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CONTENTS

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FEATURE ARTICLES

MISSOURI STUDENT ABSTRACTS

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The Effect of Controlled Focus of Attention During Music Listening on Eighth-Grade Students' Perceptions of Various Musical Styles

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The present study was designed to investigate whether eighth-grade general music students' perceptions were affected by controlling focus of attention during listening selections of varying styles of music. Participants in this study (N = 91) were eighth-grade students in a required general music class. The five musical styles selected for the study were Calypso, South American, South African, Ragtime, and Western Art Music (Romantic). Data were collected using a "Listening Journal" form as a regular part of the class listening activities. The questions on the form asked for some basic information about what students heard, their thoughts about the composer's intent, and a level of liking or disliking on a numerical scale from one (dislike very much) to five (like very much). In the control condition respondents heard selections all the way through before filling out the journal. In the experimental condition the instructor gave the group cues to record their level of liking after 30 seconds and at the halfway point. After the selection was over they filled out the journal in the same way as the control group. Statistical analysis of ratings for subject liking/disliking showed no significant differences in levels of liking at the "focus of attention" points in the experimental condition, between conditions, or between selections. The only exceptions were the Ragtime style and Romantic period selections which were given significantly lower overall ratings in the experimental condition compared to the control condition. Analysis of subjects' answers to questions on tempo, instruments used, and mood portrayed did not differ significantly between the control and experimental groups.

Focus of attention, as a topic related to individual perceptions in musical settings, has inspired researchers to examine a wide variety of subject populations and their viewpoints. For example, the perceptions of experienced and pre-service music teachers related to the effectiveness of a music teacher, or the musical learning of their students, appears to be impacted by those observers' focus on the content of the teacher's statements as opposed to how the information is delivered (Madsen & Cassidy, 2005). Williams (2005) noted that the focus of attention to either melodic or harmonic content evidenced by

college music majors was influenced by years of musical study. Smialek and Boburka (2006) chose to look at pedagogical issues more closely when they compared college music appreciation students' analysis skills in two classroom settings. The contrasting circumstances were traditional lecture versus interactive group work, designed to increase critical analysis of the music. The interactive group exercises appeared to significantly increase the specificity of student responses on examinations.

Wendy Sims has completed numerous studies dealing with the music listening habits of young children. The findings include several focus of attention issues including length of time spent listening, which was longer than anticipated overall but varied a good deal among children (Sims & Nolker, 2002). Sims and Cecconi-Roberts (2005) noted that in prekindergarten classrooms particularly, there is a lack of "…time devoted to developing perceptive, attentive and sustained music listening skills" (p.72). Observations in the variability of young children's listening behaviors prompted recommendations that teachers help maintain student focus of attention by maintaining eye contact and promoting active participation (Sims, 2005). This study did not find an increase in the length of children's listening behavior when they were given a specific task to complete during the listening activity.

School-aged children have been the target population for a wide variety of topics in which the authors are trying to determine levels of preference. These include familiarity and preference (Gregory, 1994), preference for songs of their culture (Siebenaler, 1999), effect of modeling on preference (Killian, 1990), and the impact of audiovisual stimuli on familiarity and preference (Hamlen & Shuell, 2006). Other researchers have attempted to identify specific musical characteristics that can impact that preference. Burnsed (2001) found that middle school students could identify dynamic nuance when listening to music where elementary students had not developed the same level of selectivity in their listening. Walker (2006) identified rhythm as the musical characteristic that contributed most strongly to student liking across musical styles for urban students in grades 5-12.

For these older students in middle school or high school, filling out listening logs, or listening journals, is one method that had been used to try to focus the listeners' attention and promote a deeper enjoyment of varying styles of music. Rappaport (2002) suggested that "giving students an opportunity to listen and respond to great musical works may help them develop an appreciation for music they will carry into their lives beyond the classroom"
(p. 29).

In one study (Kirchhoff, 2002) sixth-grade general music students listened to excerpts of romantic era music of varying lengths. The listening selections were Bizet's Symphony in C Major, mvt. IV, Tchaikovsky's Symphony No. 4 in F minor, mvt. IV, and Mendelssohn's Symphony No. 4 in A Major, mvt. IV. These selections had been used in a previous study by Moskovitz (1992) and were chosen for their similarity in style, tempo, and tonality. The lengths of the

excerpts tested were one to two minutes (short), three to four minutes (medium), and five to six minutes (long). In addition, during the long examples, students were prompted by the instructor in order to try to increase their attention to listening. The prompts took the form of cards labeled "A", "B", or "C" that the instructor held up for the class to see at thirty seconds into the selection, at the approximate half-way point, and then at the end. Students recorded their level of liking on a scale of one to five (one equals dislike and five equals like) at each interval. After the final prompt the students filled out a short listening journal that included some specific questions about the content and their impressions of the musical selection.

Kirchhoff (2002) found no significant differences between the student ratings of the short, medium, and long excerpts. It was suggested by the author that this may have been due in part to the inherent style similarities among the excerpts used. During the longer examples there was a small, but not significant increase in mean ratings during the course of the excerpt. But while the mean ratings were relatively consistent the standard deviations ranging from 1.19 to 1.41 (representing considerable variation on a five-point scale) indicated that within the selections responses were somewhat varied.

The present study was designed to see if eighth-grade general music student's perceptions were affected by controlling focus of attention during listening selections of varying styles of music. Madsen (1997) contended that focus of attention to specific aspects of the music during listening cannot be assumed. "Keeping a person from drifting with the mood or being bathed in sound might well be the most important variable … it seems that many people do not really listen to music for more than a few seconds unless they are listening for something specific" (p. 87). As in Kirchhoff (2002), this study usesd a teacher manipulated prompt to periodically remind students that they are listening for a specific purpose. It was decided that unlike the previous study a variety of musical styles should be included to see if musical style as a variable plays a role in preference and information recall.

Method

Participants in the current study (N = 91) were eighth-grade students attending Bridger Eighth-Grade Center in the Independence School District. Bridger Eighth Grade center had a population of approximately 901 students and served the entire school district. Approximately 33% of the students in the center qualified for free or reduced lunch and approximately 13% were minorities. Students who participated in this study were part of a six-week general music class that was a required course for all students who did not enroll in band or orchestra.

It was decided to introduce a variety of musical styles to see if differences in student liking were associated with stylistic characteristics or familiarity. The five selections for the study were The Melodians Steel Band, "Eupohoria."

Percussion Around the World. Saydisc Records, 1997, 4:49 (Calypso style); Joji Hirota, "Ubiquity." *Percussion Around the World.* Saydisc Records, 1997, 3:08 (South American style); Ladysmith Black Mambazo "Izithembiso Zenkosi." *The Best of Ladysmith Black Mambazo,* Shanachi Entertainment Corporation, 1992 3:33 (South African style); Scott Joplin, "Elite Syncopations." The Southland Stingers, *The Red Back Book, Elite Syncopations,* Angel Records, 1985, 3:16 (Ragtime style); and Peter Ilyitch Tchaikovsky "Symphony No. 4 in F minor, Op. 36, Movement 5, Finale: Allegro con fuoco" London Festival Orchestra Intersound, 1992, 8:05 (Romantic period). The Romantic period musical selection was included to both represent western classical music and for possible comparison back to the population in Kirchhoff (2002) in which the selection was also used.

Data were collected using a "Listening Journal" form based on one used by Kirchhoff (2002) as a regular part of the class activities for the six-week period. The form was set up to collect some basic information about what students heard, their thoughts about the composer's intent, and a level of liking or disliking on a numerical scale from one (dislike very much) to five (like very much). To see if focus of attention had an impact on quality of information recall the experimental and control groups were compared by looking at the responses to three items in the listening journal. The first item asked them to mark a word that represented the tempo of the music on a continuum that included a series of words as anchors. The words were adagio, andante, moderato, allegro, and presto. The second question was open-ended and asked "What instruments do you hear?" The third question was also open-ended and asked "What mood was the composer trying to create?" For the third question students were instructed to use adjectives or other types of descriptions. Finally, students were asked to write whether they had heard this music, or music like it, before and if so, where. Prior to listening the students were supplied with the name of the composition, the name of the composer or performer, and the time period or style of the composition.

The control group (n = 44) listened to each selection all the way through before turning over their papers and answering the questions in the listening journal and marking their level of liking on the rating scale. The experimental group (n = 47) was given a signal (teacher holding up a card marked "A") thirty seconds into the selection which served as a cue to mark their level of liking on the front of the journal page on the rating scale labeled "A". At approximately the halfway point of the selection the teacher held up another card marked "B" to signal the students to mark their level of liking-disliking on the scale marked "B". After the selection had finished the students were instructed to turn over their listening journal and complete the questions and give another rating as the control group had done. The students who participated in the study listened to the selections during their regular class meeting.

Results

To determine how controlling focus of attention might impact how well students liked musical selections the students were asked to give a numerical rating at the end of each selection in both conditions. Numerical responses representing levels of liking-disliking of the five musical selections were recorded by students on a five point scale. Five was high and one was low with the phrases "dislike very much," "neither like nor dislike," and "like very much" anchoring the number line at one, three, and five. Group mean responses for each selection under both conditions were compared using independent sample t-tests.

For the South American ($t = 0.62$, $df = 88$, $p = 0.54$), South African ($t = 1.30$, $df = 89$, $p = 0.19$), and Calypso ($t = 0.41$, $df = 89$, $p = 0.68$) examples, there was no significant difference between mean responses of the control group and mean responses for those students who listened in the experimental condition. For the Ragtime ($t = 2.15$, $df = 87$, $p = 0.03$) and Romantic ($t = 2.84$, $df = 88$, $p = 0.006$) period examples, the differences were significant. In all cases the mean for liking/disliking was lower for the experimental condition than for the control group (Table 1).

Table 1
Summary of Subject Mean End Ratings for Listening Examples by Condition

	Control		Experimental	
	M	SD	M	SD
South American	2.58	1.18	2.42	1.19
Calypso	2.98	1.19	2.87	1.29
South African	2.84	1.24	2.52	1.10
Ragtime	3.07	1.13	2.52	1.27
Romantic	3.01	1.19	2.26	1.33

Note. 1 – dislike very much, 5 = like very much

The respondents in the experimental condition gave three numerical ratings for each selection over time. The first occurring at 30 seconds, the second at approximately the halfway point of the piece, and the third at the end. For each selection an ANOVA was used to compare the three means. All five showed no significant difference in the ratings over the time of the listening experience; South American – $F = 0.26$ (2, 132), $p = .77$; Ragtime – $F = 0.09$ (2, 141), $p = .91$; South African – $F = 0.62$ (2, 138), $p = .54$; Calypso – $F = 0.28$ (2, 138), $p = .76$; Romantic – $F = 0.22$ (2, 126), $p = .80$. In order to compare levels of student liking between selections an ANOVA was calculated for each of the five selections for the control group and for the experimental group. No significant differences were found; Control – $F = 1.22$ (4, 216), $p = .30$; Experimental – $F = 1.49$ (4, 225), $p = .21$.

To see if focus of attention had an impact on quality of information recall the experimental and control groups were compared by looking at the responses to the three items in the listening journal. In assessing the perceptions of tempo, a range on the continuum had been predetermined as correct for each piece. For the instruments, any correct responses from a given list of appropriate instruments were considered correct. Correct or incorrect answers to the question of mood were determined from a list of possible correct adjectives for each selection. A series of Chi-square tests indicated no significant difference between control and experimental groups for tempo ($\chi^2 = 1.18$, $df = 4$, $p > .05$), instrument recognition ($\chi^2 = 0.16$, $df = 4$, $p > .05$), or mood ($\chi^2 = 1.92$, $df = 4$, $p > .05$).

Familiarity with musical selections varied somewhat. Thirty-six percent of students reported that they had heard music similar to the South African selection and only 27% had heard music like the South American selection. More familiar to the listeners were the Romantic (51%), Ragtime (56%), and Calypso (59%) selections/styles.

Discussion

In the present study, focusing these students' attention during the act of music listening did not have a positive impact on either how much they liked the music or how accurately they were able to write about it. It is interesting to note that the student's "liking," as rated on a five-point scale, was not significantly different between the experimental and control groups for three of the five pieces (South American, South African, and Calypso). For the other two pieces (Ragtime and Romantic era classical) there was a significant difference, with the experimental group being lower. In the case of these last two selections, actively trying to focus the students' attention on the music may have had a negative impact on how they reported enjoying the music. It may be that the method used in this study was perceived as "unnatural." Focus of attention strategies that are designed to more carefully blend with the instructional environment could be explored.

One interesting observation occurred when looking at a question of familiarity. This question asked if the student had heard similar music before and if so, where. Eleven percent of the students who found the Romantic period music familiar cited Walt Disney's "Fantasia" in their journal. Of the students who responded that they recognized the style of the South African selection, 12% related their familiarity to having seen the Walt Disney movie "The Lion King." Even more dramatically, 47% the students who had heard Calypso music identified that experience with Walt Disney's "The Little Mermaid." Along with the specific Disney movie references there were several mentions of Disney as a general source. Nineteen percent of positive recognition responses for all selections as a group mentioned Disney either generically (it sounds like music from a Disney film) or specifically by movie title.

Cassidy and Geringer (1999) used Disney's "The Lion King" and "Fantasia" to "examine the effects of audiovisual media on children's attitudes toward music presentations" (p. 4). That study found that the video condition (versus audio only) elicited more time spent attentively. Future research could focus on the connections between popular children's culture (movies, television, and video games) and recognition/liking for various musical styles over time. Research measuring generational influences attributable to animated movies by the Walt Disney Corporation might yield interesting results.

Based on both Kirchhoff (2002) and the present study, it appears that trying to control middle school students' focus of attention using a teacher-manipulated prompt during the music classroom listening task does not impact either appreciation (as reported in the listening logs) or acquisition of music-related information in and of itself. Continuing research in this area might choose to focus on prelistening activities, various aspects of the selection process when choosing music for classroom listening, pedagogical strategies for focusing attention suitable to age/experience level, or other methods for gauging student interest/liking. Another goal would be to continue to test techniques for focusing the attention of listeners in the general music classroom setting. Madsen (1997) pointed out that "The paramount aspect of music listening might be just keeping the student on-task" (p. 87).

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Conducting Amateur Musicians: Leadership of Community Orchestras in the United States.

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Community orchestras are part of the cultural tradition in the United States. This study sought to discover the unique characteristics existing among such organizations and their conductors. A total of 160 community orchestra conductors from the United States received surveys questioning what types of community orchestras exist, what is the experience and education of the conductors, what are community orchestra finances like, what is their role in their individual community, What is the community orchestra's role in education and How does the choice of literature performed compare with that of professional orchestras? The results of the survey indicated the presence of an active community orchestra culture. The community orchestra's presence represents a significant artistic and commercial impact. The existence of such orchestras also provides a venue for new composers, obscure American composers, and leaders who are from various walks of life, with a love of music as the common denominator.

Introduction

Amateur classical musicians in the United States have gone underground. A parallel culture exists in hundreds of towns and cities throughout our country: two to four times per month, a dark, empty building comes alive with the sound of orchestral music. Ordinary citizens put aside jobs, family, and everyday life to come together and play. These closet musicians derive pleasure from rehearsing and providing a live performance experience for the small crowds that come to see them. At the center of this musical activity is an unusual leader. Music directors of community groups are faced with a special set of challenges that come from working with volunteers — no one is required to be there, and there is no financial incentive that keeps them coming back. In the 1985 Documentary *Making Overtures: The Story of a Community Orchestra*, conductor Philip Schaus discussed this challenge:

> Somebody wants to come and work flat out…for a full rehearsal…somebody else comes, and they've been working flat out all day long, and they want a little bit of relaxation, and they want a lot of fun. I have *my* expectations…I want to have fun, and I want to do good music, so we all come to a rehearsal with all these separate expectations. The delicate balancing act (is to) say 'All right, here we are: what can we do so we all

get something out of it?' And that can be a little tricky… (Sweete, 1985).

Another challenge is that many amateur musicians don't have the time or the skills to play their chosen instrument at the level a professional orchestra musician does, and this can be difficult. A community group has a hard time competing with the state-of-the art sound recordings that inundate today's market place: yet the audiences, however small, keep coming to listen.

Musicians are driven by anticipation, creativity, emotional expression and the quest for recognition. Community orchestra conductors are compelled by additional intrinsic qualities as they look past limited financial gain, clearly identifiable imperfections, limited rehearsal time, and scant recognition in order to lead a group of ordinary citizens in their quest for a musical experience. Perhaps there is some desire for approval; however, the underlying motivation for these individuals is much more complex than that. This author postulated that the primary motivation for community orchestra conductors is a desire for musical freedom and an urge to keep music in their lives, even when job commitments have taken them in other directions.

Statement of the Question

Many studies have been conducted on community bands, and there have been a few local studies on community orchestras; however, a recent nation-wide study of community orchestras and their conductors does not exist. The goal of this study was to examine community orchestras and their leaders and answer the following research questions:

1. What types of community orchestras exist?
2. What is the educational background and experience of the community orchestra conductor?
3. What is the typical yearly budget, how is the money earned, and how is it spent?
4. What is the community orchestra's role in the community?
5. What is the community orchestra's role in education?
6. How does the choice of literature performed compare with that of professional orchestras?

Related Literature

In addition to the four sections denoted in the survey, the orchestral literature information provided by the community orchestra conductors are discussed in this chapter and throughout the paper. Consequently, the five sub-headings are the: The Orchestra, The Conductor, The Literature, The Finances, and The community/board.

The Orchestra

Published commentary concerning community orchestras is not common, but a few sources on community orchestras and arts organizations are available. The Bangor Symphony Orchestra, the oldest community orchestra in the United States, published a history of their orchestra in 1996 (Ed. Reilly). The founding group, conducted by Horace M. Pullen, consisted of fifteen musicians. The orchestra had two violinists, one viola, one cello, one flute, two clarinets, two cornets, one trombone, two horns, one "drum" and one piano player. The opening concert was Monday, November 2, 1896.

A *Bangor Daily Commercial* article from November 2, 1896 stated that, "The concert will begin at 7:30 o'clock, an unusual hour which is fixed to allow school children to attend the symphony without serious derangement of their habits for retiring and in order to allow out of town people to take the trolley cars" (Reilly, 1996, p.1). The program was planned in a similar fashion to what many community orchestras do in 2006, including some standard orchestral works and the premier of a march written by a local composer, Mr. Melville Andrews.

A quandary exists about why people choose to participate in community orchestras. Kaplan (1960) asked, "What would these people have been doing otherwise? What were their many motives? How deeply rooted were their experiences and how significant the by-products – the personal friendships, the excitement, the frustrations, the arguments, the opportunities for leadership? …is there not some real degree of aesthetic seeking, artistic growth, and meaningful new interrelation of persons" (p. 285)? Kaplan also stated that, "an important issue is the goal of balance between individuality or independence from family and identity with family through mutual dependence. The arts serve as devices that may be useful in both directions. Family groups may be observed in community orchestras…yet this may serve to take a member from the family" (Kaplan, 1960, p. 208). The fact that community orchestras can serve two opposite needs may be why they are so attractive to a wide variety of people. Neulinger (1981) as quoted by Juniu, Tedrik, and Boyd (1996) "suggested that perceived freedom, defined as the freedom to choose whether or not to participate in an activity, is closely related to and considered the basis of leisure" (p. 44). Amateur musicians have more positive feelings about rehearsal than professional musicians do. The practice is perceived as part of the leisure activity experience, whereas professional musicians are more extrinsically motivated by financial compensation. Contrasting this, both amateur and professional musicians feel the similar thrill and enjoyment of performance (p. 45). In his article *Music Education at the Tipping Point* (2007), John Kratus discussed a report produced by the Music for All foundation about the status of music in California schools, "During a period when the total California public school student population increased by 5.8%, the percentage of all California public school students involved in music education courses fell by 50%" (p. 43).

In a comparison of out-of-school music and in-school music activities, Kratus further observed that out-of-school music activities tended to satisfy the student musician's "personal and emotional goals" (p. 47). Conductors would do well to get a sense of the motivation behind their players' participation.

The Conductor

Helen Thompson, in a 1960 publication *The Community Symphony Orchestra*, observed, "Many people have contended that anyone could conduct the Philadelphia Orchestra and present a credible performance, for the musicians could play well together in spite of the conductor. Perhaps they could; but, it is not so with the community orchestra" (p. 41). Farberman (2007) concluded that, "Conductors come in various shapes, sizes, genders and talents. There are a small number of highly gifted conductors, and a much larger number of conductors whose gifts are less obvious." He further concluded, "Specific schooling, instrumental skills, composition, extra-musical knowledge, languages … and…opportunities for on-the-podium failures are essential ingredients for a career" (Farberman, 2007, p. 59). Many young conductors use the community orchestra podium as a practice podium. Defining the role of a community orchestra conductor is generally like trying to explain the shape of a snowflake: There are not any two alike, but they all have qualities that readily identify who they are. Kaplan (1960) explained that, in community orchestra rehearsals, the conductor learns to know his or her members through their extrinsic and intrinsic roles. "For instance, we noted that the orchestra conductor opened his first rehearsal by promising the woodwinds and brasses that later he would include selections that would demand more of their music. Here he is speaking to persons…who want to play as much as possible and not to clarinetists et al. who have no right to question either his intentions or the orchestrations of composers" (p. 272). Conductors face the challenge of finding a group to work with. Many community orchestras are started by people who refuse to give up on conducting. Marin Alsop, newly appointed conductor of the Baltimore Symphony in 2005, founded the Concordia Orchestra for this very reason (Jennings, 2005, p. 75).

The Literature

Music selection is a critical aspect of any orchestra's existence, and the community orchestra is no exception. Michael Tilson Thomas observed, "I select pieces carefully…the music must be expressive and must be able to forge a good relationship between the audience and orchestra…If you give people something to talk about, they'll tell their friends that something exciting happened at the concert hall" (Krauss, 2001, p.1). The conductor and/or music selection committee will have to show creativity and courage. "The common thread in all of this is risk…not irresponsibility, but pushing past our comfort

zone…taking chances that must be taken if true inspiration is to result" (Cameron, 2005, p1).

The Finances

Bolman and Deal (2000) identifed scarce resources as one of the "fundamental sources of conflict. Whenever you and someone else want to eat from the same rice bowl, things heat up" (p. 53). Music, like any other component of society, is affected by this scarcity of resources, especially the already vulnerable music-education field. A study by Orman and Price (2007) found that industry-centered sessions dominated the Music Educators National Conferences (MENC) with 44.4% of the 2004 sessions being industry centered (p. 159). Orman and Price also clarified that, "it needs to be reiterated that sessions sponsored by industry, such as speeches, presentations, or performances, were not designated as having a subject of Industry unless it was clear there were products being promoted." They further concluded that industry held "the highest...presence across MENC conferences in the form of sessions that promote products for sale" (p.160). This gives industry a considerable amount of power over local music teachers and what they are being presented with at conference. This is also a concern for orchestras at all levels. Arts and arts education are in a constant crunch for money. Financing a community group may appear to be a simple matter because most of the time all of the musicians are not paid; however, a community orchestra does have expenses via advertisements, programs, rehearsal space, hall rental, transporting equipment, as well as music purchase and rental. Conductors face the delicate balance between pleasing benefactors, pleasing orchestra members, and maintaining personal musical freedom.

Because of their not-for-profit status and their small budgets, community orchestras tend to fall below contemporary economic radar. In addition, orchestra organizations such as the American Symphony Orchestra League do not generally include them in their statistics. In *The Nature of the Non-Profit Sector* (Ott, 2001) the author observed, "…non-profit action has increasingly been misclassified as a very deficient form of productive enterprise. The full burden of this classification anomaly is to equate formally organized non-profit activities, such as…community orchestras…with completely unrelated commercial ventures such as the manufacture of shoes or automobiles" (p. 198). Traditional economic theory does not recognize the impact of volunteer labor. Because community orchestra members are not paid, they are considered "unproductive laborers." Their true economic impact is not known.

The Community/Board

In a 2003 study conducted by the Performing Arts Research Coalition, nearly 78% of survey respondents say that they attended a live professional

performing arts event in the past 12 months. More attended a live professional arts event at least once in the past year than attended a professional sporting event in the same time period (2003).

Orchestras exist in a variety of communities throughout the United States. There are remote, rural orchestras with very small budgets and large city groups with abundant funding. This section will examine the governing structure of the group, the services the orchestra provides to the community and its members, and role local school string programs play in the orchestra's existence.

Methodology

The investigator chose a descriptive study to examine community orchestras and their conductors. Since the paper is primarily from the leader's point of view, only the conductors were surveyed. Five categories relating to the community orchestra were examined: The orchestra, the conductor, the literature, the finances, and the community and board. For the purposes of this study, a community orchestra was defined as follows: (a) a group of generally volunteer musicians which plays largely for enjoyment rather than as a profession, (b) a group which may be partially funded by a community, or (c) a group which may, despite the tag "amateur," or "semiprofessional," challenge some local "professional" groups (Boerger, 2006).

Instrument and design

The data for this study were obtained by using a researcher-designed survey. One hundred and sixty surveys were mailed out to community orchestra conductors and 70 surveys were completed and submitted. The original list of orchestras and conductors was obtained, with permission, from internet sources (Boerger, 2006) and from personal and e-mail contacts.

The survey contained 22 questions, and it was divided into four sections: (a) the orchestra, (b) the conductor, (c) the finances, and (d) the community/board. Concerning literature, the conductors were asked to provide copies of their 2004-2005 concert programs for the purpose of compiling information on the literature performed. The limited amount of information available about community orchestras made it necessary to provide for a wide variety of answers; however, orchestra conductors often offered additional information in the margins, noting that the answers did not suit their particular situation. The last question in the survey is an open answer essay question designed to elicit personal answers from the conductors relating to their experiences and their lives.

Limitations of the study

This study is limited to community orchestras residing in the United States,

although it does not include participants from all 50 states. Only the conductors of each group were surveyed. Because of this, the responses largely represent the leader's point of view about the orchestra, the community, and the volunteer participants. The questions also were designed to illicit a wide variety of responses, but often the participants provided additional answers that were not included in the original choices. When various conductors provided the same information, these answers were included in the results.

Results

The Orchestra

Questions on the first portion of the survey addressed the orchestra. The inquiry focused on the type, size, and rehearsal/performance habits of the individual groups. The majority of orchestra conductors who participated in the survey said that their orchestras were full orchestras (Figure 1). Full orchestras represented 86% of the groups surveyed, 11% were described as chamber orchestras, and 3% were identified as string orchestras. Sixty-one percent of the orchestra survey participants reported having between 50 and 70 members. The average community orchestra responding had 38 string players. The median number of string players was 34.

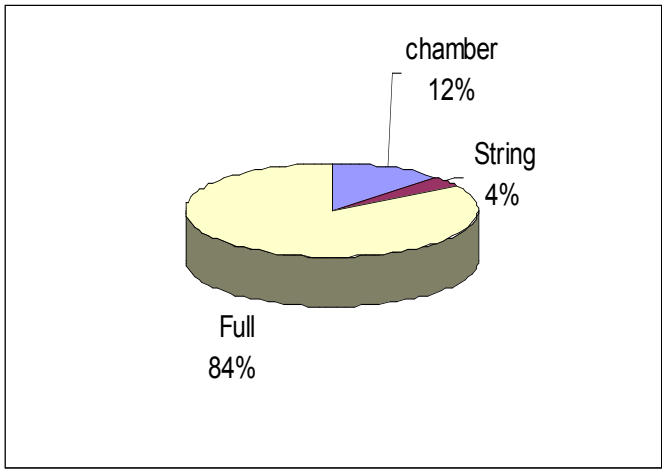

Figure 1. Types of community orchestras

Most community orchestras surveyed were less than 60 years old, and the average age of the groups surveyed was 28 years. The majority of the groups participating in the survey rehearsed once a week, and performed four times a year. Some of the participating orchestras presented the same performance twice, and these were counted as individual performances.

The Conductor

The second part of the survey explored the education, profession, gender, and musical decision-making role of the community orchestra conductor. The community orchestra conductor is a musical guide, transcriptionist, arranger, diplomat, facilitator, scholar, counselor, arbitrator, moving company and parent. That they are willing to go to extreme lengths to get to conduct, and that they feel very strongly about conducting, is obvious from responses to the last survey question. Some comments were, "…As to my motivation, well, number one is that I love to conduct" (respondent #27); "Conducting an orchestra is one of the joys of my life!" (respondent #28); and "I have always wanted to conduct. Since the age of nine, when I used to listen to albums that my mother purchased at the local grocery store" (respondent #11). Most, however, responded to the survey by alluding to the devotion of the people they lead. "I love working with volunteers—they play because they love to play!" (respondent #61) and "while I am often frustrated by non-professionals' limitations, I believe that amateurs, together, are capable of much more than they know. I like teasing and cajoling and proving to the orchestra that they, together, can reach impressive, unexpected heights. Individually, these heights may stay out of reach; but, collectively, the search for expressiveness and real meaning is within their grasp" (respondent #8).

Leaders in community orchestras have diverse backgrounds, but most (63%) are in the field of music education as a full-time occupation. Only 13% listed conducting as their full-time occupation (Figure 2).

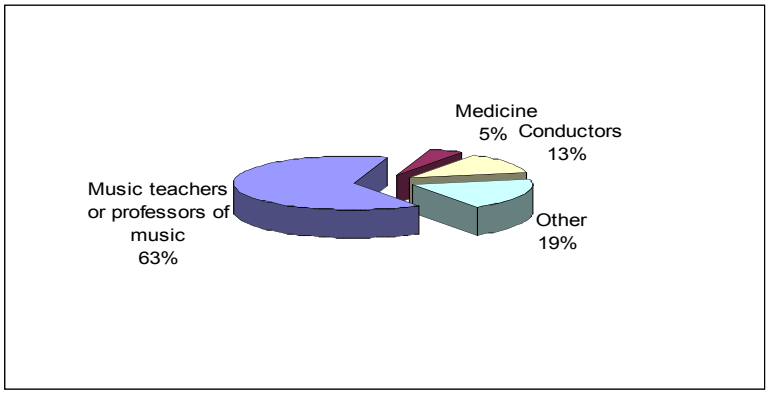

Figure 2. Full-time Profession of the Conductor

The majority of the survey participants reported having either a masters or a doctorate degree. Of the respondents with masters' degrees, the majority of the participants were split between music education and conducting (Figure 3). Other fields of study were found at the doctoral level; however, the majority of

the survey participants with doctorates were still divided between music education and conducting (Figure 4).

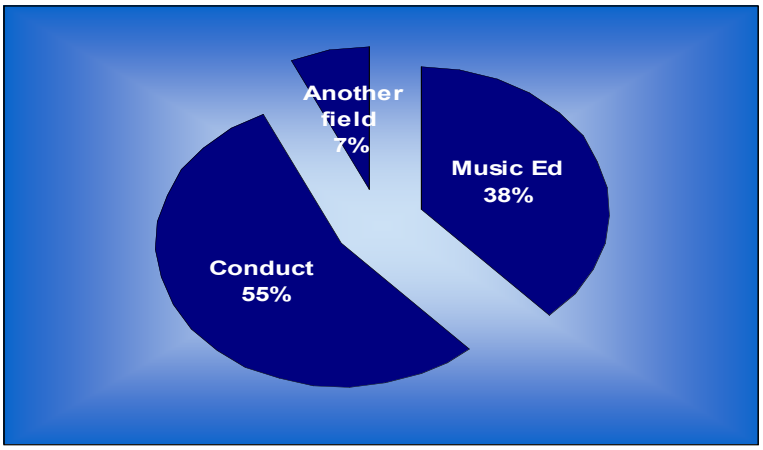

Figure 3. Masters Degree Split

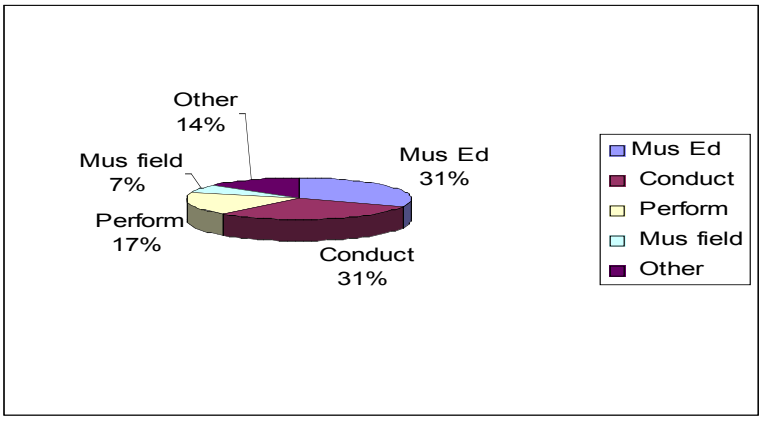

Figure 4. Doctorate Degree Split

Seventy conductors took part in the survey (one respondent answered for both conductors in their group). Out of 70 conductors, 37 had conducted their group less than 10 years, 22 had conducted their groups for between 10 and 20, years, and seven had conducted their groups for more than 20 years.

The majority of the survey participants were male; however, 16% were female, which contrasts starkly with female participation as principal conductors of major orchestras in the United States. To date, there is only one female principal conductor of an American major orchestra, Marin Alsop, of the

Baltimore Philharmonic (Jennings, 2005, p 75).

The Literature

The majority of the conductors surveyed stated that they were solely responsible for music selection. Conductors have the daunting task of selecting music that will educate and please the players and the audience both. In the American Symphony Orchestra League's *Summary and Interesting Findings* for 2004-2005, 461 composers were represented in 3305 concerts (p. 1). In the same time period, the community orchestra conductors reported roughly 302 composers represented in 362 concerts. This is not to say that community orchestras don't play the standards—Mozart ranks number 1; however, it is evident that the spirit of exploration exists in these organizations and their conductors. As one conductor put it, "We have little reason to compete with the big guys and perform Beethoven, Brahms, etc. I pick literature that is a bit off the beaten path, and brings in an audience" (respondent # 2).

The top 10 composers performed by the survey participants are presented in descending order (Table 1). The list of top 10 composers performed by major orchestras as listed in the American Symphony Orchestra League's *Summary and Interesting Findings* are next to the community orchestra results (2005). The six composers that each had in common were fairly predictable: Mozart, Tchaikovsky, Beethoven, Haydn, Dvořák and Brahms.

Community orchestra conductors were asked to provide their programs so that information on literature could be gathered without the lengthy process of filling out forms. Out of 70 conductor participants, 50 included programs or lists of literature performed. The top ten composers make up only 28% of the music performed. If there is any trend at all, it is to explore all types of music from virtually every time period, especially the present.

Table 1

Community Orchestras	**Performances**	**A.S.O.L***
1. Mozart, W. A	42	1. Beethoven, L. V.
2. Tchaikovsky, P. I.	23	2. Mozart, W. A.
3. Sousa, J. P.	20	3. Tchaikovsky, P. I.
4. Handel, G. F.	19	4 Brahms, J.
5. Anderson, Leroy	16	5. Dvořák, A.
6. Beethoven, L. V.	15	6. Strauss, R.
7. Bach, J. S.	14	7. Haydn. F. J.
8. Haydn, F. J. and Gershwin, G.	12/12	8. Ravel, M.
9. Dvořák, Antonin	11	9. Stravinsky, I.
10. Brahms, J and Saint-Saens, C	10/10	10. Prokofiev, S.

* (American Symphony Orchestra League, 2005)

The Finances

The third section of the survey examines the finances of community orchestras. This includes the budget, salaries and how money is raised and spent. Most of the community orchestras surveyed have yearly budgets of less than $50,000 (Figure 5). Of the 39 orchestras with budgets of less than $50,000, an astounding 12 orchestras have a budget of less than $10,000. Of those twelve, seven orchestras have a budget of less than $5,000 a year. Part of the budget is the conductor's salary. There are various ways that community orchestra boards pay the conductor's salary. Yearly salaries varied from $100 to upwards of $40,000. From the conductors' comments, however, this did not appear to affect dedication. Only two conductors mentioned money as a reason for doing what they do.

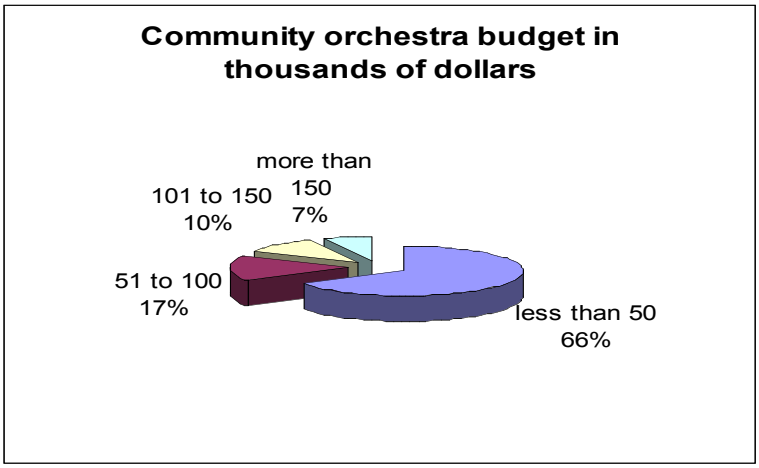

Figure 5. Community Orchestra Budget in Thousands of Dollars

The majority of musicians in community orchestras are not paid (Figure 6). This is a specific challenge for the community orchestra conductor because he or she must be certain to stay true to personal musical beliefs while making certain that the musical and leisure needs of the group are being met. Some groups do pay their principal players or concertmasters and some supplement their players with paid ringers; however, most of these groups are completely made up of volunteers. Only seven out of seventy groups in the study paid all of their musicians, and one of those stated that the pay was a "gas stipend" only.

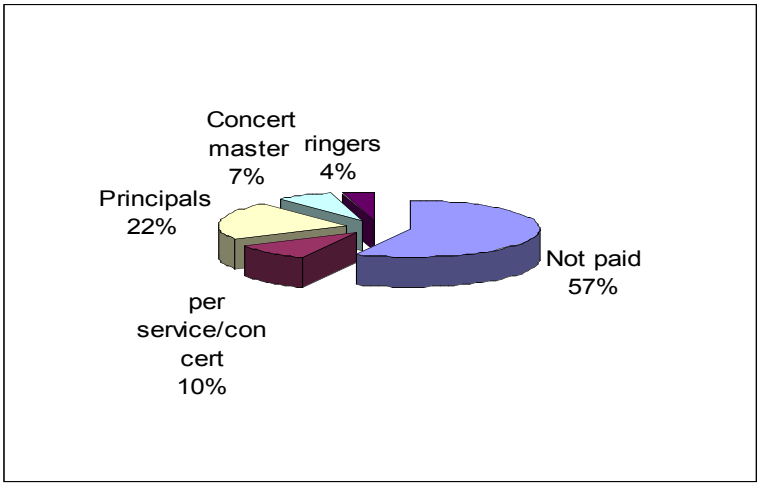

Figure 6. Paid Musicians in Community Orchestras

A major expense for any performing group can be rehearsal space. This is not generally a problem for most community orchestras. Many of the conductors or members appear to be affiliated with universities or other institutions and have the use of rehearsal space through these organizations. The majority of community orchestras participating in the survey did not have to pay for rehearsal space. For many groups, the space is donated. For others, the conductor is a college professor or a member of the organization that owns the facility. In contrast, more than half of the survey participants are required to pay for the use of performance space.

Community orchestras have a variety of ways to raise funds. This chart lists some of the means that community orchestras use to gain financial support (Figure 7). Ticket prices varied, but the majority of community orchestra ticket prices for an adult were $10 or less (Figure 8). Sixteen percent of the respondents stated that the concerts were free of charge.

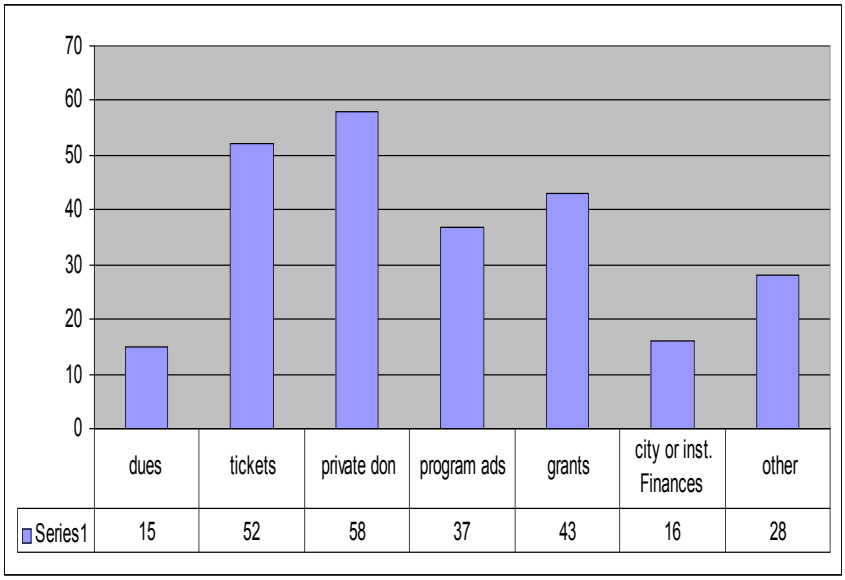

Figure 7. Adult Ticket Prices in Dollars

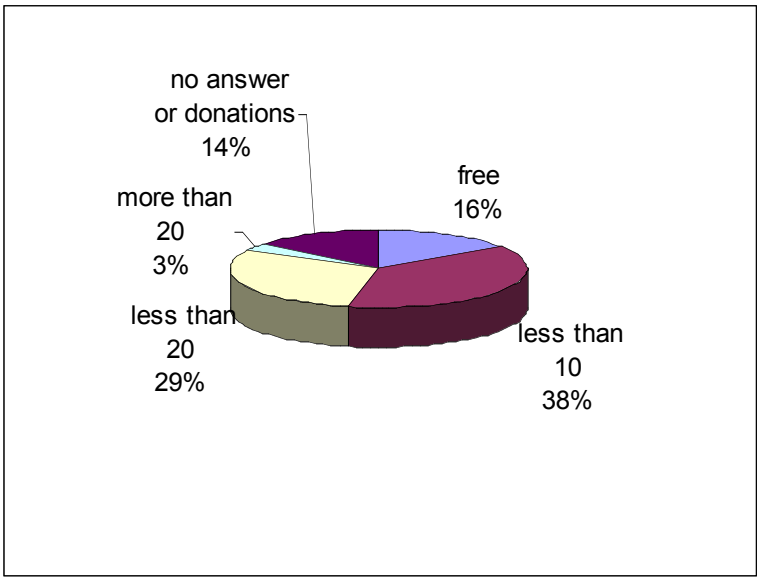

Figure 8. Methods of Raising Money

The Community/Board

The orchestra board provides a forum for the orchestra's place in the community, and the conductor's personality, diplomacy, and musical choices are directly related to the board's link with the community. A shared sense of mission is helpful in establishing the culture of the group. Schein (1992) defined culture as "a pattern of shared basic assumptions that the group learned as it solved its problems of external adaptation and internal integration, that has worked well enough to be considered valid and, therefore, to be taught to new members as the correct way to perceive, think, and feel in relation to those problems" (p.12). Most community orchestra boards are formed because a small group of people believe in a single ideal.

The 70 conductors who responded to this survey have regular contact with over 6,000 musicians, most of them on a weekly basis. At an average of 500 people per concert, if each group performed only once a year, these 68 groups would have contact with 34,000 listeners. All of them do more than one concert. A conservative estimate, using 500 listeners per concert and adding up all the concerts on the lower side (for example, some said 5-6 per year) these 68 groups perform for 181,000 people (362 concerts x 500 people per concert). At $10 a ticket, those 181,000 audience members are spending $1,810,000. Even subtracting the 16% who do not charge admission, which is $1,520,400 for 70 community orchestras. This is only the ticket prices and does not include endowments, grants, ad sales, private donations, and other sources of income.

Without providing any specific criteria, survey participants were asked how they would classify their community. Most of the survey respondents stated that they would classify their community as a city. The conductors were asked if their community orchestras were members of their local chamber of commerce, and 39% said that they were. Contrasting with professional level orchestra boards in the United States, which primarily consist of local business owners and financiers and the conductor as a non-voting member (Marquis, 1995, p. 152), community orchestra boards generally have players and community members as well as the conductor (Figure 9). According to the survey results, 73% of the boards have players as active, voting members.

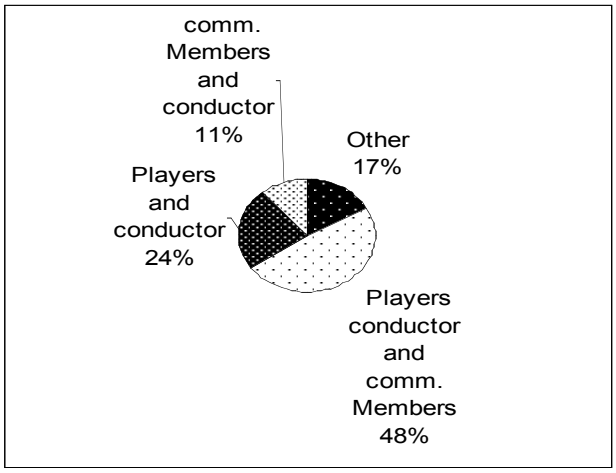

Figure 9. Governing Board of Community Orchestras

A big part of being in a community orchestra is service to its members and to the community (Figure 10). Survey respondents claimed to fulfill this need in a variety of ways. The majority of survey respondents who marked "other" specified young artist competitions or concerto competitions. This is in line with orchestras who responded to the American Symphony Orchestra League's 2005 survey. In the league's survey, 78.1% of respondents stated that they sponsored or helped to sponsor competitions.

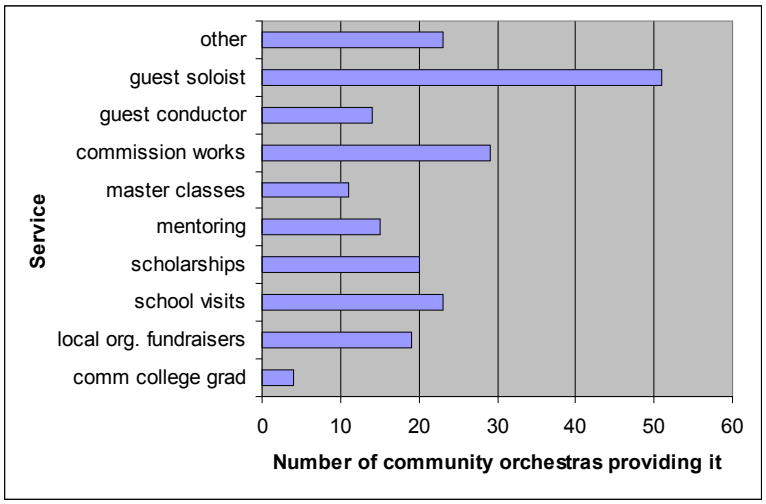

Figure 10. Community and Member Service

Not surprisingly, there is a strong correlation between the existence of community orchestras and the existence of a string program in the local school district. Eighty-two percent of respondents stated that they have a string program in their local school district, and 81% of the communities with string programs considered their string program "successful and large." Of the survey respondents, 16% stated that there is no string program in their local school system, and the majority of those said that there were private teachers in the area.

Discussion

David Hutchens, in his book *Outlearning the Wolves: Surviving and Thriving in a Learning Organization,* stated, "Change happens all the time. It's easy to create change. The hard part is creating change that is both sustaining and transformational" (Hutchens, 2000). This research suggests that community orchestras and their leaders are catalysts for change. The community orchestra conductor creates opportunities for themselves, the musicians in their care, and their communities. They provide outlets for musicians who are quite professional or semi-professional, who then can offer lessons in their instruments to young people in the area. They provide outlets for people who trained in music but did not achieve full-time jobs in their chosen field. In a country where public education views music as the first item on the budget chopping block, community orchestras provide a bridge to alternative music education.

Community orchestras' function in a region takes recognition of local culture. Edgar Schein (1992) stated, "The bottom line for leaders is that if they do not become conscious of the cultures in which they are embedded, those cultures will manage them. Cultural understanding is desirable for all of us, but it is essential to leaders if they are to lead" (p. 15). Successful musicianship is also a very emotional issue. One survey respondent declared "First of all—it is misleading to refer to this as a *community orchestra* and its members as *amateurs* (sic). More than half have degrees in music (including masters and doctoral). Due to the glut of highly trained professional musicians, many play without wages to keep playing…. It is an insult to assume such musicians and organizations are church basement entities—we are presenting Mahler Symphonies and featuring world class soloists" (respondent #63). This is a valid argument. The term "community orchestra" is very broad.

In his article *Reshaping Dreams: "A Life with Music" or "A Life in Music"?* Kenneth Williams (2005) outlines the plight of 44 Juilliard graduates (instrumentalists not including piano players) (p. 71). Williams points to a study called "The Juilliard Effect: Ten Years Later" by Daniel Wakin. Thirty-six of the 44 graduates were interviewed but eight members of the class could not be located. While many of these musicians did find work in their field at first, at least 12 of them had given up their aspirations of a career in performance.

"Perhaps the most disheartening story was that of a bassoonist who landed a job with the New World Symphony immediately after Graduation. Following his stint with the Miami-based training orchestra, he was not able to secure another job. As his debts accrued, he was forced to sell his bassoon and take a job as an insurance underwriter" (p. 71). He could have used that bassoon in a Community Orchestra while he found means to make a living in a field other than music, and he would have been pleasing himself while giving pleasure to others in the community. He might also have been able to make contacts enough to offer paid lessons, which could either supplement his income or perhaps help him work his way back into the music industry.

Taking the example in the previous paragraph and the survey respondent's reference to the "glut of professionally trained musicians," it is evident that community orchestras could be a valuable tool for fostering participation, and supplementing growth in the orchestra industry. They keep music in the community not only by performing but by going to other performances. Young artists who grow up gaining experience playing in an orchestra and gaining audition experience through seating try-outs have a firm foundation and understanding of the process. Moreover, if there are more community orchestras, then more people will listen to orchestral music. No conductor who responded to the survey claimed to play to an empty theatre. This ticket money is being used for program printing, young artist competitions, recording, and the rental and the purchase of new music. Young composers are finding a new market for their product, and musicians and consumers of all ages and interest levels are finding an outlet for something that they need.

This study was the first step. After receiving the completed surveys, the author has identified ways that further study might reveal more about community orchestras. For example, an inquiry as to how many community orchestras are in the United States. That would present a challenge because the nature of community orchestras renders them difficult to find. More than once over the course of sending out surveys, this author found that the group, mailing address, and conductor had all changed. A good, updated mailing list for community orchestras would be a positive step. There are many more groups that exist in local communities, far from internet sources and modern day listings.

Another suggested study is to find out about the lives and backgrounds of the community orchestra musicians. Since this particular survey targeted the leadership of the group, questions about the vocations, background, education and motivation of the players themselves are left unanswered.

Focusing upon the community orchestras themselves, some sub-categories of community orchestras are in order. There are many different situations and conditions under which these groups exist. It would also be illuminating to see where the money these groups earn is being spent. We have a brief overview of how the money is earned and how conductors and musicians are paid, but the total picture of community orchestra budgets is not clear from this survey.

A study that includes community orchestras from countries outside of the United States would help to clarify the role these groups play, and provide a platform for comparison.

Community orchestras exist all over the world. Those in the United States who may wish to keep music in the forefront of public education and community life can learn a lesson about music's power from the small country of Hungary. "Through the power of one man, Zoltán Kodály, a nation's attitude towards classical music was transformed. A person without a musical education is considered illiterate and a country the size of Indiana is able to have four professional orchestras in its capitol (Choksy, 1999, p.1). If a community wants to keep music in the center of its civic life, then the information provided by these community orchestras may provide many means and rationales for doing so.

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High-School Singers' Technical, Emotional and Social Responses to an All-State Chorus Experience

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The purpose of this study was to examine high-school choral singers' (N = 160) expectations and reflections during a three-day all-state choral experience. Participants used journals to record: (a) demographic information [voice part, years in school chorus, years in all-state chorus]; (b) preference for concert repertoire; (c) numerical ratings for quality of rehearsal experiences; and (d) free-response written comments. Results indicated significant pre-post increases in liking for all pieces ($p < .05$). No significant correlations were found between previous choral experience and assigned "expectation" ratings or final ratings. Significant differences were found among assigned effectiveness ratings across rehearsal sessions ($p < .0001$); however, ratings were not significantly different as a function of subjects' voice parts ($p > .05$). Subjects' written journal comments were categorized as technical, emotional, and social. With the exception of the final rehearsal, technical comments made up 40% of the total comments during all rehearsals. Emotional comments were most prevalent in the expectation phase prior to the first rehearsal and in reflections for the last two rehearsals. Further qualitative research is suggested that would continue to explore journal comments more thoroughly, and study aspects of the honor ensemble experience.

Three primary reasons cited for student involvement in music are the music itself, the social aspects of ensemble interaction, and the teacher (Madsen & Yarbrough, 1985). Success in musical ensembles is also contingent on the effectiveness of the conductor's rehearsal technique and teaching characteristics. Yarbrough and Henley (1999) presented seven rehearsal excerpts demonstrating research-identified teaching characteristics to university music majors and found that the highest rating was given to the excerpt demonstrating a low percentage of student off-task behavior, a high percentage of approvals, and rapid pacing (i.e., 5-6 seconds of alternating student performance and teacher talk). This finding was consistent with prior research (Yarbrough, Dunn, & Baird, 1996; Yarbrough & Madsen, 1998). In addition, the lowest ratings were given to the excerpt demonstrating a high percentage of student off-task, a low percentage of approvals, and slow pacing (i.e., 9-28 seconds of alternating student performance and teacher talk).

Mastery of the technical facets of music serves as a foundation for excellent performance. The successful application of those techniques in the context of

performance experiences that evoke memorable emotional responses seems a more important goal. Many investigations of aesthetic response to music have centered on focus of attention issues. Some studies have addressed musical elements (e.g. rhythm, timbre, tempo) or rehearsal conditions that are important to students and may give music meaning (Geringer & Madsen, 1995/1996; Madsen, 1997; Madsen, Geringer & Fredrickson, 1997) while others have attempted to identify attributes that give listening to music meaning (Fredrickson, 2000; Madsen, 1997; Madsen, Byrnes, Capperella-Sheldon, & Brittin, 1993; Madsen & Fredrickson, 1993; Sloboda, 1991).

Madsen & Geringer (2001) stated that listening to music seems prerequisite to all other musical pursuits. They suggested that focus of attention combined with developing a high level of aural discrimination seems to provide the basis for meaningful music listening. Whether we ask our students to listen to or perform music, we are constantly attempting to provide them with the tools needed for meaningful musical experiences.

Music students at different levels of experience and sophistication have also benefited from self-evaluation. Zurcher (1987) studied the effects of three evaluation procedures on rehearsal achievement of eighth-grade band students and found achievement to be significantly higher when students recorded their own daily numerical grades than when grades were assigned by the teacher, and suggested structuring "task-specific grading systems" (p.58) for various settings.

Robinson (2002) had college students (N = 38) enrolled in an advanced mixed (SATB) choral ensemble complete regular evaluations of rehearsal effectiveness over a six-week period. The first three weeks and the second three weeks were separated by a public concert. Rehearsal effectiveness was rated using a Likert scale (1=worst to 5=best) for self, section and entire ensemble. Subjects also cited what they believed to be the best and worst aspects of each rehearsal. Results indicated student ratings of rehearsal effectiveness were significantly different ($p < .05$) across the twelve rehearsals selected for analysis. Ratings of rehearsals prior to the public concert showed more variation in effectiveness ratings while those following the concert were more stable. This seemed to indicate that ensemble participants may change self-assessments across time as evidenced in routine journal entries.

Fredrickson (1995) administered a short questionnaire to ninth-grade band students participating in a large festival symphonic band that asked them to rate their effectiveness in rehearsal, the effectiveness of the ensemble, and that of the director, as well as write their impressions of the best and worst aspects of each rehearsal over the course of the festival. Analysis of written comments indicated that participants found more of the “best” aspects of the rehearsals to be music related while the “worst” aspects were related to nonmusical considerations.

Robinson (1994) investigated specific outcomes of an all-state chorus experience from the participants' perspective. Singers (N = 120) in an all-state chorus completed a written survey at the end of their final rehearsal and immediately before their concert performance. Responses were tabulated and

examined with emphasis on participants' rankings of (a) performance quality, (b) repertoire preference, (c) most important thing learned, and (d) purpose of an all-state chorus. The results indicated that an all-state chorus experience might have strong effects on students' musical discriminations, performance skills, and music preferences. Comparisons of students' repertoire preferences were found to be significantly different ($p < .05$) based upon their reflections from first rehearsal to pre-concert survey, and rank order of pieces' preferences differed as well. In reporting "important things learned", it was found that these students cited social aspects with significantly more frequency than musical aspects. Even though these students said that the purposes of an all-state were largely musical, there were noticeable percentages of their comments suggesting the importance of social purposes (working hard, meeting new people, and having fun). Further research was suggested to continue systematic exploration of the processes and outcomes of highly select honor ensembles.

The purpose of the present study was to examine expectations and reflections of high school students in an all-state chorus. Students' reported preferences for concert repertoire were investigated using pre-post comparisons. Additionally, singers reported perceptions of "quality of experience" using numerical ratings (1 = low to 10 = high) after each rehearsal session was compared across time. Additionally, subjects' written journal comments reflecting on expectations, individual rehearsal sessions, and final reflections were categorized and compared. Journal entries were examined for emerging themes to establish categories for comparison. In addition, possible influences of voice part and choral experience were investigated.

Method

Subjects ($N = 160$) were members of the 2004 Florida High School 10-12 Grades Mixed All-State Chorus, with equal numbers of students ($n = 40$) in each of the soprano, alto, tenor and bass voice parts. Singers completed a comprehensive audition process in which they were tested in four areas: general musicianship (a written and aural test), sight-reading, knowledge of all-state audition music, and voice quality. The purpose of the Florida all-state choirs as stated by the sponsoring organization, The Florida Vocal Association, states that they are made up of "highly select groups of choral students…who are brought together for the purposes of rehearsing and performing selected music with guest conductors" (McNamara, 2003, p. 16). The published purposes make no mention of specific aesthetic or educational objectives for participating students.

The chorus rehearsed seven pieces of music over a three-day period with a total rehearsal time of approximately fifteen hours, and presented a public concert as the culmination of the experience. The choral pieces were (in program order) *Gloria* by Jeffrey Rickard, *Coronation Anthem #4* by G.F. Handel, *Des Tages Weihe* by Franz Schubert, *Kasar Mie La Gaji* by Alberto

Grau, *There Will be Rest* by Frank Ticheli, *John the Revelator* by Paul Caldwell and Sean Ivory, and *Turn the World Around* arranged by Larry Farrow.

Immediately before the first rehearsal session, the all-state conductor (who was also the investigator) distributed journal booklets to singers in order to collect responses across time regarding their expectations for and reflections on the all-state chorus experience. Journal booklets were printed on white 8 ½ x 11 papers folded in half to create small booklets. The cover page was used to record demographic information and report prerehearsal preferences for concert repertoire. Each subsequent page of the booklet was designated for recording reflections following each rehearsal segment. All-state singers' responses collected in the journal booklets included the following: (a) demographic information including voice part, years in school chorus, and years in all-state chorus; (b) personal preference for pieces; (c) numerical ratings for quality of rehearsal experiences; and (d) free-response written comments about the experience. The conductor stated, "Music occurs in time, and much of music is about anticipation. The rehearsal process is also about reflection. The journal booklet you have is called 'Expectations and Reflections.' I want to learn from you what you are thinking about so that I can better understand this process in the future and improve what I do as a conductor." Students were instructed to begin by writing down what they were thinking about in anticipation of this experience. They also assigned a numerical rating using a Likert scale (1 = worst to 10 = best) to describe their expectation for the all-state experience they were about to begin. Further, they were asked to indicate preference for the individual pieces of the repertoire using a Likert scale (1 = don't like it at all! to 10 = Love it!). Students were asked to respond individually without discussing any of the above with other students. No further verbal prompts or written instructions were provided to students. Observations by the experimenter found that students were on-task and quiet during all journaling segments throughout the experience, and when writing was complete, students sat quietly while waiting to be dismissed from rehearsal.

At the conclusion of each of the six rehearsal sessions, singers were told that they had three minutes to reflect and write about anything on their minds in response to the just-completed session. They also assigned a numerical rating (1 = worst to 10 = best) completing the statement: "On reflection, this rehearsal experience was a ____." At the conclusion of the final rehearsal session, students were asked to indicate preference for the concert pieces using a Likert scale (1 = "don't like it at all!" to 10 = "Love it!") They also assigned a final overall rating for the all-state experience (1 = worst to 10 = best). Participants kept the journal with them in their music folder for the three-day experience and voluntarily turned it in just prior to the public concert.

Results

Singers' written journal responses served as data for the study in the following ways: (a) pre-post indications of preference for concert repertoire; (b) numerical ratings for expectation, rehearsal sessions, and final reflection; (c) frequency distributions of reflective comments in technical, emotional, and social categories across time. Additional comparisons were made to investigate the possible influences of singers' voice parts and years of experience in school chorus or all-state chorus.

Preference for Concert Repertoire

Paired sample *t* tests were used to examine pre-post preferences for individual pieces of concert repertoire. Comparisons indicated a significant increase in liking ($p < .05$) for all seven pieces, while rank order from most to least liked remained the same. Table 1 shows preference ratings for each piece prior to the first rehearsal and immediately before the concert.

Table 1
Mean Preference Ratings for All-State Concert Repertoire (1 = worst to 10 = best).

Title	Pre-rating (rank)	Post-rating (rank)
Gloria		
M	7.15 (3)	8.18 (3)
SD	1.76	1.66
Coronation Anthem		
M	6.33 (6)	7.60 (6)
SD	2.35	2.00
Des Tages Weihe		
M	6.98 (4)	8.16 (4)
SD	2.30	1.85
There Will be Rest		
M	8.04 (1)	9.16 (1)
SD	2.13	1.35
Kasar Mie La Gaji		
M	4.95 (7)	6.02 (7)
SD	2.81	2.73
John the Revelator		
M	7.69 (2)	8.86 (2)
SD	2.21	1.69
Turn the World Around		
M	6.51 (5)	7.80 (5)
SD	2.73	2.47

Note. Pre-rating assigned prior to first rehearsal/ post-rating assigned immediately prior to concert.

Assigned Expectation, Rehearsal and Final Ratings

Students' numerical completions of the statement, "My expectations are that this experience will be ___" were studied. Investigation of possible relationships between choral experience and expectation ratings found no significant correlation between years of school chorus experience (r = -.02, p = .80) or years in all-state chorus (r = .024, p = .76). There was, however, a significant positive correlation between expectation ratings (M = 8.71, SD = 1.32) and final overall ratings (M = 9.36, SD = .93) of the three-day all-state experience (r = .57, p < .0001). A summary of students' reported years of experience in school chorus and all-state chorus is shown in Table 2. While sopranos and altos reported more school chorus experience than the tenors and basses, years in all-state chorus are more similar across voice parts. Indeed, when examining years of experience as *modes*, the only noticeable difference among voice parts is found in the sopranos' school chorus experience.

Table 2
Summary Demographic Data: Years of Experience in School Chorus and All-State Chorus.

Voice Part	Years in School Chorus	Years in All-State Chorus
Soprano		
M	5.43	3.23
SD	1.63	1.44
Range	5 (2-7)	5 (1-6)
Mode	7	2
Alto		
M	5.2	2.88
SD	1.47	1.52
Range	5 (2-7)	5 (1-6)
Mode	5	2
Tenor		
M	3.88	2.15
SD	1.99	1.21
Range	6 (1-7)	4 (1-5)
Mode	5	1
Bass		
M	4	2.33
SD	1.68	1.35
Range	6 (1-7)	5 (1-6)
Mode	5	2
All Voice Parts		
M	4.63	2.64
SD	1.83	1.44
Range	6 (1-7)	5 (1-6)
Mode	5	2

Note. Years in School Chorus = number of years from grades 6 – 12 inclusive.

An analysis of variance with repeated measures was applied to examine expectation, rehearsal sessions, and final overall ratings across time (see Table 3). Results indicated no significant difference as a function of voice part; F (18, 459) = 1.23, p = 16. Significant differences were found among session ratings across time, F (6, 151) = 50.77, p < .0001. No significant interaction of voice part and session ratings were found. Figure 1 shows a graphic representation of the total group means across time. These depict a gentle "U" shape from pre-rehearsal "expectation" ratings, then dipping slightly, then showing a slight positive spike following rehearsal session four (Friday afternoon), and a final upward trajectory to the highest ratings at the final session. The graph also shows that the prerehearsal expectation and last two rehearsal sessions received the most positive ratings overall.

Table 3
ANOVA with Repeated Measures on Rehearsal Session Ratings and Voice Parts.

Source	*SS*	*df*	*MS*	*F*
Within subjects				
Session	316.96	6	52.83	*47.39
Session x Voice Part	26.15	18	1.45	1.30
Error	1043.46	936	1.12	
Between subjects				
Voice Part	38.47	3	12.82	1.76
Error	1136.54	156	7.29	

Note. * indicates significant session effect (p <.0001).

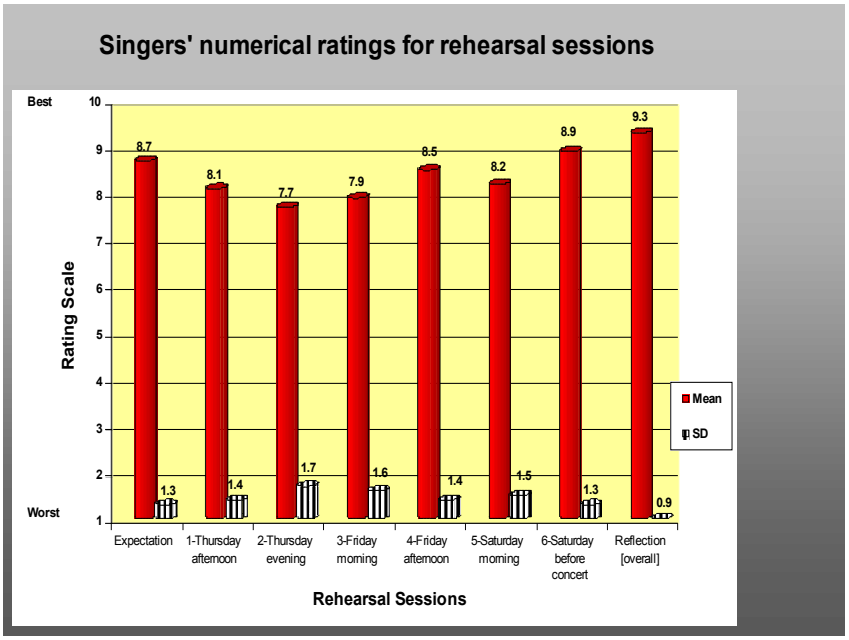

Figure 1. Singers' numerical ratings for rehearsal sessions.

Frequency of Technical, Emotional, and Social Comments Across Time

Students' reflective journal comments from prerehearsal (expectation), across six rehearsal sessions, and culminating a few minutes prior to the concert were analyzed, categorized, and tabulated. After reading all the comments once, emerging themes were determined and the categories technical, emotional, and social were selected, and comments were assigned to one of these three categories. Technical comments were considered anything related to academic or musical aspects of rehearsal, vocal techniques and so on (e.g. "We finally got the rhythm right at the end of Kasar," "The tuning is improving in the Schubert piece"). Emotional comments about the experience included anything related to process or product expressed with emotional content (e.g. "When we sang 'There will be rest' I got a huge lump in my throat and felt tears in my eyes," "John the Revelator' is gonna ROCK the HOUSE!", "I can't believe I am part of this amazing group…I never want to leave"). Social comments most often related to personal needs, frustrations, or relationships with other students (e.g. "I met a guy named Julio and he's really hot!", "My feet hurt, and I want to go to sleep," and "I met some really wonderful new friends"). Comment frequency and categorical distribution percentages for each of the seven reflective writing journal entries are shown in Table 4. These distribution percentage results are shown in graphic form in

Figure 2. Visual inspection of technical comment frequency (Figure 2) shows a gentle, inverted "U" shape from the initial expectation journal entry across time to the final entry just prior to the concert. Percentage of total comments categorized as "technical" ranged from 35% at the outset up to a high of 47% following rehearsal session three to a low of 25% just prior to the concert.

Singers' use of emotional journal comments (Figure 2) begins with a low point (26%) during the expectation journal entry. This is followed by a rather noticeable increase following rehearsal session one (42%) and then follows a gentle "U" shape across rehearsals concluding with a strong spike (49%) just prior to the concert.

Journal comments in the social category (Figure 2) have their highest percentage during the expectation entry (39%) followed by a noticeable drop following rehearsal session one (16%), and then following a somewhat static level (23%, 18%, 25%, 25%, 26%) across time to the final entry. Prominence of social comments is seen only in the expectation journal entry. Technical comments are equal (rehearsal one) or dominant across time until emotional comment frequency is seen following rehearsal five and becomes predominant in the final journal entry.

Table 4
Frequency of Technical, Emotional and Social Comments across Rehearsal Sessions.

Rehearsal Session	Technical (%)	Emotional (%)	Social (%)	All Comments (%)
Expectation	109 (35%)	82 (26%)	124 (39%)	315 (100%)
Thursday Afternoon	186 (42%)	186 (42%)	75 (16%)	447 (100%)
Thursday Evening	210 (45%)	149 (32%)	105 (23%)	464 (100%)
Friday Morning	220 (47%)	163 (35%)	89 (18%)	472 (100%)
Friday Afternoon	197 (45%)	134 (30%)	109 (25%)	440 (100%)
Saturday Morning	170 (41%)	142 (34%)	104 (25%)	416 (100%)
Pre-Concert	109 (25%)	215 (49%)	116 (26%)	440 (100%)

Note. (%) indicates percentage of row total comments from all subjects ($N = 160$).

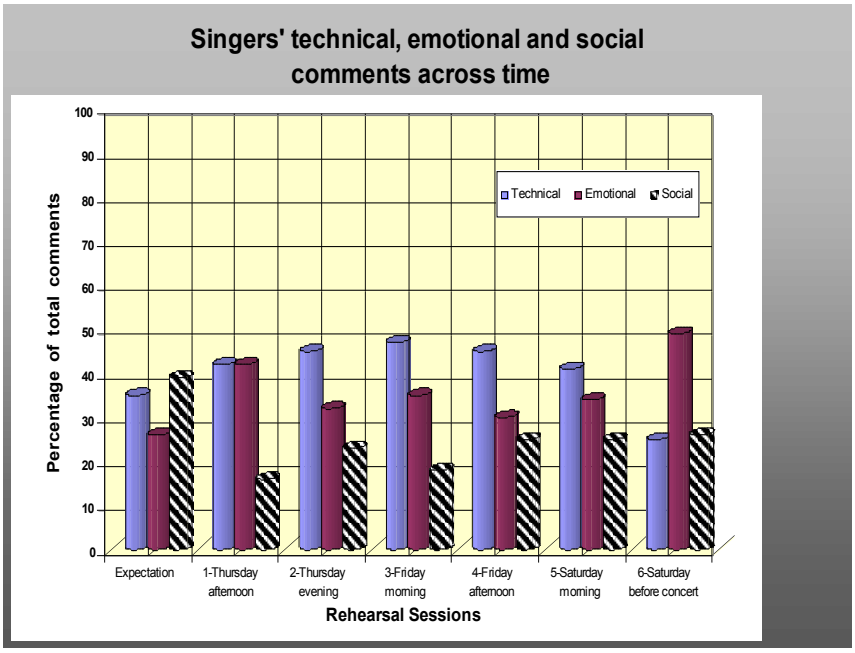

Figure 2. Singers' technical, emotional and social comments across time.

Discussion

The purpose of this study was to examine choral singers' expectations and reflections across time during a three-day all-state choral experience.
High-school students (N = 160) were members of the 2004 all-state chorus sponsored by the Florida Vocal Association. The ensemble rehearsed seven pieces of music over a three-day period before presenting a public concert as the culmination of the experience. Participants completed journals during the experience with entries prior to the first rehearsal, just prior to the concert, and following each of six rehearsal sessions across three days.

Preference for Concert Repertoire

Pre-post comparisons of singers' preferences for individual pieces found significant increase in liking for all seven pieces, while the rank order of these remained the same. This increased liking may be an affirmation of the "we like what we know" phenomenon documented in some extant research in music preference (Demorest & Schultz, 2004; Fung, 1996; Shehan, 1985; Siebenaler, 1999). Certainly, students participating in this all-state chorus invested much time and energy to prepare these pieces prior to the first rehearsal, and then added understanding and familiarity with the three-day rehearsal period. A

previous study of all-state choral students (Robinson, 1994) found similar changes in pre-post preferences, but with changes in rank order of pieces. While both studies examined reports of high school all-state students, the 1994 study used a post-test only design that depended upon student recollection of pre-rehearsal preference. Findings in the present study were based upon self reports across time, and suggest that relative liking among the seven pieces was established prior to the first rehearsal and did not change.

The issue of likeability of repertoire seems a key component of this study that investigated varied journal responses across time. Performance repertoire should have the capacity to evoke strong feelings in singers if one would hope to elicit an emotional response to the overall experience. Conductors should be reminded that the choices made regarding repertoire are central to the overall success of the technical, emotional, and social aspects of an honor ensemble experience. The person selecting the repertoire must delicately balance the technical demands of the music with evocative possibilities in the context of the rehearsal time allotted.

Finally, it should be stated that one of the pieces in particular, *Kasar Mie La Gaji*, generated much negative feeling among the singers. *Kasar*, the lowest ranked of all seven pieces, is a difficult contemporary piece that includes vocal effects, clapping, mixed meter, and strong dramatic content in text painting. As such, *Kasar* presented many challenges and frustrations in the rehearsal process and stretched the young singers to new levels of musical sophistication. Conversely, the top-ranked piece, *There Will be Rest*, is a beautiful, romantic setting of a Sara Teasdale poem that has contemporary romantic harmonies and a soaring musical climax before ending very quietly. The second-ranked piece, *John the Revelator*, is a high-energy gospel blues piece with rhythmic and harmonic activity that evokes excitement for singers and listeners.

Assigned Expectation, Rehearsal and Final Ratings

Students were asked before the first rehearsal to assign a numerical completion to the statement "My expectations are that this experience will be _____. Previous experience in school chorus was not correlated with this rating, nor was number of years experience in an all-state chorus. Absence of correlation may suggest that expectation is an individual matter, and one may not predict any consistent level of predisposition within groups such as this. Some students at their first all-state experience were tremendously excited in anticipation and others somewhat more blasé. Some of the singers had been in as many as six all-state choruses since their middle school years (see Table 2), and there was disparity among these experienced students with regard to their reported expectation level. A significant positive correlation (r = .57) was found in the relationship between expectation ratings and final ratings. This correlation may serve as another example of the self-fulfilling prophecy: what we expect becomes what actually occurs. While this outcome could be expected, the

expectation: final ratings changes seem to have been affected by more than an attitudinal predisposition prior to the first rehearsal. The all-state "experience" in all its many and complex facets (e.g. repertoire, nature of rehearsals, social influences, fatigue) surely affected the expectation: final ratings changes. Future investigation of high, moderate, and low expectation groups and possible changes over time could yield important insights for music educators.

Examination of assigned rehearsal experience ratings across time found no differences among subjects as a function of voice part, but there were significant differences in mean ratings as a function of rehearsal session. Students began with a high expectation (M = 8.7) and maintained a positive rating following the first rehearsal (M = 8.1). Some explanation for this is found in student comments documenting the "wow" experience of a first all-state rehearsal. The next two rehearsals received lower ratings as lots of technical, detail work was approached and some fatigue set in. A positive upturn is found in rehearsal session four (Friday afternoon) when aspects of the detail work paid off in the increasingly polished musical product. During the final rehearsals, emphasis on correct pitch, rhythm, ensemble synchronicity, and diction issues gave way to more expressive elements including phrasing and dynamics. More time was devoted to discussion of personal connections to text, composer intent, and depth of meaning in the pieces. These shifts yielded more powerful artistic interpretations of the pieces and may have influenced the experience ratings for this rehearsal. Also, the rehearsal closed with two high-energy pieces including clapping and movement. There could be some recency effect of these pieces being rehearsed just prior to writing journal comments that influenced that session's more positive rating.

The final two rehearsals before the concert produced increasing positive ratings and a very positive cumulative final rating. Means for these three ratings were 8.2, 8.9, and 9.3 respectively. Students' journal comments document growing excitement about the approaching concert and a strong sense of accomplishment. This finding may indicate a cumulative effect of all prior rehearsals as well as anticipation of the concert experience.

Technical, Emotional, and Social Comments Across Time

One paramount point of interest was the study of students' journal comments to try to ascertain what they were thinking, feeling, and responding to during the all-state experience. These singers wrote nearly three thousand comments over the course of the experience. Frequency count of comments for each rehearsal session remained stable over time (Table 3), and as with expectation ratings seemed idiosyncratic to the individual. Some wrote an entire page with some detail while others wrote only a few words. These apparent differences among individuals seems to merit further research examining the characteristics of students who provided more detailed or less detailed journal entries. Comments related to anything academic, musical, or procedural were

considered technical. These comments included references to musical elements, rehearsal techniques and so on. Graphic representation of the relative frequency of technical comments over time shows a gently upward arc with a peak during rehearsal three and declining with a sharp drop just before the concert. This comment distribution could also be a reflection of rehearsal content over time with the peak of intense, detail work occurring during rehearsal session three. It should be noted that these comments were mixed with positive and negative, accomplishment and frustration but all dealt with technical aspects of the experience.

Emotional comments included references to any aspect of the musical experience that exhibited positive or negative emotion. For example, comments about "loving" or "hating" a piece were included here. Most often, comments of this sort were tied to a specific piece of music and that person's response to it as well as the gestalt of the music performance quality. Many emotional comments included descriptors such as "awesome," "incredible," "wonderful," "gorgeous," and vernacular such as "da bomb," and "rockin!" Emotional comments also included poignant personal stories and feelings. Graphic depiction showed moderately low frequency of emotional expectation followed by a strong spike after the first rehearsal ("This is gonna be awesome! We sound SO good!). Emotional content fell off a bit for rehearsals two, three and four and five with slight elevations on three and five. The final reflection before the concert, however was 49% emotional content. The emotional comments graph shape is a mirror image of the technical comments graph shape. Relative frequency of one type of comment did not necessarily predict the overall rating for any given rehearsal session. At the end of the experience, emotional comments strongly dominate technical comments generated by these students.

Social comments were most prominent in the expectation phase of the journal, with frequent mention of meeting new friends and having fun. Social comments across the rehearsals most often focused on peer interaction, personal fatigue and group dynamic. The relative frequency of these types of comments remained somewhat low and consistent throughout the experience. Technical and emotional comments' frequency clearly outpaced the social comments, and fluctuated based on rehearsal experiences. Frequency of social comments remained static.

The technical, emotional, and social aspects of students' journal comments from this study described a strong and memorable impact of the all-state experience. Future research may investigate how these all-state experiences could be replicated by high school choral conductors in the context of daily routines. Participant reflection seems to be a valid method of enfranchising the student in the rehearsal process over time. While experimental research in music journal applications for students seems limited (our search of the literature found none) this study suggests that rehearsal journaling may be a viable pedagogical tool. Future investigations may collect similar data over a longer period to see if the patterns are similar, especially regarding technical and

emotional aspects of music rehearsal and performance. Findings of the present study serve as a reminder to clinicians to plan methodically for productive rehearsal experiences, and to be cognizant of technical, emotional, and social parameters present during the all-state experience. Ultimately, the central goal should be to provide a mountaintop emotional experience that has lasting effect in these young musicians' lives. One student's comment from his final journal entry underscores the potential influence of honor ensemble experiences such as this all-state chorus: "These have been the best three days of my life so far."

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Women as Researchers: Publications in the *Journal of Research in Music Education*, A Continued Study From 1995-2005

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The purpose of this investigation was to identify female-authored research studies, their use of research methodologies, and institutional affiliations from articles published in the Journal of Research in Music Education from 1995 (Volume 43) to 2005 (Volume 53). This study served as a continuation of John Grashel's (1998) study, which was published in The Bulletin of Historical Research in Music Education and examined female-authored articles published in the JRME from 1953 (Volume 1) through 1994 (Volume 42). Results from the recent study indicated an increase in published articles that involved women researchers representing a majority of the total articles (63%) with an average increase of 16 articles per year during 1995 to 2005. Each published article was categorized in to one research methodology according to Grashel's original format: historical (8.2%), descriptive (46.7%), experimental (33.7%), philosophical (3.8%), or qualitative (7.6 %). The study also identified women researchers who contributed three or more studies in addition to identifying leading institutions affiliated with female contributors.

Introduction

> I side with those who believe that the effort [in research] itself is what counts, providing only that it seeks the greatest good for mankind, the most beautiful in music, the most kindness in teaching, the most truth in scholarship. Or something like that (Humphreys, p.4).

The *Journal of Research in Music Education* (JRME) continues to serve the music education profession as the leading research publication of the Music Educators National Conference's Society for Research in Music Education (Hamann & Lucas, 1998). Since 1953, the *JRME* has disseminated results of scholarship and research within the music education community.

Many music researchers have investigated trends in the JRME as one resource to help understand the development and state of the music education profession and the evolution of its research. Cornelia Yarbrough (1984, 1996, 2002) conducted content analyses of research methodologies, frequency of dissertation and theses publications, research topics, and subject characteristics. Other researchers (Schmidt & Zdzinski, 1993) have looked at quantitative

methodology trends in music education journals and studies in the JRME have been categorized by thematic perspective or topic (Radocy, 1998). Investigations on the characteristics and frequencies of subject samples have also been the focus of recent music research (Ebie, 2002; Kratus, 1992).

Many investigations have focused on research productivity by college music faculties, citation, and institutional affiliation (Gilbert, 1979; James, 1985; Jellison, 1973; Standley, 1984; Yarbrough, 1984). Humphreys and Stauffer (2000) examined the *JRME* editorial committee members' characteristics including gender, institutional affiliation and researcher productivity. Results of their study recognized thirteen institutions affiliated with music researchers that contributed three or more members of the editorial committee between 1953 and 1992. Grashel's (2007) more recent study revealed similar findings as it identified *JRME* authors and editorial committee members' institutional affiliations and where the terminal degree was earned.

In 1998, *The Bulletin of Historical Research in Music Education* published a study by John Grashel that identified studies by women authors published in the *Journal of Research in Music Education* from 1953 (Volume 1) through 1994 (Volume 42). Each identified study was categorized into one of five areas of the research methodology: historical, descriptive, experimental, or philosophical, or qualitative. Although Grashel's intentions for conducting the investigation were not specifically stated, the focus of the research questions and results gave merit to women's contributions in the music education profession and identified their role in the development and dissemination of music research. An update to Grashel's (1998) study is necessary in order to gain a more current sociological and professional perspective regarding the frequency of published female authors, their institutional affiliation, and implementation of research methodology.

Purpose

The purpose of this investigation was to identify female-authored research studies, their use of research methodologies, and institutional affiliations from articles published in the *Journal of Research in Music Education* from 1995 (Volume 43) to 2005 (Volume 53).

Specific research questions addressed were:

1. What is the frequency of contributions to the JRME by female researchers during this investigation period?
2. How do more recent findings of female authorship compare to the initial investigation of this topic by Grashel (1998)?
3. Who are the most published women researchers during this period of investigation?
4. What types of educational institutions are represented by this population of researchers?

5. What are the leading institutions affiliated with women researchers?
6. What research methodologies are being implemented by female investigators?

Review of Literature

Koza (1995) found that the *Music Supervisors' Journal* from 1914-1924 addressed career opportunities for males and the role of music in their lives while minimal attention was devoted to females' personal needs or future professional goals. While males were encouraged toward a vocation in music, females were reminded of their responsibility to incorporate music into the home as a caregiver and to support music education as a community member in a women's club. Implications of this sociological ideal from over eighty years ago continue to be reflected in many music education faculties across the country. A recent look at the demographic, professional responsibilities, and backgrounds of music teacher educators (Hewitt & Thompson, 2006) confirmed reports from an earlier study (Ducharme & Ducharme, 1996a) that music teacher educators were predominantly White males.

Although the numbers of male faculty members in many institutions outweigh female music education faculties, the contributions and number of women in the research field have increased since the 1950's. According to Grashel's (1998) study, female researchers contributed articles beginning with *JRME*'s first issue published in 1953. This trend experienced an overall increase throughout the period of investigation. Humphreys and Stauffer's (2000) research revealed that there were no female members who served a term on the editorial committee until 1973. This noted presence and increase in female involvement with the editorial committee in the 1970's is consistent with the beginning of the women's movement, greater inclusion of women in the workforce, and the 1972 landmark federal Title IX legislation, which prohibited sex discrimination in education. Since the 1990's, women have become more active within the *JRME* editorial committee as members and as committee chair (Humphreys & Stauffer, 2000). Patricia J. Flowers served as the first female guest editor in 1998 and since that time, two females, Cornelia Yarbrough directly followed by Wendy Sims, have been appointed to the position of chair of the editorial committee.

LeBlanc and McCrary (1990) revealed that male investigators dominated the research sample at 73% while female researchers made up the minority (27%) of the group. Their findings were closely supported in Grashel's (1998) study as articles written by women represented approximately 30% of the total published articles in the *JRME*. In the 1980's, women completed 36% of doctoral dissertations on the history of music education and therapy (Humphreys, Bess & Bergee, 1996/1997) and later at the 1990 MERC biennial poster session, women wrote 43% of the papers presented (Hedden, 1992).

Findings from Snyder's (1993) investigation noted that women earned more bachelor's and master's degrees than men; however, men continued to earn more terminal degrees. Although these figures stated above represent a minority presence of female scholars, they outline trends toward attaining gender equity within the profession.

In 1994, thirteen leading female researchers and educators (Klein, Ortman et al., 1994) collaborated with one male researcher on an article published in the Educational Researcher which discussed the progress and future possibilities for future, useful research to promote gender equity in education:

> Much more work is needed to build a comprehensive national research and development agenda and a supportive national infrastructure to promote gender equity in and through education, researchers will need a coherent, rational, adequately financed strategy that builds on successes, avoids or overcomes the failures, and takes advantage of new opportunities (p. 18).

In accordance with this philosophical belief on the role of research in promoting gender equity, a sociological topic, members of the music education profession must continue to reflect on past and present trends to promote change within our field for the future.

Methodology

Articles contributed by women investigators were identified from each issue of the *JRME* during the period 1995 to 2005. Forum submissions by *JMRE* editors were not included in the study. In order to provide data consistent to the original study, the following criteria were followed, "all *Journal* articles with a woman author – regardless of whether she was the single author, primary author, secondary author, or part of a team of investigators-were eligible for inclusion in this study" (Grashel, 1998, p. 18). The findings of the initial study were considered and factored into the overall totals for this study in an effort to identify trends of female authorship from *JRME* publications during the overall time period of 1953 to 2005.

The number of articles by female authors was compared to the overall total of articles published during this time period. These authors were then ranked in order of article output or productivity and categorized by their professional affiliations in one of the following areas: college or university, public school, or independent scholar. As in the original study, each article was categorized in to one of the following areas of research methodology: philosophical, historical, experimental, descriptive, or qualitative (Grashel, 1998; Sidnell, 1987).

Results

During the current period of investigation, women who were sole authors represented 103 articles, which were added to Grashel's (1998) results of 164 articles to equal a cumulative total of 267 articles from 1953 to 2005. Women investigators were the primary authors of 38 articles in the first study and 12 women have since collaborated male researchers to contribute another 14 articles to total 52 articles. In the initial investigation, women collaborated with male investigators and were secondary authors on 55 articles and have since contributed 32 more articles to total 87 articles. From 1995 to 2005, the *JRME* published 24 more articles that involved female research pairs adding to the initial 13 articles to total 37 articles. Female research collaboration efforts have continued with a growing number of studies and group size. In the previous study, three women collaborated on two articles, and since that time, groups of three to five female investigators have contributed eight more articles (Table 1).

Table 1
A Comparison of Types of Female Authorship in the JRME as Categorized in Grashel (1998) and Howard (2006) studies

	Grashel (1998)		Howard (2006)	
	Number of Articles (1953-1994)	Percentage	Number of Articles (1995-2005)	Percentage
Sole	164	(64%)	103	(56%)
Primary	23	(9%)	14	(8%)
Secondary	55	(21%)	32	(17%)
Female Pair	13	(5%)	24	(13%)
Female Group	2	(1%)	11	(6%)
Total Articles	257		184	

The frequency of female-authored articles in the *JRME* increased during 1995 to 2005. One hundred forty-one women researchers were involved with a majority of the total articles (63%) published in the *JRME* (Table 2), which was an increase from the initial study that reported 37% of the total articles from 1953 to 1994 were authored in some part by a female investigator. Three "Senior Researcher Acceptance Address" articles were also published in the *JRME* between 1995 and 2005 to honor women researchers as leaders in the music education profession. The recipients' speeches were published in *JRME:* Cornelia Yarbrough (1996), Patricia Shehan Campbell (2002), and Judith Anne Jellison (2004).

Table 2
Number and Percentage of Articles Authored by Female Researchers in JRME from 1995 to 2005

Year	Number of Articles	Total Articles	Percentage
1995	13	21	62
1996	17	25	68
1997	23	42	55
1998	23	40	58
1999	14	26	54
2000	16	24	67
2001	15	24	63
2002	17	24	71
2003	14	24	58
2004	14	23	61
2005	18	24	75
Total	184	297	63 (average)

The initial study reported an average of six articles per year involving women investigators in some capacity. The 1995 to 2005 issues averaged an increase of women authorship output to 16 articles per year. The overall average of articles identified with women authors since the inception of the *JRME* in 1953 to 2005 resulted in eight articles.

The number of articles authored or coauthored yearly by women ranged from zero during five years (1957, 1958, 1959, 1961, 1963) to a high of 23 articles in both 1997 and 1998. The highest percentage of articles published by women authors came from 1990 with 20 out of 26 articles resulting in 77 percent. The second highest percent came from 2005 with 18 out of 24 total articles resulting in 75 percent of articles (Table 2).

Grashel identified 21 prominent, female researchers who had three or more studies published in the *JRME* between 1953 and 1994. This investigation identified 20 women as contributors of three or more studies: Deborah A. Sheldon (nine articles), Ruth V. Brittin, Jane W. Cassidy, Patricia J. Flowers (six articles each), Joyce Eastlund Gromko, Janice Killian, Wendy L. Sims (five articles each), Patricia Shehan Campbell, Eugenia Costa-Giomi, Alice-Ann Darrow, Sondra Wieland Howe, Judith A. Jellison, Marilyn J. Kostka, Jan McCrary, Katia Madsen, Evelyn K. Orman, Cornelia Yarbrough (four articles each), and Colleen M. Conway, Jacqueline C. Henninger, Mary Copland Kennedy (three articles each).

In the initial study, Grashel reported that women authors were affiliated with 21 public school districts and 106 colleges or universities. Since more specific information was not available from Grashel's study at the time of the current study, the new findings will not be tallied to the original results. From 1995 to 2005, 141 women researchers who contributed articles to the *JRME* were affiliated with eleven public schools (including one elementary school from Bangkok), 82 colleges and universities, and five contributors were listed as independent scholars. Seventeen women represented eight universities outside of the United States, which included authors located in Australia, South Africa, England, Japan, and Canada. McGill University was affiliated with the largest

number of female researchers from one university totaling nine, while Florida State University was affiliated with six authors, and both Rowan University and Ohio State University were affiliated with five authors.

Recent findings involving research methodologies (Table 3) revealed three articles that were categorized as pertaining to philosophical issues (less than one percent of the total number of articles produced by women) from 1953 to 1994 with an increase to seven articles (3.8%) between 1995 and 2005. Grashel identified 27 articles (11%) in to the historical category followed by a decrease revealed in this study to fifteen articles (8.2 %). The original study identified 127 articles (49%) as experimental whereas only 62 articles (33.7 %) were placed in this area of research methodology from the more recent findings. 97 articles (38%) from Grashel's investigation were categorized as descriptive and continued to represent the majority of articles from 1995 to 2005 (86 articles, or 46.7%). Three articles (less than 1%) originally accounted for qualitative methodology and in recent years increased to 14 articles or 7.6 % (Table 4).

Table 3
Research Methodologies Used by Women Researchers in the JRME from 1995 to 2005

Year	Historical	Philosophical	Descriptive	Experimental	Qualitative	Total
1995	2	0	4	6	1	13
1996	1	2	9	5	0	17
1997	2	1	9	11	0	23
1998	1	0	6	14	2	23
1999	2	0	6	5	1	14
2000	2	1	3	9	1	16
2001	1	1	12	1	0	15
2002	0	1	11	2	3	17
2003	2	0	7	2	3	14
2004	1	1	6	4	2	14
2005	1	0	13	3	1	18
Total	15 (8.2%)	7 (3.8%)	86 (46.7%)	62 (33.7%)	14 (7.6%)	184

Table 4
A Comparison of Research Methodologies used by Female Contributors in the JRME as Categorized in Grashel (1998) and Howard (2006) study

	Grashel (1998)		Howard (2006)	
	Number of Articles	Percentage	Number of Articles	Percentage
Philosophical	3	(1%)	7	(3.8%)
Historical	27	(11%)	15	(8.2%)
Experimental	127	(49%)	62	(33.7%)
Descriptive	97	(38%)	86	(46.7%)
Qualitative	3	(1%)	14	(7.6%)
Total Female Authored Articles	257	(30%)	184	(63%)
Total Articles Published in *JRME*	864		297	

The combined data (Figure 1) from both studies rank the five methodological categories follows: experimental = 189 out of 441 articles (42.9%), descriptive = 183 out of 441 articles (41.5%), historical = 42 out of 441 articles (9.5%), qualitative = 17 out of 441 (38.5%) articles, and philosophical = 10 out of 441 articles (2.3%).

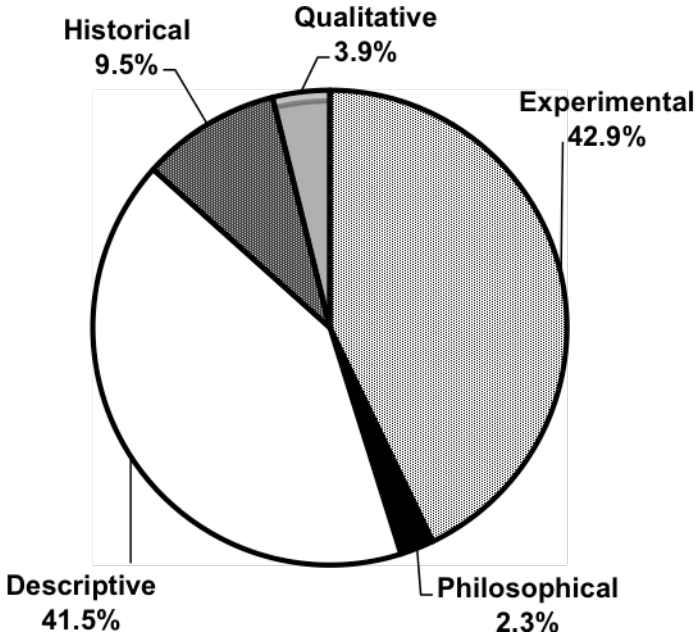

Figure 1. Research methodologies used in female-authored articles published in the *JRME* from 1953-2005.

Discussion

Results from Grashel's (1998) study concluded that during the first 40 years of *JRME* publications, women were important contributors to the advancement of the music education profession and music research. Findings from the current study suggest that females have been well represented in leading the music education profession through research output while contributing the majority (63%) of articles published in the *JRME*. However, during this period of investigation, the annual percentage of articles contributed by females did not undergo a significant change. Is it possible that women researchers have hit the proverbial glass ceiling within the profession? This investigation identified three female researchers who were recognized by their peers as being distinguished

leaders in the music education profession. What role will female music educators and researchers play in the future of music research?

Music educators must continue to ask why there are still so few female faculty members at higher educational institutions. One possible reason for this may root from a discord of feminist pedagogy in music education (Lamb, 1996). Kimberlin's (1990) ethnographic study revealed that while female music educators indicated that gender was not a factor in their professional lives, however many subjects later stated that gender issues contributed to their decision-making processes. With regard to decision-making about furthering education, Teachout (2004) asked music educators to rate incentives and barriers to pursue a doctoral degree. One of the two major barriers identified in his study was "family/time considerations". If we consider society's traditional view of the person in the care-giving role, the mother, Teachout's findings might present another possibility why female music faculty continue to be in the minority if they choose family over career. While Hewitt and Thompson (2006) identified a male predominance within the profession, results from this study suggest that women may be contributing more to music research than their male counterparts. Future research conducted through a sociological lens may be able to reveal more information regarding the disparity between low numbers of female music education faculty who produce an equitable amount of research output.

The findings of this study suggest that women are involved in more studies published in the *JRME.* Articles submitted to the *JRME* are reviewed through a blind review process. Papers accepted for publication reflect a high quality of research in top tier, peer-reviewed journals. Further studies focusing on the review process may determine if women investigators are producing a higher quality of research output than men given the increase in published articles by female researchers. Are women submitting more articles than male researchers or are women more willing to modify their own investigations to meet the standards of peer-reviewed journals? Future investigations, if this information could be accessed, might be able to address research outputs by female versus male investigators in a more comprehensive manner. Similar studies of female-authored articles in other peer reviewed, music research journals are needed to further identify contributions by women researchers to expand the generalization of the findings of this study to the music profession as a whole.

During the first 40 years, 21 women contributed three or more articles to the *JRME* while within a more recent ten-year period; 20 women have accomplished the same status. Is this because more females are actively engaged in research as graduate students, public school teachers, or independent scholars? Is it possible an increasing number of women are being are appointed to faculty roles among colleges and universities? Is the increase in research output and publication a result of the tenure and promotion processes, enjoyment, self-fulfillment, or curiosity? LeBlanc and McCrary (1990) looked at these factors with a mixed sample of male and female music faculty; however,

the results were reported for the population as a whole with disregard to gender. Some questions arise from their research: Are male and female researchers from the same population with regard to motivation to produce research? Are female investigators developing studies with the sole hope to improve the music profession or is there an added need to advocate for or justify the role of women in music education? Answers to these questions have not yet been fully revealed by music research.

Although Yarbrough's (2002) content analysis of research methodology categorized articles in a slightly varied manner from this investigation, her findings from 1953 to 2002 are in line with the results of this gender-based study. For the overall usage of research methodologies regardless of gender, Yarbrough identified seven methodological categories from greatest to least (descriptive = 39.5%, experimental = 37.01%, historical = 14.06%, other =5.34%, philosophical = 2.31%, qualitative =1.42%, and behavioral = .36%). These findings suggest that female researchers' selected use of research methodologies is consistent with the percentages for the profession as a whole.

It would be interesting to compare the use of research methodology application between each gender through a variation of this study with an emphasis on male researchers' contributions to the *JRME.* As more recent research incorporates a hybrid of research methodologies this categorization process will become more difficult. A further look into this development with regard to usage by gender may reveal some interesting findings.

This study reveals only one, small picture of the state of music research and contributions by female music educators up to the recent past. These research findings may raise more questions than they answer, however serve as an impetus for further research describing contributions and accomplishments of both genders as the evolution of the profession progresses.

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Appendix

Research Methodologies used by Female Contributors in the JRME from issues published from 1953 to 2005

	Number of Articles	Percentage
Philosophical	10	(2.3%)
Historical	42	(9.5%)
Experimental	189	(42.9%)
Descriptive	183	(41.5%)
Qualitative	17	(3.9%)
Total Female Authored Articles	441	

A Comparative Analysis of "Durang's Hornpipe"

Mark Earl Bilyeu
Missouri State University
May 2007
Committee Chairperson: John Prescott

Thesis Abstract:

Fifty-three versions of the same traditional fiddle tune, "Durang's Hornpipe," have been collected and transcribed into musical notation for comparison. The objective is to determine how this tune has evolved since its composition in 1785 to the present day, in the hopes of gaining a better understanding of the nature of tune transmission in general. It was observed that musical passages of varying lengths herein referred to as "memes" have either survived or been forgotten, often replacing entire sections of the original tune. Some of the surviving memes have been successful at propagating themselves in the minds of musicians over the centuries, while others have not been so successful. As a result, the tune known as "Durang's Hornpipe" survives not as one tune known to all, but as a multitude of variations, by virtue of this evolutionary process. By comparing the notes that fall on strong beats between different versions, then comparing the results as percentages of the notes shared in common, a preliminary conclusion is that "Durang's Hornpipe" shares common features according to regional identity.

The History of the Sikeston High School Band Program: 1934-2006

Kimberly A. Duncan
Southeast Missouri State University
August 2007
Committee Chairperson: Carol McDowell

Thesis Abstract:

The purpose of this study was to investigate the development of the Sikeston High School Band Program and its two influential directors: Keith Collins and Edward Cowan. Data utilized in this study were collected from school yearbooks and newspapers, student scrapbooks, and personal interviews with former students and current staff members.

The band program was initiated in 1934 by Mr. Reid Jann, who also taught orchestra, eight-grade reading and spelling, and seventh-grade English. For unknown reasons, Jann left his teaching position in 1940, passing his students on to Keith Collins. By 1961, the band program had grown so large that an assistant band director position was created. Collins retired in 1969, and Edward Cowan was hired as assistant director in 1972.

Collins also opened a local music store in 1947 in downtown Sikeston, Missouri, that he managed while he was teaching. The business, known today as Collins Music Store, was influential in that they provided area schools with weekly instrumental music service calls. The store still supports the Sikeston High School music program whenever possible. Cowan introduced a team-teaching approach to the instrumental music department as well as added a third director. His idea was that this would improve the retention as students changed grade level and each director would teach their own specialty area (brass, woodwind, percussion), providing the best instrumental training possible for Sikeston students. Band directors following Cowan's tenure, as well as new instrumental ensembles and changes to the band program, are also discussed.

Standards in the Studio: How are the National Standards for Music Education Implemented Within the Collegiate Low Brass Studio?

Matthew L. Frederickson
University of Missouri-Columbia
August 2007
Committee Chairperson: Martin Bergee

Dissertation Abstract:

The purpose of this study was to examine the extent to which collegiate low brass studio teachers implement the nine National Standards for Music Education into their intentions, structure, curriculum, pedagogy, and assessment. This study examined these issues through an online survey intended to probe the attitudes and abilities of low brass teachers with regard to delivering a standards-based curriculum.

The survey included forced-choice survey items created from research questions, single- and multiple-answer questions, and free-response inquiry. Themes that emerged from the free response questions were organized into categories and reported. The findings are consistent with previous research. Standard 3 (improvisation) and Standard 4 (composition) are implemented less frequently than the other standards. Also consistent with previous research, the respondents indicated limitations of resources and instructional time. To address these concerns, recommendations for teaching and future research were presented.

The Effectiveness of Three Music Instructional Strategies When Teaching Rhythmic Concepts to Fourth Graders.

Salley R. Gibson
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August 2007
Committee Chairperson: Norma McClellan

Thesis Abstract:

A variety of instructional methods exist in today's elementary music classroom. The techniques used to teach the basic elements of music are wide and varied and often debated among educators, but three methods are widely used: the Kodály method, the Orff process, and the use of a music textbook series. The Kodály method uses a very sequential approach to music through singing and developmentally appropriate activities. The Orff philosophy of instruction emphasizes a natural process of student imitation, exploration, and improvisation using Orff instruments and other hands-on tools. A music textbook series may include a variety of activities and resources, organized into written lessons for educators. Research into these three instructional strategies can give educators insight into their own teaching styles and help to further professional growth. This study attempted to determine the effectiveness of the Kodály method, the Orff approach, and a textbook series treatment using a rhythm lesson in the fourth grade music classroom. Eight classes of fourth graders were divided into four groups, and each group was taught the same rhythm lesson using one of the three instructional methods, with the fourth group acting as the control group. Students were assessed using a pre- and post-test. The study was conducted over four sessions, and the test scores were then analyzed. Data showed a significant difference between pre- and post-test scores, meaning that achievement was made in the instruction process. Group B, which used the Orff process, showed the most improvement. A post-hoc analysis compared the effectiveness of each group to the others and showed that there was no significant difference. Student improvement was made, but not necessarily because of the specific teaching method.

Preschool Piano Methods and Developmentally Appropriate Practice

Fang Ting Huang
University of Missouri-Columbia
August 2007
Committee Chairperson: Wendy L. Sims

Dissertation Abstract:

The purpose of this study was to analyze preschool piano method books and identify ways in which they were or were not consistent with guidelines of *Developmentally Appropriate Practices in Early Childhood Programs* (Bredekamp & Copple, 1997) and developmental characteristics of children as identified in related research findings. The literature reviewed encompassed a historical overview, goals and designs of preschool piano method books, age-related developmental, musical, and learning characteristics of young children, and issues regarding curriculum, lesson planning, and instructional strategies. A qualitative, cross-case content analysis was performed, using as cases five preschool piano methods in publication at the time of the study. The five texts were found to represent two approaches: "traditional" or "whole-body" methods. Four themes emerged as a result of the initial constant-comparative analysis, which were used to guide data interpretation: philosophy, curriculum design logic, musical development, and non-musical aspects of the texts.

Findings of this study identified more DAP-relevant features within the whole body approaches as compared with the traditional methodologies. A set of principles grounded within the union of DAP guidelines and related research findings was developed and termed as the "Phil-Lo-Music-Aspect" principles. These principles were suitable for guiding the creation or analysis of future preschool piano teaching methods.

The Effect of Rhythm Pattern Instruction on the Sight-Reading Achievement of Wind Instrumentalists

Daniel Robert Laing
University of Missouri-Columbia
August 2007
Committee Chairperson: Martin Bergee

Dissertation Abstract:

This study investigated the effects of rhythm pattern instruction on the sight-reading achievement of woodwind and brass instrumentalists. Subjects were members of the University Band concert ensemble (N = 50) at the University of Missouri-Columbia. Participants in this study volunteered to participate in a six-week treatment that included four weeks of rhythm pattern instruction. Assessment took place at the individual and ensemble levels. Three musical aspects of the ensemble's performance were evaluated: facility, ensemble, and flow.

The results of the statistical analyses revealed no significant differences between experimental and control groups. There were, however, statistically significant differences between pretest and posttest scores, with improvement in all aspects from pretest to posttest. There were no statistically significant interactions. The ensemble assessments showed a similar pattern. There was significant improvement in all three areas (facility, ensemble, and flow) from pretest to posttest, but there were no statistically significant interactions between testing (pretest-posttest) and condition.

Results of this study suggest that students' sight-reading of rhythmic patterns might improve through the ensemble experience alone. There was no evidence that teaching isolated rhythmic patterns over a brief period of time affected the students' sight-reading achievement. Further research should employ the approaches used in this study in more extensive time frames and with a larger number of participants.

A Survey of Technologies Used in Kindergarten through the Fifth-Grade General Music Classrooms in Southeast Missouri

Matthew P. Martin
Southeast Missouri State University
December 2006
Committee Chairperson: Carol McDowell

Thesis Abstract:

The purpose of this study was to determine what types of technology have recently been used in Southeast Missouri kindergarten through the fifth-grade music classrooms. The means for obtaining information was a survey to teachers consisting of ten questions concerning: a) highest degree completed, b) gender, c) grade level taught, d) years of experience, e) technologies used in the classroom, f) technologies used if resources were available, g) opinions about the teacher's feelings and intentions toward technology, h) student's use of technology in the classroom, i) technology students enjoyed using; and, j) any additional written comments.

Of the 86 respondents, 43 (50%) completed and returned the document. Results from the survey, but not limited to, include 51% of respondents have a bachelor's degree, 38 (88%) respondent's are female, 10 (23%) respondent's have over 25 years of experience, 40 (93%) used VHS tapes, 17 (40%) would use a smart board if they had the resources to acquire one, 25 (58%) try to incorporate technology in their lesson plans, and 25 (58%) stated their students use technology in their classroom. Further implications for this study include additional research concerning "popular" technologies, assessment of how students learn using those technologies compared to other conventional learning strategies, and a future study on what types of technologies should be addressed at workshops.

Learning Together Online: An Investigation of the Effect of Collaborative Instruction on Students' Demonstrated Levels of Cognition and Self-Reported Course Satisfaction in an Online Music Appreciation Course

Melissa C. McCabe
University of Missouri-Kansas City
April 5, 2007
Committee Chairperson: Joseph Parisi

Dissertation Abstract:

As the number of online courses continues to increase rapidly, there is limited empirical research regarding the pedagogy of developing successful online learning environments and expectations for student groups working online. Researchers have recently focused on how collaborative learning may contribute to educational effectiveness in both cognitive and social contexts. Extant research indicates that students engaged in collaboration may demonstrate cognition levels higher than those of learners in courses where individuals work alone.

The primary purpose of this study was to investigate the effect of collaborative instruction on students' demonstrated levels of cognition in an online undergraduate music appreciation course. Undergraduate students (N=91) enrolled in an online music appreciation class were recruited as volunteer participants for this study. Data were collected using online surveys and online discussion transcripts. Discussion transcripts were analyzed and rated for cognition level by trained judges using a system based on the principles of Bloom's Taxonomy of Learning. Results from the discussion transcripts analyses were used to compare types of instruction, levels of cognition and levels of student satisfaction for each course assignment.

An ANOVA indicated a significant difference ($p < .05$) between the types of instruction (collaborative versus non-collaborative) and students' demonstrated levels of cognition. Data indicated that collaborative small group assignments that foster high levels of discussion and interaction may encourage the use of higher order critical thinking skills. A Friedman two-way ANOVA found significant differences among student preference rankings indicating preference for a variety of instructional strategies implemented throughout the course.

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 Joseph Parisi, Editor-Elect, *Missouri Journal of Research in Music Education*, University of Missouri-Kansas City Conservatory of Music, 4949 Cherry Street, Kansas City, MO 64110. 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, 5th edition). 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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