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Missouri Journal of Research in Music Education

CONTENTS

Number 35

1998

FEATURE ARTICLES

- Jeffrey L. Sandquist* 4 Student Initiated Sexual
Advances: A Survey of Choral
Directors in Missouri Secondary
Schools
- Brenda Austin Wheaton* 18 Self-Perceptions of Singing Ability
for the Adult, Self-Proclaimed,
Nonsinger
- Randall G. Pembroke* 28 A Comparison of Expectations and
Insights from Students in Different
Types of Music Appreciation
Courses
- Norma McClellan* 43 The Missouri Fine Arts Academy:
Daryl Pauly Students' Opinions Regarding
Achievement and Arts Education

MISSOURI STUDENT ABSTRACTS

- Susan L. Blevins* 61 Effects of Notation-Based Versus
Aural Warm-Up Techniques on
Preference, Perception, and
Performance by Middle-School
Band Students

MISSOURI STUDENT ABSTRACTS (Continued)

- Scott B. Buchanan* 62 Factors Motivating Nonmusic Majors to Participate in Collegiate Choral Ensembles
- Rebecca L. Folsom* 63 A Brief History of White Southern Gospel Music as Seen Through the Career of Dwight Moody Brock
- Christopher D. Hayes* 64 Six Highly Successful Band Conductors, and the Development of their Band Programs
- Kenneth G. Honas* 65 An Evaluation of Compositions for Mixed Chamber Winds Utilizing Six to Nine Players Based on Acton Ostling's Study "An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit"
- Deborah T. Jacobs* 66 Effects of Teacher Feedback to Sung Tonal Patterns on the Music Self-Concept of Sixth and Seventh Grade Students Categorized by Levels of General Self-Esteem
- Christopher M. Kohl* 67 A Comparison of the Attitudes and Opinions of Parents and Students Regarding Participation or Nonparticipation in Three Sixth-Grade After-School Ensembles
- Keith A. Koster* 68 Demonstrator Gender and the Woodwinds: Investigating Children's Differential Views of Gender Propriety
- Charles T. Menghini* 69 New Music, Originally Composed for the Wind Band Medium, Performed at the Mid-West International Band and Orchestra Clinic, 1947-1996: Frequency of Appearance in Selected State and National Music Lists

MISSOURI STUDENT ABSTRACTS (Continued)

- Sheri L. Neill* 70 Motivating Factors for Student Participation in High-School Choral Programs and Vocal Enrichment Activities
- David A. Rogers II* 71 Murder, Shtick, and Jazz: An Exploration of Realism in the Broadway Musical *Chicago*
- Robin M. Rysavy* 72 Selected Piano Compositions of Beethoven and Schubert and the Effect of Well Temperament on Performance Practice
- Karl H. Sievers* 73 Relationship Between Maxillary Incisor Formation, Practice Habits, and High Register Prowess for the Trumpet Player: Insights from Three Perspectives
- Kelly M. Wilson* 74 American Indian Gourd Dance of Western-Missouri Powwows

Student Initiated Sexual Advances: A Survey of Choral Directors in Missouri Secondary Schools

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A considerable amount of research has been done concerning sexual harassment in the business work place, health care professions, and in higher education. The occurrence of student initiated sexual advances towards secondary school choral directors has not previously been examined. Information from health care providers and informal conversations with secondary school choral directors suggest that such advances do occur and are a topic of concern for the profession. Forty-six of the 150 Missouri secondary school choral directors contacted completed a survey anonymously. Survey responses were used to document the frequency of student initiated advances which could be perceived as being sexual in nature, each subject's response, their level of comfort in dealing with the advance, and professional training and awareness on the subject of sexual harassment. Of the 46 respondents, 43% indicated that they had experienced at least one advance during the last 5 years, which they perceived as being sexual in nature. Most frequently used responses to student initiated advances included "ignored the advance" (70% of respondents in 25% of situations) and "explained the inappropriateness of the behavior and ask that it be stopped" (65% of respondents in 23% of situations). Student initiated advances, and sexual harassment in general, are concerns for choral directors. Results of this study have implications for choral directors as well as other educators.

The subject of sexual harassment has been a major topic of concern in the business profession, health care fields, and in higher education since the late 1970s and early 1980s. In

1981 the Office for Civil Rights of the U.S. Department of Education adopted the following working definition of sexual harassment:

Sexual harassment consists of verbal or physical conduct of a sexual nature, imposed on the basis of sex, by an employee or agent of a recipient that denies, limits, provides different, or conditions the provision of aid, benefits, services or treatment protected under Title IX. (Office for Civil Rights, 1988, p. 2)

The topic of sexual harassment has "trickled down" into the secondary school setting through the growing awareness and understanding of the liability of school districts and administrators in such situations. The Supreme Court's unanimous decision in Franklin v. Gwinnett County (GA) Public Schools (1992) found, for the first time, that educational institutions are liable for compensatory damages under Title IX.

The growing awareness and focus on the issue of sexual harassment has resulted in a broadening of the definition of behaviors/actions which may be viewed as sexual in nature. Behaviors such as an arm around the shoulder, body language, gestures, dress, or deliberate "accidental touching" which in the past may have been considered ambiguous, are now considered an unambiguous indication of sexual interest (Pichaske, 1995). Pichaske further states "if such actions are defined as sexual overtures when initiated by professors, they should be defined as sexual overtures when initiated by students" (p. B1). Choral directors, other music educators, coaches, physical education teachers, and extracurricular club advisers run an increased risk of such occurrences. By their very nature, these professions "require individual contact with students, often in private settings, and often in a capacity that builds trust and intimacy between an adult and students" (Stein, 1993b, p. 16). The depth of the emotional bond experienced and shared by choral directors with their students leaves the choral director in an even more vulnerable position. The level of trust and emotional understanding between

teacher and student often creates a comfortable environment which may lead to student initiated advances which could be perceived to be sexual in nature.

The purpose of this study is to determine if sexual harassment in the form of student initiated sexual advances is a topic of concern for choral directors in Missouri secondary schools. The study will seek to determine if choral directors are experiencing advances from students which could be perceived as being sexual in nature. Furthermore, the study will investigate what types of advances are occurring, frequency of occurrence of advances, and most importantly, techniques and strategies to deal with student advances. In addition the study will determine the choral director's level of comfort in responding to an advance, awareness of local school district policies, and adequacy of formal education or training in the area of sexual harassment. Charges of sexual harassment whether proven or unproved can quickly end an educator's career. The increased public awareness and attention to the problems associated with sexual harassment necessitate that every adult who works with students or minors have adequate preparation and knowledge of the legal issues involved, and proven methods and strategies to deal with this sensitive issue (Stein, 1993a, 1993b; Vanderlinden, 1993). Results of this study could provide information, which may be used to better prepare teachers and future teachers for the challenge of sexual harassment in the work place.

Review of Related Literature

The Issue of Sexual Harassment

A considerable amount of research has been done concerning sexual harassment in the business work place, health care professions, and in higher education. A governmental report on sexual harassment of post secondary students developed the following working definition:

Academic sexual harassment is the use of authority to

emphasize the sexuality or sexual identity of a student in a manner which prevents or impairs that student's full enjoyment of educational benefits, climate, or opportunities. (Till, 1980, p. 7)

Using this definition, the committee found that academic sexual harassment was a "problem of great but as yet unascertained dimensions" (Till, 1980, p. 3). The report also identified five types of activities, which were described as sexual harassment:

1. Generalized sexist remarks or behavior.
2. Inappropriate and offensive, but essentially sanction-free sexual advances.
3. Solicitation of sexual activity or other sex-linked behavior by promise of rewards.
4. Coercion of sexual activity by threat of punishment.
5. Sexual assaults. (pp. 7-8)

Recommendations made in this report prompted a great deal of the research. Oshinsky (as cited in Till, 1980), equated sexual harassment with power. Stein (1993a) stated that "in schools sexual harassment is tenacious and pervasive. It operates as a kind of gendered terrorism" (p. 3). Bremer, Moore, and Bildersee (1991) found that sexual harassment was often peer initiated, but situations in which the perpetrator was in a position of authority were judged to be more severe. The study also found that female college students were more likely to encounter harassment, but less likely to label the situation as serious and recognize the need for intervention.

At the secondary school level statistics regarding the frequency of occurrence of sexual harassment in Missouri are not readily available. In a study of North Carolina secondary school superintendents, 65 respondents reported 26 incidents

of a teacher or administrator being disciplined for sexual harassment in the form of teacher to student sexual advances during the last 3 years. The same study surveyed graduated seniors and discovered that, of the 148 respondents, there were 90 incidents of teacher to student sexual harassment (Wishnietsky, 1991). The study did not ask questions related to student initiated advances towards teachers.

Policies

School districts began developing and instituting policies on sexual harassment as early as 1980. In North Carolina, Wishnietsky (1991) found that, out of the 65 responding school superintendents, 29 (44.6%) had no written guidelines on sexual harassment while 28 (43.1%) did have written guidelines. A 1994 study of New Jersey schools indicated that 94.3% had a sexual harassment policy and 93.6% of these policies had only been in place for 1 year. Of the 248 responding districts, 45.2% had at least one sexual harassment complaint filed in the last 3 years. Small school districts reported significantly fewer complaints (Divisek, 1994).

Student Advances

The only studies found, which could be related to student advances towards teachers, are studies from the medical professions involving patient advances toward health care providers. A study of patient initiated advances towards dentists and dental hygienists found that 44% of dental hygienists (female) and 23% of dentists (male) experienced verbal advances for an average of almost one per year over the last 5 years. Physical advances were experienced by 23% of hygienists and by 11.3% of the dentists (Chiodo, Tolle, & Labby, 1992). A study of female dentists and dental students in Texas found that 46% of the dentists and 48% of the students "sometimes" experienced harassment from a patient (Telles-Irvin & Schwartz, 1992). A study of medical students' perceptions of patient-initiated sexual behavior indicated that

71% of the women and 29% of the men reported at least one instance of inappropriate sexual behavior by a patient; many reported more than one occurrence of inappropriate sexual behavior by a patient (Schulte & Kay, 1994). A common frustration mentioned in many studies involving sexual harassment is the difficulty in gathering accurate information due to different perceptions of what constitutes an inappropriate sexual advance or sexual harassment. Even when a written definition of sexual harassment is provided, respondents' views vary greatly on the severity of the harassment. Male subjects are more likely to view incidents of harassment as not serious enough to report (Rubin, 1992). Research by Bremer et al. (1991) found that women were more likely than men to view a situation as harassing. The current study proposes to gather information concerning sexual harassment in the field of choral music education. Though this specific type of situation has not yet been investigated, it has the potential to impact a large number of educators.

Methodology

The researcher developed an 18-item survey. Some survey items were based on similar ones in surveys by Chiodo et al. (1992), Telles-Irvin and Schwartz (1992), and Wishnietsky (1991). The survey and cover letter were piloted with 10 graduate music students with diverse teaching backgrounds. The survey, cover letter, and a self-addressed stamped envelope were then mailed to 150 secondary school choral directors in Missouri in August of 1995. The 150 names were randomly selected from the Missouri Music Educators Association (MMEA) mailing list for central and northern Missouri. The sample population included members of various-sized urban, suburban, and rural school districts (see Table 1). The cover letter explained the purpose of the study and how the results were to be used. The letter also explained the steps to take in order to insure the anonymity of the respondents. Two weeks after the initial mailing, a reminder

postcard was sent to all recipients. Surveys returned due to change of address were mailed to an equal number of randomly selected names from the original mailing list. Final results of the survey were mailed to all 150 subjects in the study.

Results

Completed surveys were returned by 46 of the 150 choral directors yielding a response rate of 31%. Of the 46 respondents, 48% were male and 52% were female. The anon-

TABLE 1
Respondent Demographics

Age range	Respondents	
21 - 30	8	
31 - 40	14	
41 - 50	17	
51 - 60	6	
60 +	1	

Years contractual teaching		Years teaching in district	
<i>M</i>	15.98	<i>M</i>	11.91
<i>Range</i>	3 - 39	<i>Range</i>	1 - 31
<i>SD</i>	8.56	<i>SD</i>	8.42

Percent married	76
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District classification by student population			
1A (171 & under)	14	30.4%	
2A (172 - 374)	14	30.4%	
3A (375 - 926)	7	15.0%	
4A (927 & above)	11	24.0%	

Geographic location		
Urban	5	11%
Rural	30	65%
Suburban	11	24%

ymous responses were tabulated and statistically analyzed for tendencies and significance at an alpha level of .05. Demographic information on the respondents is provided in Table 1. Results indicate that 7% of respondents consider sexual harassment in the form of student initiated advances to be a problem for them. On a 5-point Lickert-type scale where one (1) equals not a problem and five (5) equals a major problem, the mean was 1.36 with a standard deviation of .69. When asked if they considered it a problem for the profession, 33% responded it was "a problem" to "a major problem." Using the same scale, the mean for this question was 2.04 with a *SD* of 1.09.

Respondents were asked to report the number of student advances, both verbal and physical, they had experienced in the last 5 years which they perceived as being sexual in nature. A total of 64 verbal and 54 physical advances, which were perceived to be sexual in nature, were reported by 43% (20) of the respondents. Verbal advances were reported by 35% of respondents, and at least one physical advance was experienced by 24% of the respondents. When the gender of the respondent was taken into account, 50% of the female, and 36% of male respondents experienced at least one student initiated advance which they considered sexual in nature. The frequency of the verbal advances experienced by the 16 respondents reporting advances of this type was 4 advances per respondent over a 5-year period. The 11 respondents who reported physical advances experienced an average of 4.9 advances over a 5-year period. Using an Analysis of Variance (ANOVA), it was determined that geography, school size, teacher age, and teacher gender were not statistically significant factors in the occurrence of student advances, $F(2, 43) = 2.049, MSE = 0.237$; $F(3, 42) = 1.227, MSE = 0.244$; $F(4, 41) = 1.576, MSE = 0.236$; and $F(1, 44) = 1.550, MSE = 0.245$ respectively.

Respondents to the survey were asked to identify responses they had used in targeted situations and to rate each response on the effectiveness rating (ER) scale with one (1) being "not effective" and five (5) being "very effective" (see

Table 2). The response used most often "ignored the advance" was used by 70% of respondents, accounted for 25% of all responses, and received an ER of 3.43 with a *SD* of 1.02. The response "explained the inappropriateness of the behavior and ask that it be stopped" was used by 65% of respondents and accounted for 23% of the responses. It shared the highest ER of 4 (*SD* 1.67) with the response "reported the advance to administrator." The response "notified parents about the advance" was used by 3 respondents, one gave an ER of 5 while the other two respondents gave the response an ER of 1 and 2.

The respondents were also asked to indicate their level of comfort (LOC) for each of the four types of advances given on a Lickert-type scale with one (1) equals comfortable and five (5) equals uncomfortable. Responses ranged from 1 to 5 for each type of advance with a mean of 3.17 - 3.68 for the four types of advances given.

Training in sexual harassment had been received by 50% of respondents with 41% attending some form of school spon-

TABLE 2
Responses Used for Handling Sexual Advances by a Student and Effectiveness Ratings

	A %	B %	Effectiveness rating	<i>SD</i>
1. explained inappropriateness of the behavior and ask that it be stopped	65	23	4	1.67
2. documented the advance	35	13	3.29	1.50
3. ignored the advance	70	25	3.43	1.02
4. joked about the advance	25	9	3.60	1.67
5. notified parents	15	2	2.67	2.08
6. reported advance to colleague	35	13	2.75	1.49
7. reported advance to administrator	35	13	4	1.41

Note. Column A = % of respondents. Column B = % of responses. Effectiveness rating: 1 = not effective, 5 = very effective.

sored in-service training. Only 7% received training at the undergraduate level, and 4% had received training at the graduate level. Respondents who had reported receiving training in sexual harassment had an average LOC of 3.49 compared to 3.43 for respondents who had not received any

sexual harassment training. Choral directors' knowledge of school policies on sexual harassment revealed that 28% did not know if their school system had written policies on sexual harassment, 55% knew their district had a policy, and 17% reported their district had no written policy. Of the 55% who knew their district had a written policy, 40% did not know if it applied to student on staff harassment, while 88% knew a policy was in place for staff on student harassment. When asked if sexual harassment was a topic of discussion, 43% of respondents indicated it was a topic of formal discussion in their district. Sexual harassment was formally discussed with students in 37% of respondents' districts, and 35% of respondents indicated it was not a topic of formal or informal discussion in their school district (see Table 3).

TABLE 3

Responses to the Question "In my district, sexual harassment is a topic which is:"

	Respondents	%
1. formally discussed with staff members	20	43
2. informally discussed by staff members	19	41
3. formally discussed with students	17	37
4. informally discussed with students	13	28
5. not a topic of discussion	16	35

Note. N = 46.

Conclusions and Recommendations

Conclusions

The low level of response (31%) for this study may be explained by the subject matter of the survey. Wishnietsky (1991) reported an average initial response rate of close to 72% among North Carolina school superintendents on 5 surveys of general education topics. A sixth survey mailed to the same population on teacher-student sexual harassment had an initial response rate of only 46.4%. Sexual harassment is a very sensitive issue in education, and the focus on student initiated advances towards teachers is an area that has not been researched and thus an even more sensitive topic.

Other problems concerning the topic of sexual harassment include the various definitions of what constitutes sexual harassment, or a student initiated advance. Even though a definition for both student initiated advances and sexual harassment was provided, respondents' own definitions of what constitutes sexual harassment probably varied greatly. Responses ranged from; "physical contact," or "anything which would endanger one's feeling of self-worth as a person," to "a gesture (verbal or nonverbal) which invades my sexual privacy," or "verbal or physical contact inappropriate to professional conduct."

Student initiated advances perceived as being sexual in nature are a problem shared by many choral music educators in Missouri's secondary schools regardless of size or geographic location. The statistics in this study indicated that 43% of secondary school choral directors will be the subject of at least one student initiated sexual advance over a 5-year period. This is comparable to the studies in the health care field by Chiodo et al. (1992) and Telles-Irvin and Schwartz (1992). The current study found that only 7% of the respondents considered sexual harassment in the form of student initiated advances to be a problem for them, while 33% thought it was a problem – a major problem - for the profession. The disparity in these numbers indicates that few choral directors personally view student initiated advances as a form of sexual harassment which should be reported, but consider sexual harassment in the form of student initiated advances to be a problem for others in the profession.

The first step in correcting the problem may be to acknowledge that the problem exists. The statistics showing sexual harassment being formally discussed in only 43% of the school districts and not discussed at all in 35% of the districts indicate that the "conspiracy of silence" theory, first reported by Winks (1982) and further substantiated by Wishnietsky (1991) and Stein (1993b), may still be at work. Perhaps the greatest contribution this research can make is to identify responses to advances which have proven to be effective. The top two responses from this survey, "ignored

the advance” and “explained the inappropriateness,” substantiate the results of Telles-Irvin (1992), as the two most often used responses. It was interesting that only 35% of the respondents, documented the advance or reported the advance to a colleague or administrator, when reporting the advance to an administrator was given the highest effectiveness rating. This study would indicate that an effective response would include: explain the inappropriateness of the advance to the student, document the incident, and report the advance to an administrator. Ignoring the advance likely does little to discourage further advances and may be misinterpreted by the student

Choral directors' comfort level in dealing with sexual advances from students showed little relation to the amount of training received on sexual harassment. This may indicate that the existing training is doing little to assist the choral director in dealing with the subject of student advances (Table 6), or it may indicate that regardless of education this sort of situation will always be viewed as uncomfortable.

Recommendations

Educational programs are needed for students, administrators, educators, and parents in order to effectively deal with the issue of sexual harassment. This point has been emphasized by Roscoe, Strouse and Goodwing (1994), Stein (1993b), Lydiard (1993), and Wishniestsky (1991). The concerns about student initiated advances found in this study add a new component to be included in educational programs for both undergraduate teacher education and in service workshops for educators. Further research is called for in the state of Missouri to evaluate the extent of the problem of not only student initiated advances which could be perceived as being sexual in nature, but the broader subject of sexual harassment in the secondary schools.

The subject of sexual harassment and the implications of harassing behavior must be openly discussed with all of those concerned. Choral directors should take an active role

working with other educators, staff members, administrators, parents, and students to see that firm guidelines of acceptable and unacceptable behaviors are established in their schools to protect the rights of students, as well as the professionals who work with them each day.

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Self-Perceptions of Singing Ability for the Adult, Self-Proclaimed, Nonsinger

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This study investigated self-perceptions and attitudes of self-proclaimed adult nonsingers (N = 54) who were members of various church congregations. Subjects first completed a survey, which consisted of questions that were aimed at understanding their behaviors and attitudes towards singing in general, as well as their own singing habits. Following the survey, 42 of the 54 subjects chose to complete a graded evaluation of their own free song performance of a familiar song used in worship. The researcher then evaluated the free song performance using the same evaluation form. The researcher's scores were significantly more positive than subjects' self-evaluation scores, $t(41) = 10.05, p < .05$. A third listener evaluated 23 of the 42 performances in order to provide an unbiased perspective. It was determined that subjects enjoyed singing when no one was listening and that they generally considered themselves of average singing ability. It appears, however, that subjects thought that average singing ability was unacceptable for participation in public singing.

Is singing a hobby, in which anyone can enjoyably participate, or is it something that should be left to the professional musician? One hundred years ago, singing was a common activity. Townsfolk would come together on a Saturday evening to sing in a community chorus or singing society (Keene, 1982). Singing societies were a popular form of entertainment.

Singing was also an important part of the Protestant faith. Singing with the congregation was a meaningful part of

worship. Early writers on music for worship preferred music literacy and participation for the entire congregation rather than the formation of a select choir (Gates, 1989). It was believed that Satan was leading into contentiousness those who were too stubborn, or too ignorant to learn how to read music (Gates, 1989; Mather, 1721; Rowe, 1722; Symmes, 1720; Thacher, Danforth, & Danforth, 1723; Walter, 1721).

As Gates (1989) reported, it appears that public singing in American society is on the decline. This led the present researcher to investigate the lack of motivation to participate in public singing. Apparently, the majority of those who do not participate in public singing feel that they cannot sing. When church choir directors recruit they frequently hear comments like "I can't carry a tune in a bushel basket" or "You don't want to hear me sing." Is this true? Has our society experienced a decline in pitch matching ability along with a decline in public singing? In countries such as Vietnam, where pitch variance is part of the language, there is no such thing as tone-deafness (Leont'ev, 1969; Roberts & Davies, 1976).

Tone-deafness infers that there is a problem with a person's aural ability. Recent research shows, however, that those with pitch matching problems have a production problem rather than an aural disability (Joyner, 1969; Kazez, 1985; Mitchel, 1991; Roberts & Davies, 1975; Welch, 1979). Therefore, if aural ability is not the problem, vocal production problems must be addressed.

As with Vietnamese children who learn to differentiate pitches when they learn to speak, American children may be taught to differentiate pitches in music. It has been noted that developing tonality in young children is a function of education (Flowers & Dunne-Sousa, 1990). It can therefore be assumed that those who lack this education, formal or otherwise, do not completely develop their aural skills.

Research has shown that singing skills, such as pitch matching, can be improved with consistent practice (Choksy, 1981; Harvey, Garwood, & Palencia, 1987). In a study lead by Roberts and Davies (1975), *monotone* subjects were given

regular practice sessions to improve their pitch production. After treatment, subjects showed improvement for both single note and interval production. However, no improvement was made in the singing of free songs. The authors also stated that "poor pitch singing is not associated with recognition defects" (p. 237).

Through his research, Edwin Gordon (1988) discovered the importance of learning music at an early age for developing music skills later in life. In his book, Learning Sequences in Music, Gordon states that the older student's acquired singing, moving, reading, and writing vocabularies are dependent upon the listening vocabularies that child received when very young. The time that Gordon believed to be most critical for developing a listening vocabulary is from age 12 to 18 months. During this time children are out of the speech babble stage, yet have not started forming sentences. After 18 months, children are consumed with learning to talk, and they have less mental energy to devote to developing their listening vocabularies.

Like the speech babble stage, children will progress through a music babble stage. Gordon (1988) defines music babble as "the *musical* sounds a young child makes before he develops a sense of tonality and a sense of meter" (p. 337). A child can enter the music babble stage any time after one year of age. It can be concluded from Gordon's study that an adult lacking musical skills such as pitch matching and singing, was most likely not exposed to music as a young child. Gordon further reported that some adults, having lacked exposure to music at a young age, might actually stay in the music babble stage.

Adults who have either labeled themselves or been labeled by others as monotones or nonsingers are often reluctant to participate in any public singing. As fewer adults become involved in singing, it is logical to assume that there will also be a decline in the amount of singing parents do with their children. The singing and aural skills that are learned at a young age will therefore not develop resulting in a further decline in musically developed adults.

This study was designed to investigate the attitudes and abilities of the adult, self-proclaimed nonsinger. It was believed that nonsinger self-perceptions are inaccurate. The researcher was interested in finding out (a) what singing/musical abilities do those who claim that they cannot sing possess, (b) if those same people are able to sing a recognizable melody, (c) if those same people had participated in music outside of government requirements for high school graduation, and (d) if they enjoyed singing when no one is listening.

Methods and Procedures

Adults from different church congregations, including Baptist, Disciple of Christ, Federated, and Methodist, were surveyed. The study was conducted over 3 weeks. During that time, 54 people participated. Of that group, 42 completed the second part of the study. The researcher asked a church member from each congregation to help recruit willing subjects.

The first part of the study consisted of a survey listing questions that were aimed at understanding subjects' behaviors and attitudes towards singing in general, as well as their own singing habits. A 5-point Likert-type scale was used to determine their opinion of personal singing ability. Subjects were also asked to indicate the extent to which they sing in a nonpublic environment.

From those who took part in the survey, all that were willing ($n = 42$) sang a familiar song often used in congregational singing and completed a rating of that performance. Although subjects were given a choice of singing one of three songs, *Amazing Grace*, the *Doxology*, or *The Old Rugged Cross*, most chose to sing *Amazing Grace*. Subjects sang all or part of the song into a tape recorder. After singing, subjects rated their performance on (a) note accuracy, (b) volume, (c) intonation, and (d) tone quality again using a 5-point Likert-type scale. The researcher also rated each participant's performance using the same form. A third

listener, who could be described as a *recreational singer*, evaluated 23 of the 42 performances in order to provide an unbiased and separate assessment of the performances. It was believed that the subjects' self-evaluations would be the most critical and that a third listener would help to determine if the researcher's evaluations were valid.

Results and Discussion

The primary purpose of this study was to determine the attitudes and ability levels of adult nonsingers. The subjects were asked three questions to determine their self-perception of singing ability. When combined, self-perception survey scores could range from 3 to 15. Actual scores ranged from 5 to 15 with 15 being the lowest or worst score and 3 being the highest or perfect score. The mean score was 9.98 and the median score was 10. The most common scores were 8 and 9 (see Figure 1). A score of 9 is the exact middle point between 3 and 15. A score of 9 could be considered an *average* score. Those who scored themselves with straight 3's or with a total score of 9 considered themselves of *average* ability. Those who scored themselves with a total of 8 points considered themselves to be just above average. A large number of subjects considered themselves of average singing ability. Anecdotal data gathered from the subjects indicated, however, that average ability does not appear to be acceptable for participating in public singing such as community choruses or church choirs.

In addition, it was hypothesized that subjects' self-perceptions of singing ability would be lower than the researcher's perception of their ability. After each subject sang, they again rated their singing ability, but they rated themselves based on their performance. The researcher and an unbiased third listener also rated their performance using the same form. In all cases scores could range from 4 to 20 with a higher number indicating a worse performance; a perfect performance would receive a score of 4.

The researcher's scores were significantly lower ($M = 8.74$, $SD = 3.00$) and more positive than the subjects' self-evaluation scores ($M = 12.87$, $SD = 3.35$), $t(41) = 10.05$, $p < .05$. Additionally, the third listener's scores were significantly lower ($M = 9.18$, $SD = 3.11$) and more positive than the subjects' self-evaluation scores ($M = 12.87$, $SD = 3.35$), $t(21)$

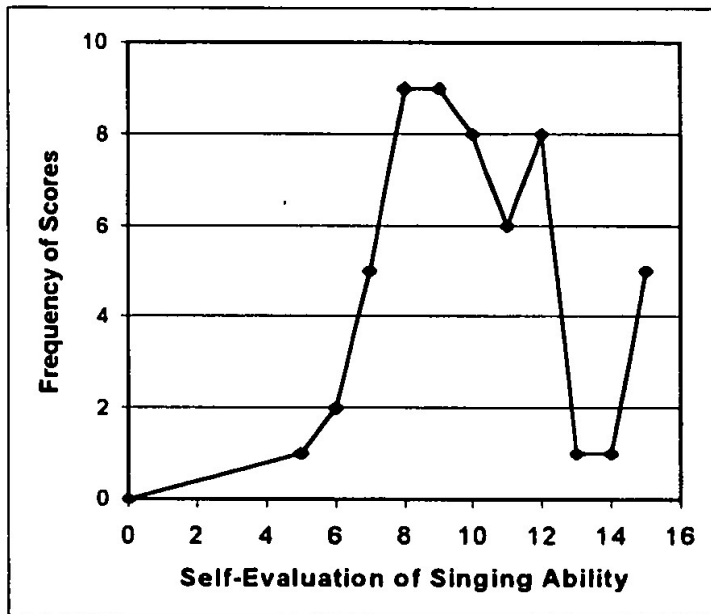


FIGURE 1.

Frequency distribution of self-evaluation scores on singing ability.

$= 4.47$, $p < .05$. In almost every case the researcher's score was significantly lower and more positive than subjects' self-evaluation scores. Nonsingers' perception of own singing ability appears to be somewhat more negative than it actually was.

Scores were analyzed in order to establish correlations. The strongest correlation was between the researcher's scores and those of the third listener ($r = .80$). There was a positive correlation, however, between self-evaluation scores and the researcher's scores ($r = .52$) as well as between the third listener and the self-evaluations ($r = .42$). It appears that the

researcher and the third listener's scores were very similar, but their scores did not agree with the self-evaluations.

Another research question that was addressed during this study was could the subjects sing a recognizable melody? Few subjects truly lacked this ability. In actuality, 84% were able to exceed the basic requirement of singing a "recognizable melody". Often subjects utilized a fine tone quality with vibrato or other stylish additions.

Although subjects claimed to be nonsingers it could not be assumed that they had not participated in music outside of state regulated requirements for K-12 education. When surveyed, 35 out of the 42 subjects stated that they had participated in music during high school beyond graduation requirements. Additionally, 18 out of 42 had sung in a high school or church choir. Yet, currently they considered themselves nonsingers.

Subjects were asked to indicate on a 5-point Likert-type scale if they enjoyed singing when no one was listening: a score of 1 indicated that a subject "always enjoyed singing when no one was listening" while a score of 5 indicated that the subject "never enjoyed singing when no one was listening." The mean score was 2.11, the median score was 2 and the mode was 1. The low mean, median, and mode scores indicate that subjects always or usually enjoyed singing when no one was listening. Apparently subjects enjoyed singing, yet lacked a positive self-perception of singing ability to the point of considering themselves nonsingers.

Conclusions

The majority of those surveyed enjoyed singing when they thought no one was listening and considered themselves of average singing ability. Yet, for these subjects, average ability was apparently not acceptable for public singing as evidenced by their lack of participation in community singing groups. Furthermore, the majority of the participants could sing a recognizable melody. When evaluated on the performance of

an a cappella solo selection, almost all participants gave themselves a more inferior rating than did the researcher.

Perhaps a more consequential point is that the self-proclaimed nonsingers in this study have currently chosen not to participate in music today. Their lack of participation may be due to the fact that they feel they lack the musical knowledge and ability needed to sing in a public setting. Their lack of musical knowledge may lead them to shun participation in music. This lack of involvement could snowball into an overall deterioration of support for vocal music in educational settings, as well as professional.

It is noteworthy that the most difficult part of this project was recruiting willing subjects to sing into a tape recorder or sing live for the researcher. All of the participants were leery of singing for anyone, much less a *music person*. Singing under these circumstances seemed to be threatening, if not punishing, to all potential subjects.

In this day and age professionals are so skilled that individuals may assume that everyone who participates in music must have that same level of knowledge and expertise. For example, many subjects gave the verbal excuse of not being able to read music for their lack of singing ability. Yet, music reading ability and vocal ability, in terms of the voice itself, are totally unrelated.

Music is a learned skill (Choksy, 1981). Those who lack music education should not feel that they are incapable of performing music. Rather, they could learn to be successful in music if they were to put the effort into its study. Singing, like learning to speak, or play basketball is an acquired skill.

Nonsingers tend to compare their abilities with professional-level artists. The public is constantly bombarded with recordings of near perfect singing. How is the amateur singer to compete with this kind of perfection? When an average voice is compared to that of Pavarotti, there will be a difference. However, Pavarotti has dedicated his life to music and specifically to singing. He may not be able to pay his taxes without assistance, but he has developed his singing and musical ability through effort and practice.

Low self-evaluation scores indicate that the adults in this study felt they were not able to sing. Although their perception may be incorrect, this leads them to only take part in passive musical activities. Additionally, there appears to be a decline in concert attendance as evidenced by the recent decrease in numbers of professional choirs and orchestras. This could be due, in part, to the fact that the population at large seldom partakes in music. As music educators, we need to encourage all students to participate in music. We need to be careful not to send a message that there is a *talent* possessed by some students and not by others. Music should be something that everyone can enjoy.

A related area of research that would be beneficial to the profession is the effect of recorded music on self-perceptions of singing ability. Does listening to a recording give the listener a negative self-perception of personal singing ability? It would also be interesting to compare the singing ability of self-proclaimed "singers" and self-proclaimed "nonsingers." Does the average church choir member have more singing ability than the self-proclaimed nonsinger?

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A Comparison of Expectations and Insights from Students in Different Types of Music Appreciation Courses

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In this study, students from two types of music appreciation classes, one featuring rock and roll music and one addressing non-Western music, were surveyed at the beginning and end of the semester to determine how the course met or failed to meet expectations and changed students' self-professed manner of listening. Results indicated that students hoped to learn more details about composers and performers but wanted to acquaint themselves with the history of a particular style of music more. Students also thought the class would be geared more toward preparation for "name that tune, genre, or composer" tests but few students sought that knowledge. Nearly all students in both classes reported listening to music in a different manner as a result of the course. Rock and roll students stated that they listened for instrumentation more and world music students were confident that they could find perceptible common threads in music (e.g., form) regardless of the cultural origin of the art form.

A review of music appreciation texts, most of which target the college age population, indicates that traditional, Western art music, sometimes known as classical music, has served as the foundation for instruction. Recently, however, the music appreciation domain has been expanded with other types of music as the focal point for entire music appreciation courses. It is not uncommon to see courses entitled *World Music Appreciation* or *Appreciating Jazz* or *Popular Music* or even *Rock*. The latter courses capitalize on students "natural" interest levels (see research by Baumann, 1960; Birch, 1962;

Boyle, Hosterman, & Ramsey, 1981; and Gregory, 1994) rather than trying to cultivate interest in less familiar music. However, questions immediately arise as literature choices broaden. Do courses featuring non-Western and popular styles attract different student populations? Do they imply different music appreciation goals? Are courses using certain types of literature more effective for or attractive to students?

If an effective college music appreciation course is to be implemented it would appear crucial to address certain consumer issues regarding domains such as students' expectations, interests, and reward systems. If student evaluations of music appreciation courses are positive, such courses may be accomplishing what they were designed to do; if not, they may need to be restructured so that one, perhaps, final attempt at music appreciation is as effective as possible.

Some of the issues raised regarding which types of music may function best in music appreciation courses have been addressed tangentially in previous research articles. For example, LeBlanc (1982) presented a model that suggests a relationship between repeated listening experiences, music instruction, music training, and students' music preferences. Elements of this model have been confirmed by researchers such as Getz (1966), Bradley (1971), Wapnick (1976), and Hargreaves (1984). They reported higher levels of enthusiasm among subjects for pieces heard repeatedly. However, other researchers such as Meeker (1971), Smith (1982), and Shehan (1984) did not discover such findings among their subjects.

In a study similar to the present one (Pembroke, 1997), the author attempted to determine what students were seeking in college level music appreciation classes and what class structures and content they sought. In that study, 81 students from traditional music appreciation courses were surveyed. Because of the similarities between that study and the present one, outcomes of that study are further reviewed in the Results section of this paper. The primary difference between that study and the current one is that the initial research was limited to students in traditional, classical literature music appreciation courses.

Questions addressing students' satisfaction levels with music appreciation courses would seem, in light of research, to be greatly affected by the music literature and focal point of various types of music appreciation courses. Therefore, the present study was initiated to further investigate the questions originally presented by the author. Specifically, the present study investigated differences in students' expectations and insights regarding music appreciation classes dealing with very familiar and unfamiliar styles of music. To focus the direction of the present study the following research questions were developed:

1. What are the demographics for students enrolled in college level rock and roll and multicultural music appreciation courses and how do they compare to those of traditional music appreciation classes? (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 students' strongest motivations for taking any of the courses? (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 these music appreciation courses? (i.e., Do students taking the courses 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 that they consider to be important? Which composers and pieces are well received?)
4. How are students frustrated by music appreciation courses, be they rock-oriented or multiculturally-based, and how do these frustrations compare to those in tradi-

tional music appreciation courses with Western art music serving as the foundation?

Methods and Procedures

During the Summer 1996 and Winter 1997 semesters, information addressing the research questions included in the present study was gathered from classes held at a mid-western university. Pilot studies indicated that the initial survey instruments could be completed in less than 5 minutes and did indeed evoke the types of responses the researcher sought. Therefore, the survey was distributed to 82 students enrolled in either *The History and Development of Rock and Roll* or *World Music*. Because the 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 presurvey in approximately 5 minutes and returned the forms to the course instructor.

Both classes were for 3-credit hours and required students to attend 45 hours of lecture and demonstrations during the term. The summer courses were conducted over a 4-week period whereas the Winter-term courses spanned 15 weeks.

The researcher taught neither course. The rock and roll course was taught by an experienced college professor who had served as the instructor for the course for many years while the world music course was being offered for the first time at the Conservatory. Both classes included listening experiences and lectures and the world music class incorporated guest speakers.

During the last week of the course, the researcher provided students with the postsurveys to solicit students' views on the effectiveness of the courses and how content had fulfilled students' expectations and/or changed how they dealt with music. Students were given sufficient time to complete the postsurvey with most again requiring less than 5 minutes to finish the task. Because of normal attrition and absences the

postsurvey was completed by a smaller number ($n = 51$) than those filling out the presurvey. Only the final exam review and the test itself occurred after the second survey.

Results

As previously stated, 82 students returned the presurvey and 51 students returned the final questionnaire. Not all students answered all questions so the total n varies for each analysis. The first research question sought to establish the profile of a student taking either the rock and roll or world music courses. Results of the survey indicated the following:

1. Music appreciation students in the rock and roll courses were, for the most part, traditional students with 89% falling in the 18-22 age demographic. The classes were populated with more females (56%) than males (44%). There was no clear subgroup taking the course though a quarter of the students were from health related fields such as medicine, the dental school, and pharmacy programs. The world music course attracted an older group of students with half falling in the 31-40 bracket. Nearly three quarters of the students were male and all were music majors. In previous research Pembroke (1997) had indicated that most students in traditional Music Appreciation courses were also in the 18-22 bracket (over 80%) with an even distribution of males and females.
2. In that same study, Pembroke found that two thirds of the students (67%) receiving traditional music appreciation instruction (i.e., largely classical literature) were not actively engaged in making music through lessons, ensembles, and the like. The present research found that 86% of those in the rock and roll class were not engaged in music making. While half (49%) had taken private lessons in the past (mainly on piano), only a third had been enrolled in either high school band or chorus.

Interestingly, participation in rock ensembles was limited to a very small segment of the class, that is, only 6% had played in or were currently playing in a rock band. Nearly one third (31%) indicated no previous experience in music making activities privately or in groups. Because the world music course was populated with music majors, it seemed of little value to confirm their previous or current involvement with lessons or ensembles. Instead, they were asked if they had ever experienced “world music” through participation in (a) an ensemble, (b) private lessons on a nontraditional instrument (e.g., lute, shakuhachi, sitar, etc.), (c) a workshop, or (d) a course on world music. Over half of the students enrolled in world music indicated no experience whatsoever in any of the four formats.

3. 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 composers/performers ranging from U2 to Metallica to Chopin were listed with only the Beatles and the Rolling Stones receiving multiple votes. While rock was the predominant listening genre for the students in the rock and roll class, many said their favorite pieces were classical with pieces by Bach, Beethoven, and Chopin appearing frequently. Music majors in the world music course were asked to list favorite world music groups, genres, and pieces. Pretest responses were very limited but included mariachi and gamelan ensembles.

The second research question was intended to determine why students took the course. A closed, unordered response format allowed the students to choose between several responses ranging from “personal choice” to “required for the degree.” For the rock and roll course, results indicated that

51% chose the course to satisfy humanities requirements for the degree. An additional 30% 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). Slightly over one tenth of the population (11%) chose to take the course for their own edification (meaning the course would not be used to satisfy degree requirements in any way). On the other hand, 78% of the students in the world music course were using those hours to meet program elective requirements.

When the students in the rock and roll course, taking it as a requirement for humanities or elective credit, were asked why they decided to take that particular course, nearly half (48%) stated that the course title and description "sounded interesting," and nearly a quarter (23%) thought that the course would be fun. This differs slightly from results of the author's 1997 study with students in a traditional music appreciation course where a primary motivation was "a love for music." Only 8%, as compared to 32% in the 1997 study, indicated a love for music as the overriding motivation. The rock and roll course had also received good advertising by word or mouth as 17% reported that they were there because a friend had recommended it. The world music course, on the other hand was a new offering. Over half the students indicated that their main motivation was an interest in world music and a desire to increase personal knowledge and teaching competencies relating to it.

Another aspect of the second research question pursued 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. A review of the student input indicated, however, that responses seemed to fall into two primary categories. Nearly a third (31%) said that their first wish was

to learn the history of rock and roll while almost as many (28%) wanted to learn more about individual artists or groups such as the Beatles. One student in an interesting comment relating to rock music of the 60s and 70s said "I want to learn about the music my parents love."

Students in the world music course also outlined two major subject areas they hoped would be addressed. The first was a major undertaking in that one third of the students wanted to study "music of all cultures." One quarter hoped that the cultures and politics of various societies and their affects on music making in the society would be discussed.

When asked to name what they thought would be required in the course, students in both areas felt that they would be asked to "name that tune, artist, or culture" in some type of drop the needle testing format. The author found that this also was one of the main expectations from students taking a traditional music appreciation course. Interestingly, only 4% of the students in the rock and roll class and 15% of the students in the 1997 study were seeking the ability to "name that tune" and no students in the world music class stated that they would like to be able to name specific tunes or artists. Perhaps this implies that music students don't conceive of a core repertoire list in the area of world music.

At the end of the semester, students were asked how the course fulfilled expectations and differed from expectations. Answers varied widely in the rock and roll course with the largest agreement (26%) centering on the fulfillment of the expectation that they would hear lots of music examples played in class. Students in the world music class split evenly across three fulfilled expectations. They indicated that (a) the class focused on non-Western music, (b) it presented the notion that each culture's music is unique, and (c) the music of a society was studied within the context of a culture.

When students were asked to discuss how the class differed from expectations an interesting theme emerged. Students in the rock and roll courses apparently thought that in this 3-credit hour course featuring 45 hours of instruction, all groups, artists, and songs in rock history could be covered in

depth and their personal favorites would be discussed in even greater detail. Comments such as "I thought we would spend more time on the Rolling Stones; they are my favorite" were quite common. In that same theme, students in the world music course repeatedly commented that "there was not enough time to cover more cultures." Many students in both courses expressed a hope that the class would be expanded to two semesters to provide time for some or more study of a favorite area.

The fourth research question related to changes in students' interactions with music (positive or negative) as a function of completing the rock and roll or World music courses. On the presurvey, students were asked to indicate how much they enjoyed listening to music. A 10 point bipolar 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.

On the presurvey, students from the rock and roll class produced data indicating a mean of 9.30 with 86% circling a 9 or 10. When this question was repeated on the posttest for rock and roll students the mean had fallen slightly to 9.28 with 84% of the students indicating 9 or 10. Music majors in the world music Course produced a mean of 7.38 on the pretest regarding their listening pleasures for non-Western music. This value increased to 8.88 when the same question was repeated at the end of the semester but, as might be expected, it still trailed the expressed level of enjoyment for listening to music from the "Western tradition" which elicited a mean of 9.38. This number is amazingly similar to the pretest means for the rock and roll class regarding listening enjoyment (9.30) and the figure from the author's 1997 study dealing with students in a classical literature music appreciation course (9.32).

Differences between results from this study and the earlier one were found regarding the effect of the course on listening patterns. In the previous study, two-thirds (66%) of the students completing the postsurvey stated that they listened to

music differently after taking the course. However, in the present study 95% of those in the rock and roll class said that they listened to music differently as a function of the course. The most predominant answer (given by 24% of the students) was that they were much more active in trying to identify the instruments they were hearing. Other popular responses were that they listened for period/style more and tried to hear musical elements that reflected historical influences. Almost all students in the world music class (86%) also indicated that they listened to music from other cultures in a different manner with the element of form increasing in importance. Many also said that they paid less attention to harmonies when listening to non-Western music. However, this group was evenly split regarding whether they had developed "new ears" for Western music as a function of a course in non-Western music.

When asked to discuss the aspect(s) of the course that they found most interesting, students in the rock and roll course frequently chose one of two responses. First, anything and everything about the Beatles appeared to fascinate them. The other topic, which they found interesting, was the sociological/cultural interplay between rock and roll and cultural events. Many noted how culture had helped form rock and roll and vice versa. There were also two predominant areas of interest for students in the world music course. Students enjoyed understanding other cultures through music and reported that they felt they had developed confidence in listening analytically to music regardless of the cultural origin of the music. Many stated that aspects, such as form, were perceivable in pieces regardless of which specific culture was being studied.

Students in both types of courses were asked to indicate their favorite ensembles/genres and also to indicate the piece that they enjoyed the most during the semester. Students in the rock and roll course overwhelmingly favored the Beatles. In fact, 51% of the responses pointed to this landmark group. Jimi Hendrix and Elvis Presley finished tied for a distant second. The Beatles were also responsible for the two most

frequently cited singles—*A Day in the Life* and *Lucy in the Sky with Diamonds*. Students in the world music course reported highest levels of enjoyment for music from Africa with excerpts featuring bamboo flute playing receiving strong support.

In spite of these many positive comments, students were frustrated by some aspects of both classes. Most notable was the observation that one semester is not enough time to adequately address either subject matter. Students in the rock and roll courses, when asked to address negative or frustrating aspects of the course, routinely stated that the course should use two semesters to adequately cover the material. Students in the world music course expressed similar frustrations. Many felt that a 15-week course might be less frustrating if it addressed the music of one culture rather than many. The author reported similar findings in the traditional music appreciation setting in that students felt their favorite composers and groups had been shortchanged. Students thought more time should be devoted to their favorites. Two other frequently noted frustrations from the rock and roll course dealt with the test format (they would rather answer in formats other than essay) and the most recent literature (disco, electronic synthesis, rap, and funk were not generally well received).

Discussion

From both a consumer satisfaction and a learning efficiency viewpoint it would appear that music appreciation instructors should consider the needs of students as they develop course goals and materials. Music appreciation courses may serve to elevate students' interest levels in music and act as a catalyst for increased music listening during the remainder of students' lives. Therefore, by creating positive experiences, teachers are not only providing good instruction but also, perhaps, serving an important function in maintaining the longevity of music in selected venues.

In the completed surveys used for the present study, students in the rock and roll class indicated that, primarily, they wanted to learn a general history of rock and roll and find out specific information about rock and roll artists. This closely parallels the author's earlier findings for people enrolling in traditional "classical" music appreciation courses. On the other hand, students from both the rock and roll and world music courses thought that the primary goal would be to identify specific pieces, genres, or cultures.

Most students in the present study, not surprisingly, were taking the music appreciation courses to satisfy degree requirements. Perhaps, it is too much to hope that the altruistic motivation of self-development would be the leading motivator for these students. Almost 80% of the students did take the course to satisfy electives. It should be noted, however, that most of those enrolled in the course could have satisfied these elective requirements by completing almost any course on campus or for some, any liberal arts course. The fact that so many were enrolled in the courses and were pleased by the content seemed to reflect positively on the power of music. It would also seem important when selecting titles for such courses to choose wisely as over half of the students in both the rock and roll and world music courses indicated that they were attracted to the course because the title and implied course content sounded interesting.

Demographic data from the pretest indicated that, like the students in traditional music appreciation courses, students enrolled in rock and roll history are not very active as music makers. While two thirds of the students in the 1997 study were not engaged in solo or group music making at the time of enrollment, 86% of the rock and roll students were musically "inactive." Somewhat surprisingly, only 6% were presently or had ever been involved in rock bands. In a similar pattern, over half the music majors enrolled in the world music course were not involved in world music making activities.

Another parallel which surfaced as a result of the present research was that students seem to have different criteria for their favorite pieces, groups, and genres. While most students

in the rock and roll course indicated that rock music was their favorite type, many indicated classical composers or pieces from other genres as their favorite. This crossover pattern was somewhat unexpected.

Many music appreciation courses exist specifically to teach or enhance listening skills. It was therefore good to see that students in both courses from this study as well as students in the 1997 study expressed confidence that their listening patterns had been altered by the courses. Students in the rock and roll courses stated that they attended to instrumentation much more and tried to find elements of the music that fit into a larger evolutionary scheme. World music students gained confidence in finding musical elements (e.g., form) which could be perceived regardless of the culture of the music.

Whereas, students in the classical literature classes reported slightly lower means for enthusiasm regarding listening by the end of the semester, no such drop was found in the present study. Students in the rock and roll class retained a remarkably high figure (9.32) and students in the world music course increased nearly a point and a half on a ten-point scale. Whether the nearly identical scores across the three groups (traditional = 9.32, rock and roll = 9.30, and world music = 9.38) for listening enthusiasm were coincidental or they approximate some larger "group truth" needs to be further researched. Perhaps the figures are artificially high because the population measured had voluntarily enrolled in a music course. But research into the aesthetics of music consistently points to music as one of the most pleasurable activities for people, confirming that these pretest figures may be somewhat universal.

The Beatles served as cultural icons of the 60s. Present students seem to be fascinated with them also. Whether this is because of the quality of their music or because of their place as legends in music history also deserves further investigation. Based on the sample from the rock and roll class, it would not appear that present artists are having an effect similar to what the Beatles created in the 1960's. In fact the most modern

styles at the end of the course were greeted with the least enthusiasm. This might be expected if the class rosters had been dominated by people in their 30s, 40s and 50s but was somewhat surprising considering the class was largely populated with 18-22 year olds.

It is somewhat ironic that the biggest frustration expressed by students in both the rock and roll and world music courses is also a compliment to those instructors. Students in both areas wanted to learn more and called for the classes to be expanded into multiple-semester units. What becomes obvious to students and instructors very quickly is that no matter what the genre—classical, rock and roll, or multicultural—one semester is not enough to do justice to all pieces, composers, groups, countries, or ensemble types. Whether it is better to continue to try to “cover” everything in a small amount of time to provide a larger context or to deal with small amounts of information but skip the big picture is a recurring question for teachers in all fields.

In general, students in both types of courses studied in this research seemed to enjoy their music appreciation studies. When combined with the results of earlier research with traditional music appreciation courses, it would appear that the courses are making a positive impact on students’ lives and that the goals espoused by earlier music appreciation pioneers, namely, increased listening skills and knowledge of music history and theory, are being realized.

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The Missouri Fine Arts Academy: Students' Opinions Regarding Achievement And Arts Education

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The Missouri Fine Arts Academy, funded by the Missouri Department of Elementary and Secondary Education, draws artistically talented high school students from across the state for three weeks in June and July to improve their aesthetic skills in a select artistic community. The interrelated arts curriculum, based on the National Standards for the Arts, is facilitated by a faculty of nationally respected artists. Music students surveyed upon arrival and departure at the academy (MFAA) confirmed the unique nature of the curriculum. Responses from students suggested a long-term involvement with music in the future. The study involved collection of data via student survey instruments, videotaped focus groups, and vocal/instrumental assessment forms provided applied teachers.

In an article in *Learning* (1996), Gaynor proclaims the importance of arts education. Gaynor states that more than 90% of Americans polled recognize art as a vital part of education, want their children to have more arts education, and feel that music is a part of a well-rounded individual. Public preferences and demands for the arts as core curricula have prompted attention to include more arts in classroom settings. In fact, colleges give special consideration to students in the selection-acceptance process who have sampled the arts by taking arts courses in high school (Duffy, 1992).

A study by the National Endowment for the Arts showed that dance and drama are the two arts least addressed in public school settings (Gaynor, 1996). In an effort to address these

deficits and encourage more arts in the classroom, over half of all public school districts in the nation offered their teachers professional training in the arts last year (Gaynor, 1996). As a result of professional in-service training for teachers, interrelated arts projects have developed in local school districts around the country. For example, administrators in Pasadena, CA, pair public school teachers with master artists allowing students a total of 100 hours of combined visual arts, performing arts, and arts-related language instruction in a semester in a program called FLARE (Fun with Language, Arts and Reading). The program spotlighted in *Educational Leadership* (Ashbacher, 1996) boasts that "infusing art into the curriculum" provides students with motivation to succeed in school and life while giving them important tools for learning from and communicating with their world.

Interdisciplinary, interrelated, integrated curricula provide students with a sense of how knowledge in one area relates to what is studied in another. While it is evident that arts such as music, visual arts, dance and theater are separate and discrete, it is also possible to go beyond the perception of elements unique to a single art form and draw relationships among various art forms. This can be achieved through understanding characteristics they share, such as color, form, balance, repetition, contrast, as well as historical perspectives and cultural origins. (Anderson & Lawrence, 1995, p. 451)

Interdisciplinary study, which infuses and interrelates the arts, fosters students' deep understanding of not just one but several core disciplines including math, science, and history, according to Howard Gardner (1993). Gardner suggests, in his *Theory of Multiple Intelligences*, that interdisciplinary learning develops and utilizes more than one of the seven intelligences (linguistic, musical, mathematical, spatial, interpersonal, intrapersonal, and kinesthetic). This is an important fact, when one recognizes that all students are different largely because they possess different combinations

of the seven intelligences (see Gardner, 1983). According to Gardner students should experience and master as many enrichment techniques as possible.

Clarifying the aims of such an interrelated arts curriculum, the *National Standards for the Arts* outline the goals of each of the arts defining what students should know and be able to do in the arts at certain grade levels. Achievement of the *National Standards for Arts Education* is the focus of extensive research today. One portion of the National Standards is the *National Standards for Music Education*, which describes music skills and knowledge students should master by high school graduation. The determination of what would constitute reasonable evidence of achievement of the standards, the selection of engaging tasks and activities for students that produce the evidence and the application of fair and sensitive methods to score student achievement, challenges music educators to produce immediate assessment plans (Philip, 1997).

In an article entitled *Implementing the Standards*, Watkins (1996) focused on a series of 13 books, *Strategies for Teaching*, which include methods books spanning prekindergarten to 12th grade band, chorus, general music, strings/orchestra, guitar, keyboard, and specialized ensembles. The books present strategies submitted by music educators for implementation of the standards. These resource materials are published by the Music Educators National Conference (MENC) and are currently in use in many public schools (Watkins, 1996). More curricular strategies such as these are needed for successful implementation of the standards by 1999.

Such curricular strategies may exist at the Missouri Fine Arts Academy (MFAA) funded by the Department of Elementary and Secondary Education. The MFAA draws artistically talented students from across the state for three weeks in June and July to develop and improve their skills in a select artistic community. A faculty of nationally respected artists is enlisted with the charge to cooperatively design an

interdisciplinary curriculum compatible with the *National Standards for the Arts*.

Information, gathered from students attending the academy, could provide further insight toward implementation of the national standards. Although somewhat similar summer arts endeavors exist around the country, many are performance driven culminating in a musical theater production (Moriarity, 1988). Other state programs, usually called Governors' Programs, make no claim regarding a connection with the national standards or tie to local school arts development.

For example, *The Oklahoma Summer Arts Institute* [on-line] selects 230 high-school art students through auditions and applications for a 2-week interrelated arts program, but the public school benefit or tie to the national standards is not addressed. MFAA is unique in that the curriculum is focused on the national standards with the goal of impacting public school curricula in the state of Missouri. Many questions have been posed regarding the impact of the MFAA on public school education:

1. Are the goals set forth by the *National Standards for the Arts* at work in the academy?
2. Is the Fine Arts Academy a uniquely different experience to explore the arts?
3. What benefits do the students realize?
4. What benefits do the local community and/or school derive?
5. Do students gain insights on career and college choices in this setting?

Because of the unique nature of MFAA and the considerable expense involved in such an endeavor, information on the efficacy of such an endeavor is of interest to legislators, educators, and arts advocates as they determine

future funding for the program. This research, primarily focused on music standards, provides data to answer such important questions. Gathering opinions via a survey instrument yielded important quantitative data while further clarification of the survey data resulted in qualitative data by documenting statements made by students in a discussion forum and statements made by faculty from a musical analysis framework. According to Bresler, "the aim of qualitative research is not to discover reality but to explore different interpretations of that reality by constructing a clearer experiential memory which helps us obtain a more sophisticated account of things" (1996, p. 6).

Method

Three tactics were utilized for data collection: (a) the entire music student population completed a survey upon arrival at the MFAA and again on their last day at the MFAA; (b) a random sampling of 10 students (selected using a random number chart) were videotaped during their first and last applied lessons, and videotapes were subsequently analyzed by music faculty at the academy; and (c) the same 10 students were randomly grouped into two 5-person focus groups and participated in videotaped discussions facilitated by the researcher and graduate assistant on the last day of the camp. Comments from these sessions were documented by scripting the videotapes. Consequently, a combination of quantitative (survey) and qualitative (musical analysis and focus group) data were collected.

Population

Subjects for this study were music students ($N = 82$) from the entire population of 167 artistically gifted high-school students all nominated by their school districts to participate in the second MFAA summer endeavor. Permission cards allowing participation in this study were mailed to the parents or guardians of each music student 2 weeks prior to the

academy. The only consideration for taking part in this study was participation as a music student in the MFAA.

Focus Group

Ten music students, randomly selected from the total music student population at the MFAA, participated in two focus groups. Participation in the two focus groups was subsequently randomized. Each student was informed that, as part of a focus group, opinions would be elicited during a discussion forum.

Focus group participants were individually videotaped during their first and last applied lesson. Subjects played a selection of their choosing or an alternative suggested by the applied teacher. By telephone conversation or person-to-person prior to the academy, applied teachers were informed that their students were the subjects of ongoing research and subsequent videotaping would occur. Additionally, applied teachers were asked to evaluate musical performances by those students.

During the time period between first and last lesson, the students studied with the applied teacher twice each week, practiced as time permitted, and participated in the scheduled activities of the camp. Practice agenda and procedures were at the discretion of the teacher.

The two focus groups, referred to as M Group 1 and M Group 2, met on the final day of the academy to reflect upon the MFAA experiences and discuss individual and collective artistic skills and what impact the MFAA might have on their future. The 10 students met informally over pizza and soda to raise the comfort level in this setting before breaking into the two respective groups to discuss individual experiences and whatever opinions they might hold regarding the national standards and the MFAA.

Survey Instrument

A survey was designed by the research team to determine the students' perceptions of their artistic skills and their understanding of the *National Standards for the Arts*. Two versions of the same survey were used, a preacademy version and a postacademy version, altered only in verb tense and question sequence. The survey contained 33 multiple-choice questions. The instrument was administered at the beginning of the academy and the end of the academy.

Music Analysis Form

Vocal and instrumental music analysis forms were used to evaluate individual performances of the 10 focus group subjects. Each applied teacher was instructed to rate videotaped performances utilizing a Likert-type scale, to give comments on performance, and to return the form within 7 days. Five lines were provided for comments and the teachers were verbally advised to use as much extra space as needed. Two evaluation forms and videotapes of the student's first week and last week applied lessons were provided to each master teacher.

Results

The survey was administered to the entire music student population ($N = 82$) at the beginning of the academy and 81 of the 82 participated in the postacademy version of the survey. Some students did not answer some of the questions during each survey time. No explanation was given for the absence of one student or for not answering some questions. The first goal of the study was to determine the extent to which the *National Music Standards* were at work in the MFAA. Students were questioned regarding their vocal and instrumental confidence in solo performance (National Standards 1 and 2) with 70% claiming some confidence in singing and 80% claiming confidence on an instrument. No

change was noted from preacademy to postacademy in response to this question. When asked about improvising melodies and accompaniments (National Standard 3), 20% answered that they had never experienced improvisation while 12% selected that response following the academy. Similarly 26% of students claimed they had never composed music (National Standard 4) in the postacademy survey. That percentage was down from the 39% who claimed no composition experience upon entering the academy.

National Music Standard 5, regarding reading and notating music, is recognized by the survey question, "Which best describes your music reading skills?" Responses indicated a lower confidence level in music reading following the academy experience: while 31 answered "Perfect," and 49 answered "Somewhat" in the presurvey, only 21 answered "Perfect" while the rest of the students gave themselves lower ratings following the academy.

Listening to, analyzing, and describing a musical performance (National Standard 6) was addressed in the survey. Prior to the academy, 93% of students felt they were knowledgeable about some stylistic differences in music and could describe those differences and 90% selected that answer following the academy. Students' opinions of their ability to evaluate a musical performance (National Standard 7) remained constant in both pre- and postacademy surveys with 89% stating they could evaluate a performance in terms of the aesthetic qualities and musical means utilized to evoke feelings and emotions.

When asked about the relationship between music and the other arts (National Standard 8), responses did not vary in pre- and postacademy surveys where 85% claimed an ability to describe such relationships both historically and from a cultural perspective.

In a related topic, understanding music in relation to history and culture is addressed in National Music Standard 9. To partially measure academy participants' understanding of the cultural and historical impact of music, two questions were posed about the role of music in society. One question asked

"What role do music and the arts play in an ideal society?" On the preacademy survey, 100% of the responses were clustered in the first two choices "vital" and "very important." On the postacademy survey, distribution was spread over four possible choices.

Comments made during the discussion forum reflected that participation in the academy heightened understanding of the relationship between music, the arts, and disciplines outside the arts (National Music Standard 8). Statements included:

- *I've become more aware of other art forms (after experiencing visual arts at MFAA). If I had an open class, I would probably take art.*
- *You never think you can do something (an art form other than music) until they make you try it.*
- *I'm ready to try anything now. (after experiencing dance and drama here). I'm gonna go home and try out for the school play.*

The second research question dealt with the Fine Arts Academy as a uniquely different environment for experiencing the arts. The following personal opinions recorded during the discussion forum expressed the unique quality of the academy experience, specifically being with others with like interests:

- *I'm with 170 other divas, it's so great. These people are just like me.*
- *All these other people are so talented. They're all so outgoing, we all have something in common (the arts) even if we are so different.*
- *They've done the same things. I'm just as good as you are, we could compete (unlike at home) and still be really good friends.*
- *We experiment with energy balls. I'm ready to try anything now.*
- *I love being around these (artistic) people. They don't have any boundaries (creative), and if they do, they break them. They all understand how much effort it (art) takes,*

because we all respect each other... (the) other artists are very accepting.

- *The memory of these (artistic) people will always be in my head. I think this is wonderful. We think this is wonderful. We love the MFAA.*
- *Everyone here is so ready to support you in whatever (artistic thing) you do, everyone here is so accepting, no one is going to laugh at you.*
- *I was surrounded by all those people from St. Louis and I'm from a town of 186 people. That's it. You're not prepared for something like this. It was just culture shock to me. It totally destroys those (big city) stereotypes that people have always thrown at you.*

One master teacher addressed this issue in an evaluation of one of the students (edited for anonymity):

- *This technique and style was completely new (unique) to the student. The student picked up the rhythm and concepts quickly, but it takes time to develop good tone, dynamics, phrasing, and interpretation. I think the student enjoyed the lessons (a first time experience) and felt a sense of accomplishment (performance skills) from his work.*
- *I believe the student will find a way to use this (new-found confidence) in their other work. I hope the student has a new confidence for their abilities and the drive to develop them.*

Attempting to identify benefits the students realized by attending the academy, the survey solicited students' opinions regarding the academy. Survey data indicated a statistically significant difference between pre- and postacademy responses. Students were asked to rate their feelings about the academy experience on a scale of 1-5 with 1 being ecstatic and 5 being negative. Prior to the academy, the average was 1.68 and following the experience, it was 1.19 ($t = 4.72, p = .0005$).

During the discussion forum, 9 students were able to articulate benefits they reaped from participation in the academy:

- *I'm more aware of what's going in internally, what I'm vocalizing. I've become so much more aware of what's going on inside.*
- *I'm completely different. I made this list when I go home. I have more goals.*
- *This place has taught me to ask for what I need, ask for help if I need it.*

One of the 10 forum participants indicated that no benefits were gained:

- *I don't think my performance has gotten any better.*

Comments taken from master teachers via the music analysis form also reflected the beneficial nature of the MFAA experience. The following comments represent both positive and negative aspects of the students' time at the academy:

- *The student went from limited range, timid attacks, to huge expansion of range, more vocal confidence. Ideal student!*
- *I think the student enjoyed the lessons and felt a sense of accomplishment from his work.*
- *I also think the student benefited from some work we did in some other lessons (not on videotape).*
- *I believe the student will find a way to use this in his other work.*
- *I believe the student gained a lot of power through the academy that will provide the confidence to assist her when she returns to school.*
- *The student is an extremely talented.*
- *The student grasps concepts quickly which show off the voice to its fullest. I can't wait to hear this voice in a few years after more serious study.*

- *This student had much talent and potential. The student was very interested in gaining knowledge throughout our sessions.*
- *The student picked up the rhythm and concepts quickly.*
- *The student seemed to respond to various ideas that I shared.*
- *The student had shared with me his desire to study voice, and really had very little interest in playing the "instrument" ... never really practiced between lessons.*
- *The student seemed intimidated by the other students.*

Using a Likert-type scale to rate the performance skills, the master teachers gave 9 of the 10 students higher ratings on the postacademy analysis form than on the preacademy analysis form. Additionally, in the final evaluation item labeled "overall rating," 7 students showed improved rating numbers and 3 showed lower rating numbers at the end of the applied lessons.

Research Question 4 sought to determine what benefits the local community or school may gain by participation in the MFAA. To address that benefit, a survey question asked, "What role do you (the student) play in promoting music in your school and community." Data collection revealed that 85% of the students selected the "vital" and "very important" responses on the preacademy survey whereas 91% marked the same two categories on the post-academy survey.

Community benefit was addressed during the discussion forum. The students indicated how they felt the community would or would not gain from the student's participation in the MFAA.

- *There's gonna be a lot of stuff I can take back and share with people. It's just going to be a growing experience for our whole school.*
- *My school board is very supportive. I mean I'm expected to go back and do a presentation for things (MFAA) like this.*

- *I've learned a lot here that I can take back to school. It's so neat to have all this support.*
- *Our school board wasn't even interested in it (MFAA). They don't care.*
- *Back home the school environment is totally unsupportive (of the arts). They don't focus on music at all.*
- *We experiment with energy balls.*
- *I'm ready to try anything now (I'm going to make a difference at home).*

The final research question focused on the issue of career and college choice made in the MFAA setting. Four survey questions addressed this issue. The majority of students at the MFAA planned to attend college (97%), 73% predict a future in the arts, and 80% expect to have daily involvement in music. There was consistent response scoring for all questions in both preacademy and postacademy surveys with one exception. Students were asked to select a career from five general categories. Prior to the MFAA, 55 chose the arts. Following the MFAA, 41 chose the arts. However, 24 respondents did not answer the question following the academy experience while on the first survey all students had selected a response.

Discussion

Defending the *National Standards for Music*, Bennett Reimer (1995) states that our goal is to prepare all people to take fullest possible advantage of all the musical opportunities afforded them not only in performance but also in improvisation and active music listening. Samuel Hope emphasized that the highest achievements in the arts, no matter what the cultural source, represent sophistication and that sophistication is exemplified in maximum performance and competence in music and the other arts. *The National Standards*, Hope states, "reflect the full richness of musical endeavor" (Hope, 1995, p. 19).

The National Standards framed the curriculum for the MFAA. The survey results of this study revealed a heightened awareness and understanding of creative skills by MFAA participants. Students were generally confident of their performance skills and abilities but predictably skeptical and unsure of their improvisational and compositional skills. Gain was indicated in composition and improvisation experiences during the academy. Teaching strategies in force at the MFAA, which provided such experiences, could provide valuable information to music teachers seeking to include such experiences in the public school environment.

Responses to the question regarding music reading skills support this assertion. On the postacademy survey, students indicated an enlightened perception regarding personal music reading skills. Students arrived at the academy confident of their exceptional music skills, which had prompted their selection to such an elite group. Study at the academy quickly revealed a world of untapped knowledge and expertise of which they were previously unaware. The opening of the mind to fathomless information and development of human potential is a beautiful sight to behold.

The survey administered before and after the academy indicated that the students felt the arts were vital or very important in an ideal society.

Students were confident of their ability to analyze and describe musical performances (National Standard 6) but it must be noted again that the confidence level decreased on the postacademy survey (pre = 93%, post = 90%). This may again, be indicative of enlightened perception regarding their personal knowledge base. Ironically, there was no change in students' opinions regarding their ability to describe the aesthetic qualities and musical means used to evoke feelings and emotions (National Standard 7).

Additionally, 85% felt they could accurately classify musical examples by historical period, style, and cultural origin. Such responses indicate that these particular students believe they understand the role of music in society and in relation to human history and culture which is reflected in the

9th National Music Standard and that this information is being conveyed in the public school setting.

The students felt strongly that the public's perception of the role of music and arts in society was different (and less enlightened) from their own view and perhaps that difference can be attributed to the students' exposure to the arts. It may, however, relate to something revealed in the focus groups when students expounded at length about the advantage of being with other artists. Students may feel alone in their advocacy for the arts in their hometowns and schools where they perceive "no one cares!"

The students' remarks during the discussion forum support the beneficial nature of MFAA:

- *I'm more aware.*
- *I'm completely different.*

The two example statements reveal a new attitude. The academy environment provided a unique learning atmosphere facilitating instruction in the National Music Standards. Additional student comments support this claim:

- *I wish everybody could have this experience, because I don't think I will ever have anything this great happen to me again.*
- *We love the MFAA.*

The uniqueness issue was addressed by one master teacher and exemplified by the teacher's comments about a student's new awareness of a different style in music study. Several students had never studied privately with a music coach. A master teacher described one other particular student as gaining special benefit from unfamiliar study techniques, again, supportive of the unique curriculum designed around the national standards and employed at MFAA. Studying percussion using aural techniques common in many nonwestern cultures, rather than the traditional music reading scores, provided an enriched appreciation for music in the

global context. Such a multicultural approach was completely new to students participating in percussion lessons.

Student responses reflected an overall positive experience at the MFAA with numerous benefits. Many students noted the advantages of being with other artists who shared common gifts and interests indicating that perhaps they "fit in" better in the MFAA environment than back home. Many of the music students had no previous experience with individualized instruction on their instrument and their progress was noted by the master teachers in such statements as:

- *I think the student felt a sense of accomplishment from this work.*
- *The student has a new confidence in his abilities and the drive to continue to develop them.*
- *The technique and style was completely new to the student.*

As previously mentioned, other noticeable benefits, include the enlightenment to new information and awareness in the area of musical expertise, as well as an improved self-image and heightened self confidence.

Student responses indicated an enthusiasm for returning to their hometowns and schools and instigating change. Many spoke of how different their attitudes and lives were because of the academy experience:

- *I've learned a lot here that I can take back to school.*
- *It's just going to be a growing experience for the whole school when I get back.*
- *There's a lot of information I can take back and share with people in my hometown.*

It is not surprising that the majority of these outstanding young musicians had already decided on higher education prior to attendance at the academy and planned to continue daily involvement with music. Once again, however, the enlightenment issue arose as more students claimed arts as

career choice prior to the academy than following the experience. Exposure to the arts and artists in this environment may have clarified for some students that just "loving" the subject (art, music) is not enough to justify a career in that field.

Conclusions and Recommendations

Data gathered in this preliminary study raises additional questions for future research at the Missouri Fine Arts Academy. Once students return to their respective schools, will they make a difference in arts advocacy in their town as they claim the will? Will their hometown music teacher notice that change? A follow-up study of the students who participated in the current study is recommended to include a survey of the hometown music teachers at schools of the student participants as well as a follow up survey of the participants.

Replication of the study at future MFAAs is also recommended for validation and comparison. Exact descriptions of strategies utilized in the curriculum at MFAA provided by the faculty could provide important information and ideas toward implementation of the *National Standards in Music*.

Students in attendance at the MFAA were selected on their artistic musical skills and may not be representative of the general secondary population. Predictably, these students are intensely interested in developing their musical skills and promoting music in society. Nevertheless, their insights are valuable to implementing the national standards and promoting the arts in our communities. Further study with a control group of students not in attendance and students who were qualified but for some reason were not selected to attend the academy could provide information regarding the general school population, musically gifted students and the impact of the academy on such giftedness.

The MFAA provides a suitable population, environment and venue for gathering data important to arts education.

Continued scrutiny and documentation will be valuable to the future of arts in the public schools and an artistic culture.

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Effects of Notation-Based Versus Aural Warm-Up Techniques on Preference, Perception, and Performance by Middle-School Band Students

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Abstract

In the examination of techniques for improving the music learning process and student achievement, the warm-up period has often been overlooked. As research begins to lend support for procedures like developing aural skills through modeling, sequencing warm-ups with related literature, and utilizing a variety of teaching techniques (e.g., singing and movement), the warm-up period is gaining attention as a vehicle for implementing these concepts. The purpose of this study was to examine students' reactions to two different types of warm-up activities: (a) notation-based exercises, such as those included in method books; and (b) exercises based on aural skills, not using written music, with verbal instructions and modeling.

Final data consisted of results from a multiple baseline study variation containing four treatments (notation-based = 2, aural = 2). Subjects were an intact eighth-grade band ($N = 54$) whose daily routine consisted of notation-based warm-up exercises. Measurements were taken in two phases: (a) notation-based warm-up sessions (followed by a one-week transition period into aural warm-ups); and (b) aural warm-up sessions.

Data collected on aural and notation-based warm-ups compared student response, musical effectiveness, and off-task behavior. Results indicated that both warm-up methods used in this study were equally effective. Student attitude responses favored aural warm-ups. There were no significant differences ($p > .05$) found between notation-based and aural warm-up methods in their effect on off-task behavior or musical effectiveness.

Related literature lends support for expanding the design of the warm-up period to include activities that engage students in singing, echoing, and other aurally-oriented exercises. Using a variety of methods and sequencing warm-up activities to correspond with current performance literature have resulted in lower percentages of off-task behavior and increased comprehension by students. Future research comparing multiple ensembles receiving different treatments over a longer period of time may reveal significant differences in performance ability and musicianship.

Factors Motivating Nonmusic Majors to Participate in Collegiate Choral Ensembles

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Abstract

The purpose of this study was to discover what factors motivate college students who are not music majors to sing in university choral ensembles. Subjects for this study ($N = 964$) were collegiate nonmusic majors participating in choral ensembles at their college or university. The institutions in this study were selected and grouped based on the population of their student body and represent each of the 7 geographical regions of the American Choral Directors Association. Singers were asked to provide data regarding the approximate size of their high-school graduation class and whether or not they had participated in choral music ensembles while in high school. Subjects evaluated the effectiveness of their high-school music instructors and their high-school music experiences using 5-point Likert-type scales. Results indicated that subjects' high school music experiences were positive ($M = 4.37$, $SD = .91$), and their high school music instructors were highly effective ($M = 4.08$, $SD = 1.13$). A one-way ANOVA revealed that students from small high schools evaluated both high-school music experience and high-school instructor effectiveness significantly lower than students from high schools with larger enrollments ($p < .05$).

Chi-square analysis of responses to questions regarding the influential factors in their decision to sing in college revealed that significantly more nonmusic majors were motivated to sing by musical factors than by non-musical factors ($p < .05$). A love for music/singing was the most influential factor in subjects' decision to participate.

Subjects were asked to list traits that best described their high-school music instructors. Terms used most often to describe these instructors were demanding, dedicated, enthusiastic, energetic, and competent.

Lastly, regarding their status as collegiate choral ensemble members, a large majority of the subjects (84%) indicated that their participation in the ensemble was totally elective. A much smaller percentage (10%) indicated that their participation in music satisfied a specific requirement (music, fine arts, humanities) for their degree program. Other specified reasons included enjoyment, sense of community, and personal fulfillment.

A Brief History of White Southern Gospel Music as Seen Through the Career of Dwight Moody Brock

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Abstract

Rooted in the 19th-century "fasola" tunebooks such as *The Southern Harmony* (1835) and *The Sacred Harp* (1844), white southern gospel music emerged in America. Several decades later, such notable pairs as Dwight Moody and Ira Sankey (c. 1875), along with Billy Sunday and Homer Rodeheaver (c. 1910), paved the way for a mixture of religion and entertainment, thus beginning the gospel-based evangelistic movement.

This study presents a brief history of white southern gospel music while tracing the career of one of its pioneers, Dwight Moody Brock. Although many works have addressed certain aspects, few have centered on individual men and women who contributed to the formation, growth, and activities of this genre, the latter of which includes professional gospel quartets, singing schools, all-day singings, and the growth of the gospel music publishing industry.

Named after the notable evangelist, Dwight Moody Brock (1907-1988) was a musician and pioneer of white gospel music. He worked for both of the most well-known gospel publishing enterprises, the James D. Vaughan Company and the Stamps-Baxter Music and Printing Company. Brock also was the first "fifth" man added to play the piano for a quartet and he developed a rhythmic gospel piano style that thousands would copy in years to come. As an original member of the Stamps All-Star Quartet, he contributed to the first gospel recording on a major label, Victor. He also composed and participated in all Stamps-Baxter activities, eventually advancing to the presidency.

The study includes 6 chapters that examine Brock's life and contributions to white gospel. Chapter 1 serves as a brief historical overview of antecedents to the gospel song movement. Chapter 2 covers Brock's early life and musical training. Chapters 3 through 6 trace Brock's involvement with the Stamps All-Star Quartet, the James D. Vaughan Company, and the Stamps-Baxter Company, respectively. Within these chapters, a brief history of each organization will preface the material to follow.

Six Highly Successful Band Conductors, And the Development of their Band Programs

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Abstract

Six highly successful university band conductors were interviewed to investigate factors leading to the success of their programs. Conductors were selected based on the following criteria: each had been past president of the College Band Directors National Conference, and was employed in their current position for 15 years or longer, at a university that had been listed among the top 30 programs in music in an annual national ranking.

Conductors who served as subjects for this study are: Frank Battisti, New England School of Music; Ray Cramer, Indiana University; James Croft, Florida State University; Donald Hunsberger, Eastman School of Music; H. Robert Reynolds, University of Michigan; and Richard Strange, Arizona State University.

Participants responded to questions related to their background and development, mentors, steps taken to develop their band programs in the past, the criteria by which a band program can be judged, rehearsal planning, score preparation, literature selection, recruitment activities, mentoring, interaction with faculty members, the future of college bands, advice to young conductors, the importance of professional organizations, and additional information. Responses to these questions were transcribed and compared for any similarities or differences among the approaches of the 6 conductors.

Findings indicate that strong music backgrounds as well as 2 or more mentors aided each participant in his development. A majority of the conductors indicated that the performance of quality literature and the programming of new works are very important in their band programs. Each participant spoke of the importance of mentoring students, and discussed the value of participation in professional organizations. Two areas of disagreement between the conductors were evident. Only 2 of the subjects described active involvement with recruiting students to their university. Programming was the second area of disagreement, as one conductor expressed a divergent philosophy of literature selection.

An Evaluation of Compositions for Mixed Chamber Winds Utilizing Six to Nine Players Based on Acton Ostling's Study "An Evaluation Of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit"

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Abstract

This study is based on the 1978 dissertation of Acton Eric Ostling, Jr., which primarily deals with the evaluation of wind music literature for 10 players or more. Though the present study focuses on a different body of wind literature, wind chamber music for 6 to 9 performers, both studies are concerned with the identification of compositions that could be considered works of serious artistic merit or high quality.

A select list of 1,587 compositions for mixed-chamber winds was catalogued by the present researcher from a variety of sources, including wind literature books, publisher catalogs, magazine articles, dissertations, unpublished lists, and works suggested by colleagues and evaluators. Through a process, national in scope, 341 college music faculty members were invited to nominate potential evaluators to participate in the study. From the nominations, and at the discretion of the investigator, 20 evaluators were selected to participate. The 20 evaluators selected represent some of the most active conductors, performers, and coaches associated with wind chamber music today.

Ostling created a list of 10 criteria to serve as a guide or reference in determining serious artistic merit or quality of a composition. These criteria were developed from writings pertaining to musical aesthetics and music criticism, and address the subjects of craftsmanship, consistency in musical tendencies, form, and other areas within a particular composition.

The evaluators completed a survey that utilized a summated rating scale with 5 levels of judgment for determining the degree to which each of the 1,587 compositions met the criteria of serious artistic merit or high quality. From the total numbers of points received for each work, a mean score, standard deviation, and percentage of maximum possible points were calculated. The number of evaluators familiar with a composition, as well as a predetermined minimum mean score, determined the criteria by which a work would be considered a composition of high quality. Eighteen evaluators returned their surveys. A total of 1,587 works, composed prior to 1995, were rated by each evaluator. At the conclusion of the study, 288 compositions were found to meet the predetermined criteria of high quality.

Effects of Teacher Feedback to Sung Tonal Patterns on the Music Self-Concept of Sixth and Seventh Grade Students Categorized by Levels of General Self-Esteem

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Abstract

The purpose of this study was to determine if teacher feedback to sung tonal patterns affected the music self-concept of 6th- and 7th-grade students. General self-esteem was also tested for correlation with music self-concept.

Students in 6th- and 7th-grade ($N = 100$) from three middle schools in Columbia, MO participated in this study. Each student completed the *Coopersmith Self-Esteem Inventory* and the *Self-Concept in Music* scale in a large group setting. The 2 scores for each student were used to place students in 1 of 4 subgroups: high general self-esteem/high music self-concept, high general self-esteem/low music self-concept, low general self-esteem/high music self-concept, and low general self-esteem/low music self-concept.

Subjects were then randomly assigned to 1 of 3 treatment groups (no feedback, appropriate feedback, positive feedback). The students, in a private session, attempted to echo-sing seven tonal patterns. The researcher responded to each attempt according to the assigned treatment and recorded the singing performance scores. Each student then completed the *Self-Concept in Music* scale once again.

No significant main effects or interactions were found. A low positive significant correlation ($r = .37$) was found between the scores for sung tonal memory and the posttest scores for music self-concept. A low positive significant correlation ($r = .28$) was also found between the scores for the music self-concept pretest and the scores for general self-esteem.

Results of this study validate that students are able to determine their own perception of ability in music, that this perception is stable after a short-term intervention, and that this perception significantly relates to their general self-esteem.

A Comparison of the Attitudes and Opinions of Parents and Students Regarding Participation or Nonparticipation In Three Sixth-Grade After-School Ensembles

**Christopher M. Kohl
University of Missouri - Kansas City**

Abstract

Student participation in extracurricular music activities is important to music educators. Closely related to student participation is student attitude and the attitude of the students' parents. The purpose of this study was to collect and compare information from 4 groups regarding motivating factors and impediments for participating in after-school ensembles.

A clarinet choir, a brass choir, and a percussion ensemble, each meeting once a week for 60 minutes after school, September through April, provided enrichment opportunities for 6th-grade students. Students who were regular members of the band program and completing their 2nd year of instruction were encouraged to participate, but their involvement in the after-school ensembles was optional. The beginning instrumentalists surveyed represented 8 elementary schools in a suburban Kansas City school district.

Four surveys were developed for the study--one each for students who participated and those who did not, and for parents whose students participated and those who did not. Parent surveys were made available and distributed at a large spring band concert. Student surveys were distributed during regular class time. Each survey was constructed using a Likert-scale format. Surveys also contained several open-ended questions.

Results of the study showed that for students who participated, and their parents who responded, a Spearman rank correlation indicated similar rankings for the elements related to participation. For students who did not participate, and their parents who responded, a Spearman rank correlation also indicated similar beliefs. The most influential reason given for participation by students was the opportunity to play more challenging music. For parents of these students, the opportunity for the child to play more often was thought to be the most influential motivator. For students who did not participate, the most influential reason given was being too busy. Their parents had the same response. Of the 39 participating students, 74 % indicated that they made the decision to participate on their own without any parental assistance. Parents provided similar information, as 92 % of the 25 respondents believed their child needed no assistance to decide.

Demonstrator Gender and the Woodwinds: Investigating Children's Differential Views of Gender Propriety

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Abstract

The present study examined the possibility that one catalyst of gender-biased attitudes toward specific musical instruments may be the gender of the individuals who demonstrate the instruments to children. During the experiment, 743 children (Grades 2, 3, 4, & 5) from a midwestern community viewed a series of videotaped demonstrations in which 5 woodwind instruments (bassoon, clarinet, flute, oboe, saxophone) were presented by various demonstrators (male, female, male & female team, and a demonstrator disguised as a penguin). Participants then completed a questionnaire asking "Who should play the bassoon [clarinet/flute/oboe/ saxophone]?"

In order to identify differences among several sets of variables, 2 sets of chi-square tests of homogeneity were computed. The first set of tests sought to find differences within the total sample ($N = 743$). Significance ($p = .05$) was found (a) between the participants' gender (female/male) and their responses to the bassoon, oboe, and saxophone questions; (b) between grade level and response to the clarinet, flute, oboe, and saxophone questions; and (c) between demonstrator and response to the flute, oboe, and saxophone questions.

The second set of tests, which investigated differences within each grade level, found statistically significant differences only between (a) gender of participant and instrument, and (b) gender of demonstrator and instrument. Lack of such differences was especially marked in the third and fourth grades.

Frequency counts of questionnaire responses showed that regardless of demonstrator, the majority of participants indicated that both boys and girls should play any of the instruments presented. Chi-square tests confirmed that the demonstrator(s) had little effect on participants' responses.

**New Music, Originally Composed for the
Wind Band Medium, Performed at the Mid-West
International Band and Orchestra Clinic,
1947-1996: Frequency of Appearance in
Selected State and National Music Lists**

**Charles T. Menghini
University of Missouri - Kansas City**

Abstract

The goal of this study was to identify the new music, originally composed for the wind band medium, at the *Mid-West International Band and Orchestra Clinic*, 1947-1996, and to determine the extent to which this music plays a significant role in the current educational wind band repertoire.

For the purposes of this study, a composition's significance was determined by its present inclusion on 3, 4, or 5 of the selected state and national band music lists examined. The lists used for this study are from the states of Florida, New York, Michigan, and Texas, as well as the National Band Association Selective Music List for Bands. These lists were selected by the author because they (a) represent regional diversity, (b) include states where band programs have traditionally flourished for the past 50 years, (c) were developed and revised by a panel of music educators concerned with the musical repertoire being taught within their states, and (d) contained music of various difficulty levels.

This study examined music designated as being at one of 6 difficulty levels (Grade 1 being simple and Grade 6 being difficult). New music was defined as that which was performed during its first year of publication by a band invited to perform at the *Mid-West International Band and Orchestra Clinic*. The author also established a number of additional criteria to assist in the selection of compositions used in this study. Results are reported by grade level with all titles presented chronologically by composer. A detailed appendix listing all works examined is provided.

It is hoped that band directors can further use this data to increase their awareness of the wind band repertoire as well as the importance of selecting appropriate repertoire for performance and study with their ensembles in an educational venue.

Motivating Factors for Student Participation in High School Choral Programs and Vocal Enrichment Activities

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Abstract

The purpose of this study was to discover what factors motivate high school students to enroll in chorus. Additionally, each student's self-reported best and worst aspects of the choral experience were investigated. Of further interest was students' participation in nonrequired-extracurricular musical and nonmusical activities. High school choral students from Missouri ($N = 1,020$) were surveyed. Respondents included members of the 1998 Missouri all-state choir, members of choruses performing at the 1998 Missouri Music Educators Association state convention, and members of auditioned and nonauditioned choral ensembles from 3A and 4A Missouri high schools. Survey responses were examined according to school size, gender, grade level, and previous piano experience. No significant differences were found ($p < .05$) across levels of selected groups' survey responses regarding students' motivation to enroll in chorus.

Using a 10-point Likert-type scale, students were asked to indicate degree of influence for selected and predetermined motivation factors on their decision to enroll in choir. Students' overall responses revealed that enrollment in chorus resulted from a love of singing (first) and performing (second). Previous choral experience and choral program reputation were also identified as important influences on enrollment decisions. The least powerful influence was friends' decision to participate.

Students were asked to identify 3 favorite and least favorite aspects of choir. Students indicated "singing" as their favorite facet of choral study. "Concerts" and "friends" tied for 2nd, while "trips" was denoted as the 3rd favorite part of choral experience.

Overall responses identifying "least" favorite aspects revealed "choral tests" as the most disliked element, followed closely by "fund-raising." "Extra rehearsals outside of class" and "class rehearsals" were also listed as less favorite parts of the choral experience. Future research, which specifically investigates aspects of assessment and rehearsal experiences and their effects on students' feelings, seem warranted.

Data showed that 79% of choral students were participating in 1 or more musical activities in addition to choir. A large percentage practiced at home on assigned music. In addition, choral students revealed an eagerness to audition for solos and honor choirs. Of the choral participants, 86% were involved in at least 1 school sponsored extracurricular nonchoral activity.

Murder, Schtick, and Jazz: An Exploration of Realism in the Broadway Musical *Chicago*

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Abstract

Since the 1920s, Broadway musicals have approached realism in various ways and with varying degrees of success. In 1927, Kern and Hammerstein's *Show Boat* revolutionized the New York stage by combining elements of operetta and musical comedy, but more importantly focused on social issues of the time. In 1942, Rodgers and Hammerstein's *Oklahoma!* continued the tradition of lifelike characters and situations, heightened by the integration of all theatrical aspects into the plot of the show. Each song and dance sequence helped plot progression and character development. Again in 1957, Bernstein's *West Side Story* shocked audiences with realistic portrayals of gang violence and murder on stage through choreography. While each of these shows contained elements of realism in their plots and/or choreography, their scores are limited to the composer's distinct style of stage music and do not recreate styles that allude to the time or place of the story.

In 1975, John Kander and Fred Ebb, the songwriting team of the successful concept musical *Cabaret* (1965), teamed with director Bob Fosse to stage perhaps the darkest satire ever to open on Broadway-- *Chicago*. For *Cabaret's* score, Kander had explored musical realism by creating a sound based on Kurt Weill's Berlin songs, actual music from the same historical period as *Cabaret's* setting, and for the first time on Broadway a show recreated an authentic, "period" sound. In *Chicago*, a satire about female vaudeville singers turned murderers in 1927, Kander's style of musical realism replicated popular musical styles of the 1920s. Kander's models for *Chicago* came from diverse musical sources: Dixieland, burlesque, tango, and rag. Consequently, Kander's *Chicago* score displays an overview of 1920s musical styles--a sort of lexicon--that crystallizes musical sound prevalent both in 1920s Chicago and New York. Chapter 1 of this paper chronicles realism on Broadway, and Chapter 2 reconstructs the historical period from which *Chicago's* story was taken. Chapters 3 and 4 analyze realistic elements of staging and musical styles, respectively, and Chapter 5 summarizes the long-awaited critical success of *Chicago* in 1996.

Selected Piano Compositions of Beethoven and Schubert and the Effect of Well Temperament on Performance Practice

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Abstract

During the latter half of the 20th century, a keen interest has arisen among musicians to determine how music of the 18th and 19th centuries actually sounded. Questions regarding the authenticity of tempo, articulation, ornamentation, interpretation, and choice of instruments have been researched. Performances on "period instruments" have become quite common, sparking an interest in the restoration and reproduction of authentic instruments.

One area of performance practice that has been unevenly noted and misunderstood is tuning and temperament, especially of the piano. Assumptions have been made that, from the time of J. S. Bach forward, equal temperament was most preferred on instruments with fixed pitches. Equal temperament is mentioned numerous times throughout history as the tuning of choice, but little effort has been made by present day scholars to verify that "equal temperament" of the 18th and 19th centuries corresponds to what is known as 20th century equal temperament.

As a solution to filling in this performance practice "missing link," an overview of historical temperaments is discussed in this dissertation. A clarification of 18th- and 19th-century terminology versus what the same terms mean today is included. Comparisons of 20th-century equal temperament to 18th- and 19th-century "equal temperament" are discussed and differences are noted. Historical approaches to tuning the piano are included, as well as contemporary tuning techniques.

It was concluded, as a result of this study, that strict equal temperament was not used on pianos prior to the 1880s. More likely, a form of well temperament was used; however, it was referred to as "equal temperament." The *Affekt* of well temperament on selected solo piano pieces by Ludwig van Beethoven and Franz Schubert is discussed, as well as the influence of temperament in regard to some of the damper pedal indications of Beethoven.

Relationship Between Maxillary Incisor Formation, Practice Habits, and High Register Prowess for the Trumpet Player: Insights from Three Perspectives

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Abstract

Many theories and schools of thought exist as to the role of physiology in trumpet playing. It is possible that there is a relationship between maxillary incisor formation and high register prowess for the trumpet player.

Traditional pedagogy states that large, even upper teeth are preferred, with more recent theories preferring almost anything but even upper teeth, suggesting that those whose upper teeth plane possesses a "high point" have the advantage. No published studies exist that show a relationship between upper teeth formation and success, or a likelihood of success, in the upper register.

In order to establish whether trumpeters feel that a relationship between upper teeth formation and upper register exists, 66 volunteers, constituting a self-selected, convenience sample, completed a questionnaire distributed at the *1995 International Trumpet Guild Conference* in Bloomington, Indiana. These data were considered along with the careful study of related literature. In addition, 20 experts in the field of trumpet pedagogy/performance and mouthpiece construction were interviewed for their opinions on this subject.

The data reported by trumpeters at the *International Trumpet Guild Conference* suggest that there is a relationship between upper incisor formation and feeling secure in the high register. Formations identified as advantageous are presented. However, maxillary incisor formation was not found to be related to having a consistent upper register, ease in developing upper register, endurance, or practice habits. Experts interviewed were not in agreement on this subject, with a majority suggesting no relationship between maxillary incisor formation and high register prowess.

Related literature was mixed, with selected authors citing the need and effectiveness for orthodontic correction, others describing an ideal formation but allowing for the possibility that such formations are not required, and a few discounting any relationship between tooth formation and trumpet playing success.

Regarding orthodontic work, 11 % of respondents at the *International Trumpet Guild Conference* had received orthodontic work to improve high register playing. Of these, 29 % thought the procedure had helped their playing to some degree, 43 % thought it helped minimally, and 29 % found the procedure to be of no value.

American Indian Gourd Dance of Western-Missouri Powwows

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Abstract

Powwows are a distinctive and customary part of American Indian culture, promoting good relations, heritage, and tradition. People of all cultures and ages attend powwows as participants or to watch others dance. Music and dance are 2 key elements of a successful powwow, providing a means of communication, competition, and celebration. However, because of the oral tradition for passing on music, few live recordings or transcriptions of American Indian songs are available for study. One dance frequently performed at powwows is the gourd dance, a noncompetitive dance performed by veterans of war or representatives for those war veterans who have died or who are unable to dance due to disability. The purpose of this research was to record, transcribe, analyze and compare music of gourd dance songs played at different Missouri powwows by various performers.

Live recordings of gourd dance songs were made at 3 western-Missouri powwows, then transcribed and analyzed for comparisons of text, melody, texture, and form. Common characteristics of traditional gourd dance songs were identified. They are usually played in sets of 4 or 5. The drum is the only instrument used by the singers and each song begins and ends with drumbeats. Except for 2 songs with slight variations, all of the songs had a form of ABB ABB ABB ABB. Interestingly, one song was performed at 2 different powwows by different singers. Both performances were similar in length and pitch range, but one had shouts and calls improvised by the singers. Gourd dances share common characteristics, while maintaining variation and originality.

There are many other aspects of American Indian music that should be examined, not only for historical preservation, but also for a better understanding of the American Indian culture.

INFORMATION TO CONTRIBUTORS

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

Manuscripts should be addressed to Charles R. Robinson, Editor, Missouri Journal of research in Music Education, University of Missouri-Kansas City, Conservatory of Music, 4949 Cherry Street, Kansas City, MO 64110-2229. Four copies of the manuscript must be submitted and must conform with the most recent style requirements set forth in the PUBLICATIONS MANUAL for the American Psychological Association (APA). For historical or philosophical papers, Chicago (Turabian) style is also acceptable. An abstract of 150-200 words should accompany the manuscript. All figures and tables should be submitted camera ready.

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