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Relationship of Music Training to the Creation and Recognition of Musical Performances Using Midi Keyboard Technology

Christopher M. Johnson
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The purpose of this investigation was to explore the extent to which collegiate nonmusicians (no music since grade 6), moderately trained musicians (freshman music majors), and highly trained musicians (senior and graduate music majors) could use a midi keyboard to create a performance deemed "musical." A secondary purpose was to investigate whether level of music training had an effect on subjects' ability to discriminate among the levels of musicianship represented in the performances. Each participant was instructed as to the use of the computer program Instant Pleasure (Friedman, Kent, & Dudek, 1992). With this software an individual can perform a preprogrammed piece of music by pressing a single key on a midi-equipped keyboard. When participants tapped the key, the computer generated the "correct" pitches to a familiar folk song. Participants controlled only the onset and amplitude of each note. All performances were assessed with regard to the perceived musicianship by a panel of experts. Results indicated that the trained musicians performed more musically than the untrained participants, but there were no significant differences between the moderately trained and highly trained college music students. Additionally, a stratified random sample of 30 performances was evaluated by a panel of 20 nonmusicians. Results of these evaluations indicated that these musically naive subjects did not differentiate among levels of musicianship.

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musicians respond differently to the expressive elements of music. Extent of music training has been found to affect the aspects of music to which listeners attend, the ability to perform expressively, and the ability to recognize expressive performances (Colley, Banton, Down, & Pither, 1992; Eastland, 1992; Gromko, 1993; Johnson, 1996; Madsen & Geringer, 1990; Marchand, 1975; Rodriguez, 1998). Several of these authors have concluded, however, that expressive performance can be taught (Johnson, 1996; Marchand, 1975), and that children recognize expressive performances more successfully than they produce them (Rodriguez, 1998). The collegiate musicians surveyed by Woody (1998) believed that expressive performance was taught more frequently in private lessons than in ensembles or music classes.

Identifying differences between novices and experts in music, as well as points along the novice-expert continuum, can provide music teachers and therapists with insight to use when designing learning experiences for their students/clients. The development of expertise has been an issue of interest in many other fields as well. According to cognitive psychologists, experts possess an "organized body of conceptual and procedural knowledge that can be readily accessed and used with superior monitoring and self-regulation skills," as compared to novices (Glaser & Chi, 1993, p. xxi). Experts in a particular field have had the necessary experiences to acquire the perceptual skills that enable them to make fine discriminations and consequentially better decisions (Klein & Hoffman, 1993). They "notice the subtle but critical cues that others miss" (p. 221).

The present study was designed to explore the extent to which nonmusicians, moderately trained musicians, and highly trained musicians could use a software program, designed to remove the aspect of "technique" from the ability to perform a song on an electronic keyboard, to create a performance deemed "musical" by a panel of experts. A secondary purpose was to determine whether nonmusicians could discriminate among performances which demonstrated differing levels of musicianship.

Method

Participants

Ninety college students volunteered to participate in this study. Students were divided into one of three groups. The first group included 30 college students who had not participated in any formal music education since the sixth grade (nonmusicians). The second group consisted of 30 college students who had participated in high school music programs and had decided to major in music education, but had not participated in more than two semesters of collegiate level applied music instruction (moderately trained musicians). The third group consisted of 30 college music majors who were either seniors or just beginning a graduate program in music education (highly trained musicians).

Two panels of judges were used. A panel of nine college music professors (experts) rated all performances. For the sake of comparison, 20 nonmusicians (elementary education majors) rated a stratified random sample of 30 performances.

Design

The design of this project was quasi-experimental, with one dependent and two independent variables. The dependent measure was a paper and pencil rating scale ranging from 00 to 50. Performances were evaluated solely on the basis of "demonstrated musicianship." This global criterion was defined individually by each rater. A rating of 00 was extremely poor while a rating of 50 was superior. The independent variable of primary interest was the musical training of the participants, with three levels as described above: nonmusicians, moderately trained musicians, and highly trained musicians. The secondary independent variable examined was the musical training of the evaluators. The first group was the panel of nine experts; the second group represented individuals with no serious formal music education since the sixth grade (nonmusicians).

Computer Software

The computer software program selected for this project was Instant Pleasure (Friedman, Kent, & Dudek, 1992). This program allows a performer to listen to any of 25 preprogrammed pieces of music by simply clicking a mouse on a play button. It further allows the user to perform the piece by clicking on a "perform" button. In the perform mode, each time the operator presses a key on a midi keyboard, the program plays the next note in the piece. It will play that note at any time the key is depressed, at any tempo, in any rhythm. This enables the performer to choose any tempo, and introduce any rhythmic nuance. The second dimension controlled by the performer is the performance amplitude, as the keyboard is touch sensitive. The program also has a recording feature, such that it can record any performance so that it can be digitally replayed.

Musical Stimulus

The piece chosen for this investigation was "Swing Low, Sweet Chariot." This tune was selected because of those available in the program, it allowed for the most variation in tempo, style, and phrasing. It was hoped that this excerpt would allow for the most differentiation among participants. "Twinkle, Twinkle, Little Star" was selected as the practice example, because it was the most rhythmically simple tune available of the preprogrammed selections.

Procedure

All experimentation took place in a laboratory specifically designed for research in music. All subjects were given the same instructions and were to complete the same task. Subjects were introduced to the computer program, and were shown the entire procedure using the practice example. Once they understood the program they were told to begin with the experimental piece, "Swing Low, Sweet Chariot." They were

told to perform the piece in any way that they felt it should be played, but to make it as musical as they could. They could play it at any tempo and volume, and they could make any changes that they felt would increase the musicality of the performance. When they had what they considered was the perfect performance, they were to record it. They were only to save the recording with which they were most pleased. They were given unlimited time to complete this task. Almost all subjects took less than 30 minutes.

Results

All recorded performances were digitally recorded onto a cassette tape in random order and were identified by a code number. These performances were evaluated by nine expert musicians solely on the basis of musicianship. Reliability of the assessments was calculated using Cronbach Alpha reliability procedures. The reliability coefficient was .90.

Due to the high level of reliability, all assessments were combined into a mean musicianship evaluation for each performance. Performances for each group were compared using one-way ANOVA procedures. Results indicated statistically significant differences among the three groups, $F(2,87) = 15.51, p < .001$ (see Table 1).

TABLE 1

One-Way ANOVA Comparing Expert Musicians' Evaluations of Performances by Collegiate Nonmusicians, Moderately Trained Musicians, and Highly Trained Musicians

Source	<i>df</i>	Sum of Squares	Mean Squares	<i>F</i> Ratio	<i>F</i> Prob.
Between groups	2	2183.50	1091.75	15.51	.000
Within groups	87	6122.84	70.38		
Total	89	8306.33			

A Scheffé Multiple Range Test was completed posthoc for the Analysis of Variance. This test indicated that while there were significant differences between the performances of the nonmusicians and both groups of musicians, the two groups of musicians did not differ from each other (see Table 2).

TABLE 2
Scheffé Multiple Range Test for One-Way ANOVA

Nonmusicians	Freshmen	Seniors
18.51	<u>26.11</u>	<u>30.30</u>

Underline indicates no significant difference ($p > .01$).

A second set of assessments was completed by a group of 20 college students who were not music majors. Of these 20, approximately half conformed to the status of having no formal music education since the sixth grade, while the other half had benefited from some formal music education after this age. None, however, had been serious enough to participate in private music lessons or continue to perform in collegiate music ensembles. These students listened to a stratified random sample of 30 of the excerpts (10 from each group), and rated each on the basis of musicianship.

TABLE 3
One-Way ANOVA Comparing Nonmusicians' Evaluations of Performances by the Collegiate Nonmusicians, Moderately Trained Musicians, and Highly Trained Musicians

Source	df	Sum of Squares	Mean Squares	F Ratio	F Prob.
Between groups	2	3.98	1.99	.03	.968
Within groups	27	1661.70	61.54		
Total	29	1665.68			

Results of these evaluations indicated a substantially lower reliability across evaluations ($\alpha = .58$). Furthermore, when one-way ANOVA procedures were completed, there

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were no significant differences noted among the evaluations of the three groups of performances, $F(2,27) = 0.03$, $p = .968$ (see Table 3). In fact, when simple means were compared, all three groups were separated by less than one point (27.0 to 27.9) on a scale of 00-50.

Discussion

Results of this study are generally consistent with the research literature. Qualitative differences were found both between nonmusicians versus musician in the ability to achieve musical performances, as well as between novice versus expert raters in the identification of musical performances.

When considering the quality of the performances, it is interesting to note some of the demographic backgrounds of the participants. The nonmusicians in this investigation were students taking either a music appreciation or a jazz history class in a university setting. Although they were completing a necessary requirement in humanities, they did indicate some interest in music, as evidenced by choosing a music class from among a list of many options. If indeed they had some interest in music, it would seem reasonable to assume that they must also listen to music. All that this task required was that they tap a key to elicit each note. They could repeat the task as many times as they liked until they had a performance that they considered the most "musical." Everything else was done for them by the computer. Not one participant expressed any difficulty with the task, and indeed, almost all of them expressed a great deal of pleasure as they left (several asked if they could come back and "play around" when the project was over). Why, then, were the differences among the levels of performances by nonmusicians and musicians so great? The finest performances reflected nuance and made a very pleasant musical statement; the worst performances showed no evidence of a steady beat and often injected long unexpected breaks in the rhythm. The nonmusicians did not seem to have musical experiences upon which to draw to help them achieve

a steady beat, let alone a musical performance. It may well be that some of the untrained participants had a "musical" performance in mind when they began, but their lack of experience did not equip them to realize this on the keyboard, even when the technique required was very simple.

Although ratings of performances by nonmusicians differed from those of musicians, ratings did not discriminate between moderately trained and highly trained musicians. Why were there not greater differences between the beginning freshmen and the seniors/graduate students, given the different levels of musical training each group had experienced? It is suspected that differences are present, and indeed, differences between these two groups, though nonsignificant, are apparent. One explanation may be that the presence of the untrained musicians' performances skewed the results. For example, if one were to compare the speed of a commuter plane to a jet, the jet obviously travels much faster; but, if a canoe is added to the race, the differences between the two planes becomes less noticeable. It is possible that with the distraction of performances by the nonmusicians, these more subtle differences became less distinct to the evaluators.

It may be concluded from these data that extended music learning provides for more sophisticated music making even in the absence of the particular instrument on which one was trained. Studies of short-term training have found similar results. Johnson's (1997) results indicated that music students could be taught to perform more musically and could demonstrate this using the same computer program as in the present study, where the program was set such that the only changeable element was onset timing of notes. Marchand (1975) found that nonmusician college students could be taught to perform more expressively using soprano recorder and the singing voice, and that the "amount of [prior] music experience had a positive relationship to expressive performance achievement" (p. 20). Development and exploration of methods and materials to facilitate instruction in expressive performance, through the use of technically easy performance media such as those used in the studies by

Johnson (1997) and Marchand (1975), and the ability of students subsequently to transfer these skills to more complex instruments, might provide valuable instructional tools for music teachers.

Evaluations by the group of individuals who were not music majors, who listened to a stratified random sample of the performances, indicated that they did not discern any differences in musicality. This result might be the most troubling, because even though all the performances contained only correct notes and identical timbre, to the trained listeners there were indeed dramatic differences among the performances. This would indicate that not only were the nonmusicians who created the performances unable to create a performance that was as musical as the musicians', but also that the nonmusicians listening to the performances did not demonstrate that they could discriminate between performances. This is not consistent with results reported by Rodriguez (1998), who found that children recognized expressiveness better than they could perform it. Further study to determine the relationship between evaluation and production of musical performances would provide for a better understanding of how tasks and software might be structured to enable such performances.

The differences found between ratings made by musicians and nonmusicians are very consistent with the expertise literature cited above. Evaluations made in this study may reflect the tendency of trained musicians to attend to different aspects of music while listening, when compared to untrained musicians (Madsen & Geringer, 1990), and the ability of those with more expertise to be more discriminating (Klein & Hoffman, 1993). While Johnson (1996, 1997) found that rhythmic variation, specifically rubato, is an important characteristic for distinguishing different levels of expressiveness in performance, Madsen and Geringer (1990) found that nonmusicians attended to rhythmic characteristics of music less frequently than dynamics, melody, timbre, or "everything," while musicians focused on rhythm second only to melody. If nonmusicians were not attending to rhythm, or

not to the same extent as the experts, and if rhythm is one of the important cues that leads to the discrimination of expressive performances, then these differing approaches to listening may account at least in part for the differences found here.

The group of novice evaluators was composed of students taking a class in art education for the elementary classroom teacher. These students must also complete a class in music education for the elementary class teacher. If these people cannot make accurate assessments which differentiate among the performances presented in this investigation, then what does that say about the kind of music education students are receiving in schools where an elementary specialist is not present and their music education is provided by the regular classroom teacher? Many studies in the research literature have used students in this type of class (music for elementary education majors) as subjects. Most investigations have focused on either specific music performance skill acquisition or on student attitude. Few, if any, have focused on the element of musical discrimination or error detection. Results of the present study seem to indicate that there may be a need for this component in the curriculum of these classes, and further research in this area of inquiry is warranted.

This research seems to indicate that with even just two elements of the musical performance available to be manipulated, expressiveness can be achieved and detected by musicians. There is still a great deal to learn about what enables musicians to communicate expressiveness more effectively than nonmusicians when technical performance barriers are greatly reduced. Results of this study also indicate that this computer software can function as an excellent research tool for pursuing the relationship of certain musical elements to musicianship, as well as a potential tool for musical instruction designed to enhance the musicianship of students at various levels of music experience.

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Choral Literature Selected for Performance in State Concert/Sightreading Contests

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Choral performance lists of compositions performed in the 1995 and 1996 Texas University Interscholastic League sponsored Concert/Sightreading Contests in Texas were examined according to voicing (treble, mixed, & male) to determine the compositions and composers most frequently performed in contests. Eighteen regions out of 22 were included for 1995, and 16 provided data in 1996. Frequency counts indicated that mixed choruses performed The Turtle Dove by Spevacek more than other compositions in 1995 and 1996. Emily Crocker's compositions were sung most often by mixed and treble choruses in 1995 and 1996. Night Song by Hester was the treble composition most frequently performed in 1995, and Sing a Jubilant Song by Perry was the most frequently performed treble composition in 1996. Viva Tutti by Hunter was the male chorus composition performed most frequently in the 1995 UIL Choral Contest, and Aura Lee by Crocker was the most frequently sung composition by male choruses in 1996. Emily Crocker's compositions were most frequently performed in male chorus performance in 1996. Composers Crocker and Handel were found in composition frequency lists for all three voicings in 1995, and there were four composers found in three voicings in 1996: Crocker, DeWitt, Porterfield, and Spevacek. Handel's Come, Jesus, Holy Son of God was performed in all three voicings in 1995. Composers appearing on frequency lists for all voicings in 1995 included Bach, Butler, Crocker, Handel, Mendelssohn, Pfautsch, and Schubert, and those in 1996 included Butler, Crocker, DeWitt, Mendelssohn, Porterfield, Schubert, and Spevacek. Butler, Crocker, Mendelssohn, and Schubert appeared in all three voicings in the 1995 and 1996 listings of composer frequency.

Many music ensembles participate in state-sponsored festivals and contests wherein students are rated according to the quality of their musical performance. In Texas, the choral Concert/Sightreading Contest is held annually in the spring, and is sponsored by the University Interscholastic League (UIL), an administrative organization that oversees and formulates criteria for various academic, musical, and athletic competitions. Thousands of students and directors participate in the UIL choral event in Texas, and most regard the program as the most important performance event of the school year because of the adjudication component afforded its participants.

Though some may question the importance and value of such highly structured competitive events, research by Austin (1988) suggests that ratings seem to influence musical achievement, and most students indicate that they would choose to participate in rated performances when given the option. There are growing numbers of educators who value adjudicated events as educational experiences, and choose to involve their ensembles in aspects of the process that might lead to expanded understanding and appreciation of their art through an introduction to the complex components involved in rating a performance (Estabrook, 1990).

Lists of choral repertoire are generally consulted and utilized in some manner in most organized public school competitions or festivals. Wyatt (1988) examined five recommended lists in order to determine which composers would be included in a textbook on choral literature, then later used information obtained from a questionnaire sent to professors and a national committee studying choral repertoire in order to decide which selections should be included in a high school choral repertoire list (Wyatt, 1989a). Wyatt (1989b) later compiled a list of choral repertoire from the previously accumulated information that was considered to be suitable for performance in high school choruses.

In addition to formal lists utilized in state sponsored music events, choral repertoire lists appear in textbooks

emphasizing annotated discussions of choral literature (Ulrich, 1973) and choral conducting (Decker & Kirk, 1988). Professional publications and journals have assisted choral directors by providing lists of choral repertoire for treble (Guelker-Cone, 1992), male (Marvin, 1989; Peed, 1993), and mixed (Dupere, 1991) voicings, and have expanded the knowledge of accessible literature for ensembles. Other choral repertoire lists have been formulated according to composers and genres (Rayl, 1991; Peed, 1993), historical periods (Marvin, 1989) and ensemble size (Wolverton, 1990).

Although most choral directors have a general knowledge of the difficulty levels for the somewhat disparate levels of the choral educational experience (elementary, junior high/middle school, and high school), it requires effort and commitment to remain current in the area of choral literature available for specific voicings (treble, mixed, & male) in each level of difficulty. Familiarity with available choral literature contributes to choral conductors' abilities in selecting appropriate music for their ensembles. Choral directors receive information regarding literature through several sources, including (a) state, regional, and national convention performances, (b) music reading clinics provided by publishing companies or state organized selection committees, (c) conversations with other choral directors, (d) advertisements in periodicals, and (e) clinics and workshops featuring choral specialists in the three major levels of public school choral music.

In an attempt to identify accessible choral repertoire of high quality that is considered appropriate for study in public school music programs, an investigation by Rentz (in press) analyzed choral repertoire lists from 13 states/regions from which choral directors are required to select repertoire to be performed at state sponsored festivals and/or contests wherein adjudication is included. Participating states/regions included New York, Florida, Georgia, Wisconsin, Texas, Iowa, Minnesota, Indiana, Oklahoma, Ohio, Southern California, Eastern Tennessee, and Michigan. Composition and composer frequencies were examined per voicing (mixed,

treble, & male), and lists were compiled indicating the most frequently listed compositions and composers in the three voicings.

Most secondary choral directors participate in the state sponsored UIL Concert/Sightreading Contest in Texas, and it is frequently regarded by some choral directors and administrators as the most important event of the year. In order to assist choral directors in selecting appropriate literature for this important event, the state of Texas has compiled an extensive list of choral music in three major categories: mixed chorus, treble chorus, and tenor/bass chorus (male chorus). Unlike many other states, previously determined criteria of the UIL determine the class or level of difficulty from which literature may be selected from the *Prescribed Music List (PML)*, as based on the size of the school population. Although, there is some flexibility when choosing literature, performing ensembles must sing at least one piece from the *PML* if two selections are performed, but must sing two selections from the list if three selections are performed. Choruses that participate in UIL Concert/Sightreading events in Texas must sing at least one of their pieces a cappella (UIL, 1991).

A study by Rentz (1996) examined choral repertoire that had been sung by mixed, treble, and male choruses in the 1995 Concert/Sightreading event in Texas. Because choirs may only repeat repertoire for performance in the UIL event once every 3 years, it was considered worthwhile to examine the performed choral literature over a 3-year period to investigate interesting facets of such a criterion on repertoire selection. The current study is a component of the forthcoming extended 3-year study, and examines repertoire performed in the Concert/Sightreading Contest in 1995 and 1996.

The purpose of this study was to examine the performance repertoire of mixed, treble, and male ensembles that participated in the 1995 and 1996 UIL Concert/Sightreading Contest for 22 regions in Texas. Variables of interest in the study were (a) the total number of

performing groups in 1995 and 1996 per voicing (mixed, treble, & male), (b) the compositions most frequently performed per voicing in each year, (c) the composers most frequently performed per voicing in 1995 and 1996, and (d) identification of performed literature from 1995 and 1996 UIL performances in Texas that are listed in the *Prescribed Music List* for 1995-1998.

Procedure

Choral performance repertoire lists from the 1995 and 1996 Texas UIL Concert/Sightreading Contests were requested from all 22 state regions. Complete data, including composition titles and composers for each performed choral selection, were received from 18 regions for 1995 and 17 for 1996. Because there were no assumptions made regarding ownership of titles, the listing of titles without composers was considered insufficient information. The data from one region in 1995 and one in 1996 were partially complete, and the completed portions of this information were included in the study. Data were included from Regions 1, 3, 5, 6, 8 (partial), 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, and 22 in 1995, and Regions 1, 2, 5, 6, 8, 9, 10, 12, 13, 14, 15, 16, 17, 18 (partial), 19, 20, and 21 in 1996. There were 541 mixed choruses, 693 treble choruses, and 207 male choruses included in the 1995 study; 460 mixed choruses, 571 treble choruses, and 193 male choruses in the 1996 study.

Performance repertoire was examined according to composer and composition frequency per voicing (mixed chorus, treble chorus, & male chorus). Performance lists were examined to determine the number of performances per voicing of each composer and composition. When there were equal numbers of composition performances, pieces were listed alphabetically according to title, and equal frequency counts of composers were listed alphabetically according to the last name of the composer. It was determined that there

seemed to be compositions and composers that appeared with greater frequency according to voicings.

Because UIL performance criteria had been predetermined by the Texas UIL organization, there were two or three compositions consistently performed by each performing ensemble. Two compositions were performed if a selection had been selected from the *Extended Works* category (Class 6); one of the selections could have been the director's choice. When three compositions were performed, two of the compositions were required to come from the *PML*, and one selection was the director's choice. There were six levels of difficulty, beginning with the least challenging literature (Class 1), continuing numerically through Class 5 (greater difficulty), and concluding with the *Extended Works* category (Class 6, most challenging). Once frequency listings of compositions performed were established, the *PML* was examined to determine if the compositions were listed, and if so, the difficulty level assigned to each composition. The frequencies of compositions and composers per voicing were compared with the results of an extensive study conducted in 1994 that examined composer and composition frequency on contest/festival repertoire lists compiled from 13 states (Rentz, in press).

Results

Most of the participating ensembles in the 1995 and 1996 UIL Concert/Sightreading Contests sang three different compositions for their UIL performances in 1995 and 1996; 6 groups sang two selections (one from *Extended Works*) in 1995, and the number increased to 10 groups in 1996. It was possible that the same composer might have written more than one composition within an ensemble's performance. Additional information regarding a composition's appearance on the 1995 Texas UIL *PML* and the difficulty level assigned each composition was also considered meaningful.

When mixed chorus repertoire was examined, some compositions appeared repeatedly among ensembles. A rank ordered listing of compositions performed by mixed choruses six or more times during the 1995 and 1996 UIL Contest/Sightreading Contest appears in Table 1. *The Turtle Dove* by Spevacek was performed by more groups in 1995 and 1996 ($n = 42$ & $n = 28$ respectively) than any other composition. Composers who had more than one work on the performance repertoire list of mixed choruses in 1995 included Crocker ($n = 3$), Clausen ($n = 2$), and McCray ($n = 2$). In 1996, composers who appeared more than once on the repertoire list for mixed choruses included Crocker ($n = 5$), Emerson ($n = 2$), Leavitt ($n = 2$), Pfautsch ($n = 2$), Porterfield ($n = 2$), and Spevacek ($n = 2$).

Of the 28 listings on the 1995 mixed chorus composition list, 6 were found on the *PML* in Grade 1, 8 were from the Grade 2 list, 4 from the Grade 3 list, 5 from Grade 4, and 2 from Grade 5 (most difficult). Twenty-four of the 28 compositions listed on the Composition Frequency List for mixed chorus were listed on the *PML*. In 1995, the largest numbers of performances ($n = 5$) of mixed chorus compositions per region occurred in Region 18 (*The Turtle Dove* by Spevacek; *Sing, Praise Alleluia* by Crocker), Region 3 (*Gentle Annie* by Foster), and Region 20 (*Sing, Praise Alleluia* by Crocker). In 1996, there were 35 compositions that were performed at least six times in UIL choral events in Texas. There were 6 compositions found on the *PML* in Grade 1, 10 were from the Grade 2 list, 8 were from the Grade 3 list, 7 were from the Grade 4 list, and 3 were found in Grade 5. The only composition not found on the *PML* for mixed chorus was *Bound for Jubilee* by Eilers. The largest number of performances of mixed chorus compositions per region in 1996 occurred in Region 17 when five groups sang *Didn't My Lord Deliver Daniel* by Emerson.

An examination of the 1995 and 1996 composition frequency list indicated that there were 11 compositions from the 1995 list that also appeared on the 1996 list. *The Turtle Dove* by Spevacek retained the top position in both years as

the most frequently sung composition at the contests. Of all the compositions listed for 1995 and 1996, *Ubi Caritas* by Durufle was the only composition that was sung more frequently in 1996 ($n = 8$) than in 1995 ($n = 6$). Two other compositions were performed somewhat equally during the performances of 1995 and 1996; *Cantate Domino* by Pitoni ($n = 13$; $n = 11$, respectively) and *Set Me as a Seal* by Clausen ($n = 8$; $n = 7$, respectively).

TABLE 1
Rank Ordered Frequencies of Compositions in 1995 and 1996 Texas UIL
Mixed Chorus Performance Repertoire

1995		1996	
COMPOSITION - Composer	TOTAL	COMPOSITION - Composer	TOTAL
<i>The Turtle Dove</i> - Spevacek	42	<i>The Turtle Dove</i> - Spevacek	28
<i>Sing, Praise Alleluia</i> - Crocker	28	<i>Didn't My Lord Deliver Daniel</i> - Emerson	26
<i>Bound For Jubilee</i> - Eilers	22	<i>Gloria Festiva</i> - Crocker	19
<i>Sing to the Lord</i> - Crocker	18	<i>Shoshone Love Song</i> - Emerson	15
<i>Come, Jesus, Holy Son of God</i> - Handel	17	<i>Sing Praise, Alleluia</i> - Crocker	14
<i>Gentle Annie</i> - Foster	17	<i>A Red, Red Rose</i> - Mulholland	12
<i>Jubilate Deo</i> - Crocker	17	<i>Festival Sanctus</i> - Leavitt	12
<i>Der Tanz</i> - Schubert	16	<i>Sing We and Chant It</i> - Morley/Robinson	12
<i>Kyrie</i> - Porterfield	16	<i>Cantate Domino</i> - Pitoni/Greyson	11
<i>Flower of Beauty</i> - Clements	15	<i>Go and Tell John</i> - Pfautsch II	11
<i>A Red, Red Rose</i> - Burton	13	<i>Kyrie</i> - Porterfield	11
<i>Cantate Domino</i> - Pitoni	13	<i>Never Tell thy Love</i> - Bright	11
<i>An Appalachian Lament</i> - McCray	12	<i>Set Me as a Seal</i> - Leavitt	11
<i>Musicks Empire</i> - Pfautsch	12	<i>Siyahamba</i> - Rao	11
<i>Psallite</i> - Praetorius	10	<i>Away from the Roll of the Sea</i> - MacGillivray	10
<i>Ave Verum</i> - Byrd	9	<i>Flower of Beauty</i> - Clements	10
<i>Ave Verum</i> - Mozart	9	<i>Adoramus Te</i> - Crocker	9
<i>Charlottown</i> - Christiansen	9	<i>Gloria</i> from <i>Hellingsness</i> - Haydn	9
<i>River, Sing Your Song</i> - Butler	8	<i>An Irish Blessing</i> - DeWitt	8
<i>O Mistress Mine</i> - Diemer	8	<i>Jubilate Deo</i> - Crocker	8
<i>Set Me as a Seal</i> - Clausen	8	<i>Musicks Empire</i> - Pfautsch	8
<i>My Heart is Offered Still to You</i> - Lassus	7	<i>Praise the Lord</i> - Handel/Hopson	8
<i>Sing Unto God</i> - Feller	7	<i>Ubi Caritas</i> - Durufle	8
<i>All that Hath Life and Breath</i> - Clausen	6	<i>Domine Fili Unigenite</i> - Vivaldi	7
<i>April is in My Mistress' Face</i> - Morley	6	<i>Festival Gloria</i> - Porterfield	7
<i>Rise Up, My Love, My Fair One</i> - McCray	6	<i>Festival Piece on "Sine Nomine"</i> - Vaughan Williams/Ebrich	7
<i>Ubi Caritas</i> - Durufle	6	<i>Gentle Annie</i> - Foster/Eliot	7
<i>Over the Sea to Skye</i> - Jothan	6	<i>Hark, I Hear the Harps Eternal</i> - Parker	7
		<i>Set Me as a Seal</i> - Clausen	7
		<i>Verbum Caro Factum Est</i> - Hassler	7
		<i>All Ye Who Music</i> - Donato	6
		<i>Bound for Jubilee</i> - Eilers	6
		<i>Jubilance</i> - Spevacek	6
		<i>Lebenslust</i> - Schubert	6
		<i>Sing to the Lord</i> - Crocker	6

A list of those composers and arrangers whose compositions were performed most frequently by mixed

choruses appears in Table 2. Composers and arrangers were categorized according to the name(s) that appeared per composition. If both composer and arranger were listed, both were credited with having contributed to the composition. As indicated in Table 2, there were 41 composers who had more than 10 compositions on the listed performance repertoire in 1995, and 42 composers who had at least nine compositions performed in 1996. Crocker was the composer most frequently performed in 1995 and 1996 ($n = 121$; $n = 100$, respectively), and the second most frequently performed composer in both years had approximately half as many

TABLE 2
Rank Ordered Frequencies of Composers in 1995 and 1996 Texas UIL Mixed Chorus Performance Repertoire

1995		1996	
COMPOSER	TOTAL	COMPOSER	TOTAL
Crocker	121	Crocker	100
Eilers	63	Spevacek	45
Spevacek	52	Emerson	44
Handel	49	Handel	31
Rutter	39	Hopson	30
Mozart	36	Leavitt	30
Hopson	34	Porterfield	28
Diemer	28	Mozart	25
Porterfield	28	Butler	24
Lassus	26	Pfautsch	24
Butler	24	Lassus	23
Haydn	24	Morley	22
Victoria	23	Haydn	21
Morley	19	Rutter	21
Hastler	18	Eilers	20
Mendelssohn	18	Brahms	19
Schubert	18	Bright	19
Certon	17	Clausen	17
Clausen	17	McPheeters	16
Cortecchia	17	DeWitt	15
Greyson	17	Schubert	15
Palestrina	17	Gray	14
Parker/Shaw	17	Mulholland	13
Duson	16	Greyson	13
Snyder	16	Snyder	13
Young	16	Knowles	12
Bach	15	Goemanne	11
Clements	15	Practorius	11
Gray	15	Rao	11
McCray	15	Berger	10
Pfautsch	15	Certon	10
Brahms	14	Clements	10
Pitoni	14	Mendelssohn	10
Bright	13	Paige	10
Practorius	13	Pitoni	10
Vivaldi	13	Robinson	10
Burton	12	Young	10
Byrd	11	Badarak	9
des Pres	11	Burton	9
Goemanne	11	Jennings	9
Leavitt	11	Liebergen	9
		Vivaldi	9

compositions as Crocker (Eilers, $n = 63$ & Spevacek, $n = 45$ respectively). An examination of composer frequency in 1995 and 1996 indicates that 12 of the top 15 composers on the 1995 list also appear on the 1996 list.

Table 3 provides a frequency listing of compositions performed more than 10 times by treble choruses in the 1995 and 1996 UIL Choral Concert/Sightreading Contests in Texas. The listings indicate that *Night Song* by Hester was performed more than any other composition ($n = 53$) in 1995, followed by Crocker's *Charlotte Town* ($n = 48$). Thirteen performances of Hester's *Night Song* in Region 20 were the largest number of any single composition performed in a region in 1995. *Sing a Jubilant Song* by Perry was the most frequently performed treble composition in 1996, the most frequently performed composition by a single region (Region 20; $n = 6$). *Charlotte Town* by Crocker was rank ordered second in both 1995 and 1996. Crocker was the composer for 7 of the treble compositions most frequently performed in 1995. Mary Goetze and John Rutter each composed two of the pieces on the 1995 list; the remaining compositions were each composed by a different composer. Twenty-two of the compositions performed in treble voicings in 1995 were listed in the *PML*: 6 were Grade 1 compositions; 11 were found on the Grade 2 list, 5 were listed in Grade 3, 2 in Grade 4, and 1 in Grade 5. All of the listed compositions on the 1996 frequency list were found on the *PML*. Eleven were from Grade 1, 14 from Grade 2, 5 from Grade 3, 2 from Grade 4, and none from Grade 5.

There were 12 compositions from 1995 ($N = 25$) that also appeared on the 1996 treble chorus composition frequency list ($N = 32$). The number of performances taken from *A Ceremony of Carols* by Britten increased in 1996 as compared with 1995 ($n = 23$ & $n = 22$ respectively). Three compositions that received somewhat equal performance in both 1995 and 1996, included (a) *All Things Bright and Beautiful* by Rutter ($n = 14$ & $n = 13$ respectively), (b) *Antiphonal Hosanna* by Smith ($n = 27$ & $n = 25$ respectively), and (c) *Nigra Sum* by Casals ($n = 14$ & $n = 12$ respectively).

A ranked ordered frequency listing of composers whose compositions were performed by treble ensembles in 1995 and 1996 indicated that Crocker's music was performed approximately three times more frequently than those of other composers during the UIL events in Texas (see Table 4). Crocker, Butler, and Goetze were the top three composers to head the lists in 1995 and 1996. Ten of the top 15 composers for 1995 were also on the 1996 list. Crocker, Bach, and Mendelssohn retained exact rankings for both years, and two composers who appeared in the top 15 composers in 1995

TABLE 3
Rank Ordered Frequencies of Compositions in 1995 and 1996 Texas UIL
Treble Chorus Performance Repertoire

1995		1996	
COMPOSITION - Composer	TOTAL	COMPOSITION - Composer	TOTAL
<i>Night Song</i> - Hester	53	<i>Sing a Jubilant Song</i> - Perry	28
<i>Charlotte Town</i> - Crocker	48	<i>Charlotte Town</i> - Crocker	27
<i>Like a Rose in Summer</i> - Crocker	39	<i>Love in thy Youth</i> - Crocker	27
<i>The Cherry Orchard</i> - Wimberly	36	<i>Antiphonal Hosanna</i> - Smith	25
<i>Lord, Jesus Christ Be Present Now</i> - Crocker	30	<i>A Ceremony of Carols</i> - Britten	23
<i>Antiphonal Hosanna</i> - Smith	27	<i>Night Song</i> - Hester	20
<i>Old Joe Clark</i> - Goetze	25	<i>Something Told the Wild Geese</i> - Porterfield	18
<i>Come, Jesus, Holy Son of God</i> - Handel	23	<i>Old Joe Clark</i> - Goetze	16
<i>A Ceremony of Carols</i> - Britten	22	<i>A Maiden's Song</i> - Crocker	15
<i>Da Pacem Domine</i> - Franck/Goetze	22	<i>Children of the Heavenly King</i> - Crocker	15
<i>Pick a Bale of Cotton</i> - Bertaux	21	<i>Jubilate</i> - Curtwright	15
<i>A Maiden's Song</i> - Crocker	21	<i>My Heart is Full of Merriment and Joy</i> - Harris	15
<i>For the Beauty of the Earth</i> - Rutter	21	<i>Spring Quiet</i> - Crocker	15
<i>The Drunken Sailor</i> - Crocker	19	<i>Gloria Festiva</i> - Crocker	14
<i>We are the Music Makers</i> - Crocker	17	<i>My True Love Has My Heart</i> - Butler	14
<i>Cripple Creek</i> - Crocker	15	<i>Who Can Sail? -- Julseth</i>	14
<i>Sing Alleluia</i> - Forsblad	15	<i>All Things Bright and Beautiful</i> - Rutter	13
<i>Annabel Lee</i> - Lewis/Habash	14	<i>Da Pacem Domine</i> - Franck/Goetze	13
<i>I Have Touched the Face of God</i> - Goemanne	14	<i>For the Beauty of the Earth</i> - Rutter	13
<i>Nigra Sum</i> - Casals	14	<i>Freedom is Coming</i> - Leck	13
<i>Sound the Trumpet</i> - Purcell	14	<i>Hush, My Babe</i> - Koudelka/Bacon	13
<i>All Things Bright and Beautiful</i> - Rutter	14	<i>Little Lamb</i> - Porterfield	13
<i>Hello, Girls</i> - Pfautsch	13	<i>My Love Gave Me</i> - DeWitt	13
<i>Where Go the Boats?</i> - Copley	13	<i>The Drunken Sailor</i> - Crocker	12
<i>Lift Thine Eyes</i> - Mendelssohn	11	<i>Nigra Sum</i> - Casals	12
		<i>Non Nobis Domine</i> - Byrd/Bartle	12
		<i>Will You Walk a Little Faster</i> - Carroll/Carter	12
		<i>Hello, Girls</i> - Pfautsch	11
		<i>Jubilate Deo</i> - Spevack	11
		<i>My Heart's in the Highlands</i> - Wagner	11
		<i>Reflections of a Lad at Sea</i> - Besig	11
		<i>Sourwood Mountain</i> - DeWitt	11
		<i>Three Spanish Ballades</i> - Butler	11

(Brahms & Hester) were ranked 16 and 17, respectively, in the 1996 list. Bertaux was ranked much lower in 1996 (from 9 to 37), and Shearer did not appear on the 1996 list. The position of Perry changed from being ranked 18 in 1995 to rank 4 in 1996, and there was the appearance of Porterfield as a new listing (ranked 5th) in 1996.

There were fewer performing ensembles in the Tenor/Bass Chorus category (male chorus) than any other voicing in 1995 and 1996 ($n = 207$ & $n = 193$ respectively). A list was compiled for both years of compositions that appeared in at least four performances of male chorus repertoire ($N = 22$ & $N = 35$ respectively). *Viva Tutti* by Hunter was performed more than any other composition in 1995 ($n = 18$), and *Aura Lee* by Crocker, ranked 6th on the 1995 list, moved into the top ranking in 1996 ($n = 20$). Three of the top five compositions performed in 1996 were by Crocker.

In the 1995 male chorus composition frequency listing, composers who had more than one composition on the list included Crocker ($n = 4$), Follett ($n = 3$), and Siltman ($n = 4$). On the 1996 list, repeated composers included Crocker ($n = 9$), Follett ($n = 3$), Hunter ($n = 2$), Moore ($n = 2$), and Siltman ($n = 2$). There were eight compositions that appeared on both the 1995 and 1996 composition frequency lists.

In 1995, 20 of the 22 performed compositions for male chorus appeared in the *PML*. There were 5 compositions from the Grade 1 list, 9 were in Grade 2, 0 were in Grade 3, 4 were in Grade 4, and 2 were in Grade 5. In 1996, there were 7 male compositions from Grade 1, 10 were in Grade 2, 5 were in Grade 5, 6 were in Grade 4, 3 were in Grade 5, and one composition (*Star of the East* by Crocker) was listed on both the Grade 1 and Grade 2 list. In 1996, the largest number of performances of a male chorus composition in a single region occurred in Region 19 where there were four performances of *Aura Lee* by Crocker.

There were eight compositions from the 1995 listing that also appeared in the 1996 composition frequency list. In 1995, 19 of the 22 male chorus compositions were found in

TABLE 4
 Rank Ordered Frequencies of Composers in 1995 and 1996 Texas UIL Treble
 Chorus Performance Repertoire

1995		1996	
COMPOSER	TOTAL	COMPOSER	TOTAL
Crocker	262	Crocker	213
Goetze	81	Butler	72
Butler	75	Goetze	50
Handel	61	Perry	47
Rutter	54	Porterfield	47
Hester	51	DeWitt	46
Knowles	45	Handel	46
Wagner	40	Spevacek	40
Bertaux	34	Rutter	32
Wimberly	34	Wagner	32
Bach	29	Bach	25
Britten	29	Knowles	25
Brahms	25	Britten	24
Shearer	25	Harris	24
Mendelssohn	24	Mendelssohn	22
Smith	24	Brahms	21
Delmonte	22	Hester	20
Perry	21	Byrd	20
Purcell	21	Snyder	19
Hopson	19	Nelson	18
Spevacek	19	Rao	18
Kjelson	18	Leavitt	17
Krone	18	Kjelson	16
Nelson	18	Smith	16
Pfautsch	18	Artman	15
Schubert	17	Bacon	15
Casals	16	Curtright	15
Eilers	16	Practorius	15
Greyson	16	Daley	15
Harris	16	Leck	14
Besig	15	Julseth	14
Franck	15	Pfautsch	14
Byrd	14	Besig	13
Goemanne	14	Franck	13
Kodaly	14	Koudelka	13
Forsblad	13	Bartle	12
Appleby	12	Bertaux	12
Copley	11	Carter	12
Koudelka	11	Casals	12
Mulholland	11	Diemer	12
Williams	11	Duson	12
		Greyson	12
		Schubert	12

the *PML*. Similarly, all but three of the 35 compositions included on the list for 1996 appeared in the *PML* (*Boatmen Stomp* by Siltman, *Vive L'Amour* by Follett, and *The Awakening* by Martin). Compositions that were performed more frequently in 1996 as compared with 1995 included *Aura Lee* by Crocker ($n = 20$ & $n = 9$ respectively) and *Down in the Valley* by Mead ($n = 7$ & $n = 6$ respectively). Somewhat equal performances of male chorus repertoire in

1995 and 1996 were listed for Follett's *Vive L'Amour* ($n = 7$ & $n = 6$ respectively).

An examination of the 1995 and 1996 composer frequency list (Table 6) indicated that the composers whose male chorus compositions were performed more frequently than any others in 1995 and 1996 were Follett and Crocker. Follett composed the largest of compositions performed in 1995 ($n = 86$), and Crocker was ranked second in 1995 ($n = 50$). In 1996 their top two rankings remained intact, but the order of frequency changed (Crocker, $n = 108$; Follett, $n = 39$). Examination of the 1995 repertoire list for male chorus indicated that three composers (Siltman, $n = 4$; Follett, $n = 3$; and Crocker, $n = 4$) were responsible for half of the compositions included on the list ($n = 22$). As might be expected, the same three composers were the top three listed on the composer frequency list for male chorus in 1995.

Seven of the top 15 composers in 1995 also appear on the 1996 composer frequency list. It is interesting that composer names such as Bach, Bartholomew, Schubert, and Thompson do not appear on the 1996 list of the top 15 composers. Bartholomew and Christensen do not appear on the entire 1996 list, and contrasts are noted in the rankings of Scoggin and Shearer.

An examination of all three voicings of the Texas 1995 performance composition lists (mixed, treble, and male choruses) determined that composers Crocker and Handel were found on all three lists. One composition, Handel's *Come, Jesus, Holy Son of God*, was found listed on all three voicings' lists. In 1995, seven composers appeared on all three lists for all voicings (mixed, treble, & male chorus), and included Bach, Butler, Crocker, Handel, Mendelssohn, Pfautsch, and Schubert; in 1996, the same number of composers appeared on lists for all voicings (Butler, Crocker, DeWitt, Mendelssohn, Porterfield, Schubert, Spevacek). Compiled data from both years (1995, 1996) would indicate that compositions of Butler, Crocker, Mendelssohn, and Schubert are found in every voicing (mixed, treble, and male) on the 1995 and 1996 composition frequency lists of choral

ensembles that participated in the Texas UIL Concert/Sightreading event.

TABLE 5
Rank Ordered Frequencies of Compositions in 1995 and 1996 Texas UIL Male Chorus Performance Repertoire

1995		1996	
COMPOSITION - Composer	TOTAL	COMPOSITION - Composer	TOTAL
<i>Viva Tutti</i> - Hunter	18	<i>Aura Lee</i> - Crocker	20
<i>The Colorado Trail</i> - Scoggin	13	<i>Sons of Art</i> - Crocker	15
<i>Sing Me a Song of a Lad</i>		<i>I Wish I Was Single Again</i> - Spevack	11
<i>That Is Gone</i> - Porterfield	11	<i>I'm Bound Away</i> - Moore	13
<i>Goodbye, My Love, Goodbye</i> - Siltman	10	<i>A Red, Red Rose</i> - Crocker	12
<i>Hello! My Baby</i> - Emerson/Follett	10	<i>Rise Up, O Men of God</i> - Jennings	12
<i>Aura Lee</i> - Crocker	9	<i>That's Where My Money Goes</i> - Leininger	10
<i>Boatmen Stomp</i> - Gray	9	<i>The Pasture</i> - Thompson	9
<i>Noah's Ark</i> - Siltman	9	<i>Boatmen Stomp</i> - Siltman	8
<i>Child of God</i> - Crocker	8	<i>Be Thou My Vision</i> - Hunter	7
<i>Vive L'Amour</i> - Shaw/Parker	8	<i>Down in the Valley</i> - Mead	7
<i>Children, Go Where I Send Thee</i> - Crocker	7	<i>Red River Valley</i> - Crocker	7
<i>Do You Fear the Wind?</i> - Sateren	7	<i>Shoshone Love Song</i> - Emerson	7
<i>Loch Lomond</i> - Duson	7	<i>Sing to the Lord</i> - Crocker	7
<i>Vive L'Amour</i> - Follett	7	<i>Star of the East</i> - Crocker	7
<i>Down in the Valley</i> - Mead	6	<i>Who are the Brave</i> - Martin	7
<i>The Drunken Sailor</i> - Crocker	6	<i>The Ghost Ship</i> - Perry	6
<i>Brotherz, Sing On</i> - Gries	5	<i>Hello! My Baby</i> - Follett	6
<i>Come, Jesus, Holy Son of God</i> - Handel	5	<i>Leave Her, Johnny</i> - Crocker	6
<i>She Wore a Yellow Ribbon</i> - Follett	5	<i>Vive L'Amour</i> - Follett	6
<i>Men of Two Ama</i> - Siltman	4	<i>Viva Tutti</i> - Hunter	6
<i>Oh Won't You Sit Down</i> - Lawrence	4	<i>As the Holly Groweth Green</i> - Crocker	6
<i>Vive L'Amour</i> - Siltman	4	<i>Betelehemu</i> - Whalum	5
		<i>For the Fallen</i> - Sammes	5
		<i>The Sailor's Song</i> - DeWitt	5
		<i>Sing Me a Song of a Lad</i>	
		<i>that is Gone</i> - Porterfield	5
		<i>Take Me Out to the Ball Game</i> - Moore	5
		<i>The Awakening</i> - Martin	4
		<i>Gloria in Excelsis Deo</i> - Estes	4
		<i>Loch Lomond</i> - Duson	4
		<i>May God Smile on You</i> - Bach/Mandel	4
		<i>Sansa Kroma</i> - Crocker	4
		<i>Sourwood Mountain</i> - Follett	4
		<i>This Train</i> - Siltman	4
		<i>Vive L'Amour</i> - Shaw/Parker	4

Discussion

Results of this study indicate that a majority of the most frequently performed compositions in the 1995 and 1996 Texas UIL Concert/Sightreading Contests were found on the UIL *Prescribed Music List*. Compositions in Classes 1 and 2 might be performed with greater frequency than those in

more difficult classes, since (a) there are likely more inexperienced groups participating in the UIL event than advanced groups and/or (b) there is greater variety in the repertoire selected for advanced ensembles.

TABLE 6

Rank Ordered Frequencies of Composers in 1995 and 1996 Texas UIL Male Chorus Performance Repertoire

1995		1996	
COMPOSER	TOTAL	COMPOSER	TOTAL
Follett	86	Crocker	108
Crocker	50	Follett	39
Siltman	49	Moore	23
Hunter	22	Siltman	20
Bartholomew	19	Hunter	19
Shaw/Parker	19	Shaw/Parker	15
Scoggin	18	Estes	14
Porterfield	17	Spevack	14
Moore	13	DeWitt	13
Butler	11	Jennings	13
Shearer	11	Martin	12
Christensen	10	Perry	12
Thompson	10	Leininger	11
Schubert	9	Butler	10
Bach	8	Emerson	10
Duson	8	Thompson	10
Gray	8	Porterfield	9
Wheeler	8	Gray	7
Sateren	7	Mead	7
Swanson	7	Mendelssohn	7
Cain	6	Bach	6
Mendelssohn	6	Cain	6
Pfautsch	6	Copland	6
Copland	5	Schubert	6
Larson	5	Vaughan Williams	6
		Whalum	6
		Duson	5
		Hicks	5
		Johnson	5
		Lamb	5
		Riley	5
		Sammes	5
		Scoggin	5
		Shearer	5
		Williams	5

It is unfortunate that large amounts of data were submitted for this study, but were unable to be included because the forms from various regions were submitted with insufficient information. Results might have been more representative of the performance quality of choral music in Texas if choral directors had correctly provided the requested information to the UIL state office in Austin, Texas.

Some composers seem to compose more prolifically for specific voicings, but Emily Crocker's music is selected with

great frequency in all three voicings. Composer frequency listings indicate that her compositions were performed more than other composers for both the 1995 and 1996 listings in mixed and treble voicings; she was the second most frequently performed composer in 1995 male voicings (Follett was ranked highest), but was again the most frequently performed composer in 1996.

Over a period of time, there are specific compositions that become regarded as appropriate choral literature for various age groups and voicings. These standard, accessible pieces of repertoire might be performed more than others because they have proven to be accessible to most choirs and voices comprised of varying levels of musicianship and vocal abilities. It is interesting and somewhat of a concern to note that a minimal number of the "great composers" in music history are listed in the top 15 composers and compositions of repertoire performed in contest situations. When compared with the composition and composer frequency listings of Rentz's (in press) study compiling festival/contest lists of 13 states, the numbers of listings of composers in the "great composer" category continues to decline steadily in contest performance selections. For example, only one of the selections in the top 15 compositions for mixed chorus in the 13-state study appears in the top 15 mixed chorus compositions performed in Texas in 1996.

Results of this study might provide interesting information regarding current trends in repertoire selection that is regarded as accessible literature for successful music performance. Choral repertoire selection committees might find these results helpful in creating appropriate choral repertoire lists in mixed, treble, and male voicings. This information also might assist choral directors in making decisions regarding the suitability of repertoire for choral performance of various ages. In addition, these results might provide a basis for decisions regarding retention or deletion from existing prescribed music lists.

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Sign Language and Choral Performance: An Exploratory Study of Performer and Audience Attitude and Recall

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Interpreting songs into sign language has gained wide acceptance among various professional groups, including the New York Opera Company. It has also become quite popular to include signed songs on school music programs. Many directors feel that it is important for their choristers to be able to share their music with various populations. Combining singing and signing also has the potential to enhance the learning atmosphere. The purpose of the present study was to investigate performer and audience attitude of choral performance alone and combined with signing. This Pretty Planet (J. Forster & T. Chapin, 1996) was taught as a round to a children's choir. After the song was learned and memorized by the choir, a teacher of American Sign Language (ASL) taught the children the appropriate signs to accompany the selection. Chorus members were asked prior to and following the ASL training to rate their liking of the selection on a scale of 1 to 100. No significant change in rating was found. For the second phase of the study, performances of the selection with and without signing were videotaped. School-aged children (Grades 2, 5, 8, and 11-12) were asked to rate their liking of 1 of the 2 performances on a scale of 1 to 10. They were then asked to write as much of the text as they could remember. No significant differences were found in either rating or number of words

retained. It would seem that while the use of sign language in this music performance setting did not increase liking or focus of attention, it did nothing to hinder either one. Implications for teaching and use of sign language in choral settings as well as other areas are discussed.

Interpreting songs into sign language has gained wide acceptance among various performing groups, including the New York Opera Company, which has given sign-interpreted performance of its English language operas since 1982. It has also become quite popular to include signed songs on school music programs. Some educators believe it is pretentious to use signing when no hearing-impaired listeners are in the audience. Yet French, Latin, or German texts are often included in programs when no native speakers are present. As song signing becomes increasingly more common, it is important that interpretive signs do not merely provide a form of "hand jive." Vocal teachers should give the same careful attention to the articulation of signs as to the diction of foreign song texts (Darrow, 1987; Darrow & Schunk, 1996).

Interpreting songs into sign is a popular activity for deaf and hard-of-hearing students as well as hearing students. Darrow and Gfeller (1991) surveyed public school music educators teaching D/HH students and found that signing songs is a frequent activity in the music classroom. With increasing adoption of the total communication philosophy, students in deaf education program are finding song signing to be a useful means of sharing cultural values and performing popular music. Signing songs, however, should not be simply "finger play." Many of the elements of music and expressive aspects of music can be illustrated through the signing of music: rhythm, tempo, changes in tempo, style, texture, tone color (male signers for male voices, etc.), form, and dynamics. Careful attention should also be given to the art of interpreting songs into sign. The signing should be as meticulously executed as the singing of the songs (Darrow,

1987). Choral directors should follow the general guidelines for interpreting songs into sign (Darrow & Schunk, 1996).

American Sign Language (ASL) is the native language of many individuals who are deaf. It originated in the early 19th century through the efforts of Laurent Clerc, a deaf French educator, and the Reverend Thomas Gallaudet, an American, who saw the need for deaf education in the United States. It has not been until recently, however, that ASL has gained recognition as an independent, manual/visual language with its own grammar, syntax and rules. Through the research of William Stokoe in the late 60s and early 70s, the myths of ASL being broken English and impeding the development of language for its users were finally dispelled (Stokoe, 1980).

ASL is a natural language with its own grammar and syntax. It is a beautiful and graceful visual-gestural language. The signs in ASL are word-like units, which have both concrete and abstract meanings. Signs are made by either one or both hands assuming distinctive shapes in particular locations and executing specified movements. The use of spatial relations, direction, orientation, and movement of the hands, as well as facial expression and body shift make up the grammar of ASL (Padden & Humphries, 1988).

Sign language as a form of communication can be seen as a closed system. No other form of communication is needed for a person versed in sign language. American Sign Language (ASL), although commonly used among members of American deaf culture, can also be considered familiar as a form of communication to much of the hearing population. Interpreters using ASL have become a familiar sight in many situations in modern society. The ubiquitous nature of this circumstance has made at least an awareness of sign language a part of most people's experience.

Some religious organizations have full services signed while others may have signing during the sung part of the service. Additionally, one may observe interpreters signing during political debates, court cases or any other public forum. Some choral directors are beginning to integrate sign

language into their performances as part of an enrichment activity for choristers or as a public service to their audience.

ASL as a "stand-alone" teaching tool can be used to reinforce verbal structure in other languages. Schunk (1997) suggests that there are benefits of integrating signs into second language rehearsal in order to provide students with visual cues and to engage them in meaningful physical participation (p. 49). ASL is viewed as a highly effective means of communication for several reasons including iconic representation (Baker-Shenk & Cokely, 1991) or for reinforcing English in non-English-language settings (Baez, 1994; Schunk, 1997).

Forms of sign language or gestures in combination with music for the purpose of improving verbal skills have also been explored (Buday, 1995; Madsen, 1991). Madsen (1991) paired gestures with and without singing to assess new vocabulary acquisition in first graders. The targeted vocabulary included nonsense words, which were paired with actions indicating body parts. Participants ($N = 60$) were assigned to one of three treatment conditions: (a) rehearsal using gestures paired with music, (b) rehearsal using gestures only, and (c) no rehearsal as control. Participants in the gestures-paired-with-music condition made significantly greater gains in learning and transference of new vocabulary words than did those in either of the other two conditions. Galloway and Bean (1974) also examined the effect of gestures or action movements paired with music on the development of body-image and body-part identification in hearing impaired preschool children and, like Madsen (1991), found that manual movements accompanied by music assisted in learning.

Buday (1995), interested in the effect of signs paired with words on learning, taught children with autism spoken and signed words in two formats. In the first format, the children listened and observed as seven words were spoken and signed when they occurred in a song on a cassette tape. In the second format, another seven words were targeted but in conjunction with rhythmic speaking on a cassette tape. The

results revealed that significantly more signs and words were imitated under the music condition.

The aforementioned studies, as well as others (Gfeller, 1983; Wolfe & Hom, 1993) indicate that music paired with signs or gestures, can be used in various settings to improve learning and retention. One of the purposes of this study is to determine how the combination of music and gesture, specifically sign language, might effect young choral students retention of information. The second purpose is to survey attitudes of populations, either participating in or viewing a choral experience involving sign language paired with music.

Method

The first phase of this study involved combining ASL with a choral performance experience. This *Pretty Planet* (J. Forster & T. Chapin, 1996) was taught as a round to a children's choir ($N = 29$). After the song was learned and memorized by the choir, an expert in ASL taught the children sign language to accompany the selection. Chorus members were asked prior to and following the ASL training to rate their liking of the selection on a scale of 1 to 100.

In preparation for the second phase of the study, performances of the choral selection with and without signing were videotaped. Students in Grades 2 ($n = 71$), 5 ($n = 80$), 8 ($n = 40$), and 11-12 ($n = 48$) were selected to view the videotape. These grade levels were chosen based on previous research surveying school-aged populations' perceptions of musical stimuli (Byrnes, 1997; Fredrickson, 1997). Subjects were assigned to view one of the two performances. They were asked to rate their liking of the performance they viewed on a scale of 1 to 10 (with 1 being low and 10 being high). They were then asked to write as much of the text as they could remember.

Results

Ratings for each grade level and each condition (signing, no signing) were recorded and groups were compared. Since groups were of unequal size, and the primary research agenda was not concerned with differences between grade levels, independent *t*-Tests were used to compare sign versus no-sign groups. There were no significant differences between raters who saw the choir performance without sign language and those who saw the performance in which the choir used sign language.

To test for word recall it was decided to take the lyrics of the song (Figure 1) and extract the main descriptors, leaving out words such as "this", "your", and "the." The remaining words received a score of one point each. Word scores were determined for each subject. Scores for subject word count were also subjected to independent *t*-tests. As with ratings there were no significant differences between treatment groups. The one exception was the group of 2nd-graders ($t = 1.239$, $df = 69$, $p = .03$). In this particular case it would be imprudent to draw conclusions from such a small sample when the test is only significant at a level of .03.

This pretty planet spinning through space,
Your garden, your harbor, your holy place.
Golden sun going down,
Gentle blue giant spin us around.
All through the night,
Safe 'til the morning light.

FIGURE 1.
Text of *This Pretty Planet*.

Discussion

As society becomes more inclusive some people find themselves in environments in which they will coexist with someone who has a disability. More restaurants are acknowl-

edging the need to allow animals trained to assist the disabled to enter premises formerly considered off limits. Buildings are being built which will easily allow a wheelchair to go anywhere. Institutions who host large public gatherings such as rallies, worship services, and theater or concert performances are providing mechanical assistance for the hearing impaired or a translator to provide sign language for the profoundly deaf. But individuals with disabilities, and the accommodations society offers, could be thought by some to be distracting or even inappropriate in certain circumstances.

In the case of this research it would seem that the use of American Sign Language in a musical performance did little to alter the perception of members of an audience. The presence of sign language, not just in the environment but as an integral part of the performance, had no significant effect on liking or, in almost all cases, recall as measured in this study. It is interesting to note that the researchers noticed behavioral differences as the various groups watched the stimulus tapes. Groups who saw the performance which included sign language seemed to be more attentive (stared for longer periods at the video screen, appeared to shift and move less in the seats, exhibited less obvious off-task behavior) but this did not translate into higher or lower ratings or word recall.

In the future it is possible that members of our society now seen as unusual due to a disability could blend into crowd of everyday life. This does not mean that we do not notice, but that we do not find it unusual to share an elevator with a guide dog, stand in line behind someone in a wheelchair, or have lunch in a restaurant where the group at the next table includes someone using sign language.

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The Influences of Culture on the Emotional Response to Music: An Overview for General Music Teachers

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The purpose of this paper was to investigate the influence of culture on the emotional response to music. More specifically, this paper examined three particular areas, which appear to have a substantial degree of influence upon the manner in which students in general music classrooms react to music: musical preference, perception of moodstates, and instrumentation. While most research studies have used only western music as stimuli, the response of listeners who do not have music of that genre as a primary part of their musical experience might respond in a substantially different manner as a result. Consequently, musical preference among subjects is an extremely important area to be taken into account for both the researcher and the general music teacher. One way for teachers to improve the quality of musical experiences for students is to carefully consider the cultural background of not only the student, but of the musical selection as well. Finding the most appropriate music based on the cultural makeup of the classroom can provide a rewarding experience for both teacher and students alike. Based on the results of these studies, it appears that the general music teacher should be aware of two important issues: First, consider the particular timbre of an instrument, as well as the instrument's articulation when selecting musical material that is most effective creating the desired moodstate. Secondly, understand that, because of differences in cultural backgrounds, students will undoubtedly yield a wide range of responses

to the tonal color and unique phrasing of each instrument. When trying to establish any particular moodstate, the response to the stimulus used to create that moodstate may vary from student to student, based on an individual's cultural tradition. Effective teachers can use this to their advantage, when deliberately changing the pace or direction of classroom activities. By providing carefully structured music classes, each student has the opportunity to not only further develop their listening skills, but to also experience a much broader realm of emotional expression.

It would appear that music is capable of affecting various individuals across a wide variety of cultures. In previous studies, results showed that age, knowledge, gender, or experience all have varying degrees of influence on cultural preferences in music (Brittin, 1991, 1996; Gregory, 1994; LeBlanc, Sims, Siivola, & Obert, 1994). Thus, the ability to prepare an effective lesson plan that includes music listening is never an easy task, especially when one considers the increasing diversity in the student population in most elementary, middle, and high schools (Shehan Campbell, 1994).

A substantial amount of research exists supporting the idea that music can have a direct influence on mood (Pignatiello, Camp, & Rasar, 1986). Various studies have been designed to isolate specific variables that affect the manner in which individuals react to musical stimuli. These areas include previous learning experience (Swanwick, 1973), age (Terwogt & Van Grinsven, 1991), personality traits (Lewis & Schmidt, 1991) prior exposure (Eagle, 1971; Wheeler, 1985), musical training (Coffman, Gfeller, & Eckert, 1995), and cognitive ability (Demorest, 1992; Stratton & Zalanowski, 1991; Zalanowski, 1986).

The purpose of this paper was to investigate the influence of culture on the emotional response to music.

Three particular areas that appear to have a substantial degree of influence upon the manner in which students in the general music classrooms react to music were examined: musical preference, perception of moodstates, and instrumentation.

Preference

Not surprisingly, many students consistently demonstrate a stronger preference for music performed by artists who share their own ethnic identity (McCrary, 1993; McCrary & Gauthier, 1995). Consequently, teachers who attempt to provide a diverse listening experience for all students face a daily challenge in trying to strike a balance in presenting the familiar versus unfamiliar music. Indeed, Engle (1993) reported that different cultures focus on different elements of music (rhythmic, harmonic, or melodic) as a result of their life experiences. Evidently, this phenomenon is evident among performers as well as students. Engle cited Middle Eastern cultures as placing a high priority on intricate melodies, African cultures as concentrating their efforts on rhythmic structures, and European-American musicians as having focused on harmonic content.

General music teachers should be aware of the cause-and-effect relationship that can exist between music and moodstates. When trying to establish any particular moodstate, the response to the stimulus used to create that moodstate may vary from student to student, based on an individual's cultural tradition. Effective teachers can use this to their advantage, when deliberately changing the pace or direction of classroom activities. By providing carefully structured music classes, each student has the opportunity to not only further develop listening skills, but also to experience a much broader range of emotional expression. A goal for many educators is that the entire

musical experience will lead to an increase in student self-awareness.

Western versus Nonwestern Music

The listening experience in the music classroom of today has dramatically changed over time. Now there is a wide variety of materials available to teachers who are interested in creating a diverse musical atmosphere for their students. While in previous years teachers were given a more restricted range of listening materials to provide for their students, the multicultural movement has expanded the listening repertoire to include an array of world musics to complement the long-standing tradition of folk and classical literature in the classroom.

Coggiola (1996) posed a question regarding whether music outside of the western art tradition was capable of eliciting aesthetic responses. This issue has also been a concern expressed by others with regard to the specific music selected when attempting to measure moodstates or aesthetic response (Hargreaves & Colman, 1981; Zenatti, 1991). In a thorough investigation of nonwestern music preference, Fung (1993) concluded that students with greater frequency of intercultural interaction tended to show higher preference for nonwestern musics, and that current pop styles were most preferred over nonwestern styles by all grade levels.

Hoshino (1996) investigated the difference in emotional reactions of the various major and minor modes of the Japanese pentatonic scale versus European or western modes. Results showed that each mode produced a different impression on the Japanese listeners. These musically untrained subjects could distinguish between both western and Japanese modes.

Gregory and Varney (1996) asked subjects from European and Asian backgrounds to listen to a variety of

excerpts of western classical, Indian classical, and New Age music. Results showed that the affective response differences between European and Asian subjects is determined more by cultural tradition than by the inherent qualities of the music.

Perception

Although studies have shown that emotional responses to music are the same in children and adults (Flowers, 1990; Giomo, 1993; Hair, 1995), research has also shown that all moods are not equally demonstrable within various cultures. With this information, music teachers may be able to design more effective teaching strategies and listening experiences. They have a greater chance to achieve the intended outcome of students' responses to whatever music is being used to create a specific classroom atmosphere. Among the many topics related to moodstates, one of the most widely held beliefs in music is the idea that major and minor tonalities are equated with happy and sad emotions, respectively. In one of the earliest investigations of the relationship that exists between music and moodstates, Hevner (1935) concluded that sadness was expressed as a minor key, low pitched, and in a slow tempo. Happiness was indicated by a fast tempo, simple harmonies, more flowing rhythms, and less high pitch.

Crowder's (1984) research asked why major tonality is equated with happiness. He concluded that the association of the major mode with happy and the minor with sad is a strong link between music structure and the language of human emotions. Still, there is a lack of agreement regarding how or why these modalities are perceived as such. Indeed, Ball (1988) contends that generalities regarding major and minor tonalities paired with specific

moodstates are not only invalid, but they also undermine the value of music.

Terwogt and Van Grinsven (1991) investigated the responses of 5-year-olds, 10-year-olds, and adults who were asked to link a number of selected excerpts to one of the four specific moodstates: happiness, sadness, fear, and anger. Each of the moodstates were represented by facial expressions. Fear and anger appear to be more difficult to perceive by subjects who were exposed to music when compared to other moods such as happiness or sadness.

Kratus (1993) sought to determine whether developmental, gender-based, or emotion-based differences exist in children's ability to interpret emotion in music and to determine which elements led to their interpretation of emotion. Students were asked to circle facial expressions, which they perceived to represent the music. Results revealed that students were more consistent in their identification of happy and sad music than excited and calm. Children based their happy-sad distinctions on rhythmic activity and articulation; excited-calm distinctions were based on rhythmic activity and meter. Giles (1994) supported the notion that rhythmic activity has a significant effect upon the moodstate of individuals experiencing music, and that there is a direct linkage between the rhythmic qualities in music and the brain.

Dolgin and Adelson (1990) designed a study to provide information regarding the age at which children began to recognize the affective qualities in sung and instrumentally presented melodies. Four, seven, and nine-year olds listened to melodies that were classified as happy, sad, angry, or frightening. Results showed that some emotions were harder to interpret than others. Happy was the easiest to recognize, and sad was easier to recognize than angry or frightening.

The results of this particular study lead to an interesting point: Could there be a relationship between

students' difficulty in perceiving certain moodstates and their ability to express those same moodstates? For teachers, this information may be considered when contemplating students' regular needs for expression. The music classroom is an excellent place to use music as a stimulus, which allows students to share their feelings as a result of their individual experiences in life. The need to express their emotions is extremely important to them. Indeed, "to be understood" is one of the main priorities of young students.

Instrumentation

One of the least-considered areas related to factors which might affect listeners' moodstates and response to music is the particular instrumentation used to convey a given moodstate. Research has shown that students perceive some moodstates more readily than others, depending upon which instrument is used to facilitate the response (Gabrielsson & Juslin, 1996).

The specific manipulation of these elements by each instrument partially defines a particular culture's musical tradition. Heller (1997) states that yet another component, quality, is equally if not more important to providing music of every culture its own unique characteristics. He also mentioned that no culture has demonstrated any particular preference for one dynamic over another, that some cultures in the Middle East prefer legato articulation versus staccato, and that European-influenced music has a substantial amount of homophonic and polyphonic music.

Some researchers suggest that perception of how various instruments' execute rhythm, melody, harmony, texture, and dynamics has a direct effect on the one's ability to perceive the "appropriate" moodstate. Behrens and Green (1993) investigated the ability to identify emotional content of solo improvisations, which

represented three moodstates: sad, angry, and scared. Results showed that subjects with higher levels of musicianship demonstrated greater accuracy in rating the performance of the trumpet player's improvisations. Also, subjects were more accurate when identifying "scared" performances on violin than on other instruments, and that the emotion of "sad" was perceived to a significantly higher degree when performed on trumpet.

Cutiotta and Foustalieraki (1990) found that, with regard to tonal preference, American students ranked trumpet as the most pleasant, following clarinet, violin, bassoon, and piano, while Greek students ranked piano as the most salient, followed by guitar, violin, clarinet, trumpet, and bassoon. Kendall and Carterette (1990) found similar results when they conducted a study, which focused on the relationship between performer and listener. They found that both musicians and nonmusicians could accurately identify various levels of expressive intent on violin, trumpet, clarinet, oboe, and piano.

Implications

In almost every aspect of school activity, music plays a vital role. Upon close examination, one realizes the multiple ways music is used at the elementary, middle, and high school levels. Music may serve as a stimulus to create an atmosphere, whether it is for classroom activities, school dances, stage productions, or sports events.

Music has the unique capability to induce, maintain, or alter almost any emotional disposition. With such a wide range of possible emotions that exist as part of the human experience, the idea of deliberately manipulating sound patterns to purposefully connect with one's innermost thoughts seems awesome and mystifying.

For the general music teacher, one of the many ways to incorporate music in the classroom activities is through

meaningful listening experiences. Excellent opportunities to introduce particular musical material are usually found before or after a special event on the school calendar, or during various holidays throughout the school year.

Yet another opportunity to use music to induce or alter specific moodstates presents itself during those unfortunate times when traumatic events occur in various segments of our society. It is especially during these times that music seems to have the most potential for initiating and sustaining the healing process in order to help students diffuse highly emotional states.

But how do we know whether or not children in music classrooms have meaningful experiences, and what steps can we take toward ensuring that the interaction with music is positive? One way for teachers to improve the quality of musical experiences for students is to carefully consider the cultural background of not only the student, but of the musical selection as well. Finding the most appropriate music based on the cultural makeup of the classroom can provide rewarding experiences for teacher and students alike.

Kerchner (1996) asserted that the culture in which a listener lives may determine what relationships among sounds are perceived as 'musical.' For example, one may be teaching in a primarily urban setting where most of the students demonstrate a particular fondness of rap or hip-hop music. In this setting, it might be beneficial to focus attention on three of the defining musical characteristics of that genre—the rhythm of lyrics, the overall texture (usually characterized by heavy electric or synthesized bass), and the repetitiveness of syncopated patterns usually found in the drum tracks. Another example might be used for parts of the Appalachian region, where a discussion of traditional aspects of music might include focusing on the timbral quality of drones by the "lap" or "mountain" dulcimer when it is used as an accompanying instrument

for ballads. Yet another example might involve a southwestern setting where a lesson on Mariachi bands and their diverse roles as either instrumental or accompanying ensembles could be appropriate. A related topic for discussion could be the fact that, because there are no drums in an ensemble of that nature, the dimension of rhythm is primarily supplied by the guitars, violins, and trumpets. While these approaches are generalizations, they may serve as a point of departure for the general music teacher to design site-specific teaching strategies.

Based on the results of these studies, it appears that the general music teacher should be aware of two important issues: First, consider the particular timbre of an instrument, as well as the instrument's articulation when selecting musical material that is most effective creating the desired moodstate. Secondly, understand that because of differences in cultural backgrounds, students will undoubtedly yield a wide range of responses to the tonal color and unique phrasing of each instrument.

Cultural issues appear to be important when considering the course content of the general music classroom. While most research studies have used only western music as stimuli, the response of listeners who do not have music of that genre as a primary part of their musical experience might respond in a substantially different manner as a result. Consequently, musical preference among subjects is an extremely important area to be taken into account for both the researcher and the general music teacher.

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A Comparative Study of Computer-Assisted Instruction versus Traditional Music Instruction in Teaching Pitch Matching to Third, Fourth, and Fifth-Grade Students

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Abstract

The purpose of this study was to compare the effect of traditional music instruction versus computer-assisted instruction on the pitch matching accuracy and attitudes of elementary students. Subjects were third, fourth, and fifth grade students ($N = 116$) from an ethnically diverse, low-income school. Over the course of an academic year, each student experienced two instructional conditions: traditional music instruction (fall) and computer-assisted instruction (spring). A pretest-posttest design was applied to examine changes in pitch matching abilities and music attitudes.

The study revealed no significant differences in pretest-posttest pitch matching scores as a function of the instructional treatment condition. Results indicated that both boys and girls exhibited significantly more negative music attitudes at the conclusion of the computer-assisted instruction condition compared to the traditional music instruction condition. No significant differences in music attitudes were observed between boys and girls. Boys in this study did make significantly greater improvement in pitch-matching after the computer-assisted instruction treatment than the girls, while the traditional music instruction treatment resulted in no significant difference between the two genders.

There were no significant differences in pitch scores among the third, fourth, and fifth graders for both treatment conditions. The research indicated that the fifth graders' music attitudes were significantly more negative after the computer-assisted instruction treatment compared to the lower two grades.

Although pitch scores did not improve significantly as a result of either treatment conditions, it is interesting that the boys showed significantly more improvement in pitch-matching than the girls after the computer-assisted instruction. Further research needs to compare the differences between the learning styles of boys and girls to determine optimal teaching strategies for improving pitch-matching skills.

The increase in negative attitudes towards music following the computer-assisted instruction does raise concerns regarding computers in the music classroom. These negative attitudes may have been a result of a declining interest in school in general at the end of the school year and not a function of the computer-assisted instruction. Further studies are needed to determine academic or social influence of computers in the music classroom.

Undergraduate Music Student Recruiting Practices and Strategies in Public Colleges and Universities

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Abstract

Collegiate music departments invest an enormous amount of time, effort, and expense in recruiting students to their programs. Recruiting students may become increasingly difficult as more students select majors in business and technology fields and less in liberal arts. This study was designed to examine current trends and practices involved in undergraduate music student recruiting. The research goals were three-fold: (a) to determine the characteristics of plans made by departments of music to recruit undergraduate music students, (b) to determine to what extent music executives report using recruiting strategies recommended in related literature, and (c) to determine the music executives' assessments of factors influencing student college choice.

A review of related literature was used to formulate the survey instrument, the Undergraduate Music Student Recruitment Questionnaire (UMSRQ). The instrument was organized into four categories: general information, recruiting plan, recruitment strategies, and additional comments. The UMSRQ was sent to music executives of all National Association of Schools of Music member public higher education institutions ($N = 303$) with a return of 194 (64%) usable responses.

Data collected were reported as frequencies and percentages. Information collected provides a detailed picture of current undergraduate music student recruiting practices occurring in public higher education music departments. Music department personnel can use the results of this study to determine how their programs compare. Recommendations that are provided can help guide decision making processes of collegiate music departments in future recruiting activities.

Teaching Note-Reading to Three-Year-Old Children

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Mia Kim

Central Missouri State University

Abstract

In 1997, a much-publicized study sparked a furor of interest in piano study when it was shown that taking piano lessons at ages three and four produces measurable benefits in the areas of abstract thinking and problem solving. This brought a new kind of student to the doorsteps of piano teachers everywhere—the preschool-aged child. Previously, children tended to begin lessons at ages seven to nine, and most materials for beginners were geared toward this age group. Now teachers are being challenged to determine how best to serve much younger pupils.

This research project was designed to determine which of three standard methods used to teach note-reading is the most efficient and appropriate for teaching three-year-old students. These methods are referred to as Middle-C, Multi-key, and Intervallic. Eight subjects were in the study, and due to the small number of subjects, only two methods were used. Four students were taught using the Intervallic approach, and the remaining four were taught using the Middle-C approach.

It was found that the Middle-C approach worked best for the students. Also, psychological and physiological development were shown to play a major role in the success of each student. Abstract concepts were difficult for the children to visualize, and small stature created problems when physically approaching the instrument. Despite these difficulties, by the end of the study, all students were able to identify the first seven letters of the alphabet and find the corresponding notes at the piano.

Multiculturalism in Music Education: A Comparison of U.S. and Australian Models

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Abstract

The purpose of this study was to compare and contrast the development of a philosophy of inclusion of multicultural music education in the United States and Australia during the period from 1980 to 1997. For the purposes of the study, multicultural music is defined as music outside the tradition of Western European art music or contemporary popular music. The focus was on three levels: the research literature, present curriculum statements and resource materials.

In both countries, research literature and scholarly debate since 1980 has generally promoted the inclusion of multicultural music in the general music program. Research literature in both countries cites the benefits to the student, both personal and educational, of going outside traditional Western European sources of musical repertoire. Also the fundamentally multicultural nature of each society, and therefore of education, is emphasized. Recent literature of both countries reflects a move away from extrinsic and humanitarian reasons for including multicultural music (such as promoting cultural tolerance) towards more purely educational and musical ones (such as providing new frameworks with which to improvise and create.)

Curriculum statements in the United States (*National Standards for Arts Education*, 1994) and the state of Victoria, Australia (*Curriculum and Standards Framework*, 1995) reflect the ideology being developed in the research literature. Both commend the development of an understanding of music of other cultures. Studies of a range of resources in both the United States and Australia confirmed a growing inclusion of multicultural repertoire. Surveys conducted for this thesis in both countries reflected a general enthusiasm for teaching multicultural music though they also reflected shortcomings in teacher preparation and availability of resource material.

Middle School Students' Attitudes About Singing

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Abstract

Middle school students' attitudes about singing are important to vocal music educators primarily because interest influences subsequent activities (Renninger, 1992). Other factors have been found to have an influence on attitude including: academic ability, scholastic effort and athleticism (Kohl, 1997; Schroeder-Davis, 1995); societal, political and economic conditions (Kolenik, 1992); grade level, gender and socioeconomic background (Greenberg, 1970; Pogonowski, 1985; Shaw & Tomcala, 1976); home experiences (Keen, 1981; Kohl, 1997); group singing experiences (Nolin, 1973; Mizener, 1993); peer approval (Hanser, 1982; Kohl, 1997; Neill, 1998); and performance opportunities including challenging music (Kohl, 1997; Neill 1998).

The purpose of this study was to learn what factors contribute to middle school students' attitudes about singing. Approximately 945 middle school students in grades six, seven, and eight were surveyed. The survey was given to students who were either enrolled in vocal music, instrumental music, or speech and drama. The survey, designed by the researcher assessed students' feelings about singing and the reasons for their attitudes. The survey pinpointed the areas of background, gender, grade level, and peer influences.

Results reflected a significant difference in attitudes about singing in a group and about singing in general as a function of gender and grade level. Females and eighth graders reported the most positive attitudes in these areas. There was no difference in attitude toward singing among students currently enrolled in music classes or private lessons, and those not currently enrolled in music classes or private lessons. Students who experienced singing with others at home, at school and with recordings reported a more positive attitude than those who did not. Peer influences and opportunities to perform were also an important factor.

Miss Kate Boone: A Boon for Music Education

Nancy Nussbaum Robinson
Southeast Missouri State University

Abstract

The purpose of this study was to investigate the significance which Katherine Evalyn Boone (1871-1969) played in the development of music education in Southeast Missouri during her music teaching career of 83 years. This project researched the scope and nature of Miss Boone's contributions by focusing on the years 1944 through 1969 since this period was the most significant of Miss Boone's teaching career in this region.

Data utilized in this study were collected from interviews of 25 former students and 8 friends and colleagues; newspapers; recital and concert programs, music literature, judging sheets from music contests, letters from pupils and judges, pictures, Southeast Missouri State University Kent Library; historical information collected from the Clara Drinkwater Newnam Library at Charleston, Missouri; archivists from Notre Dame University, University of Tennessee at Martin, and Cumberland University at Lebanon, Tennessee.

The investigation revealed Miss Boone's teaching effectiveness and influence in the lives of her students, her cultural contributions to the community and area of Southeast Missouri, and summarized her significance and legacy in the development of music education to the region.

The Selmer Music Guidance Survey: A Study of Reliability

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University of Missouri - St. Louis

Abstract

The Selmer Music Guidance Survey is a test that is used throughout the country, being used as a recruitment tool and as a predictor of future ability. However, no statistical evidence is known to exist to prove that this test is reliable. One thousand and nine students from a St. Louis County suburban school district took the Selmer test and the results were analyzed. The focus of this study is to determine the reliability of the Selmer Music Guidance Survey.

The Effects of Listening Condition on Melodic Error Detection by Novice Woodwind Students

Linda C. P. Thornton
University of Missouri - Columbia

Abstract

The purpose of this investigation was to examine the melodic error detection abilities of novice woodwind students in two types of listening conditions, listening to a recording (listening only) and listening to their own playing during performance (listening-playing). The fifth and sixth grade subjects had been studying their woodwind instruments for only seven months prior to testing ($N = 32$).

The subjects listened to four familiar melodies, two of which contained predetermined, planted melodic errors. A system was used to plant errors in the listening-playing condition by omitting key signatures and accidentals. Subjects were instructed to determine if each melody was correct or incorrect, and when identifying a melody as incorrect, to mark which note or notes in the melody they thought were wrong.

Results indicate subjects were able to identify errors at the same level of accuracy in both conditions, and that a significant, positive relationship existed between the scores in the two listening conditions. A significant interaction was found for listening conditions (listening-only and listening-playing) by melody type (correct and incorrect), with a significantly higher mean score on the error identification task for listening-playing correct melodies than for any of the other three combinations of listening conditions and melody types. With melodies identified by subjects as incorrect, errors were located accurately 78% of the time.

It was concluded that novice woodwind players can identify pitch errors in their own performance with moderate success. Implications for curriculum development include the possibility for increased musicianship expectations and training with beginning instrumentalists.

News Briefs

Monthly Job Bulletin for Musicians & Arts Administrators Now Available by E-Mail

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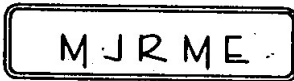
INFORMATION TO CONTRIBUTORS

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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