharach, (1934), Bernstein (1946), Barlow (1953), Machlis (1955), Wilson (1966), Hoffer (1967), Politoske (1974), Bamberger and Brofsky (1979) and Kamien (1984). Many of these texts have appeared in multiple editions spanning several decades.

Certainly, the goals of those early music appreciation texts are evidenced in more recent publications and, importantly, in the landmark Music Educators National Conference curriculum guidelines found in *The School Music Program: A New Vision* (MENC Press, 1994). In some ways the standards reflect the philosophy of Frances Clark. They underscore the importance of students reading and performing music (see standards 1, 2 and 5) while simultaneously encouraging teachers to help students develop a more in depth understanding or "appreciation" of music through study of its history and relationship to other arts and "core" disciplines (see standards 8 and 9).

Many of today's K-12 music programs nationwide attempt to foster music appreciation through in-depth elementary general music study followed by advanced secondary performance opportunities. Others accomplish this end through more traditional secondary performance programs augmented with music appreciation courses. However, many K-12 programs do not offer such breadth of curriculum.

Certainly, music appreciation courses are more ubiquitous at the

college/university level. Many graduates of K-12 programs and particularly secondary music programs, which focused primarily or exclusively on performance and not upon the broader comprehensive musicianship espoused by Clark and others in the music appreciation movement, may have missed an important component in their overall music education. For these students a college music appreciation course may be the first (or in many cases the last) opportunity for students to be exposed to a larger concept of "music."

Interestingly, many of the college music appreciation courses traditionally feature Western art music as a focus rather than the music which research articles (e.g., Baumann [1960], Birch [1962], Boyle, Hosterman, & Ramsey [1981], Gregory [1994]) seem to indicate a majority of college students consume. It is possible that modern courses focusing on the missing element of music appreciation emphasized by Clark may also miss the mark by not touching students where they are in the "real world". For many students this course is their only formal post secondary music education and perhaps their last opportunity to develop a broad-based appreciation of music. Primarily for this reason, but also because the course could play a role in developing the next generation of music consumers it must be an effective, comprehensive, aesthetic, educational experience. But do such courses, in fact, create a heightened sense of music appreciation in students and accomplish the goals outlined in the 1994 MENC standards and the materials published during the music appreciation movement?

If an effective college music appreciation course is to be implemented it would appear crucial to address certain consumer issues. What are students' expectations for such a course? Does it serve their needs? Does it make them more interested in music? Do they feel they benefit from the course? Does it change their professed enjoyment level of music? If results are positive the course may be accomplishing what it was designed to do; if not, it may need to be restructured so that one "final" attempt at music education and music appreciation is as effective as possible.

Some of the questions previously raised have been addressed in empirical research articles. For example, LeBlanc (1982) has presented a model which suggests a relationship between repeated listening experiences, music instruction, music training and students' music preferences. Elements of this model have been tested empirically and confirmed by researchers such as Getz (1966), Bradley (1971), Wapnick (1976) and Hargreaves (1984) who report higher levels of enthusiasm among subjects for pieces they have heard repeatedly. However, it is important to note that Meeker (1971), Smith (1982) and Shehan (1984) did not discover such findings among their subjects.

Another part of LeBlanc's model—music instruction and preference—has also served as the focus for many studies. Keston (1954) reported that discussion and commentary increased subjects' enjoyment of music. Hartshorn

(1958) found that guided listening tasks served as a catalyst for subjects' enjoyment of presented music examples. Bradley (1972) attempted to discover which teaching techniques are most effective for altering preference and concluded that a carefully sequenced unit based on analytical observations regarding the music could increase affect for the pieces studied. However, Halpern (1992) suggests that historical descriptions about the composer and the historical settings surrounding the composition are the best type of information for increasing preference ratings. Furthermore, studies by Price (1988) and Price and Swanson (1990) with college level music appreciation students indicate that a course featuring information about music's formal tradition (i.e., "classical music") will cause a restructuring of the students' most favored composers. After such a course, students are more likely to list classical composers on their "Top 10" list.

Zalanowski in two different studies (1986 and 1990) has investigated how assigned cognitive tasks affected students' appreciation for music they were hearing. In the first study, Zalanowski found that while there was no one way of increasing music appreciation for all people for all music, imagery instruction did seem to produce higher levels of enjoyment. Stories about program music helped people experience that music in a positive way but, in contrast to Hartshorn's results, analysis of the elements of abstract music did not lead to higher appreciation scores. In the second study, Zalanowski reported that right brain people indicated higher appreciation scores when they were asked to draw pictures representing the presented music while left brain subjects developed higher appreciation levels when asked to write about the piece.

The relationship between a third portion of LeBlanc's model--music training--and preference has been reported by Birch (1962) and Yarbrough and Price (1987). Both studies found that subjects with increased levels of training had a wider diversity of music in their personal collections with music of a formal tradition represented at higher levels for those with more music training.

Though previous studies using college level music appreciation students as subjects have indicated that selected structures can affect students' preference ratings for pieces and styles of music, no literature was found which asked the students what they were seeking in such a class and what class structure and content they would most like to encounter. In order to best address these questions, the researcher felt a critical need for input from students in such a course. Therefore the present study was initiated.

To focus the direction of the present study the following research questions were developed:

1. What are the demographics for students enrolled in a college level music appreciation course? (i.e., Who takes the course?, What are the levels



of music performance activity past and present for the students?, What age and gender descriptions summarize the student population? What genres of music do they embrace when listening?)

2. What are their motivations for taking the course? (i.e., What do they expect from the course and how are these expectations fulfilled or ignored?)
3. What positive outcomes occur as a result of the course? (i.e., Do students taking the course indicate that they enjoy listening to music more after 15 weeks of music education? Do they think that they listen to music in a different way as a result of the course? Do they learn things in the course which they consider to be important? Which composers and pieces are well received?)
4. How are students frustrated by a traditional music appreciation course?

### **Definition of Terms**

In the present study the term *formal music experiences* refers to activities where music events are structured by an outside individual typically with extensive music training. Examples would include high school band, a community choir, a church music organization, private lessons with an applied teacher, and so forth. These types of activities are in contrast to “informal,” self-directed music experiences such as experimenting with synthesizers, listening to the radio, forming a “garage, rock band” and so forth. Formal music experiences are not limited or equated with the study of classical music but can include music from any genre.

### **Delimitations**

The present study was limited to students in a music appreciation class at the University of Missouri-Kansas City during the Fall, 1996 semester. Results may not be applicable for courses at other universities featuring contrasting instructors, students, degree requirements, or course content.

### **METHODS AND PROCEDURES**

During the Summer, 1996 semester at the University of Missouri-Kansas City a pilot survey, developed to gather information addressing the research questions included in the present study, was implemented. Results of the pilot project indicated that the survey (available upon request from the author) could be completed in less than five minutes and did indeed evoke the type of responses the researcher sought. Therefore, the survey was distributed to 81 students in Conservatory 120—Music Appreciation during the first day of the Fall, 1996 semester. Because the author’s line of research dealt with students’

preconceptions about what the class might be as well as how the class functioned for the students, the survey was given at the beginning of the first class period before any syllabi were distributed or lectures and discussions were presented. Students completed the "pre-survey" in approximately five minutes and returned the forms to the instructor of the course.

During the next 15 weeks students attended the three credit hour course from 8:00 a.m. to 8:50 a.m. on Mondays, Wednesdays, and Fridays. The course was not taught by the researcher but rather was taught by an experienced college professor who had served as the instructor for the course since 1990. The required text for the course was the seventh edition of *The Enjoyment of Music* by Machlis (1995). The class occurred in a large university recital hall with a seating capacity of approximately 500 seats. Students used the first few rows of the hall and were assigned seats for attendance purposes. The instructor taught from the stage and used a CD and cassette player interfaced with an audio speaker system designed for the hall. Student activities were limited to listening to lectures, live performances by Conservatory faculty and students, recorded performances, as well as taking written tests and listening identification tests.

On the first day of the last week of the course, the researcher provided students with the "post-survey" to solicit students' views on the effectiveness of the course and how it had fulfilled their expectations and changed how they dealt with music. Students were given sufficient time to complete the post-survey with most again requiring less than five minutes to finish the task. Because of normal attrition and absences the post-survey was completed by a smaller number ( $n=67$ ) than those filling out the pre-survey. Only the final exam review and the test itself occurred after the second survey.

## RESULTS

As previously stated 81 students returned the pre-survey and 67 students returned the final questionnaire. Not all students answered all questions so the total  $N$  varies for each analysis.

The first question (what is the profile of a student taking CONS 120--Music Appreciation at UMKC) was addressed on several levels. Results of the survey indicated the following:

1. Music Appreciation students represent many areas of UMKC with the largest percentage being students who have not declared a specific major. The top five major areas included respectively Biology (9%), Medicine (9%), Psychology (9%), Dentistry (7%) and Education (7%).
2. Two-thirds of the students (67%) were not currently active in formal music experiences. However, 17% of those in the class did state an informal involvement with music such as playing with a synthesizer



and computer on their own, occasionally singing church solos, karaoke singing, periodically helping with high school instrumental sectional rehearsals, and so forth.

3. Though the current level of music activities was somewhat low, levels of past "formal" experiences with music were much higher. Nearly half of the students had been involved with private music lessons at some point and had played in a high school instrumental ensemble. Results from the present study were similar to those reported by Bowles (1991) in that piano was found to be a very popular instrument for private study. Over one quarter of the students had taken piano lessons during their lifetime. Only 16% of the students in CONS 120 indicated no previous formal music experience.
4. Over four fifths of the students were between 18-22 with the largest portion of the remainder falling between 23-30. Interestingly, the class was divided equally (50% each) between males and females.
5. To determine the musical listening activities of the students as of the first day of class, students were asked to describe their favorite groups, musicians, or ensembles, their favorite type(s) of music, and their favorite pieces. An open ended response format was used and no categories were provided. Many classical composers such as Mozart, Beethoven, Vivaldi, and Bach were cited as favorite musicians on the first day with Mozart receiving 5 votes. Multiple citations were made by the students for the following rock musicians/ensembles Pink Floyd, Eric Clapton, the Beatles and The Doors with Pink Floyd taking the top spot with 3 votes. Country singers included Garth Brooks and George Strait with 3 votes. Regarding their favorite type of music, 28% said rock, 26% said classical, 20% said jazz and 18% said country. Interestingly, 6% indicated they liked any type of music except country. With regard to favorite pieces, only 3 were cited more than once. *Lean on Me* (Bill Withers) received two votes as did Pachelbel's *Canon in D* and Beethoven's *Fur Elise*.

The second research question was intended to determine why students take the course. A closed, unordered response format allowed the students to choose between several responses ranging from "personal choice" to "required for the degree." Results indicated that 54% chose the course to satisfy humanities requirements for the degree. An additional 15% chose it as a free elective meaning that any course from any school could have sufficed for the degree requirement (i.e., the elective hour did not have to be a humanities course). Only 6% chose to take the course for their own edification ( meaning the course would not be used to satisfy degree requirements in any way). When the students who elected to take the course instead of other humanities or university electives were asked why they decided to take this particular course, 32%

indicated their love for music, 22% felt the course sounded interesting, 11% said that they thought it would be an easy course and 9% said they wanted to learn more about music.

The third research question focused on what these students wanted to learn in a course called “Music appreciation”, what they felt they would be asked to learn, and, in the end, what information or skills they valued from the course. The first point was addressed using an open ended question which simply asked what they would like to learn in the course. Because of the open ended format, responses varied widely. However, a review of the student input indicated that responses seemed to fall into four broad categories. Nearly a quarter of the students (24%) said that their first wish would be to develop the aural ability to hear various types of music and be able to identify the style or period in which the piece was written. Approximately 15% of the students described the concept of a “core repertoire” which they felt should be recognized by educated people. These students wanted to be able to identify such pieces by name and composer. Nearly as many (13%) felt that they wanted to develop some type of gestalt of music—how did it originate and evolve over time and come to influence the music of today. Finally, 9% of the respondents stated that they knew very little about “classical” music, did not listen to it much or at all at that point in time, and wanted to learn how to appreciate it. The remainder of the responses diverged widely and included interesting issues such as how music functions in 20<sup>th</sup> Century society, how music helps an individual feel satisfied in life and how one defines a “great musician or composer.” Interestingly, only one student stated that the goal for the course should be to help students better understand and “get more out of” the specific genre of music to which they already listen.

When these same students were asked what they thought they would be *required* to learn (as opposed to what they wanted to learn) their hierarchy changed somewhat though many of the same issues were raised. Thirty per cent felt that the primary task in the course would be to identify composers or names of pieces presented aurally. Nearly as many (29%) felt that the task would be to recognize the style or time period of pieces presented aurally. One fifth of the students thought that the focus of the course would be to learn and reproduce written information regarding the history of music (dates, facts about pieces, etc.) and another 11% described perhaps a specific subset of this category—facts about composers and musicians.

At the end of the semester, students were asked to describe how the course compared to expectations. Several areas received attention. The course was perceived as adhering to expectations in that it (a) emphasized the “great” composers, (b) provided many opportunities for listening to music, (c) focused on classical music and (d) addressed several different time periods. When

students were asked how the course differed from expectations, two responses occurred frequently—the course was more challenging than many expected (i.e., there was a “depth of curriculum” that had not been anticipated which required careful note taking and studying) and the course was more fun/enjoyable than many had anticipated.

The fourth research question related to changes in students’ interactions with music (positive or negative) as a function of completing CONS 120. On the pre-survey, students were asked to indicate how much they enjoyed listening to music. A 10 point bi-polar scale was included with 10 representing the idea that listening is “fantastic” and 1 meaning that the students did not like listening “at all”. Students were asked to circle a number from 1-10 which represented their enthusiasm for music listening. Eighty students on the pre-survey produced useable data. The mean of these responses was 9.32 with a standard deviation of 1.10. When this question was repeated on the posttest the mean had fallen to 8.95 and the SD had grown to 1.69. Though the differences were not significant ( $t[140]=1.59$ ,  $p=.12$ ) a discernible drop in scores was evident. Further, when only the matched scores of all students who voluntarily identified themselves by signing their names on both the pre and post survey were used a significant drop was found ( $t[18]=2.19$ ,  $p=.04$ ) with the mean falling from 9.68 to 9.26 on the pre and post surveys. Possible causes for these reduced scores are discussed further in the final section of this paper.

Interestingly, two-thirds (66%) of the students completing the post-survey stated that they listened to music differently after taking the course. When asked to elaborate students shared that they analyzed pieces more, listening for form, structural boundaries, style characteristics, beat, rhythm, tempo, and instrumentation. Another group of students said that they had changed in that they were more open to classical music and listened to it more as a result of the course. Some even went so far as to say that they had changed the station buttons on their car radios!

When asked about the most interesting thing they learned, students’ responded by indicating many of the concepts they had cited on their pre-survey “wish list.” Nearly one-fifth of the group (19%) was pleased to know more about all aspects of the composers’ lives and seemed to be particularly fascinated with the number of classical composers who “went crazy”. Another popular response (16%) addressed the students’ ability to recognize different types and styles of music. Nine percent felt very good about learning more, in general, regarding the history of music.

Perhaps appropriately and predictably the “best thing” or rather the class experience enjoyed most by the students was the opportunity to listen to music. Over one-fourth of the students (26%) listed this as the best part of the course. In spite of the large class and intimidating lecture hall the instructor for this course made quite an impression on the students with 21% stating that the instructor’s knowledge and enthusiasm was the most enjoyable aspect of the

course. A smaller subset (10%) enjoyed the fact that they now felt like they knew a great deal about classical music composers. When asked which composers they had come to appreciate most in the course, Beethoven and Mozart were the clear winners. This corresponds closely to the results reported by Price in 1988 where Beethoven finished first and Mozart third. The favorite piece during the semester for the present students was Berlioz's Symphonie Fantastique. Interestingly, over half of the students (54%) cited a composer other than the person who wrote their "most-liked piece" as their favorite composer (i.e., they made separate judgements regarding a body of works indicating a fine composer and a single piece which caught their fancy).

When queried about frustrations regarding the class, responses seemed to indicate specific idiosyncrasies of the UMKC course rather than broad issues which may be incorporated by others considering teaching music appreciation. However, the results are included here in case they provide information which could be useful. First, students repeatedly stated that they were not pleased with the 8:00 a.m., Monday, Wednesday, Friday scheduling. This also may have led to many frustrations regarding a stringent attendance and punctuality requirement included in the grading scheme. As one might anticipate in any such class there were a few students who felt their personal favorite (e.g., Miles Davis, Franz Liszt, Charlie Parker, etc.) was shortchanged and expressed a desire for more pieces/time devoted to that composer or performer. The number one response to the question seeking students' frustrations regarding the class was "none" This would seem to indicate that most students, with a variety of backgrounds, from a diversity of degree programs were quite pleased with the course's goals, content and implementation.

## DISCUSSION

Course content can be decided by at least three parties—the instructor, the students, or an "outside" party such as a principal, school board, parent organization, state committee, or federal panel. While logical justifications can be made for why each of these individuals or groups should be the one deciding course content, it would seem reasonable that student wishes regarding content of an elective, university course be considered when determining the goals, materials, and format for the class.

In the completed surveys used for the present study, students indicated that, primarily, they wanted to develop the ability to (a) identify the style/time period of a piece, (b) recall ancillary information regarding that given type/period of music and (c) talk about some characteristics of the style. For example, they might listen to a piece and respond "That's a classical piece, probably Mozart. The classical period in music history was approximately

around 1800 and one of the ways you can tell this is a classical piece is because of the clear phrase structure and cadences.” The fact that this was indicated on pre-surveys as a desired emphasis area and on post-surveys as a valued skill developed in class indicates that this course is meeting the needs of a large percentage of students.

Many students on the pre-survey also indicated that they felt there was a core repertoire which they wished to know. Interestingly, *Missouri's Framework for Curriculum Development in the Fine Arts* (1996) lists a similar type of knowledge. Under the heading “What all K-12 student should know” the specific goal “know some works and artists that are representative of classical and popular styles [e.g., Handel’s Messiah]“ (p. 27) is listed. At a time in educational history when some are challenging the concept of core literature, it is interesting to see that idea espoused by both individuals constructing curriculum frameworks *and* by students in an introductory course. From the survey results it, again, appeared that students felt the course was fulfilling student wishes regarding content, particularly for classical music.

At first glance the drop in mean scores relating to student enjoyment while listening to music may seem disturbing. Do people really like listening to music less after they get to know more about it? Studies by Madsen, Byrnes, Capperella-Sheldon, and Brittin (1993) and Madsen and Fredrickson (1993) present examples where musicians’ responses were lower than non-musicians’ responses to music excerpts on the scales used in the studies. (Madsen et. al., were testing for aesthetic response to an excerpt from La Boheme and Madsen and Fredrickson were investigating perception of tension in a Haydn symphony).

Perhaps such results in these studies and specifically in the present one can be attributed to any or all of the following explanations:

1. As students learn more about the great works of all time (regardless of style [e.g., classical, jazz, folk), their every day experiences with a plethora of pieces from that style, representing many levels of quality, may take on new levels of highs and particularly lows and average a lower composite than when they were, in their ignorance, blissfully thinking that every piece was wonderful. Though the complexity of LeBlanc’s model (1982) would imply that preferences for styles of music probably can not be easily or permanently shifted as a result of a short term experience such as an appreciation course, it is possible that such courses reveal to the students who are listening more actively, that all of the pieces they normally hear are not “fantastic” and consequently not capable of producing a paramount listening experience.
2. As students learn about things to listen for in music, perhaps they work harder by trying to identify meter, form, instrumentation, and so forth. This additional effort may make the listening experience seem less

enjoyable than when they passively experienced the gestalt of a piece by letting it “wash over them.” Such a phenomenon would seem to invalidate the premise put forth by Reimer (1989) that increased perceptual levels always increase aesthetic experiences (p. 107) but perhaps there is a difference between perception (recognizing the meter) and the aesthetic perception (recognizing how a particular meter contributes to the expressive nature of a piece) discussed by Reimer.

3. Another explanation for the drop in scores may be related to the fact that students were required to listen to a great deal of music during the 15 week semester. Daily classroom listening sessions and homework assignments where they were required to memorize pieces to the extent that they could identify them on tests may have created an environment where listening became slightly punishing or at least less rewarding for some. Behavioral theory suggests that when something which is largely or totally due to intrinsic reinforcement (“I love to listen to music and do all the time”) becomes a part of extrinsic reinforcement (“If I listen to these pieces and can identify them I will get an A in class”) motivation is reduced as the extrinsic reinforcer is withdrawn. However, written responses on the post-survey, where 26% of the students said that listening was the best part of the class, indicated that at least one quarter of the class did not perceive the listening experiences as punishing in any way.
4. Because the pre-survey data approximated a ceiling effect (62% circled a 10), there was only one possibility for change and that was for the scores to go down. Those who increased in their enjoyment of listening to music could not reflect that change on the 10 point scale. Therefore, the only students who could have an effect on the data were those who for whatever reason circled a lower number on the post-survey. This may imply the need for a different scale on the pre-survey, though, the enthusiasm shown by the students on day 1 of the course suggests that students might create a ceiling effect regardless of whether the researcher uses a 100 point scale, a purely bi-polar semantic differential scale, or some other type of measurement.
5. Finally, it is possible that after spending 15 weeks hearing the greatest pieces of all time, rather than becoming more active as listeners as suggested in points one and two of this discussion, students became somewhat “numb” to the idea of greatness in music and developed a construct that no matter what is being played, there are probably better pieces out there. This passive approach may have created the slightly more negative attitudes toward listening which were evidenced in the post-survey data.



Farnsworth (1969) reported that Stanford University students from the 1930's, 40's, 50's, and 60's gave Beethoven their highest eminence rating of all the classical composers. Price (1988) reported the same phenomenon. Interestingly, in the 1990's, UMKC students most often listed Beethoven as their favorite composer. UMKC students' second choice, Mozart, appeared alternately as the third or fourth choice during the four decades of the Stanford study. While such data can not "objectively" demonstrate that Beethoven is the most important composer of all time, it certainly does demonstrate the staying power of his music throughout this century. It also speaks to the accessibility of his work for listeners with varying backgrounds and experience with music. Those wishing to introduce classical music to students who have had little exposure to it may be well served by starting with the music of Beethoven.

The present study sought to investigate students' expectations and insights for a 15 week music appreciation course. It did not attempt to document how a college level music appreciation course alters post-course behaviors of students. Do they listen to music more? Do they enjoy music more? Do they attend concerts more frequently? Such research might help us understand the lasting effects of an introductory music appreciation course and judge its value within the scope of each student's lifelong music education.

Obviously, some data from the present study are particular to this specific setting. For example, those offering a music appreciation class at an hour other than 8:00 in the morning probably will not observe the same student reactions discussed in this paper. Likewise, it is quite possible that a different group of favorite artists will be listed on the first day of class by students in other parts of the country. However, the fact that several outcomes from this study matched previous or ensuing research (e.g., Bowles, [1991], Price, [1988] and Pembrook [1997]) could indicate that college level music appreciation courses attract a group of students who reflect similar backgrounds and reactions to classical music literature. If this assumption is true, then it would appear likely that students in other music appreciation classes may experience some important changes in how they process music just as this sample reported. Regardless of the validity of such an assumption, based on the present data it would appear that this particular introductory music appreciation course is fulfilling the desires of students enrolled in the course and, hopefully, helping them to achieve the goals set forth by pioneers and modern proponents of music appreciation.

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## **The Middle School Honor Choir: Student and Teacher Perceptions**

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*The purpose of this study was to discover if participating middle school honor choir members enjoyed their experience and if the experience affected their decision about high school choir choices. In addition, this study assessed the students' perceptions of the value of practice tapes. Of further interest was whether or not the foreign language selection was a pleasant experience for the ensemble members. Data were collected from a select 8th grade honor choir (N=73). All members of the ensemble completed the survey. Members' teachers were surveyed concerning their perceptions of the purpose of the honor choir, audition procedures, time spent in rehearsals, and whether or not practice tapes provided by the guest conductor were effective in students' learning the music. Results indicated that 92% of the students reported they were planning on participating in a high school choral program and 63% of those students indicated that the honor choir experience affected their decision. Seventy-three percent expressed a willingness to perform a song in another language. Students thought the best part of the experience was musical rather than social. All respondents reported they would like to participate in an honor choir again. Students were asked how much time they rehearsed with their practice tape and to what extent the tape was helpful. Responses were collapsed into two categories: students using the tape two or more hours (38%), and students using less than two hours (62%). There was a significant difference in group responses. From the group practicing two or more hours, 61% felt that the tapes were helpful. Only 38% of the second group felt that the tapes were helpful.*

**In many locales, groups of music teachers are exploring ways to improve select ensemble festivals in order to make them more meaningful for the students for whom they are intended. One group that is often neglected in the festival planning and evaluation procedure, however, is the group most directly affected by our actions-the students (Robinson, 1995, p. 16).**

Honor Choir Festivals are utilized by music educators to provide unique opportunities for their outstanding students partly in the hope that these select ensemble members will return and enrich their own choir because of their experiences.

Students in the middle school setting are distinctive in their needs. Middle school philosophy dictates that "the middle school helps the students to develop leisure-time, career and other special interests so that they may choose widely from the many courses and activities available in the high school" (Alexander & George, 1981, p. 2). If one of the goals of the Middle School Honor Choir is to encourage students to continue in a choral ensemble in high school, this event would definitely assist students to develop those special interests and fulfill one of the stated missions of middle school education.

A review of student opinions may confirm that honor festivals are indeed a valuable part of music study. Teachers' hours of planning and rehearsing, combined with the students who may be absent from school because of the honor choir may be perceived as time and energy that could be better used elsewhere if the ultimate goal is not being met. There could be an administrative cancellation of the middle school honor choir if it is discovered that the functional purpose of the event is not being achieved. Review of the goal of middle school honor choirs is needed in order to assess whether or not the objective is being fulfilled.

The purpose of this study was to discover if participating middle school honor choir members enjoyed their experience and if the experience affected their decisions about high school choir choices. Moreover, this study assessed the students' perceptions of the value of practice tapes. Of further interest was whether or not the foreign language selection was a pleasant experience for the ensemble members. Several questions need to be answered in dealing with the overall function and purpose of the middle school honor choir.

1. Does the Honor Choir experience affect the member's decision about choral study in high school ?
2. What do students perceive as the quality of their experience?
3. Would they be willing to sing in a foreign language again?
4. Do the students feel the practice tapes assisted in learning the music?

It was assumed that the students wanted to participate in this ensemble as they were either hand selected or auditioned by their choir director. The Honor Choir in this study was a select group of 8th grade choir students. They rehearsed five times for one hour and fifteen minutes before their first performance and performed a total of four times.

## **REVIEW OF RELATED LITERATURE**

The purpose of an honor choir was defined by Tagg, Galvan and Ferreira (1994) with guidelines for the organization and outcomes of the ensemble. They suggest that the honor choir can be used as a model for choral performance. In addition, singers are able to perform more difficult repertoire and to focus on music-making rehearsals and performance. The outcome of the experience is valuable because of its affect on the individual singer and indirect affect on others.

Before benefits can be assessed, one must first be placed into an all-state or honor choir. Fuller (1989) endeavored to determine the factors which

related to the success of student auditions for the Texas All-State Choir. He discovered that the most compelling indicator of success was previous audition experience but could not account for 80% of the success indicators. Croft (1995) revealed that band students had to be accomplished in all aspects of study in order to be placed in an all-state band. Wine (1996) researched the audition procedures for all-state choirs. None of the audition research dealt with the ensemble and its purpose.

Several studies have addressed choral students' perceptions concerning the benefits of participating in a select or honor ensemble. Junior High choral students were surveyed about the benefits of being in a choral ensemble. They reported musical benefits more often than self-esteem or social rewards (Tironi, 1996). Bobbett (1993) found that participation in an all-state band had a decided impact on students' musical independence. In a study of an Indiana State Chorus, students surveyed indicated that the major strength of their all-state experience was the skills they developed after working with a guest clinician (Greenlee, 1982). Corbin (1995) discussed how to build a positive choral attitude by using positive reinforcement, planning, motivation, and patience. References were made about being in the "select" choral ensemble in school and that the primary goal of choral directors is to instill in their students the desire to sing well. High school students in select and non-select choruses were surveyed to discover their musical opinions and preferences (Rentz, 1994). The results of this study conveyed that both groups prefer popular music and that non-select students rated country music higher than select choral members did. None of the research addressed the quality of the experience for students' participating in these select groups.

Robinson (1994) studied the outcomes of an all-state experience from the participants' perspective. His findings revealed that the all-state chorus may have strong effects on students' musical discrimination, performance skills and preferences. Students stated that the most important thing gleaned from the experience was social interaction rather than musical development. However, the students suggested that the purpose was more musical than social.

In a student evaluation of a select junior high band, survey results demonstrate that student attitudes, behaviors, and opinions are closely related to both performance activities and teacher/conductor effectiveness (Robinson, 1995). Furthermore, Robinson perceives that music educators need an evaluation survey instrument to make the experience more meaningful and relevant to students and the conductor.

Honor ensembles, whether auditioned for special events or intact groups chosen to perform at various state, regional, or national conventions, normally perform selections in foreign languages. Epp (1993) revealed that from a national American Choral Directors Association (ACDA) Convention in 1991, 60% of the 232 musical selections were in English, 20% in Latin, 10% in German and the other 10% constituted other languages. He also discovered that

during a 1992 regional ACDA Convention, 50% of the selections were sung in English, 24% in Latin, and 26% in other languages.

Secondary choral programs often include programming music with foreign texts as part of their curriculum. High school choral directors in Missouri were surveyed by Dahlman (1991) and his analysis revealed that 70% of the literature performed was in English, 19.7% in Latin and just over 10% was performed in other languages. Dahlman indicated that text factors ranked 7th in choral literature selection exceeded by teacher appeal, teaching goals, musical quality, preparation, student appeal, and programming. Anderson (1983) surveyed students, parents, teachers, and administrators involved in Kansas City, KS high school choral programs about the foreign language objective in choral music. The students rated this objective slightly higher in proportion to parents, teachers, or administrators. However, no research was found that identifies the students' reaction to singing in a foreign language,

Tape-recorded aural models used as a means of learning music skills have been given attention by music researchers to determine how the models affect a student's acquisition of these skills. In a study by Anderson (1981), no significant difference was found in 6th grade clarinet students who had used tape-recorded aural models from those who did not with reference to pitch and rhythm reading, and tempo and intonation accuracy. Zurcher (1972), however, found fewer pitch and rhythm errors and better pitch matching skills among students who used tape-recorded models in comparison to those students who followed traditional practice measures. On a Watkins-Farnum Performance scale, students using self-instructional materials, combined with printed lesson materials and cassette tape recordings of the required lesson materials scored significantly higher than did students using the same material for the same amount of time without the use of tape recorded materials (Puopolo, 1970). A panel of experts judged the performance of a group superior that had practiced with the aid of taped recorded aural models in the areas of expression, accuracy intonation and balance (Duerkson, 1972). No research was discovered that indicated students' perception of how helpful practice tapes are in learning music.

None of the research cited addresses the question of whether or not the experience influences the ensemble members' decision to continue in high school choral programs or the quality of the students' experience. Additional research addressing these important questions could not be found: therefore, the present study was conducted.

## **METHOD**

Data were collected from a select 8th grade honor choir in the Kansas City Metropolitan area. The participants were selected by their choral

director. All choral directors chose their students by auditions, past experience with the student, the students' singing ability and behavior, leadership qualities and/or who might benefit the most from the experience.

After all participants were chosen for the honor ensemble, practice tapes were utilized to help the students learn the music. The author was the guest conductor and produced practice tapes for each song to be performed in each voice part - Soprano, Alto, Tenor, and Bass. Each student's part was sung by a female voice doubled with the piano playing in the correct vocal range. The song was then recorded with the accompaniment playing and the vocalist singing the individual part. The foreign language pieces, however, were taped differently from the English songs. On that portion of the tape, the pronunciation was given two times, followed by the individual part singing a neutral syllable, "doo." Afterward, the song was repeated singing the foreign language. Instructions were also given concerning tempo and dynamics.

A pilot survey was developed and reviewed by colleagues and an instructor. All of the survey respondents were members of this select 8<sup>th</sup> grade Honor Choir. The students had a total of five rehearsals and four performances. The survey was distributed to the ensemble members the day after their second performance. Choral directors supervised the students' completion of the survey and reported that the average time to complete the survey was 5 to 10 minutes. Data were compiled and analyzed from 100% of the participants ( $N=73$ )

Teachers were given a different survey. This survey was designed to discover teachers' perceptions of the overall purpose of the choir and if the purpose was being achieved. Teachers were questioned on their survey concerning the amount of practice time they devoted to the students, their selection procedure, and the effectiveness of the tapes.

## RESULTS

To address the first research question, "Does the Honor Choir experience affect the member's decision about choral study in high school?", the data were separated. Of the students indicating that they were planning to enroll in high school choir (92%), 63% reported that the honor choir experience affected that decision and 37% revealed the honor choir experience had no influence on their decision. Eight percent of the honor choir indicated that they would not be in a high school choral program, citing reasons such as "not enough time in my schedule, foreign language commitments, and parental influence."

Students' perceptions as to the overall quality of their experience were elicited by an open-ended question on the survey which asked, "What was the best part of your experience in the honor choir?" Students' answers were divided into four categories: musical, social, conductor related, and a combination of musical and social (e.g. "meeting and singing with people who wanted to sing"). Table 1 shows that many of the students felt that the musical experience



was the best part. All participants indicated they would like to participate again in an honor choir.

Table 1

*Frequency Distribution of the Participants' Responses Regarding the Best Part of the Middle School Honor Choir Experience.*

Experience	Percentage Reported
Musical Only	38%
Social Only	29%
Musical and Social	24%
Conductor	9%

The question of singing in a foreign language addressed the ensemble members' willingness to perform in an unfamiliar vernacular. A majority of the students, 73%, expressed a willingness to sing in a foreign language at another time. Twenty-three percent revealed that they wished to sing only in English. A new category, "maybe," was created by 4% of the students.

The last question dealt with the effectiveness of the learning tapes. Findings revealed that 38% of the total membership practiced with the tapes for two or more hours. From this group, 61% felt that the tapes were helpful, giving a rating of 4 or 5 (extremely helpful). Only 4% of the students who had practiced more than two hours with the tape thought it was "not helpful at all". Thirty-eight percent of students practicing less than two hours gave ratings of 4 or 5. Of ensemble members who practiced less than two hours with the tapes (62%), 42% gave a rating of 2 or 1 (Not helpful at all). A comparison analysis ( $\chi^2 [4, N=54] = 11.88, p \leq .05$ ) revealed a significant difference between the two groups. For this comparison the ratings of 4 and 5 were collapsed into one "positive response" category and 1 and 2 were collapsed into the "negative response". The rating of "3" was regarded as neutral.

In analyzing data, inclusion of the teacher survey was important to be able to learn teacher perceptions on the effectiveness of an honor choir. The survey was created to discover (a) their perceptions on the overall purpose of the choir, (b) if that purpose was achieved, (c) the usefulness and effectiveness of the tapes, (d) their audition procedure, and (e) the number of outside rehearsals they had with their students.



There was an agreement among the six choral directors as to their perceptions of the purpose of the honor choir. They felt that the purpose was to provide more talented students an opportunity to sing in a more select ensemble, to allow these students to work on more challenging literature, to encourage students to continue in the high school choral program, and to give students a chance to work with other conductors. All of the teachers agreed that the purpose was achieved. When asked about the effectiveness of the tapes, 67% felt the tapes were extremely effective and 33% saw them as effective. Furthermore, the teachers rehearsed an average of 5 times with their students. The teachers were also asked an open-ended question regarding how they would change the honor choir. Their changes would include a more uniform selection process and performances for other middle schools.

## DISCUSSION

According to the results of the survey among the student participants, honor choirs do influence middle school students' decisions to continue in a high school choral program. Of the 92% who are planning to continue in choral music at high school, 63% were affected by their honor choir experience. This validates one of the teachers' stated purposes of the middle school honor choir to encourage students to continue in a high school choral program. None of the reasons cited for not enrolling in a high school chorus were related in a negative way to choir participation or the honor choir itself.

The students' perceptions regarding the nature of the experience is in accord with past studies. The musical benefits of being in a select ensemble were cited more frequently than the social benefits (Tironi, 1996, Bobbett, 1993).

In the study by Robinson (1994), students reported the social experience as more important than the musical. The same students acknowledged that the purpose of the select ensemble was more musical than social. Select ensemble members surveyed by Robinson (1994) understood the value of the experience, but enjoyed the social aspects. In this study, the honor choir members observed that their experience was more musical than social. Since the middle school child is by nature a "social creature", these findings should be encouraging to music educators to continue this type of ensemble.

Assessment of the musical experience should include students' perceptions of performing music in another language. Songs featuring a foreign language often meet with much resistance, particularly at the middle school level. However, this study shows that 73% of the middle school honor choir singers had a good experience and would be willing to sing in a foreign language again. The new category of "maybe" demonstrates that a few of the students might be willing to try singing in another language one more time. The reader is cautioned to remember that participants in this study were part of a select honor ensemble representing several schools, and not an intact choral class. The

results could have been much different if the study had been made in a regular middle school choral classroom setting.

Learning the foreign language song was incorporated on the aural taped recorded models. Part tapes were made for the honor choir members to assist mastery of the music without teacher assistance. The students who worked with the tape for more than two hours felt that the tapes were extremely helpful (61%). Forty-two percent of students using the tapes for two or less hours rated the effectiveness of the tapes as "not helpful." Differences of student learning styles were not addressed in this study and could account for the low effectiveness reports from students who did not use them. The figures from the students who did work with the tapes, however, reveal that the more the student used the tapes, the greater the reported effectiveness. The teachers involved with this select choir thought that the tapes were effective. Making individual part tapes for students is a time-consuming process and the value to the students needed to be verified. If this process were to be repeated, a suggestion would be made for students to keep a record of their practice time with the tape.

Further research should include information concerning middle school students' attitudes about the select ensemble before the end of the first day of rehearsals. The survey should be given again just before the final concert to discover if student attitudes had, over time, changed toward the music, the conductor, quality of their experience, and decisions about high school course choices. Also, middle school honor choirs should be surveyed across the country regarding these questions to see if demographic factors affect student response.

An honor choir provides opportunities for the more talented and enthusiastic middle school choral member. The experience should be rewarding to the students and gratifying to the individual choral directors of the select members of the choir. A varied program including repertoire not normally done in the students' individual schools should be incorporated, including pieces in a foreign language. Choral members in the middle school setting need to be encouraged at every possible opportunity to continue singing in a high school ensemble. This study's findings suggest that a middle school honor ensemble experience may have powerful outcomes on deciding which high school courses to pursue. An Honor Choir is one approach to allow students another chance to excel and participate in a meaningful musical experience.

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