

Visions of Research in Music Education



Special Edition

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If you are completing or have completed recent projects, please consider submitting them for review. Papers should not have been published previously or submitted elsewhere simultaneously. Papers presented at a conference may be considered if they are unlikely to be published in a conference proceedings volume.

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A New Vision
by
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The Editorial Board of *Visions of Research in Music Education* is excited to present this VRME - Special Edition, an issue dedicated to peer-reviewed student research. We believe that the articles submitted by these authors demonstrate their ability to present research to others and introduce themselves to the greater music education community. It is my hope that after each of you read this special issue that you will reflect on what we as music educators have accomplished, and the goals we must strive for to move the field forward in an ever changing society.

As the field of music education continues to expand, it is important for our researchers to look inward and identify the areas where we should strengthen our own teaching so that we may help the students enrolled in our classes. It is imperative that these students, both present and future music educators, meet the needs of music learners in the classrooms of tomorrow. We, the music education researchers, must also keep the lines of communication open between teachers and administrators who provide some of the vision that affects how we approach future research and define programs of study. Our future research should offer suggestions to improve music education in the classrooms of our nation, while providing alternative applications for unique settings and much needed assistance to those professionals who think “outside the box.” Both teachers and administrators should work toward common goals that will improve music teacher education. Clearly, one should not move in new directions without keeping the other informed of their intentions. If we strive to communicate more effectively, then the implementation of any program or research project will be a seamless process.

It is also important that we promote music making and music learning at the local level. If music is supported at the local level it can only help our cause as we assist others in improving music learning through research. As our field moves forward and establishes standards for arts education, we can also point to music programs that have struggled to survive, and in return, hinder music learning. If more of the research that supports music education were reviewed by individuals at the local level who provide funding for music in our schools, then it is likely that more programs would succeed.

This issue of VRME provides us with an opportunity to reflect on what has been presented by some authors who may see our world filled with various possibilities as music education enters a time of challenges and changes. Perhaps, the contributions of these writers will serve as the critical first steps in meeting some of these challenges and provide us with a roadmap to stimulate change.

Additionally, the editorial board hopes that each issue of VRME will continue to offer researchers a viable outlet for them to disseminate their findings as many institutions of higher learning begin to embrace electronic publication. At present, many authors search for the appropriate traditional print journals for their work, but are finding that many publications, due to limited budgets, are now being offered in web-based formats. The NJMEA (New Jersey Music Educators Association), Rutgers University, and the Editorial Board of VRME are committed to providing a quality peer-reviewed journal. It is our intention to continue to produce this publication in web-based format as a service to all who may benefit from its contents.

An Exploration of Preschool Children's Spontaneous Songs and Chants

by

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An Exploration of Preschool Children's Spontaneous Songs and Chants explores the spontaneous, or improvised, songs and chants of preschool children. This study focused on: a) the environmental conditions that exist when young children spontaneously sing or chant, b) how young children manipulate musical elements when spontaneously singing or chanting, and c) their ability to verbalize a purpose for spontaneously singing and chanting.

Four preschool children (two boys and two girls), enrolled in early childhood music, participated in the study. Spontaneous singing and chanting was observed and audio-taped within the home context. Questionnaire data were collected regarding the environment in which the singing or chanting occurred, and for the children's verbalizations. Audio-recordings were analyzed by two independent judges in the form of a specimen description. Questionnaire data were analyzed by content analysis.

The results of this study are inconclusive due to the small sample size. However, it appears that young children's spontaneous songs and chants may be a reflection of how they organize musical information received from their environments. Further examination of the spontaneous singing and chanting of children may lead to a deeper understanding of what factors contribute to young children's musical development. Suggestions for future research are provided.

Many researchers have conducted studies on various aspects regarding the musical development of young children (Scott-Kassner, 1992; Zimmerman, 1993). However, the development of musical creativity within the young child is an area that has not received much attention. Some research on the musically creative development of children has focused on developing theories of creative thinking in music (Webster, 1988) and musically creative development (Moog, 1976; Swanwick & Tillman, 1989). Other research has addressed one, or a combination of the person, process, or product aspects of children's musical creativity (Flohr, 1985; Kratus, 1985, 1989; Moorhead & Pond, 1941; Reinhardt, 1990; and Swanwick & Tillman, 1989). When surveying the literature, there appears to be a paucity of research on the musical improvisations of young children. A clearer understanding of the development of musical thought and behavior in young children may be acquired through the study of their vocal improvisations.

Related Improvisation Studies

Moorhead and Pond (1941) observed children 2-6 years old engaged in chanting, singing, and playing instruments in a naturalistic environment. The children attended the Pillsbury Foundation School which was opened in 1937 in Santa Barbara, CA. The primary purpose was to develop musical understanding in young children within a free environment. Over the course of seven years, the children were observed as they spontaneously sang, chanted and played instruments. Moorhead and Pond found that: (a) Experimentation with vocalizations, and with songs was the norm and that children do not organize their music in conventional tonalities as adults do, (b) children's songs were

plaintive compared to the songs adults would have them sing, (c) chant appeared under conditions of freedom—alone or in a group, (d) physical activity was directly related to rhythmic chant, (e) solo chants were like heightened speech in which the music conformed to the words, group chants were in duple meter and the words conformed to the rhythmic structure, (f) children explored instruments first before melodic and rhythmic patterns emerged, (g) instrumental improvisation was characterized by asymmetrical meter, followed by duple and triple meters, then steady beat. Although this study is thorough in description, there are problematic areas. First of all, Moorhead and Pond observed a random number (somewhere between 15 and 20) of children. There is uncertainty as to how long the children were at the school and therefore how long individual children were observed. Furthermore, the children ranged in age from 2-6 years old. There is no account for at what age children engaged in the various forms of music making. Therefore, a chronologically developmental sequence of musical creativity cannot be ascertained from this study.

In an effort to identify a developmental sequence of preschool aged children's musical experiences, Moog (1976) went into the homes of 500 children, aged 6 months to 5.5 years old. He conducted individual tests, played recordings of different types and sounds of music, collected samples of young children's singing, and data from parental observations. He determined that between the ages of 3 and 4, children's songs may be spontaneous-narrative, imaginative, spontaneous, or imitative in nature. Moog suggested that from this age on the process of development cannot be described independently of the environment. Issues raised from this study are: (a) The 1976 report doesn't describe the tests that were administered, (b) no account of the observations that were made is provided, and (c) no description of the analysis procedures that were used was given.

Flohr (1985) conducted a study with ten children ages 2 to 6 years of age to examine the creative development of their improvisations on an Orff pentatonic xylophone. Flohr recorded the children's improvisations once per year over a 4 year period. The musical content of each improvisation was analyzed. He observed that at age 2 children are driven by motor energy, at age 3 repetition of patterns was most prevalent, and at age 5 steady beat with melodic and rhythmic repetitions occurred most frequently. With such a small sample size results cannot be generalized.

A similar study was conducted by Reinhardt (1990). However, in this study 105 children between 3-5 years of age improvised a song on an alto xylophone. The researcher played a duple meter ostinato while the children improvised. The children's improvisations were analyzed for use of steady beat, meter, rhythmic patterns, and duration of pitches. All but one child were able to maintain steady beat and a steady meter. In addition, the use of varied pitch duration and rhythmic patterns increased with age. The effect of the researcher's ostinato on the outcome of this study is difficult to determine. Because of this, the possibility of the students being engaged in imitation of steady beat and meter exists.

Swanwick and Tillman (1986) collected over 700 compositions which included brief improvisations to finished products. A small random sample was selected and analyzed by 2 judges who were teachers. Without knowing the subject's age, the judges were to listen to and categorize the pieces by age. There was high agreement between the judges, although the correlation coefficient was not reported. Using the pieces that were categorized as anchors, the researchers proceeded in making their own judgments on how the pieces were to be classified. The pieces in this study provided the base for a theoretical model of musical development. The model is a developmental spiral of four stages and eight levels. For the purposes of this study only the first two stages will be discussed. Young children from birth to 4 years of age are at the mastery stage of development. In this stage, children are most concerned with exploration, experimentation and sound production. At the manipulative level of this stage, repetition on instruments, learning the techniques of handling and playing instruments, and the ability to organize music with a feeling of meter occur. As children between 4 and 9 years of age enter the second stage, the imitation stage, personal expression appears. First it is evident in sung music with changes of tempo and dynamics. About age 7, at the vernacular level, children gravitate toward conventional established music. Meter is established and phrasing becomes standard at this level. The method of categorizing the 700 compositions for this theory has raised skepticism of its reliability and validity, bringing the entire model into question.

Purpose and Research Questions

Of all of the studies presented, the Moorhead and Pond is closest in design of the present study. A concern rising out of that study was the range of ages of the children observed, with no account for individual ages. Also missing was important information such as how long the children were enrolled at the Pillsbury Foundation School and the musical nature of the children's home environments. However, the present study addresses the age of the children, and important background information of the children. Therefore, the purpose of this study was to explore the spontaneous, or improvised, songs and chants of preschool children. More specifically, this study focused on three questions:

1. What environmental conditions exist when children sing or chant spontaneously?

2. How do young children manipulate musical elements while spontaneously singing or chanting?
3. Are young children able to verbalize a purpose for their spontaneous singing and chanting?

Method

Eight preschool children were to participate in the study. Four children were disqualified due to the inability of the parents to follow the data collection procedure. This left two boys and two girls to participate in the study. The ages of the children ranged from 3 years and 7 months to 4 years and 10 months with the mean being 4 years of age. All of the children have participated in early childhood music classes and are known as students by the researcher. The range of participation in early childhood music classes was from 7 months to 4 years and 10 months with a mean of 2 years and 11 months.

To study the spontaneous singing and chanting of young children requires some form of observation in a non-intrusive way. Bredekamp and Rosegrant (1992) note that observation is the most effective way to get to know children without transforming, invading or constraining children's behavior. Since children behave differently in one environment from an other it is important that they are observed in their living environment so they may be viewed in context as fully as possible (Cohen, Stern, & Balaban, 1997). Therefore, children's spontaneous singing and chanting were observed and audio-taped within the context of their homes.

To collect the spontaneous music making of the four children, the researcher gave each parent a cassette tape to audio-record their child while he/she was singing or chanting. The researcher explained to each parent that it was important not to prompt their child so that the spontaneous nature could be preserved. In addition, the researcher gave each parent an environmental questionnaire to fill out. Information obtained from the form included: (a) a description of the overall musical environment of the home; (b) where the child was and what the child was doing when the spontaneous singing, or chanting occurred; (c) what the child was thinking as he/she was singing, or chanting; and why he/she sang or chanted what they did. Parents had one week to collect the audio-tape data, fill out the questionnaire, and return all information to the researcher. Multiple perspectives of data collection were represented by: the audio-recordings, the environmental questionnaire, and the children's verbalizations about their spontaneous singing and chanting.

Data Analysis Procedure

The audio-tapes were analyzed in the form of a specimen description (Bredekamp & Rosegrant, 1992) by two independent judges. The judges listened to each audio-cassette four times, once each for the categories of tonal, metrical, vocal and textual

manipulation. The data were coded and categorized according to trends found between the judges preliminary analysis. The categories that emerged served as the basis for analysis of trends between the four children. The environmental questionnaire was coded and categorized according to each question asked. Triangulation of data analysis was represented through the preliminary analysis of the audio-recordings by two independent judges, the analysis of the environmental questionnaire and the analysis of the verbalizations of the children.

Results and Interpretation

The interpretation of the results are presented in relation to the research questions of the study. The results and interpretations apply only to the children who participated in this study are not meant to be generalized due to the small sample size.

Research Question #1: What environmental conditions exist when children sing, or chant spontaneously?

All four children who participated in this study have musically supportive homes. Each home has an instrumentalist, a vocalist or both living there, an array of musical instruments that each of the children are reported to have interaction with 2 to 3 times per week and purposeful exposure to a wide variety of musical styles. When all of the children's spontaneous singing or chanting occurred they were in the family room, in the middle of the floor, playing alone with some type of object. Both of the boys were reported to have been lying down. Objects that were used by the children at the time of their singing, or chanting were Legos, plastic turtles, a train, and videos in their boxes. Moorhead and Pond (1941) reported that the children they observed engaged in music making were surrounded by a musically rich environment, and often were playing with an object that sets up imaginative expression. Moog (1976) believes that at this age the process of musical development cannot be described independently of the environment.

Research Question #2: How do young children manipulate musical elements while spontaneously singing or chanting?

Tonality

Only one child was consistent in the use of major tonality. This child was apparently singing a song that had been heard before. Another child sang songs that were familiar but without a stable sense of tonality. The third child also sang but had no sense of tonality. Finally, one child's vocalizations had no reference to tonality as he/she was engaged in chant. Several possible reasons exist for the variance of tonality: (a) For children aged 3 to 4 years a sense of tonality is not always stable (Davidson, 1985; Moog, 1976; Swanwick & Tillman, 1986); (b) developmental music aptitudes of the children, the amount of time spent in early childhood music classes and the home environment may bear on how children perceive and use tonality in their songs (Gordon,

1997); and (c) tonality may have no relevance to what is sung due to the musical intent of the child (Kratus, 1991) or how the child may be playing and what a child may be playing with (Moorhead & Pond, 1941).

Meter

Three of the four children engaged in duple meter with two of those children occasionally changing the feeling of meter to suit their own purposes. Of the two that changed meter, one was engaged in chant, and the other had episodes of narrative between singing. There was no agreement between the judges on the fourth child. One judge perceived the child as singing in duple meter, while the other perceived the child singing in triple meter. Moorhead and Pond (1941) state that when children are engaged in chant the rhythm is typically molded to accommodate the words. This may account for the changing meter of the two examples that had included chant and narrative. Also, children at this age are developing a sense of meter (Flohr, 1985; Swanwick & Tillman, 1986) which may account for why only one child sang consistently in duple meter while two of the children had meter that changed. Developmental music aptitude and time spent in early childhood music classes may provide an explanation as to why certain children keep meter steady while spontaneously singing or chanting (Gordon, 1997). In addition, the music of the children's culture, which tends to be major in tonality and duple in meter, may also have an effect on how the children perceive meter (Gordon, 1997).

Use of Voice

Three of the children used their singing voices, while one used a chant-like voice that bordered on singing at times. Two children explored vocal registers ranging from a low voice to a high head voice. Both girls, who solely used their singing voices, experimented with vibrato. For two children, the use of voice seemed to be related to the objects that they were playing with. Those children explored the full range of their voices. It could be that they did so because they were playing with objects that move: swimming turtles and trains (Moorhead & Pond, 1941). According to Moorhead and Pond (1941) the use of voice in speech and song is closely related and vocal exploration is the norm for children becoming familiar with the possibilities of vocal sounds that can be made. Also, children tend to sing and chant freely when moving or playing alone (Moorhead & Pond, 1941).

Use of Text

Three of the children used text, or syllables that were related to the activity they were engaged in. The child engaged with the train used "choo-choo", the child engaged with the plastic turtles used "swim, swimmy, swimmy swim". The child playing with the videos in their boxes sang words from the songs that were recalled from the actual videos. The one child who was singing a song that had been heard before used syllables such as "doo, di, da" which had no relation to the Lego castle that was being built. Moog (1976) suggests that at this age, children's music may be spontaneous-narrative,

imaginative, spontaneous, or imitative in nature. The two children engaged with the turtles and train used text in a spontaneous-narrative nature. When children engage in imaginative singing, pitch, rhythm and words become separate entities that children are able to discern between (Moog, 1976). One child used text in an imitative way. This child was able to grasp the words of a song, but lacked a consistent sense of meter and tonality. This follows a developmental progression of how children tend to learn songs (Davidson, 1985). The non-use of text may have been a contributing factor for the child who sang in major tonality and duple meter in a consistent fashion (Gordon, 1997).

Research Question # 3: Are young children able to verbalize a purpose for their spontaneous singing and chanting?

When the children were asked what they were thinking when they sang, or chanted, three responded, “I don’t know”. One responded, “about eating jam” and asked his mother for a peanut butter and jelly sandwich.

Each child had different responses for why they sang or chanted what they did. The child who sang a familiar song said, “What song? I don’t know any more songs right now.” The child playing with the train said, “Just for fun! I don’t know why I was singing.” The child playing with the videos in their boxes said, “...sing songs from the videos” and the child playing with the plastic turtles said, “They were swimming!” It could be that although these children were spontaneously singing and chanting they did not have a musical intent for their improvisations and were not thinking of their improvisations in musical terms. Although the children were unable to articulate a musical purpose for what they were thinking, and why they sang and chanted what they did, it appears that they were processing music and information from their environments.

Conclusion

Zimmerman (1993) states that a child’s musical growth moves from receiver of information (perception), to imitator, and then to organizer of information (improvisation). A child’s way of learning is inseparable from his/her environment (Cohen, Stern & Balaban, 1997; Moog, 1976; Moorhead & Pond, 1941; Zimmerman, 1993) and developmental sequences are reinforced through continuous interaction with the environment (Zimmerman, 1993). Young children’s spontaneous songs and chants may be a reflection of how children organize musical information from their environments. In addition, those musical reflections may be indicative of how young children think and develop musically. There are no conclusions to report from the present study due to the small sample size. However, it appears that further study of the spontaneous songs and chants of young children will lead to a better understanding of what factors contribute to how young children develop musically.

Suggestions for Future Research

To enrich understanding of how children develop musically, music education should continue to examine the spontaneous songs and chants of children. Potential

questions for future investigation are:

1. Listening to the spontaneous songs and chants of children may provide valuable information on the musical development of children. Is there a developmental music learning or creating sequence that can be recognized through young children's spontaneous songs and chants?
2. Different types of play may elicit different types of spontaneous singing and chanting. What is the role of play on the spontaneous songs and chants of young children?
3. What variables exist that impact the spontaneous songs and chants of young children?
4. What influence does early childhood music instruction have on the spontaneous songs and chants of young children?
5. Is there a connection between musical perception and musical production as evidenced through the spontaneous songs and chants of young children?
6. Are there differences in the spontaneous singing and chanting of children with high, low, and moderate music aptitude?
7. What relationship exists between the music of a child's culture and his/her spontaneous songs and chants?
8. What role does environment play in the spontaneous songs and chants of children? (Such as home, school, child care, preschool...)
9. As more is learned about the musical development of young children, alternative ways of analyzing young children's spontaneous songs and chants may need to be developed. How can these songs and chants be analyzed in reference to the musical understanding of young children?

Moorhead and Pond (1941) believed that listening with the ears of a child is the key to understanding young children's music. Through listening to the spontaneous music of the young child, music educators may be better informed as to how young children acquire and develop musical knowledge. This information, when put into practice, will in turn serve to improve the musical instruction of young children at an important developmental period of their lives.

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Perception of the Meaning of High School Choral Experience
by
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This study examined the perception of the high school choral experience as a function of gender, grade level, and musical experience. The perception of meaning of choral experience was defined by five factors of musical-artistic, achievement, integrative, communicative, and psychological as defined by Hylton (1980). Participants included 84 choral students from two public high schools in the State of Indiana. Among the participants, 29 students came from a small high school with approximately 400 students, and 55 students came from a high school with approximately 1000 students. A modified version of Hylton's (1980) Choral Meaning Survey was used. The 84 participants were asked to indicate their agreement or disagreement to each item on a 5 point Likert-type scale. The results show that all the factors of the Choral Meaning Survey received high means. The students responded most positively to items related to achievement dimensions. A multivariate analysis of variance (MANOVA) procedure was employed. The main effects of gender, grade level, musical experience and their interaction effects were non significant.

Choral ensembles have held an important place in public schools since music programs were first established in public schools as part of the Boston school music movement in 1838. Students in most public schools are provided the opportunity to participate in music throughout elementary, junior high and high school. Despite this, according to Reimer (1997), only 9% to 15% of students perform in school-sponsored ensembles. Thompson (1986) found that in 51% of the high schools surveyed, less than 10% of the students were involved in choral program. The overall low participation rate for school music indicates that a better understanding of motivating factors of music participants is needed.

Asmus (1994) has stated:

Motivating student musicians to achieve is a constant focus of music teachers' effort. From recruitment, to keeping students involved in music study, to learning the fundamentals of scales, arpeggios, music teachers must constantly be alert to what motivates students and how best to apply these motivators to improve student achievement in music. (p.5)

Music educators are very concerned about motivation for music, and many studies have examined this issue (e.g. Asmus, 1985; Asmus; 1986; Asmus, 1987; Asmus and Harrison, 1990). The subjects of these studies included elementary students through college age students. The researchers focused on the attribution of success and failure in music, and also examined the reasons students cited for being musically motivated.

In a review of research in music education, 1982-1995 (Grant & Norris, 1998), only three studies were cited examining attitudes and music participation in choral music. For example, Haygood (1993) studied the reasons for participation and non-participation in collegiate choral ensembles by students who had high school choral experience. A wide variety of reasons were found. These were: (a) the literature to be performed, (b) self-perceptions of level of preparation to sing in college choirs, (c) the influence of parents, and (d) the personality of the conductor. In another study, Mizener (1993) studied the singing interest and choir participation and self-perceptions of singing skill of elementary and middle school students. Results showed that most children have a positive attitude about singing in general but less than half were interested in choral singing. Castelli (1986) conducted a quantitative survey to identify attitudes of vocal music educators and public secondary school students regarding selected factors that influence male enrollment in secondary school vocal programs. The factors investigated were gender, family influence, peer pressure, role endorsement, male adolescent voice change, and future occupational change. The results showed a decline in male enrollment in the programs studied.

There were several additional studies concerning participation of high school students in choral programs that were not reviewed by Grant and Norris (Bowles, 1991; Buchanan, 1998; Hylton, 1980; Koutz, 1987; Neill, 1998; Poulter, 1997; Seago, 1993; Spell, 1989; Tipps, 1992). Two additional studies examined the attitudes of high school choral students (Hylton, 1980; Neill, 1998). Hylton developed an instrument titled the Choral Meaning Survey and administered it to high school students. Achievement was ranked as the respondents' main reason for participating in the choir. Neill (1998) also examined the motivating factors for student participation in high school choral programs. The results showed that "the love of singing" was ranked first as the reason to enroll in chorus; "performing" was ranked second. Koutz (1987) analyzed the attitudinal differences toward music performance classes in secondary schools among non-participants, current, and former participants. The primary reasons indicated by music students for choosing to participate in a music ensemble were interest in music, pride in the group and enjoyment of performance.

Results of Neill's study (1998) and Koutz's study (1987) suggest that "affect of music" or "interest of music" was a crucial factor for secondary school choral participation. These results paralleled those of Asmus and Harrison's (1990) where high school students and college students cited "affect of music" to be the principal motivational factor in music participation.

Some researches have focused particularly on adults' attitude and choral participation (Bowles, 1991; Buchanan, 1998; Poulter, 1997; Seago, 1993; Spell, 1989; Tipps, 1993). The subjects in these studies were college students, church choir members, community choir members, and adult music participants. Hylton's Choral Meaning Survey was used in different studies to measure the "choral meaning" within the samples (Poulter, 1997; Seago, 1993). Results from Poulter's study (1997) showed that high school choral experiences were strong indicators of collegiate choral participation. In that study, 83.4% agreed that their decision to participate at the collegiate level was made

while still in high school. Results from Bowles's study (1991) on adult's music participation confirmed the importance of high school choral participation to future enrollment, given that the highest percentages of participation occur in high school age students. The respondents also ranked choral organizations highest among preferred performance organizations. Positive attitude towards participation was found to be significantly related to current participation and to early participation in classroom general music.

In summary, high school choral experience appears to be an important influence on continuing choral participation. That is, high school choral interactions provide a link to adult music participation. However, only a few studies specifically examined high school choral students' attitude. To better understand what constitutes a meaningful choral experience for high school students, there is a clear need for further research specific to this age group. The purpose of this study is to examine the attitude of high school choral students as a function of gender, grade level, total years singing in choirs, and total years of formal music training. Dependent variables included students' perception of the meaning of the choral music experience (musical-artistic, achievement, integrative, communicative, and psychological) as defined from Hylton's (1980) study. The following research questions were addressed:

1. How do high school choral students perceive the meaning of choral experience?
2. To what extent will the perception of high school choral experience differ as a function of gender, grade level, musical experience (number of years singing in choirs, number of years having formal music lessons), and the interaction of these variables?

For this pilot study, musical experience is defined by whether a student has/had taken any instrumental or vocal lesson.

Method

Subjects were 84 choral students from two public high schools in the State of Indiana. There were 29 students from a small high school with an enrollment of approximately 400 students. The additional 55 students came from a high school of approximately 1000 students. Both schools have auditioned and non-auditioned choirs. Students from both schools participate in winter and spring concerts, performances in the community, and participate in contests. Participants included 67 females and 17 males. The students were divided into two grade groups according to their grade levels. Students of grade 9 and 10 form a group and students of grade 11 and 12 form another group. There were 51 students in the 9th and 10th grade group, and 33 students in the 11th and 12th grade group.

Content validity was enhanced by Hylton's use of a pre-pilot study (1980) to generate items for the choral Meaning Survey. The use of open-ended questions presented to a sample of subjects similar to those in the main study helped to ensure that the survey was a valid measure of the universe of meanings of choral experience.

Construct validity was documented by Hylton through factor analysis of data from his pilot study. Factor analysis with oblique rotation revealed the relationships of the variables (statements) in the survey to six factors. The original Choral Meaning Survey used in Hylton's pilot study (1980) consisted of 72 items.

A modified version of Hylton's Choral Meaning Survey (1980) consisting of 59 items was used in this study to measure the subjects' perception of the meaning of the choral music experience (Appendix A). In considering the current debate in public schools regarding the separation of church and state, the items grouped under spiritualistic factor will not be included in this study. Students were asked to indicate their agreement or disagreement to each item on a 5 points Likert-type scale.

The dependent variables were factors labeled musical-artistic, achievement, communicative, psychological and integrative. These were defined as follows:

Psychological—Statements relating to development of self were included in this category. Choral experience is meaningful insofar as one achieves personal satisfaction and growth from it in an existential way. Statements in this category indicate that choral experience is meaningful in that it helps to make one aware of his or her identity.

Communicative—Statements in this category involve reaching out to others. These statements concerned the expression of ideas and feelings to an audience.

Integrative—Statements in this group reflect a desire to participate in and interact with the group. This category reflects the social aspects of choral participation. Statements were indicated that choral participation fulfills a need to be with others.

Musical-Artistic—Statements in this category involved musical growth. Development of self occurs through the drawing in of musical knowledge. Choral participation is meaningful insofar as it affords opportunities for musical growth and development.

Achievement—Statements in this category reflected students' fulfillment of a need for achievement through experiences in choral music.

Demographic information for the independent variables such as gender, grade level and musical experience was collected in a separate form (Appendix B).

Musical experience was defined as whether the students have ever taken any instrumental or vocal lesson or not. The students were divided into two groups. One group consisted of the students who have/had instrumental or vocal lessons. The other group consisted of students who had no instrumental or vocal lessons. There were 26 students who have/had instrumental or vocal lessons, and 58 students who do/did not.

Results

In this study, the reliabilities for the items in each of the five categories were computed using the Cronbach's alpha formula. The reliability coefficient for each category is presented in Table 1. Three of the categories: Musical-artistic, Integrative, and Psychological have high internal consistency. This implies the items in these

categories tend to define their respective factors. Surprisingly, the reliability coefficients for “achievement” ($r = .60$) and “communicative” ($r = .40$) were moderately low. These results were different from a previous pilot study (Kwan, 1999) in which all the correlation coefficients for the five categories were high ($r = .77$ to $.88$).

Table 1
Reliability Coefficient for Each Factor Category

| <u>Factor</u> | <u>Reliability Coefficient</u> |
|------------------|--------------------------------|
| Achievement | .60 |
| Musical-artistic | .92 |
| Psychological | .89 |
| Integrative | .89 |
| Communicative | .40 |

A multivariate analysis of variance (MANOVA) procedure was employed with the scores on categories in the Choral Meaning Survey: achievement, musical-artistic, communicative, psychological, and integrative as the multiple dependent variables. The results of a three-way multivariate analysis of variance (MANOVA) are presented in Table 2. Neither the main effects nor the interaction effects are significant.

Table 2
MANOVA and ANOVA ANALYSIS for the Choral Meaning Factor

| Source | df | F | p |
|-------------------------------------|------|-------|----|
| Gender | 5,72 | 1.499 | NS |
| Grade Gp | 5,72 | .747 | NS |
| Musical Exp. | 5,72 | 1.681 | NS |
| Gender X Grade Gp | 5,72 | .541 | NS |
| Gender X Musical Exp. | 5,72 | .539 | NS |
| Grade Gp X Musical Exp | 5,72 | .549 | NS |
| Gender X Grade Gp X Musical Exp. | 5,72 | .604 | NS |

The results in Table 3 show that all the factors of the Choral Meaning Survey received a high mean. This implies that in this study, all students view choral singing as a very meaningful experience. Students responded most positively to items related to the achievement dimensions, followed closely by communicative. The ranking order of the categories in this study parallel with the last pilot study. The order of ranking of this study was very similar to the order of ranking from Hylton's (1980) study.

Table 3

Mean and Standard Deviation of the dependent variables: Achievement, Musical-artistic, Psychological, Integrative, and Communicative by all the students

| <u>Dependent variables</u> | <u>Mean</u> | <u>SD</u> |
|----------------------------|-------------|-----------|
| Achievement | 4.13 | .64 |
| Musical-artistic | 3.91 | .61 |
| Psychological | 3.40 | .78 |
| Integrative | 3.94 | .68 |
| Communicative | 4.08 | .78 |

The correlation among the factors range between .47 “Psychological” with “communicative” to .68 “musical” with “psychological”, “achievement” with “integrative”, and “psychological” with “integrative”. All of the factors are positively correlated and all are significant at the 0.01 level.

Table 4
Pearson Correlation Coefficients Among Factors

| | Achieve | Music. | Psycho. | Integra. | Commu. |
|---------------|---------|--------|---------|----------|--------|
| Achievement | 1.00 | .67** | .63** | .68** | .52** |
| Musical | | 1.00 | .68** | .59** | .50** |
| Psychological | | | 1.00 | .68** | .47** |
| Integrative | | | | 1.00 | .58** |
| Communicative | | | | | 1.00 |

**p< .01

Discussion

The internal consistency for the “musical-artistic”, “psychological” and “integrative” were high but moderately low for “achievement” ($r = .60$) and “communicative” ($r = .40$). This result is surprisingly different from previous results (Kwan, 1999; Hylton’s 1980). The correlations among the factors were moderately high. This confirms that the factors are not discrete but instead suggest a single factor called the choral meaning.

Mean responses of the students were highly positive for each independent variable. These results indicate that the choral program provides a meaningful experience for the high school students in this study. These students ranked “achievement” with the highest mean and followed closely by “communicative”. The same pattern held across gender, and grade groupings.

Both of these schools were from a rural setting; their perception of choral meaning may not be generalized to students in urban and other settings. It is recommended that, in future research, the questions should be readdressed using a larger sample with schools in other settings as well. Additional independent variables in the future such as teacher’s influence, school size, urban/rural setting, and socio-economic status of the students should be considered.

Appendix A
Modified Version of Hylton's (1980) Choral Meaning Survey

Each of the short statements listed below represents a possible meaning of the choral experience. For each statement, please indicate how well it expresses the value of the choral singing experience for you by circling one of the responses.

SA = strongly agree

A = agree

U = undecided

D = disagree

SD = strongly disagree

Make your responses thoughtfully. We want to find out what the meaning of the choral music experience is for you. There are no right or wrong answers. You must decide how well each item describes a meaning for you.

- | | | | | | |
|---|----|---|---|---|----|
| 1. To enrich my musical knowledge. | SA | A | U | D | SD |
| 2. To work with other people. | SA | A | U | D | SD |
| 3. To find out who I am. | SA | A | U | D | SD |
| 4. To give others a message through my singing. | SA | A | U | D | SD |
| 5. To prepare for a musical career. | SA | A | U | D | SD |
| 6. To sing many different kinds of music. | SA | A | U | D | SD |
| 7. To learn how to control my voice. | SA | A | U | D | SD |
| 8. To learn how to get along with other people. | SA | A | U | D | SD |
| 9. To get a sense of accomplishment. | SA | A | U | D | SD |

| | | | | | |
|--|----|---|---|---|----|
| 10. To give me a good feeling inside. | SA | A | U | D | SD |
| 11. To please other people with our singing. | SA | A | U | D | SD |
| 12. To learn how to read music. | SA | A | U | D | SD |
| 13. To relax and forget my problems for a while. | SA | A | U | D | SD |
| 14. To sing well for others. | SA | A | U | D | SD |
| 15. To meet new people. | SA | A | U | D | SD |
| 16. To be with a great group of people. | SA | A | U | D | SD |
| 17. To train my ear. | SA | A | U | D | SD |
| 18. To have an experience full of feeling. | SA | A | U | D | SD |
| 19. To help me feel at peace with myself | SA | A | U | D | SD |
| 20. To get out in front of a crowd and sing. | SA | A | U | D | SD |
| 21. To make and enjoy good friends. | SA | A | U | D | SD |
| 22. To learn to appreciate all kinds of music. | SA | A | U | D | SD |
| 23. To develop my self-discipline. | SA | A | U | D | SD |
| 24. To communicate so well with an audience that they applaud | SA | A | U | D | SD |
| 25. To share my talents with others. | SA | A | U | D | SD |
| 26. To hear others around me perform. | SA | A | U | D | SD |
| 27. To try, succeed, and get to better. | SA | A | U | D | SD |
| 28. To associate with other talented people. | SA | A | U | D | SD |
| 29. To perform for others. | SA | A | U | D | SD |
| 30. To develop my musical talent. | SA | A | U | D | SD |
| 31. To learn to sing some new songs well. | SA | A | U | D | SD |

| | | | | | |
|---|----|---|---|---|----|
| 32. To feel a sense of pride. | SA | A | U | D | SD |
| 33. To present good concerts. | SA | A | U | D | SD |
| 34. To work together to achieve a goal. | SA | A | U | D | SD |
| 35. To find out if I have some singing ability. | SA | A | U | D | SD |
| 36. To enjoy being part of the sounds of many voices blending together. | SA | A | U | D | SD |
| 37. To have others listen to me. | SA | A | U | D | SD |
| 38. To help life go by easier. | SA | A | U | D | SD |
| 39. To feel more at ease. | SA | A | U | D | SD |
| 40. To experience musical art. | SA | A | U | D | SD |
| 41. To discover styles and patterns in music. | SA | A | U | D | SD |
| 42. To feel rewarded. | SA | A | U | D | SD |
| 43. To have people hear the final product of a lot of hard work. | SA | A | U | D | SD |
| 44. To contribute to the group effort. | SA | A | U | D | SD |
| 45. To understand why other people love music. | SA | A | U | D | SD |
| 46. To learn to sing parts other than the melody. | SA | A | U | D | SD |
| 47. To help make the world a better place to live in. | SA | A | U | D | SD |
| 48. To feel the satisfaction of practicing long hours and getting musical results. | SA | A | U | D | SD |
| 49. To help other people enjoy music. | SA | A | U | D | SD |
| 50. To be part of a very close group of friends. | SA | A | U | D | SD |
| 51. To learn to appreciate the arts. | SA | A | U | D | SD |

| | | | | | |
|---|----|---|---|---|----|
| 52. To help me get to know myself better. | SA | A | U | D | SD |
| 53. To have a good time with the rest of the group. | SA | A | U | D | SD |
| 54. To express a composer's words and thoughts contained in his music. | SA | A | U | D | SD |
| 55. To learn to sing songs well. | SA | A | U | D | SD |
| 56. To see the faces of the audience when we give a concert. | SA | A | U | D | SD |
| 57. To be a part of something good. | SA | A | U | D | SD |
| 58. To have the excitement and thrill of presenting concerts. | SA | A | U | D | SD |
| 59. To be with chorus people. | SA | A | U | D | SD |

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High School Performing Ensemble Members'
Verbalized Criteria for Evaluating Performed Compositions.
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The purpose of this research project was to discover the specific criteria used by high school performing ensemble members to evaluate compositions they are currently rehearsing or performing. Based on previous research, it was hypothesized that members of the target population have specific evaluative criteria that they apply to the compositions they are currently rehearsing and performing.

The study was designed using a case study methodology based in the qualitative research tradition of grounded theory. The site for the study was a high school music program in rural Pennsylvania. The high school had 589 students with 146 students enrolled in four performing ensembles. The cases were defined as four subjects that were chosen using the typical case sampling method. The subjects were in the 10th or 11th grade, had at least three years of formal participation in school music ensembles, demonstrated a typical level of musicianship for that program, and were recommended by the music faculty as students who had adequate verbal skills when discussing music.

Data were collected through interviews with the subjects. Interviews were conducted using an interview guide and data were analyzed using the open coding method. Answers to the following research questions were sought: (1) what criteria do the students use to evaluate compositions; (2) what categories of evaluative criteria emerge; (3) what factors shape the students' criteria?

Analysis of the data will indicate how students currently evaluate compositions. In addition, this research might indicate how they developed the criteria to make those evaluations, and suggest instructional methods music teachers might use to help students in the development of evaluative criteria.

In 1994, the Music Educators National Conference (MENC), as part of the Consortium on National Arts Education Association, completed "The National Standards for Arts Education" (Blakeslee, 1994). As one of the benchmarks established for all high school students, MENC stated in Standard 7 that students should be able to evaluate music and music performances (Blakeslee, 1994). Proficiency for this standard is defined as follows.

Students evolve specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions,

arrangements, and improvisations and apply the criteria in their personal participation in music (p. 62).

Although the MENC standard indicates that students should evolve specific criteria for making evaluations about music they have performed and listened to, most researchers have focused on students' musical preferences only. Graffius (1989), Gregory (1994), and Rentz (1994) found that students who participated in high school performance ensembles preferred classical music recordings. Students' preferences for recorded music also appear to be influenced by their music teacher's expressed preferences for classical music (Alpert, 1982; Greer, Dorow, Wachhaus, & White, 1973). The students must be using some criteria in order to have a preference, but because the researchers did not establish what specific criteria the students were using it is not clear if the students' preferences were based on an evaluation of the quality of the compositions, or on other criteria. In addition, the researchers focused completely on recorded music and did not consider music that the students were currently rehearsing or performing.

Teachout (1993) found that band students use musical factors when evaluating band music they are currently performing. This suggests that students' musical preferences might be based on judgments of quality. Tutt (2000) found that there was a positive correlation ($r = 0.5430$) between band students' rankings of recently performed literature and students' predictions of director rankings of the same literature, suggesting that band directors might have influenced their students' opinion about recently performed literature. However, it is not clear from that study whether the students ranked music according to their preferences or according to specific evaluative criteria.

All of these researchers have examined factors affecting students' preferences for musical literature but have not addressed what specific evaluative criteria are applied by the students when judging the quality of compositions they are currently rehearsing and performing. Although MENC has suggested teaching strategies that performing ensemble directors may use to teach their students to develop specific criteria to evaluate the quality of compositions (Hall, 1997), it has not been established if these methods work or are currently in use by professional music educators. In order to formulate successful strategies for helping students to develop specific criteria for evaluating compositions, it is important to identify the criteria they are currently using.

Purpose

The purpose of this research project was to discover the specific criteria used by high school performing ensemble members to evaluate compositions they are currently rehearsing or performing. This project was the pilot study for a dissertation.

Research Questions

Primary. How do high school performing ensemble members evaluate compositions?

Supporting.

1. What criteria do the students use?
2. What categories of evaluative criteria emerge in open coding?
3. What factors shape the students' criteria?

Methodology

Research Design

This study was designed using qualitative research methods and was organized as a case study (Creswell, 1998; Marshall & Rossman 1999; Merriam, 1998; Patton, 1990; Stake, 1995). The case was defined as the music program at a high school in rural Pennsylvania. The high school has 589 students with 146 students enrolled in four performing ensembles. The high school was chosen using convenience sampling (Patton, 1990).

Subject Selection

Subjects (N=4) were chosen using a purposeful sampling technique (Creswell, 1998; Patton, 1990). The goal of purposeful sampling is to attain a sample for qualitative inquiry from which the researcher "can learn a great deal about issues of central importance to the purpose of the research" (Patton, 1990, p. 169). The particular purposeful sampling technique employed in this project will be typical case sampling. The intent of typical case sampling is to identify the average subject in order to identify what is typical about the case in the area being researched rather than "to make generalized statements about the experiences of all participants" (Patton, 1990, p. 173).

The performing ensemble faculty at the high school assisted in selecting students who:

1. the faculty believed were neither in the top or bottom ten percent of musicians in their ensembles;
2. were sophomores or juniors;
3. had participated in organized band, choir or orchestra since at least seventh grade, but not before fourth grade;

4. additionally, out of eligible students, the faculty recommended numerous students who they believed demonstrated adequate verbal skills when discussing music.

Subjects were selected so that one subject was a student who participated only in choral ensembles, one subject was a student who participated only in instrumental ensembles, and two subjects were participants in both choral and instrumental ensembles. There were two sophomores and two juniors in the subject pool.

Students were contacted individually to determine their willingness to participate in the study. Their parents' permission was also solicited.

Data Collection

Data was collected through interviews with the students identified by the typical case sampling. A "general interview guide approach" (Patton, 1990, p. 280) was used. The interview guide contained an outline of the material to be covered, but "the actual wording of the questions" was "not determined in advance" (Patton, 1990, p. 280). The interview guide allowed the researcher to cover the same issues with each subject, but also allowed for the examination of different areas depending on each subject's responses to the questions (Patton, 1990, p. 283). Areas that were covered in the interview are represented by the sample questions below:

1. How would you rank the pieces of music in your folder? The student will complete this portion with the folder in hand.
2. Why did you choose that particular order of pieces? Why did you put the top composition first and the bottom composition last?
3. What makes a piece of music "good"? How do you define good?
4. Would you have answered that question the same way last year? In junior high?
5. Do you think your friends have the same opinions? What about your parents?
6. How do you think your music teachers define good music? The same as you or different? Do you think they are right?

All interviews were completed in a practice room at the high school during the school day. The length of each interview was between 30 and 60 minutes. All interviews were audio-taped using a Sony TCS-580V dual microphone recorder set to continuous record. Interviews were recorded onto TDK Type I 90-minute tapes.

Data Analysis

Data from the interviews was transcribed and analyzed using the open coding method, sometimes referred to as coding (Stake, 1995). In open coding, the researcher reads the data many times, seeking groups of data that may be combined into single categories (Creswell, 1998; Merriam, 1998; Stake, 1995). Categories are confirmed by a

process of triangulation, or meaningful statements from three different sources of data (Creswell, 1998; Merriam, 1998; Stake, 1995).

Findings

The Setting

The school. Set back on a hill, next to a major state road, this small high school is an important part of its local community, perhaps the most important part. Every aspect of the school is important to the local community and the music program is no exception. Teachers, administrators, parents and students take great pride in the music program with all events, from concerts; to musicals; to fundraisers; to football halftime shows well attended. The music program has its own suite complete with practice rooms, storage facilities and a large rehearsal room. I went to the school early in the morning and set up my equipment in one of the practice rooms, which doubled as the choral faculty members' office.

The students. All of the students initially contacted about the project voluntarily elected to become involved. They arrived at the practice room one at a time, over the period of five hours. Paul was the first. He sang in the choir and was very out-spoken and clear about his opinions. He was comfortable with all of the questions and enjoyed talking about music. Mark arrived next. He played trombone in the band and sang in the choir. He was less comfortable with the questions at first, but warmed up to the idea of talking about music. He was very inquisitive about the process of doing research, how he was chosen and what I was going to do with the interview tapes. After lunch, I interviewed Ann, who played clarinet in band. She frequently gave me a look that suggested that I was taking music far too seriously, but I was not successful in getting her to explain that look. Laura was the last to arrive. She also played clarinet in band and sang in the choir. She was extremely quiet. She was so quiet that the jazz band, practicing behind several sets of closed doors, was louder on the tape than she was. Although she did not seem uncomfortable, she frequently was silent after some of my questions, which typically resulted in me rephrasing the question in some manner in order to generate some response to my questions.

Criteria for Evaluation

Like and good. The subjects had a difficult time explaining why they thought one piece of music was better than another piece of music. Frequently, they would initially respond to any question regarding the quality of a composition by saying they liked it better. When pressed to differentiate between whether they liked a piece of music and whether or not they believed it was a good piece, they usually responded with silence. It is my opinion that these four students only like music that they believe to be good. I usually followed their silence by asking them to differentiate between two pieces that they had in front of them. All four of them were able to verbally differentiate between the quality of the works, but would sometimes use the word "like" when giving reasons why

one piece was better than another. I eventually categorized the majority of their comments into six categories. No categories contain data from every student and only two categories contain data from three students.

Difficulty and complexity. The students spoke at great length about how the difficulty or complexity of the music made a musical work better than a comparison work. At first, I thought that the students meant that how technically demanding their parts were was what made the piece better, as exemplified by the statements below.

“[A piece of music is good] because we have to go home and practice the piece more and more and concentrate to play it well” (Laura).

“A piece is better if it gives me something to do that I know I can improve on” (Mark).

However, when I pressed them to clarify their statements I found that their comments about difficulty did not have to do only with how hard the work was for them to personally perform, but also about what the effect of complex music is on the listener.

“[This piece of music] sounds better overall because there are a lot of different people playing different parts instead of all playing the same thing” (Laura).

“The more complex the music is, the better it can become” (Paul).

Part interest. Three of the students also talked about how well their individual part suited their own personal needs or interests. Laura, Paul and Mark all made references to whether they found their part interesting and therefore enjoyable to play. In some cases, the comments related directly to the complexity of the music. Mark felt that the piece of music was better if “some of the parts in the music are different from all the other trombone players.” At other times, it had more to do with how well they thought the part fit their personal skills. For example, Paul felt that a piece of music was good if “it was written well for my voice range”.

Subject specific categories. In addition to the mostly shared criteria for evaluating music, I found four other categories of comments that the students used to evaluate musical works. In each case, the category was subject-specific because only one subject made significant statements regarding that particular criterion.

Ann repeatedly referred to pretty music as good music. When I pressed her to clarify what made a piece of music sound pretty, she said that it should “sound like a lullaby.” I asked her if a piece of music could sound ugly and still be good and she told me that it could not. Even pieces that she categorized as repetitious and “boring” were still good pieces if they sounded pretty.

Mark held up rhythm as the most important criterion for evaluating music. He said a piece should have “good rhythm”. He clarified this by saying that the rhythm

should be “not too fast or too slow” and should be “continuous” without any “breaks in the music.” He was unable to give any further clarification about what kinds of rhythms were not too fast or not too slow. When I tried to give him a few examples with a metronome, his response was: “Uh, I think so.”

Paul’s primary concern was with the “message of the lyrics.” He was not concerned with the quality of the lyrics themselves, how appropriate the setting was or how easy the lyrics were to sing. Paul stated that all good music must have a good message, one that “describes a positive attribute to humanity”. Music which portrayed humanity in a negative light without providing some sort of redeeming message was considered to be not as good as that music which did provide an uplifting message. For Paul, the text’s message was everything, more important than any criterion associated with a musical work.

Laura was the only student to consider the final product, the performance, as an important criterion for evaluating a musical work. She believed that “how it sounds when we play determines whether it is good or bad.” I asked her if that meant that a musical work could start out bad and eventually, through practice, become a good piece. She responded by saying yes, and that was something that happened frequently. To Laura, the performance was part of the musical work and thus a crucial part of any evaluation of musical quality.

Causes of Change.

All four of the students believed that the criteria that they used to evaluate musical quality had changed since they were in elementary school. Each believed that their largest change was that they now thought that music that is more complex was better music. They spoke of their previous musical experiences as being “simple” or “boring”. When I asked them to reflect on what might have caused these changes, Mark and Laura were unable to come up with any reasons for the difference. Their perception was that change was a natural part of growing up.

Paul and Ann had a decidedly different view on the causes for change. Each believed that their experiences in band and choir had made them more accepting of different kinds of music. I tried to find out what specific musical concepts they had learned that changed their criteria, but neither was able to articulate anything clearer than what Ann told me: “I have just gotten used to hearing songs like this.” She and Paul both felt that the experience of singing in the choir broadened and deepened their musical tastes, without any specific instruction in musical concepts that they could remember or articulate. Paul also put a heavy weight on the technical advances he had made, saying that he was better able to sing, and therefore more able to participate in music making.

The students did not identify specific actions or statements that directly influenced their development and selection of criteria. Each student felt that their friends, teachers and parents had, for the most part, the same criteria for evaluating music as they did. They were unable to recall or articulate any particular circumstance that they

discussed evaluative criteria with any of those groups, including their music teachers. This is not to say that it does not happen, but that the students are simply unable to recall any circumstance where it did.

Discussion

Trends

This small sample of students suggests several issues to me about how what criteria students use to evaluate compositions they have been actively involved in performing. First, the criteria seem to be partially individualized. However, a larger sample may yield more diverse data in the same number of categories or it may increase the number of categories. In addition, this diversity of criteria may be the result of a lack of formal instruction in this area. If I interviewed students that received formal instruction in the evaluation of compositions, I might find a more consistent outlook on criteria for evaluation. Second, the difficulty or complexity of the music is important when evaluating the musical quality of a composition. Third, the interest that a particular part held for a student was important when evaluating the worth of an entire composition.

The most interesting result was the idea presented by two of the students, Paul and Ann. They suggested that experiencing music resulted in a change of their criteria. They could not recall receiving any exact instruction in evaluating criteria, but rather suggested that learning musical works and performing them went a long way to changing their understanding of what makes a piece of music worth performing. A significant finding in this area might suggest an emphasis on performing music as an authentic way of knowing about music.

Future research

I will need to make several changes in order to make the complete dissertation project more successful than this pilot study. First, I need to be much more probing in my interviews. In an attempt to be impartial and not suggest any particular criteria to students, I did not continually ask the subjects to clarify their ideas with specific musical examples from the music. As a result, the data is weaker than it could be and is sometimes lacking in the richness that is one of the hallmarks of qualitative research. A more probing approach to interviewing will be important to help differentiate between the students' association of the term "like" with the term "good".

There will need to be more data for the dissertation project. While some of that will be covered by up to 20 additional interviews, I think a variety of data sources might be appropriate. Perhaps reflective writings as a part of student journals might provide additional insights into the students' criteria for evaluating compositions.

Conclusion

This pilot study has suggested several possible categories of criteria that students use to evaluate the music they perform in band or chorus in addition to providing insight on how a larger study might be completed with a greater degree of success. Several studies in this area will be needed before a meaningful picture can be drawn about what criteria students use to evaluate musical compositions and how they learn those criteria. I hope that such studies will suggest how music educators can best help students to develop their own criteria so that they can more fully understand the music that occurs around them.

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Equality in Music Education: An Analysis and a Model Program
by
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This paper offers a review of the literature concerning how music is taught to school-aged children in America, in terms of frequency and content of instruction. It then outlines how music should be taught to children to optimize both the musical and the extra-musical benefits of music education, according to current research. A number of music education programs that successfully incorporate some elements of these research findings are then discussed. Finally, a model that incorporates the best elements of these programs is presented, along with guidelines for implementation. Throughout, the discrepancy between how music is taught and how it should be taught is presented as a matter of inequality. A lack of teaching standards in music leads to highly variable music programs by state and indeed by districts within a single state. This variability inherently generates inequality, for some programs adhere closely, either by design or coincidence, to the guidelines of how music should be taught, while others fail to meet these guidelines in any meaningful fashion.

The access to a quality music education in America is unequal across students from various regions, demographic groups, and income levels. The lack of national or state standards regarding how this subject should be taught has resulted in a system of education with great variance in both quantity and quality of instruction. Some districts offer a comprehensive music education program, while others do not. Among those that do offer a music program, children participate in a myriad of different activities, regardless of what is developmentally appropriate or most educational. Children enrolled in such programs engage in differing amounts of composing, singing, history, theory, ear-training, instrumental instruction, and ensemble participation, resulting in no two children from two different school districts having the same musical education. Most alarmingly, those children who often experience the most substandard musical education may often be those who are similarly disadvantaged in other domains. In these cases, those children for whom a music education might be the most beneficial are those most likely to be denied such an education (NCES, 1998).

How music is taught

Currently, 43% of students receive musical instruction 3 or 4 times a week, 38% receive it once or twice a week, 10% receive it once a week, and 9% receive no musical instruction (NCES, 1999, 4:3). Even these statistics may be overly optimistic in terms of how they translate into musical knowledge – an NCES survey found that students receiving musical instruction three to four times a week did not perform significantly better than those students receiving no musical instruction (NCES, 1999, 4:1). In addition to frequency of instruction, the content of students' musical instruction varies greatly. At grade eight, the majority of students reported musical classroom activities

that included listening to music, singing, playing an instrument, and composing. Smaller numbers of students reported an in-school ensemble experience, such as band, orchestra, or chorus. Only a quarter of students reported regular concert attendance (NCES, 1998, Arts Report Card). Music appreciation courses, the combination of theory, history, and analysis, is offered in only 50% of high schools, and is offered in very few schools below this grade level (Fowler, 1988).

How music should be taught

These are not the hallmarks of an adequate music program. Contrary to current practice, music instruction should start very early, as children are already very familiar with the concepts of music at a young age (Landis & Carter, 1972). Long before they are of school age, children have developed a large repertory of standard tunes (Hargreaves, 1986), are able to discriminate between pitches of 12Hz difference (a smaller interval than is found in any western musical idiom) (Hargreaves, 1986), and are able to make simple same – different discriminations between melodies (Nelson & Barresi, 1989). In the domain of rhythmic abilities, children will commonly rock and bounce in regular rhythm with a piece of music (Hargreaves, 1986; Swanwick, 1988), and are able to produce regular beat patterns vocally or through some movement (Hargreaves, 1986). Children of pre-school age are able to discriminate between basic harmonies (Costa-Giomi, 1994), demonstrate gradients of tempo (Ellis, 1992; Flowers, Wapnick, & Ramsey, 1997), have a rudimentary understanding of form (Kantorski & DeNardo, 1996), and can produce melodies of different dynamic (volume) levels (Flowers, Wapnick, & Ramsey, 1997).

Currently in schools instrumental instruction does not normally begin until the children are of middle school age (NCES, 1998). However, children are ready for this instruction when they are of elementary school age. Piano instruction can begin at age two, string instruction at age four, and some wind instruments at age six (NEA, 2000). Many leading musical educators feel that instruction on an instrument is the best way to grasp the fundamentals of music (Keene, 1982; Landis & Carter, 1972). In addition, participation in an ensemble can be critical to learning fundamentals of music and maintaining interest (Colwell & Goolsby, 1992; Kuhn, 1962).

A thorough grounding in the academic areas of music, absent from half of all music programs, is also necessary. This material focuses on knowledge about music; the understanding of music history, theory, and aesthetics, and musical skill, which contribute to the development of the ability to perform, create, and interpret music. The goal of this framework is not to turn every child into a professional musician, but rather for every child to “experience the discipline, the challenge, and the joy of musical creation and to understand intimately the human significance of all the arts.” (NCES, 1998). The NEA recommends grade level goals for art instruction, citing grades 1 – 3 as a time for a child to enjoy and explore the arts, and grades 4 – 6 as the time for formal instruction and ensemble participation to begin (NEA, 2000).

Finally, a system of musical instruction that maximizes the benefits of music education in areas beyond music is critical. It is believed that music may help children develop positive beliefs and experiences regarding learning (Nadon-Gabrion, 1984), improve spatial ability through keyboard instruction, (Rauscher, 1993; Rauscher, Shaw, Levine, Wright, Dennis, & Newcomb, 1997), and increase performance IQ scores through song play (Gromko & Poorman, 1998). Music instruction also seems to facilitate mathematical ability (Cheek, 1999; Gardiner, Fox, & Knowles, 1996; Martin, 1995; Rayl, 1995), as well as language acquisition and retention (Chan, Ho, & Cheung, 1998). In the social domain, music educators provide good role models for students (Hamann & Walker, 1993), and increase knowledge or self-awareness for that ethnic group (Housewright, 1967).

Model programs

A program that incorporated all of these guidelines in offering a musical education could not be found, and hence there exists no comprehensive model for a complete musical education. However, numerous programs do exist that offer some elements of a complete music program. By outlining these programs and then integrating the best portions of each, a comprehensive music education model can be developed.

Instrumental Instruction. One of the excellent music education programs currently in existence is the Instrumental Connection Program run by students of Yale University in New Haven, Connecticut. This program provides free private lessons to public school students of elementary and middle school ages. Each student receives one half hour lesson every week, in an individual or small group format. The students either use an instrument owned by their school, or, failing that, an instrument is purchased by the instrumental connection program and loaned to the student.

This program provides a number of crucial elements to a sound musical education. First, it has been demonstrated that musical achievement is directly linked to private musical instruction (NCES, 1998). This instruction would likely not be available to these students otherwise. For most families involved in the program, such lessons would be prohibitively expensive. In addition, there is no way in which a single music teacher hired by the school could provide private lessons to so many students.

Providing an instrument to the students is also critical. This also has been linked to musical achievement as assessed by the National Center for Educational Statistics (NCES, 1998). Numerous pedagogical theories of music education make the argument that while classroom instruction in the academic areas of music is important, the most crucial element of music education is the experience of personally making music (Keene, 1982; Landis & Carder, 1972). Certainly having one's own instrument, even if on loan, is a determining factor in enjoying and continuing study in music.

Due to the low student to teacher ratio in this program, the relationship between the student and the teacher often becomes one of a caring mentorship. The benefits of such a relationship, particularly for minority or disadvantaged youth, have been clearly

demonstrated (Freedman, 1993; Royse, 1998). In addition, for an as of yet undiscovered reason, teachers of music seem to make particularly identifiable role models (Hamann & Walker, 1993). Finally, the quality of music education offered to these students by their teachers is nothing short of superb. With one in three Yale students having studied an instrument for ten or more years, these students bring a level of expertise to their instruction that benefits and inspires their students (<http://www.yale.edu/banner>).

Similar programs exist at many universities, colleges, and conservatories across the country. Among the most successful are those offered by the Curtis Institute of Music in Philadelphia (<http://www.curtis.edu>), the Peabody Institute in Baltimore (<http://www.peabody.jhu.edu>), and the Juilliard School in New York City (<http://www.juilliard.edu>).

Concert Attendance. Another vital area of musical education is the regular attendance of concerts. It has been demonstrated that such experience is linked with musical achievement (NCES, 1998). More importantly however, concert attendance can be a motivating factor in the study of music. When student ensembles are comprised mostly of beginners, a large cause of program attrition is the simple fact that the ensembles do not sound very good (Walker, 1989). Attending a concert by a professional group can serve to reinforce to the student how good an ensemble can sound, and motivate the student to work towards that goal.

In many areas, attending concerts is difficult for many individuals, due to cost and lack of transportation. However, some professional ensembles have made tremendous efforts to ensure that quality music performances are available to everyone. One such group is the St. Louis Symphony Orchestra's Community Partnership Program.

This program is designed to bring quality musical performances to everyone, particularly those demographic groups under-represented in the typical orchestral audience. The orchestra has offered certain concerts at a very reduced rate. Other concerts (over 300 a year) have been moved to venues in the downtown and metropolitan areas of the cities; most successful among these is the weekly "Tunes at Noon" midday concert series (<http://www.slsso.org/cpp/cppHistory.htm>).

The St. Louis Symphony is also active in education programs similar to the ones outlined above offered by institutions of higher learning. These programs involve master classes and individual lessons provided by members of the orchestra. The chance for public school students to receive private instruction from professional musicians of such caliber is a monumental learning opportunity, for the same reasons noted for those children learning from university students.

The St. Louis Symphony is hardly alone in offering such outreach programs designed to make concerts more accessible. In New York City, the Orchestra of St. Luke's offers free concerts in Central Park throughout the spring and summer every year. In addition, in a partnership with the Graduate School of Education of Columbia

University, St. Luke's participates in educational activities similar to those offered by the St. Louis Symphony (<http://www.stlukes.cc/index.htm>).

One of the most unique programs of outreach combines the opportunity for education and concert attendance. Offered by the New York Philharmonic, this program is called the Young Composer's Forum. Students are invited to submit a sample of their work or a statement of interest to the Philharmonic's Department of Education. If accepted, the student is offered free tickets to concerts featuring work by contemporary composers. In addition, the student is invited to meet with the composer prior to the concert to discuss the works to be performed on that evening's concerts.

The most comprehensive musical education offered by a symphony orchestra is also provided by the New York Philharmonic (<http://www.nyphilharmonic.org/>) School day concerts are offered at reduced rates to entire school classes. Supplementing this is the "Musical Encounters" program – for \$3.50 per student, students attend a forty-five minute workshop on the fundamentals of music, sit in with the orchestra, and then attend a concert. Entire schools can become involved with the Philharmonic through its School Partnership Program, which includes professional development seminars for teachers, workshops on children's musical development for parents, the presence of a New York Philharmonic teaching artist in the school, visits by New York Philharmonic personnel to the school, multiple concert passes, instruments, and supplementary materials, both print and audio.

Academic Instruction. Many organizations, primarily conservatories and professional orchestras, offer instruction in the academic areas of music through precollege programs. In many ways these programs are models of how these areas of music should be taught. Two such programs are the Peabody Institute Preparatory Program and the St. Louis Symphony Community Music School.

The Peabody Institute Preparatory Program is divided into a number of facets, including those that focus on performance and those that focus on the academic areas of music. The Music Certificate Program offers a solid foundation in the fundamental academic components of music, including a minimum of four years of music theory (<http://www.peabody.jhu.edu/>). The program offered by the St. Louis Symphony Community Music School is so rich that it can only be outlined here. The principal component of the program is a four-hour class every Saturday morning, which offers instruction in music theory, ear training, and music history. Part and parcel with this is instruction on an instrument by a member of the orchestra, and free concert passes (<http://www.symphonymusicschool.org/>).

Early Education. As noted above, a vast window of learning occurs between the ages of six months and six years, long before students are of school age. If instruction only starts when children enter school, an opportunity for instruction is missed. Fortunately, some programs do exist for early music education.

The Music Educator's National Conference has published guidelines on how children should be educated in music before they reach school age. These guidelines state that "A music curriculum for young children should include many opportunities to explore sound through singing, moving, listening, and playing instruments, as well as introductory experiences with verbalization and visualization of musical ideas." The guidelines place an emphasis on the exploration of music through movement, listening, and playing instruments (<http://www.menc.org/publication/books/prek12st.html>).

One program that comes very close to achieving these goals is Kindermusik of St. Louis, subsidized by the St. Louis Symphony Orchestra. Kindermusik is an international effort at a comprehensive early music education involving the parent. Classes meet for fifteen weeks, involve the parent at every stage, and range in size from eight to twelve students. Children from newborns to seven years of age are involved (<http://www.symphonymusicschool.org/curriculum/youngYears.htm>).

The first stage of the program, called Kindermusik Village, is conducted in weekly forty-five minute classes, and includes children from newborn to eighteen months of age. This stage of the program focuses primarily on singing and speech, taking advantage of infants' tendency to babble and vocalize. Kindermusik Our Time encompasses children from eighteen months to three and a half years. This stage introduces basic musical concepts, such as pitch and rhythm, and the use of the rudimentary percussion instruments. It also involves the linking of language acquisition with song acquisition.

Growing with Kindermusik, which includes children from ages three to five years, involves the concept of critical listening, and introduces basic string instruments. The final stage, Kindermusik for the Young Child, focuses on learning music notation, both through reading and writing. In addition, the Young Child program focuses on honing fine motor skills through instrumental instruction. Many of these programs supplement these lessons with private instruction on an instrument.

Ensemble Participation. Participation in musical ensembles has been clearly outlined as being of primary importance in musical education. Some of the best ensembles for young children are affiliated with professional orchestras. These include the youth ensembles affiliated with the St. Louis Symphony Orchestra, the Harlem Boys Choir, and the Philadelphia Youth Orchestra.

The St. Louis Symphony Orchestra runs a number of ensembles, including The Saint Louis Symphony Youth Orchestra, The Young People's Symphonic Orchestra, The Young People's Concert Orchestra, The Wind Ensemble, The Percussion Ensemble, The String Orchestra, The String Training Ensemble, and The Middle School Wind Ensemble. These groups encompass young instrumentalists of different levels of ability, or age seven to twenty-two. The groups are sponsored in full by the St. Louis Symphony Orchestra, and the youth ensembles actually share the St. Louis Orchestra's concert hall with them. Members of the St. Louis Orchestra regularly provide coaching sessions for

members of the youth ensembles, and each group is run by a professional conductor (<http://www.symphonymusicsschool.org/curriculum/orchEnsem.htm>).

In addition to these instrumental ensembles, the St. Louis Orchestra offers a series of choirs for children as well. These choirs are open for children from ages six to eighteen, and are subdivided according to age and ability level. These choirs often tour internationally, and even participate in joint concerts with the St. Louis Orchestra itself (<http://www.symphonymusicsschool.org/curriculum/orchEnsem.htm>).

A performing ensemble that incorporates a full preparatory experience is the storied Boys Choir of Harlem. Operating in conjunction with the New York City Department of Education, the program involves a full day of activities. Classes in core academic subjects begin at 8:30 a.m., and entail studies in English, math, science, social studies and foreign language. Course work also includes instruction in the academic areas of music (such as theory and history), ensemble voice, solo voice, dance, piano skills, recorder, hand bells, and percussion. Music history and theory courses focus on all Western Art Music periods, as well as profiles of specific composers. At 2:30, rehearsals of the ensemble begin; younger students study 1 hour a day, while older students study 3 hours a day. The ensemble performs over 125 concerts in a given year (<http://www.boyschoirofharlem.org>).

In a particularly interesting twist, this semi-professional organization has begun outreach of its own. As a recipient of a NEA Millennial Grant, The Boys Choir of Harlem has initiated similar choirs in Kentucky, Texas, Detroit, and Washington, D.C. These choirs are replicant choirs of the Boys Choir of Harlem; in time, they will provide all of the same resources that the Boys Choir of Harlem provides.

Since 1939 the Philadelphia Youth Orchestra has provided a professional musical experience for youth ages ten to twenty-one. Maestro Joseph Primavera, the director of the orchestra since 1954, is an important source of stability in the lives of the young musicians in his charge. The program meets once a week, and deals with music of serious composers (<http://www.pyos.org/>).

Integration and implementation

As can be plainly seen, none of these model programs occur in schools, but outside of schools. Because of this, these programs do foster additional inequity in the music educational system. Students enrolling in youth orchestras and precollege programs are likely to be from affluent backgrounds. And being enrolled in one of the outreach programs offered by orchestras and universities is in many ways a function of good fortune. If there is an orchestra or university in your area that is interested in participating in such a program, then perhaps your school will be selected for participation, or perhaps your instructor will have the ambition to affiliate your school with the program. However, for every student that is being helped by one of these programs, dozens are being overlooked. There is one possible solution: a partnership

between universities, schools, and orchestras, supported by foundations and state governments, which would be beneficial to all parties involved.

For orchestras, educating children about music provide ensembles with future audiences. For conservatories and universities, teaching children music ensures that some will want to study music in the future. For schools, partnering with these organizations provides access to resources and expertise that would otherwise be beyond their means. Perhaps most importantly, for our collective society and culture, quality music education programs ensure that one of the longest traditions in the history of the world will be maintained. According to many writers in the arts, classical music is dying. The graying of classical audiences is a fact that has been recognized for some time in musical circles. For sheer shock value, volume, and saturation, classical music cannot compete with popular music. Its strength to endure lies in its depth, but this is a depth that can be difficult to appreciate. This is not to say that one needs to be a professional musician in order to appreciate a Beethoven symphony. However, some understanding of music can greatly enhance one's appreciation of such a work of art. Such an appreciation comes through participating in music at a young age; it is quite clear not every child is going to be a concert pianist, but every child can be taught to appreciate good music.

Implementation of this model would require a shift in the responsibilities of public school music teachers. Each school would need a full-time music teacher, who would instruct students in the academic areas of music. No new curriculum would need to be developed; such a curriculum already exists in precollege programs, and could easily be adapted to the public school classroom. Instrumental instruction, currently the province of the teacher (Walker, 1989), would fall to the members of the partner orchestra or university, who would be more capable on their particular instrument than the educator could ever be expected to be on all instruments. Concert attendance would also be provided by the affiliated organization, subsidized by trust monies, as would the creation of a youth ensemble(s) for the students to participate in. Finally, early education could be provided by the principal music teacher using Kindermusik techniques and materials, again subsidized by the funding organization.

Within this broad outline of the music education given to students over their school years, a curriculum graduated by grade level would need to be developed. At the youngest ages – Pre-Kindergarten – this curriculum would consist of Kindermusik instruction, administered by the music teacher. Once the students entered Kindergarten, ensemble, instrumental, and academic instruction would begin, all contained in one class session. For the earliest instruction on an instrument, each student could be given a small pitched percussion instrument, such as the miniature sets of bells common in many early music classrooms, which are both affordable and easy to learn. “Ensemble” would consist of playing these instruments in a group setting, with some rudimentary division of parts added as students progressed. Academic instruction would consist largely of learning note names and rhythms, as well as familiarizing the students with the great composers. It must be stressed that all students would be involved in music education at this age level, and that all the students would be engaged in the same activities:

rudimentary instrumental, theoretical, and historical instruction. This lays the foundation for more diverse and advanced instruction at the next stage, which would begin around grade four, and would last through grade eight.

Here the ensemble becomes an ensemble in earnest – a chorus, orchestra, or band, rather than an ensemble of one type of instrument. Here also enter the instrumental specialists, who, due to instruction the students have been given previously, do not have to teach the children how to read music or count, but rather can begin addressing the techniques of playing the students' chosen instrument. Ideally students in grades four to eight to participate in both instrumental and vocal ensembles, even though individual instruction would likely be limited to one or the other. Classroom instruction would move on to more advanced aspects of theory and history, such as intervals and chords, or studying individual composers in some depth. At this age the students would begin to attend concerts as well. Again, at this age all students would be involved in all activities.

In grades nine through twelve the students would be given some choice in their activities. Those students who wished to participate exclusively in either instrumental ensemble or choral ensemble would be allowed to do so. Those students who wished to focus on the academic aspects of music instead would be accommodated as well, with instruction in this area progressing to basic tonal harmony and score study. What is important to note is that students are not chosen for music education – they are given it, throughout their primary schooling, just as they are given instruction in math, reading, or history.

In this program, the public school music teacher's role would change significantly from that of the individual instructor to that of the ensemble leader and classroom teacher, supervising the individual instruction of the students by the instrumental specialists. Currently many ensembles are held after school, since the majority of the teacher's day is occupied with the individual instruction of students on their instruments. Two things occur by virtue of the fact that these ensembles are conducted outside normal school hours: first, students are often forced to choose between music and sports, and second, the ensemble is put on a par with sports programs, with the potential to be seen as secondary to the core curriculum of primary education. By freeing the music teacher from having to provide individual instruction, ample time would be available for the ensemble to be led by the music teacher during the school day. Individual instruction could be arranged by the specialist outside school; getting the specialist and student together without scheduling conflicts would logically be much less complicated than getting an entire ensemble together during after school hours.

Evaluation of any individual student would therefore require collaboration between the music teacher and the instrumental specialist. For this collaboration to be fruitful, the specialist would require some modicum of training. While some instrumentalists might be able to communicate their ideas easily, others may find this a challenge, particularly if their experience working with children is minimal. An instrumental specialist who gives a child a poor mark because the child is unable to grasp the concepts as articulated by the specialist is doing the child a disservice. Therefore,

each instrumental specialist would be compensated for attending a short series of seminars which dealt with the most successful methods for imparting concepts to students of different ages, and how to evaluate their performance using a fair rubric.

Thus trained, the specialist would contribute a grade for the student's performance in private instruction for a given term. This grade would form a percentage portion of the student's overall grade for the term. The remaining components of the grade – based in part on the student's performance in ensemble and the classroom (in which the academic areas of music would be covered) – would be assigned by the teacher.

All of this would require money, and for the program to cover all children, this money would have to come from state or federal sources. However, convincing legislators to allocate such monies would be difficult without conclusive proof that the program outlined above would be effective. Therefore, a pilot program should be conducted in one school. This school would have to have a full-time music teacher already in place, and the school would need to be sufficiently close to a willing partner orchestra or university. Since this partner organization might not have the resources to be to arrange lessons, concert attendance, and materials, initial funding could come from a foundation interested in education and the arts. Two such foundations, The Ford Foundation and the Pew Charitable Trusts, have a long history of participating in such ventures. The Pew Charitable Trusts are an ideal sponsor for any endeavor in improving music education. This organization has a particular commitment to the arts in general, and is also active in the field of education reform. The stated goals of the organization for educational reform – “enabl[ing] students to perform at high levels” and “strengthening standards-based reform” – are synchronous with the goals of a national music education curriculum (<http://www.pewtrusts.com/index.cfm>). The goal of the Ford Foundation in the area of education is similarly compatible with the goal of an equal music education: “to enhance educational opportunity, especially for low-income and chronically disadvantaged groups” (<http://www.fordfound.org/>).

This pilot program would run for a period of two to five years. At the beginning and end of the program students would be assessed for musical achievement using the NCES guidelines. Hopefully, the program of instruction outlined above will improve scores over that period of time a significant degree. Ideally, scores in other areas associated with music as outlined above would also increase. Once this program was proven effective in raising competency scores on assessments of musical ability and knowledge, a strong case could be made for expanding the program to include ever more school districts and students, using government financial support and establishing a standard music education curriculum.

The greatest hurdle to establishing this program on a state or national level is funding, particularly with regard to the hiring of a full time music teacher. The last national survey found that 45% of school districts employed a music teacher on a full time basis, 39% did so on a part time basis, and 16% did not do so at all (CES, 1988). For the program to succeed, all districts will need a full time music teacher.

The situation is further complicated by the fact that only the students in the poorest of districts receive more educational resources, leaving those districts just above this cut-off point in particular need (NCES, 1998). However, other funding options are available for these districts. Numerous grants are awarded on an annual and semi-annual basis for the purchase of musical equipment. Parents groups have also been demonstrated to be incredibly effective fundraisers, often raising sufficient funds to match the fiscal commitment of the school district in terms of equipment purchases. Once the initial decision to salary a teacher is made, innovative budgeting can defray much of the expense of equipping a music program (Walker, 1989).

Ultimately, the most severe limitation for the model proposed herein may be location. For this program to succeed, a localization of instrumentalists and performing ensembles in such proximity as to be accessible to the students is needed. While such a concentration is found in urban and suburban areas, districts that are truly rural may not be ideal for this program. Certainly these children have the same music education needs as students in urban and suburban settings, but while the content of instruction outlined herein would likely remain constant, given the similarity of needs for all children and the demonstrated benefits of meeting these needs, the method of meeting these needs would have to change. At present, it must be acknowledged that the plan outlined above would likely be feasible for those students in urban and suburban school districts.

The plan outlined above ensures a quality music education for all children that is informed by both psychological research and educational philosophy, while maximizing the extra-musical benefits of music. The investment of time and effort now ensures happier, healthier, and better educated children in the future.

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Spirituality in Music Education:
Respecting and Elevating Students with Music
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Spiritual Music Education promotes deep, meaningful connections between teachers, students, and their music making. A spiritual approach focuses on every aspect of the student's human dimension—physical, emotional and cognitive—respecting and supporting each dimension equally. Consequently, students engage in music with increased body strength, clearer understanding, boundless creativity and heightened enjoyment. Most importantly, a spiritual music education instills a positive musical outlook for life. Six areas of spiritual music education are explored which are relevant to all vocal and instrumental disciplines, pre-school through adulthood: The definition of "spirit" according to 20th century music philosophers, children revealing their deepest sense of spirituality, clarifying the difference between spirituality and sacredness to adhere to the laws separating church and state, multiculturalism in music education, applying spiritual philosophies of general education to music education, and a "SPIRIT" mnemonic that reminds teachers and students that spirituality in today's music class creates a meaningful musical outlook that resonates for a lifetime.

Spiritual Music Education promotes deep, meaningful connections between teachers, students, and their music making. A spiritual approach focuses on every aspect of the student's human dimension---physical, emotional and cognitive--- respecting and supporting each dimension equally. Consequently, students engage in music with increased body strength, clearer understanding, boundless creativity and heightened enjoyment. Most importantly, a spiritual music education instills a positive musical outlook for life.

David Elliott (1995) claims that "Music education improves one's health, mind and soul" (p. 13).¹ Twentieth century educators are becoming increasingly aware of, and responsive to, children's spiritual needs. The arts, and particularly music, possess creative and critical thinking elements to nurture the spiritual needs of children. A spiritual musical environment is both a reflection of, and an inspiration to, the entire school community.

This paper explores six areas of spiritual music education: In section one, the word "spirit" is defined in its relationship to the writings of twentieth century music education philosophers. Following this, children's personal sense of spirituality is explored. Given the laws separating church and state, it is important to clarify spirituality versus sacredness. Section three delineates the differences between spirituality in religion and spirituality in the secular world of public schools. Since a spiritual

approach acknowledges the student's cultural background, section four discusses the power of multicultural music education. Section five, which forms the heart of the paper, applies spiritual philosophies of general education into the music classroom. Implications are explored with examples of successful music lessons. This paper concludes with section six, offering additional thoughts and a summarizing spiritual mnemonic.

Defining Spirituality

Harkening back to Roman civilization, the word *spirituality* originates from the Latin *spiritus*: breath. More recently, *spirit* is defined as the "vital principle or animating force with living beings."² Combining the ancient and modern definitions makes one's spirit akin to one's breath. The spirit, like breathing, keeps a person alive. The National Curriculum Council (1993) in the United Kingdom defines spirituality as:

something fundamental in the human condition which is not necessarily experienced through the physical senses and/or expressed through everyday language. It has to do with the universal search for individual identity - with our responses to challenging experiences, such as death, suffering, beauty and encounters with good and evil. It has to do with the search for meaning and purpose in life and for values by which to live.³

A spiritual approach to music education recognizes that each student has a unique spirit. I define this unique spirit as the student's inner core. This inner core includes personality, physical self-image, emotional self-image and learning style. A spiritual music educator understands that a music class must respect each student's inner core to keep the students emotionally, physically and cognitively alive, particularly during life's most stressful and troubling times. The tragic events on September 11, 2001 at the World Trade Center in New York City, the Pentagon in Washington, D.C. and in Pennsylvania attest to teachers needing to respect inner core sensitivity.

Several twentieth century music education philosophers use the word "feelings" when referring to the student's spirit. Keith Swanwick (1979) states that music "helps us explore feelings because music structures feelings" (p. 112).⁴ Bennett Reimer (1989) writes:

The major function of art is to make objective, and therefore conceivable, the subjective realm of human responsiveness. Art does this by capturing and presenting in its aesthetic qualities the patterns and forms of human feelingfulness. The major function of aesthetic education is to make accessible the insights into human feelingfulness contained in the aesthetic qualities of things. Aesthetic education, then, can be regarded as the education of feeling. (p.39)⁵

David J. Elliott (1995) supports Susanne K. Langer's feeling-philosophy of music education:

the aesthetic qualities of musical works capture and represent the general forms of view, listening to music aesthetically provides listeners with a special kind of knowledge or "insight" into the general forms that feelings supposedly take....She concludes that if "the arts objectify subjective reality, then art education is the education of human feeling" (p. 28).⁶

Violin educator, Shinichi Suzuki, describes his spiritual philosophy of violin education in his book, To Learn with Love, A Companion for Suzuki Parents Suzuki describes the layers of students' feelings in his book, which include positive and negative transfer, perfectionism, fear of success and boredom. All of these philosophers agree that feelings and musicking are integrated into the same fabric of the artistic human experience.

First and foremost, music educators must be in touch with their sense of spirituality, before they can successfully implement a spiritual approach in the classroom. This process of finding one's personal sense of spirituality requires respecting one's own inner core dimensions: personality, physical self-image, emotional self-image and learning style. The music educator has an advantage in finding his/her inner core due to the nature of music itself. Elliott (1995) states, "In addition to and underlying all the various purposes for which music is made are the central values of music making as a human pursuit: self-growth, self-knowledge, and enjoyment." (p. 120)⁷

A spiritual classroom environment supports three constant ideals of respect, compassion and flexibility: 1. Respect is demonstrated toward one another and toward oneself. 2. A compassionate climate leads to healthier emotional bonds leading to greater educational cooperation between the students and their teacher. 3. Greater flexibility with learning goals nurtures and challenges intellectual complexity. Elliott (1995) agrees that music making propels the self to higher levels of complexity. "As a student's level of musicianship progresses in complexity to meet the demands of increasingly intricate works, all aspects of consciousness are likewise propelled upward" (p.122).⁸ By upholding these three music classroom fundamentals, the student's musical experiences are more successful. The teacher also experiences increased success.

A spiritual approach to music education encourages teachers and students to universally experience music through their inner cores, the local community, the planet earth and the world beyond. As Laurie Lane-Zucker (1999), managing director of the Orion Society has written, "Restore the heart to education, return our gaze to our own home ground, dwell artfully and joyfully within the essential mystery of life."⁹

Seeking and Respecting Children's Spirituality

In order to teach students with spirituality, it is imperative to respect students' sense of spirituality. Dr. Robert Coles, professor of psychiatry and medical humanities at Harvard University, dedicated 30 years to researching children's spirituality across the United States and the world. Coles met with hundreds of children, whose spirituality was developed at home, churches, synagogues and mosques. Coles (1990) discovered that children "are drawn to soul-searching, even though religion is no great part of their lives" (p. 295).¹⁰ Coles engaged students in meaningful conversations and emotional debates about spirituality. He also encouraged creative forms of spiritual expression through writing, drawing and painting. During a number of these interactions, Coles (1990) discovered students' spiritual connection through music. One inner city child wrote about his personal connection to God through singing in church:

I was singing in church last Sunday, and I thought that God must be enjoying us, because we were hitting all the notes right! Then, when we were through, and were just sitting there...I was thinking that God put me here so I could sing like I just did...I'll wait to see what He thinks I should do when I'm older. But it could be there's only one thing He really wants for you to do, and the rest is up to you. (p. 136)¹¹

A spiritual highlight of Coles's research was a visit to a fifth grade classroom at a Lawrenceville, Massachusetts elementary school. Coles (1990) recorded one girl saying, "it matters to me that I do one good deed every day" (p.311).¹² Coles (1990) also met with a boy who described life as a journey. "You think about God---how He had his bad times, too...You march through life...It's a long march---if you're lucky." (p. 316)¹³ Cole's (1990) expansive research concludes that educational spirituality is how "we connect with one another, move in and out of one another's lives, teach and heal and affirm one another, across space and time---"(p.335).¹⁴ In music education, Dr. Cole's humanistic connections theory is germane to a successful and fulfilling program. An elaboration of Cole's truths appear later in this paper. For now, it is necessary to make a clear distinction between spirituality and sacredness, particularly in music education.

Clarifying Spirituality and Sacredness

Spirituality and sacredness, while interrelated, are not synonymous. It is vitally important to understand the difference between sacred music and teaching music with spirituality, particularly given the laws separating church and state. Educator Parker Palmer (1993) provides his definition of spirituality and sacredness:

Any attempt to develop "a spirituality of education" is full of peril. It invites a host of resistances, distortations, and misunderstandings. Education is supposed to deal with the tangible realities of science and the marketplace. Spirituality is supposed to address an invisible world whose reality is dubious at best.... While rejecting laws allowing moments of vocal prayer, I am calling for a mode of

knowing and educating that is prayerful through and through. What do I mean by prayer? I mean the practice of relatedness. (p.11)¹⁵

Parker emphasizes forging deep connections between people in an educational setting. Cole's humanistic research supports Parker's spiritual philosophy: When students know that their music teacher/conductor truly cares about them as complete human beings, they are inspired to make greater efforts in their music making. Furthermore, Parker feels that these deep human connections bring God to earth, not just prayer. Twentieth century education philosopher Parker Palmer and eighteenth century composer Johann Sebastian Bach share the same ideal: all of their creative and meaningful earthly works, sacred and secular, are inspired by God.

The United Kingdom's national curriculum includes a mandatory spiritual philosophy. British educator James Hall (2000) explains his country's definition of spirituality this way:

(It) is not used here in a purely religious or ecclesiastical sense but in the broader, secular terms determined by, among others, UK government agencies. In this definition, spirituality is seen as fundamental to the human condition, to do with the universal search for individual identity, the search for meaning and purpose in life, the values by which to live and the development of fundamental human characteristics. (p. 134)¹⁶

This explanation of spirituality reveals three fundamental human needs: self-understanding, one's contribution to the world, and compassion. While current United States curriculum documents do not include such a philosophy, many leading educators believe that including spirituality in the classroom is beneficial for the students' emotional and cognitive development. One example of this type of spiritual program is called the Open Circle Curriculum sponsored by Wellesley College. Open Circle time for students promotes a cooperative classroom environment, helps solve interpersonal problems and builds positive relationships.

Spirituality and sacredness are often synonymous to classically trained music educators. During their musical training, these teachers study and perform substantial works of sacred music, which are embedded with religious spirituality. Johann Sebastian Bach's *Mass in B minor* and Ernst Bloch's *Sacred Service* are two examples of sacred works that are deeply spiritual. Bloch writes "I try to feel within me and to translate into my music: the holy fervor of the race which is latent in our soul"(p.224).¹⁷ Religious hymns, anthems, cantatas, and instrumental pieces elevate one's spiritual consciousness through sacred texts and music. The spiritual focal points of the *Mass in B minor* and the *Sacred Service* are the holy words and the passionate vocal and instrumental music infused with musical and religious symbolism.

Spirituality in music education, however, is different from spirituality in sacred music. Spiritual education elevates the student's appreciation of his/her physical,

emotional and cognitive being through a sensitively approached musical experience. While this can be achieved using religious works, the spiritual elements of these works are not the focal point; **the spirituality of the student is the focal point.**

Music educators perform a treacherous balancing act separating church and state while teaching sacred music. Students are naturally curious, and crave truth in their lives. The teacher's admirable intentions are to use sacred works to teach religious tolerance and understanding. It cannot be overemphasized that teachers must consult with experts in the religious music being taught (e.g. clergy, students, parents or teachers.)

Music educators should also be aware of district policy concerning sacred music in the classroom and in performances. The music teacher then provides factual information about the musical piece and its meaning. Obviously, music teachers must not proselytize their religious beliefs in the classroom or rehearsal hall.

Many superb works of music have strong religious overtones. An insightful, aware and sensitive teacher can effectively use sacred music to teach musical concepts. Elliott (1995) states that this pedagogy upholds the "syntactic parameters of musical design including melody, harmony, and rhythm... and nonsyntactic parameters of musical design including timbre, texture, tempo, articulation and dynamics" (p.93).¹⁸ The following example describes one of my successful experiences including a sacred work of music in a public school performance. My 7th grade string ensemble performed "Amazing Grace" at its winter concert in January 1983. I selected "Amazing Grace" for its pedagogical components: anacrusis, 3/4 time, slurring with sensitive bow control across the strings, optional third position fingerings, phrasing, tonal centering, an andante tempo marking and dotted rhythms. When I introduced "Amazing Grace" at the concert, I focused my remarks solely on these syntactic and nonsyntactic parameters. However, there was still spirituality in that performance, not because of the religious nature of the piece, but because of the children's sensitive musical interpretation. Furthermore, the parents felt a spiritual connection to their children when they observed their beautiful performance.

The potential problems of studying and/or performing sacred music in public schools are always present. Even the most seasoned and sensitive music educator must take great care to investigate past sacred performance practices to avoid repeating pitfalls. If the school history warrants an avoidance of all sacred pieces of music at concerts, the teacher might consider using sacred works during class time only. Today's emphasis on multiculturalism may steer the music teacher away from the controversies of religious music in school toward the more fruitful possibilities of world-awareness education.

The Student's Cultural Spirit

It is far more challenging, as well as educationally rewarding and successful, to explore and perform music that is linked to cultural diversity rather than religion. Elliott (1995) writes about multicultural efficacy and challenges in the music classroom as a means for truly understanding the diversity of the human race:

A people's music is not only something they make; a people's music is something they are. Thus, to share the music of one's culture with others is to risk that outsiders will not understand and respect one's self. Accordingly, music practices are often highly inclusive and exclusive at the very same time. (p.197)¹⁹

A spiritual approach to music education respects a student's innate cultural musicking, and then shares it with the music class in a respectful, meaningful and authentic manner. It is best to work with the student, his/her parents, and other resource people to authentically learn the words, musical subtleties and performance practices of culturally based music. Ideally, the student, his/her parents, or resource person presents their music for the class using authentic instruments, singing, dancing and costumes. The class has the opportunity to ask questions and share observations. The class then learns the musical piece and invites the parents to return to the class for assessment.

I recently enjoyed a spiritually sensitive multicultural music exchange with a Pakistani family that had just joined my school community. Their son, Samson, was one of my beginning flute students. At Back-to-School Night, they looked nervous and out of place. I welcomed them to school and described my interest in learning a child's folk song from their native country. They proudly taught me a Pakistani children's song. This song reminds children to "be a light in the world by demonstrating good judgment and character." When Samson's flute class was musically and spiritually ready, I taught them this song on their instruments, using the characteristic "bending" of the Pakistani scale. We also sang the words, with Samson coaching us. Samson and his parents felt more than included in the school community; they felt respected. The flute students became aware of the cultural similarities and differences of the East and West. Most importantly, the students engaged in a spiritually focused musical experience of respect and understanding.

Estelle Jorgensen (1997) poses the difficult query of whose music is to be studied: "In a multicultural society in which various spheres of musical validity coexist, the question of whose music is to be taught in state-supported schools has political and musical ramifications and important policy implications" (p.41).²⁰ For example, classrooms throughout America are becoming increasingly diverse. A typical classroom in northern New Jersey includes a veritable United Nations of cultural backgrounds. Obviously, it is not feasible to study the musical heritages of every student in a classroom; this is not the sole and primary purpose of multicultural education. When using a spiritual approach to multicultural music, i.e. honoring the cultural spirit of one student, the spirits of all students become validated through a musical experience that reinforces respect, dignity, awareness and self-esteem. All students use the study of one person's music to become increasingly aware of his/her cultural/musical similarities and differences.

Effectiveness of Spiritual Educational Philosophies in the Music Classroom

Music Education Spirituality is a relatively unexplored subject that deserves greater and more serious attention. The human spirit and its connection to music-creating and music-listening has been recognized for thousands of years. Aristotle (384-322 B.C.) wrote:

...it is clear that we are affected in a certain manner, both by many other kinds of music and not least by the melodies of Olympus; for these admittedly make our souls enthusiastic, and enthusiasm is an affection of the character of the soul.

(p. 18)²¹

Aristotle saw the correlation between music and the development of one's character. His philosophy still continues to be explored. However, the lack of research in spiritual music education creates an unfortunate vacuum in this field. Luckily, the growing research in spiritual general education directly relates to music education. In a "nut-shell," educational spirituality inspires the music teacher to take an even more humanistic look at his/her classroom attitudes and activities.

A number of education historians and philosophers have espoused the need for spirituality in the classroom. Their theories, while not specifically geared for music education, are highly relevant in this artistic field. Music education philosopher Estelle Jorgensen (1997) agrees with the connectedness of general education and music education:

...I shall suggest a set of paired concepts in which one is dialectically related to the other...musical and educational issues, although I prefer to think of them collectively. Together they comprise a broad view of music education and are interrelated, and the whole also seems greater than the sum of its parts. (p. 72)²²

Jorgensen feels that philosophies of general education have the potential to enrich the quality of music education. Indeed, when all teachers work together sharing ideals, the students benefit from powerful cross-curricular connections and an esprit de corps from their teachers.

Let us now turn to two leading twentieth century spiritual educators: Ron Miller and Parker Palmer. Their philosophies have relevant and infinite potential for enriching the music classroom and the rehearsal hall.

Holistic educator Ron Miller is an historian of alternative education with an impressive resume: He is the founding publisher and editor of *Holistic Education Review*, founder of the Holistic Education Press, and cofounder of the Bellwether School and Family Resource Center in Vermont. Ron Miller's holistic philosophy is reminiscent of Laurie Lane-Zucker's mystery of life philosophy. Regarding students, Miller (1999) states that holistic education "is a way of engaging them with the world, in all its

complexity" (p. 195).²³ Miller (1999) outlines four basic principles of holistic education:

First, holistic educators believe that the human being is a complex existential entity made up of many, many different layers of meaning. We are biological creatures. We are ecological creatures. We have a psychological dimension, and emotional dimension. We live in an ideological environment, a social and cultural environment, and have a spiritual core. We are very complex creatures because of the interplay and interactions of all of these different meanings. You cannot just take any single one of them and say, 'Oh, that's who we are.'"

(p. 193)²⁴

Miller's "different layers of meanings" of general education correspond to the many different layers of spiritually sensitive musical meanings. What follows are two spiritual examples of his suggested subject areas not usually associated with music: biology and ecology.

Biologically, spiritual music teachers make students aware of, and respectful of, how their bodies create music. In vocal music, vocal chord tissues and their functioning are explored to promote correct singing and prevent unnecessary damage. The teacher also explains the connection between the lungs and diaphragm to promote optimal breath support. In instrumental music, breath support for the woodwinds and brasswinds is also taught for beautiful and long-lasting tone. One can relate this concept of biological breath to spiritual breath: "Just as your breath gives you life, your breath also makes your instrument come alive." Violin and viola students gain understanding of their skeletal and muscular systems of their upper body, arms and hands. It is miraculous how these systems function together with the help of tendons, to create strength for energy and movement. Posture is emphasized in all forms of music making, to include muscle and bone alignment. Good posture also promotes heightened self-image and therefore, self-esteem.

Ecologically, spiritual music teachers consider the environment and the student's impact on its balance or imbalance. Instruments' materials are discussed, emphasizing their worldly origin. In a string instrument class, the teacher describes the various parts of a bow: Brazilian pernambucco wood, Mongolian horse hair, silver and snake skin wrap, ivory tip, ebony frog and mother-of-pearl decorations. Each of these bow parts are to be respected for their beauty and for their diverse, worldly locations of origin. Indeed, the bow is also a multicultural work of art! The following questions are posed to the students: How are these precious, rare materials being replenished to keep the world whole? How can we maintain our bows to last a lifetime and beyond? When playing your violins and violas, how can you create sounds that will bring "freshness" and beauty to the environment? How would your instruments be played to cause noise pollution? These questions engage students in deep thinking about the world's ecology and their power to affect nature's balance. Connecting students to their place and purpose in the world is a vital part of spiritual education.

Ron Miller's philosophy of holistic education mirrors music education. Just as each student is affected by "many different layers of meaning," music, too, possesses many different layers of meanings. Each of these different layers, both in holistic education and music education, affect each student in a very personal way.

Spiritual educator, Parker J. Palmer (1993) believes in an undercurrent of education which he calls "the hidden curriculum." This "hidden curriculum" is the students':

relationship with the subject matter and how it relates to them and the[ir] world. If we believed that knowing requires a personal relation between the knower and the known (as some new epistemologies tell us) our students would be invited to learn by interacting with the world, not by viewing it from afar. The classroom would be regarded as an integral, interactive part of reality, not a place apart...students would discover that we are in the world and the world is within us; that truth is not a statement about reality but a living relationship between ourselves and the world. (p. 35)²⁵

Respecting the "hidden curriculum" in music education respects the students' current knowledge, understanding and strengths. This personal curriculum has the potential for being the most significant part of the teacher's curriculum. By getting into the minds of students, the teacher knows the students' interests, fears, strengths and prejudices. The teacher then has the power to make his/her lessons more relevant and meaningful.

I have found that the first instrumental music lesson of first-year students is the perfect opportunity to begin teaching with the "hidden curriculum." During this thirty minute class, I learn about students' emotional and cognitive selves. The fifth grade students enthusiastically enter my classroom, carrying their instrument cases, their faces beaming with nervousness and anticipation. We sit in an informal circle, which I imagine as a campfire. We introduce ourselves, and I ask the students to privately write about their feelings about taking lessons this first year. Their brief responses, complete with post summer vacation spelling errors, speak spiritual volumes:

- Im excited takeing lessons on flute this year because this is my instrument. I hope to be a master at it and make great tones and songs. Im concern about how difficult it will be.
- I feel good learning to play the saxophone. My dream is to learn how to play it. My concerns are the concerts because i'm shy.
- I feel scare because I might fail. I want to be good at violin but I could only play with numbers.
- I'm very excited about the Trombone! When I saw the play The Music Man I heard the Trombone for the first time. It sounded nice and I wanted to learn how to play it. My worry is I tried buzzing with my lips and I'm not that good at it.²⁶

We then talk about their instruments, sharing facts and insights about history, materials, playing techniques, famous musicians and much more. I allow the students'

interests to lead this informative "lecture." I then photograph each student with his/her instrument. This picture is then mounted on a special personal curriculum sheet, tying the hidden curriculum together. The pictures and sheets are featured on my bulletin board. They are an educational highlight in the school.

When the students return for only their second lesson, it is as though we have known each other for a much longer period of time. We proceed to connect even more deeply through the initial power of musicking. The instruments' first tones are a fugue of cacophony: scratchy and smooth, honking and sonorous, piercing and soothing, clanging and pinging, blurted and measured, bellowing and whispering. Passersby are awed by my patience. They are even more awed that I refer to all of these sounds as "a joyful noise." The students have created this world of sounds. They are the masters of this world and their music. Each of their sounds has an individual fingerprint on it, even though they are influenced and inspired by one another. Their sense of discovery is endless. The spiritual environment creates safety; they are not afraid to ask questions, make mistakes, learn from one another and embrace one another. The students know that we support and encourage one another every step of the way. By the last week of June, their skill level is far advanced. Thankfully, through a spiritual approach, their acceptance of their vulnerabilities and mistakes is also far advanced. These fifth grade students are promoted to middle school, ready to enter their years of pre-adolescence more humanly.

Miller and Palmer agree that psychology contributes a particularly vital "layer of meaning" in the music classroom. Psychologically, the holistic music educator is flexible with his/her lesson plans to reflect the emotional needs of the students. This psychologically sensitive teacher/conductor uses the initial mood of the students as they enter the classroom or rehearsal hall to make two educationally and spiritually sound determinations: How the music experience will begin, and how it will proceed to ultimately accomplish the teacher's/conductor's goals. Music psychologist James L. Mursell agrees with these two key factors. Mursell (1937) states:

...a musical composition is eminently capable of enforcing a mood or a succession of moods. Indeed, the effect of a composition may be so powerful that the immediately preceding emotional effective state of the listener does not greatly matter, because it becomes swiftly obliterated. (p. 205)²⁷

The teacher tunes in to this entrance-mood of the students to quickly make flexible lesson-plan decisions. These initial observations make educational goals proceed efficiently and sensitively. For example, I recently noticed that my students seemed tired and distracted after their extended overnight field trip to Mystic Seaport, Connecticut. They were worried that they did not have sufficient time to practice their homework assignment. I reassured them and said, "We'll devote today's lesson to reviewing material and getting 'back on track.' Let's also look a little ahead in the music book and learn a sea chanty that reflects your trip to Mystic Seaport." I began this lesson by going into the minds of the students and gradually escorting them into my original lesson plan. This

respect for the children's needs resulted in an even more worthwhile lesson than I had originally planned.

The band or orchestra conductor that demonstrates flexibility rehearses with increased enjoyment and accomplishment. When I conducted the high school orchestra, I frequently felt a high level of excess energy from the members of this teenage ensemble. Using spiritual flexibility, I chose to go with this burst of energy and demonstrated the proper bowing technique for increasingly faster note values. I took this flexible lesson one step further and provided the vocabulary to describe various energetic bowing techniques: "balzato, jete, martele, marque, saltato, and strappato." Learning these French and Italian words created many multicultural teachable moments. I then rehearsed the most energetic piece in the ensemble's current repertoire and asked the students, "Which of our warm-up bowing techniques is the most appropriate for this composition? Why? How would the piece sound if we played it with a different bowing technique?" My lesson plan was still accomplished, with an even richer result, because the students were in the position of making a key decision, based on knowledge and experience.

The philosophies of Miller and Palmer are not just for students; holistic education and hidden curriculum should be part of the teacher's life-long learning process. Our students can teach us about the world and ourselves as educators every day. As professionals, we must keep a spiritually open mind to accept and embrace the riches our students have to offer. This sense of mutual respect elevates the teacher, student, school, community and world.

Concluding Thoughts for Spiritual Reflection

Dr. Frederick Stokley, Ridgewood, New Jersey Superintendent of Schools, spoke about educational spirituality in his back-to-school address on September 4, 2001. Dr. Stokley indicated that:

Researchers working in the area of spiritual intelligence have listed some competencies, skills, or qualities of a spiritually intelligent person. They are:

- A high degree of self-awareness.
- The capacity to be inspired by vision and values.
- The ability to face suffering and transcend pain.
- A holistic world view.
- An appreciation of diversity.
- Being "field" independent--this is possessing the capacity to stand against the crowd or work against convention.
- Spontaneity.
- A marked tendency to ask "why" and "what" questions and seek fundamental answers.
- Compassion. ²⁸

Clearly, all of these spiritual qualities can be appropriately included in the musical experience for students and their teachers. Indeed, the spiritually intelligent music educator and his/her students will reap many rewards in their learning and performing by infusing these competencies, skills and qualities into their classrooms. My philosophy of spiritual music education can be capsulated in the following original mnemonic:

| | |
|-----------------------|--|
| S ensitivity | The teacher demonstrates empathy and flexibility. |
| P ersonality | The uniqueness and importance of each student is valued. |
| I nsights | The students' knowledge and ideas are intrinsic in the class. |
| R aison d'etre | Current and long-term humanistic goals are nurtured. |
| I ndependence | Standards of excellence support the students' positive self image. |
| T ogetherness | Respect promotes optimum musicking and relationships. |

The words of the mnemonic compatibly pair to add even greater meaning to my definition of "SPIRIT." The Sensitivity of the teacher will embrace the unique musical Personality of each student. When the teacher respects the musical Insights of the student, the student's self-esteem is bolstered, thereby giving the student a positive Raison d'etre. By teaching with the highest standard of excellence, the student's sense of Independence is strengthened. This promotes musical Togetherness on the highest emotional level. Positive connections between the teacher, student and music are forged, creating a spiritual musical experience that resonates for a lifetime.

Endnotes

- 1 David J. Elliott, Music Matters: A New Philosophy on Music Education (New York: Oxford University Press, 1995) 13.
- 2 "Spirit," The American Heritage Dictionary of the English Language, 1992 ed., 1737.
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- 4 Keith Swanwick, A Basis for Music Education (England: NFER Nelson, 1979) 112.
- 5 Bennett Reimer, A Philosophy of Music Education (New Jersey: Prentice Hall, Inc., 1989) 39.
- 6 Elliott, 28.
- 7 Elliott, 120.
- 8 Elliott, 122.
- 9 Laurie Lane-Zucker, The Heart of Learning, Spirituality in Education, ed. Steven Glazer (New York: Penguin Putnam Inc., 1999) critics' introductory page
- 10 Robert Coles, The Spiritual Life of Children (Boston: Houghton Mifflin Company, 1990) 295.
- 11 Coles, 136.
- 12 Coles, 311.
- 13 Coles, 316.
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- 15 Parker J. Palmer, To Know as We Are Known, Education as a Spiritual Journey (USA: HarperSanFrancisco, 1993) 11.
- 16 James Hall, "Art Education and Spirituality," Art Education 11-18, Meaning, Purpose and Direction ed. Richard Hickman (London: Continuum, 2000) 134.
- 17 Sam Morgenstern, ed., Composers on Music: An Anthology of Composers' Writings from Palestrina to Copland (New York: Pantheon Books Inc.) 224.

- 18 Elliott, 93.
- 19 Elliott, 197.
- 20 Estelle R. Jorgensen, In Search of Music Education (USA: University of Illinois Press, 1997) 41.
- 21 Aristotle, "Politics," Source Readings in Music History ed. Oliver Strunk (New York: W.W. Norton & Company, 1950) 18.
- 22 Jorgensen, 72.
- 23 Ron Miller, "Holistic Education for an Emerging Culture," The Heart of Learning, Spirituality in Education ed. Steven Glazer (New York: Penguin Putnam Inc., 1999) 195.
- 24 Miller, 193.
- 25 Parker J. Palmer, To Know as We are Known, Education as a Spiritual Journey (USA: HarperSanFrancisco, 1993) 35.
- 26 From questionnaires at the Somerville and Orchard Elementary Schools, Ridgewood, NJ September 5 and 6, 2001.
- 27 James L. Mursell, The Psychology of Music (Connecticut: Greenwood Press, Publishers, 1937) 205.
- 28 Reprinted with the Permission of Dr. Frederick Stokely, Superintendent of Schools, Ridgewood, NJ.

The Perception of Musical Tension in Percy Grainger's Irish Tune from County Derry
Among Music Majors and Non-Music Majors

by

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The purpose of this study was to determine whether non-major instrumental student musicians at the university level perceive tension in music differently than student musicians majoring in music. Students (N=40) comprised four groups. Group A and Group B consisted of undergraduate students (N=20) who were non-music majors and members of an auditioned university concert band. Group C and D consisted of undergraduate students (N=20) who were music majors. While listening to the selected composition, students registered their individual perception of tension by means of the Digital Affective Response Technology (DART) software. During playback of the selected stimuli, subjects utilize a Likert scale of discrete data points within DART to quantify perceived affective responsiveness from 1 (lowest level) to 10 (highest level). Individual means were then collected from each group (A, B, C, D) and graphed cross-categorically according to level of performance history (majors/non-majors who have performed (A & C) and majors/non-majors who have not performed (B & D)). An unpaired t-test of combined Groups A and C ($t [20] = -1.073, p = .2975$) and an unpaired t-test of combined Groups B and D ($t [20] = 1.639, p = .1186$) indicated no significant difference of perceived tension between the subjects of these groups.

The insightful selection of musical repertoire is a crucial and fundamental task of the conscientious music educator. As the primary pedagogical material used in instrumental ensembles, repertoire is the foundation upon which the majority of musical growth is built. What constitutes high-quality band literature? What characteristics elevate a composition to the category of high quality literature? Reimer (1989) offers:

That literature is what we teach, including the expressive experience each piece offers, general musical learnings each piece fosters, skills of performance each piece helps develop, and understandings about performance itself as an essential artistic role that arises from creating each piece. (p. 192)

As the subject of musical tension is narrow in scope within the field of musical research, a thorough review of the literature must also include other stimuli as they affect tension, including aesthetic response (Madsen, Brittin & Capperella-Sheldon, 1993), tempo modulation, as it applies to continuous data collection (Sheldon, 1994; Sheldon & Gregory, 1997), listening preferences (Gregory, 1994), musical maturity, rubato (Johnson, 1996) and other topics germane to the context of this review.

The perception of musical tension is certainly not a new phenomenon. Composers have long known and diligently used in their works the idea of tension and release, *Sturm und Drang*, “ebb and flow.”

One of the cornerstone pieces of the wind band literature, Holst’s *First Suite in E-flat*, is widely considered to be a staple in band repertoire and a superior example of high quality music. Williamson (1998) asked eleven prominent wind band conductors (Battisti, Corporon, Croft, Hunsberger, Junkin, Kirchhoff, McMurray, Reynolds, Smith, Whitwell and Williamson) to list 30 of the “best” works for band -- the basic repertoire that every band conductor simply *must* learn during a serious professional career (p. 92-104). All listed the Holst *Suite in E-flat* in their “best” selections. Sharing this honor were three other works including Percy Grainger’s *Lincolnshire Posy*, Paul Hindemith’s *Symphony in B-flat*, and Karel Husa’s *Music for Prague, 1968*.

Written in 1909 by English composer Gustav Holst (1874-1934), “... the opening theme of the first movement (“Chaconne”) is repeated incessantly by various instruments as others weave varied filigrees about the ground theme” (Smith & Stoutamire, 1972-1982, p. 114). Two landmark studies, which provide fascinating research into the area of tension, utilize this movement as “Rosetta stone” material (Capperella-Sheldon, 1992; Fredrickson, 1999). Capperella-Sheldon investigated the differences and similarities of self-perception in aesthetic experience to wind band music. As they listened to the selected works, subjects recorded their response in “real-time” via the Continuous Response Digital Interface (CRDI). Through the aid of custom software, the CRDI device transferred subject input at predetermined intervals directly to a personal computer. Findings indicate little differentiation in the aesthetic perception among musicians and non-musicians. Additionally, all subjects reported having at least one aesthetic experience and agreed that the CRDI approximated those experiences across the continuum. Fredrickson (1999) first examined how musicians who “know” a piece (rehearsed and performed) perceive musical tension differently than do listeners who have never performed the work. Additional studies by Fredrickson (1997) among elementary, middle, and high school students and Madsen (1998) among university music majors utilized the CRDI device to measure perceived tension, although with different repertoire selection (Haydn’s *Symphony No. 104*).

The selection of repertoire from which to measure perceived tension for this study was deemed equally important. *Irish Tune from County Derry* was chosen based on its inherently expressive and lyrical qualities. Additionally, it is listed by 10 of 11 expert conductors as high-quality wind band literature (Williamson, 1998, p. 92-104). The high degree of liking of *Irish Tune from County Derry* is relevant to this study. Though the popularity of this composition ensured that most subjects would have intimate knowledge of its performance, this also served to confound the selection process of subjects in Group D (music majors who had not performed the work). At what level does the degree of liking affect the outcome of perceived tension (Hargreaves, 1994; Hargreaves & Castell, 1987; Gregory, 1994)?

An integral component of each study is the use of CRDI to measure aesthetic response. This device provides a pointer dial approximating the level of aesthetic responsiveness across a continuum (0, lowest degree to 241, highest degree). Data is collected at predetermined intervals and transmitted digitally to the appropriate operational/analytical software. Research conducted on the reliability of data across the CRDI has been extremely high (Capperella, 1989; Gregory, 1989, 1995; Tyler, 1996; Zeigler, 1996). The Digital Affective Response Technology (DART) software was developed as a software-based alternative to the CRDI (Dobbe, 2001). It should be noted that reliability across the DART is in its infancy and has yet to achieve the empirically established status of the CRDI.

Purpose

The purpose of this study was to determine whether non-major instrumental student musicians at the university level perceive tension in music differently than student musicians majoring in music. The hypothesis is that there may be differences in the level of tension perception (dependent variable) between music majors and non-music majors (independent variable) based on their “knowing” of a work through its performance.

Method

The study included students (N=40) from a large Midwest university who were divided into four distinct groups, randomly selected after completing a short questionnaire regarding their status as music major (major/non-major) and their performance history (have performed/have not performed) of *Irish Tune From County Derry* by Percy Grainger. This composition was selected following a literature review of high quality band literature from Dvorak (1993): Best Music for High School Band, Miles (1996): Teaching Music Through Performance in Band, Williamson (1998): Rehearsing the Band, and National Band Association (2000): Selective List for Bands. The selected composition was considered rhythmically and harmonically simplistic, allowing participants to focus more easily on task at-hand: the perception of tension. Difficulty level (IV) and expressive qualities of the work were also determining factors in selection.

Participants were placed in 4 groups. Group A consisted of undergraduate students who were non-music majors and members of an auditioned university concert band that had performed the selected composition. Group B consisted of undergraduate students who were non-music majors and members of an auditioned university concert band that had not performed the selected composition. Group C consisted of undergraduate students who were music majors currently enrolled in Music 244 (TEACHING OF INSTRUMENTAL MUSIC) who had performed the selected composition. Group D consisted of undergraduate students who were music majors and selected randomly from the School of Music population via verbal interrogative that had not performed the selected composition. It was hypothesized that there may be differences in the level of tension perception between students who “know” a piece from

having performed it and students who do not “know” a piece through performance. All students regardless of their performance history listened to a sound recording of *Irish Tune from County Derry* performed by the University of Illinois Symphonic Band (1992), and conducted by Dr. Harry Begian. Track 11 of the recording (*Irish Tune from County Derry*) was extracted from the original recording using an Apple PowerBook G3 computer, Que! Firewire CD-RW drive, and Adaptec Toast 4.2 software. The extracted excerpt was transferred to ten individual compact disc media (one per subject), allowing pure digital playback. Duration was approximately 3 minutes and 26 seconds.

Subjects were scheduled to listen to the selected recording in groups of ten, with some individuals listening in smaller groups or individually due to scheduling conflicts. Testing took place in a Computer Assisted Music Instruction Lab utilizing Apple Macintosh G3 and G4 computers equipped with external (outer ear) headphones. Each computer had its own set of headphones, and the lab environment was quiet with an adequate level of lighting. While listening to the selected composition, students registered their individual perception of tension by means of the Digital Affective Response Technology (DART) software, version 2.1, developed by Dr. Kevin Dobbe of Rochester, Minnesota. The software begins playback of the selected track from the internal compact disc, and utilizes a Likert scale of discrete points to quantify perceived affective responsiveness from 1 (lowest level) to 10 (highest level). Following completion of the stimuli playback, 196 distinct data points (the selected work is 3 minutes and 26 seconds in length, or 196 seconds) were then transferred to an individual student file on the Macintosh computer hard drive.

Before the experiment began, all subjects were given the following verbal instructions:

Thank you for taking part in this experiment. The musical selection you are about to hear is *Irish Tune from County Derry* by Percy Grainger. This study is an endeavor to provide further research into the perception of tension in music. You will be using the computer in front of you to “record” your responses to the musical selection. As you carefully listen to *Irish Tune*, use the up arrow (a) or down arrow (e) on the computer keyboard to indicate your perception of musical tension in relation to the level of the music that is playing. You may move your level as many times as you wish throughout the playing of *Irish Tune*. There are no correct or incorrect answers. Please pre-set the indicator level to “1” (lowest setting). When the music begins, move your level up (high perception) or down (low perception) as you hear the tension increase or decrease in *Irish Tune*. At the conclusion of the experiment, the music will stop, and the computer program will give a final readout on screen. At this point, you need do nothing else. The experiment is over. If you have any questions, please ask them now.

No definition was offered for the meaning of tension. When a subject asked the facilitator this question, the prepared response given was, “Use your best judgment.”

Before beginning the stimulus portion of the experiment, subjects were permitted to acclimate themselves to the computer keyboard, specifically the up and down arrows. These arrows provided the method of input by which the DART program tracked subject responses. A visual representation was also provided in correlation to the subject input levels. When a positive level of confidence was reported to the facilitator, all subjects were instructed to put their headphones on and click “Next” on the DART software screen. This began stimuli playback, and the recorded portion of the experiment.

Results

This study was designed to determine whether non-major instrumental student musicians at the university level perceive tension in music differently than student musicians majoring in music. A key component in providing validity to this exercise was the method of translating an individual aesthetic perception – tension – into a quantifiable, qualifiable value. Subjects within the four groups (A, B, C, D) possess varying degrees of musicality, musical experience, and aesthetic feelingfulness. Though these incongruities can result in extreme ranges within the group, the effectiveness of randomization sufficiently ensures an authentic sample of the population. Results of the 40 individual data files were collected and imported into Microsoft Excel 2001 software for calculation and charting. A Likert scale was utilized in recording subject responses, ranging from 1 (low perception of tension) to 10 (high perception of tension). Each data file contained 196 distinct data points (1 data point per second, *Irish Tune* = 3 minutes and 26 seconds in length, or 196 seconds) for 7,840 aggregate data points. The combined mean scores for Groups A and B (non-music majors, see Figure 1) and Groups C and D (music majors, see Figure 2) were then computed and uploaded to StatView 4.5 for statistical treatment (see Table 1).

Individual means were then collected from each group (A, B, C, D) and graphed cross-categorically according to level of performance history (majors/non-majors who have performed, see Figure 3 and majors/non-majors who have not performed, see Figure 4). An unpaired t-test of combined Groups A and C ($t [20] = -1.073$, $p = .2975$) indicated no significant difference between the subjects of that combined group (see Table 2). An unpaired t-test of combined Groups B and D ($t [20] = .862$, $p = .1186$) indicated no significant difference between the subjects of that combined group (see Table 3).

A visual examination of the data graphs reveals a high degree of similarity and agreement among all subject groups. While no two graphs are identical, inference may be made that the measured degree of intensity among majors and non-majors provides differentiation among the data points. The results of two unpaired t-tests confirm the findings of this cursory examination.

Discussion

It seems apparent that the continued use of technology to obtain measured levels of affect and perception is well founded. Data obtained on CRDI reliability (Capperella, 1989; Gregory, 1989, 1995; Tyler, 1996; Zeigler, 1996) has been determined to be extremely high. Though no such research data currently exists for the DART software, inference may be made by the results of this study (compared to previous CRDI studies) that measurement across both instruments appears analogous. While the smooth tactile interface of the CRDI is appealing, the benefits of the DART software should not be ignored. The ability to use DART on multiple computers as testing stations (CRDI = 4), the ability to instantly and automatically synchronize compact disc recordings with measurement over time (CRDI = depressing keystroke of computer and start button of stimulus playback), and ease of data import/manipulation from individual student files (CRDI = 5.25 “floppy disks”) constitute salient features relevant to the researcher. Future research directed to provide (or withhold) correlation between both instruments appears justifiable. Of particular interest would be study into the use of DART with young (elementary) school-age (Byrnes, 1997; Fredrickson, 1997) and mentally handicapped children (Byrnes, 1997).

Of particular importance to this study is the level of musical sophistication among subjects (college undergraduate students). Research into listening preferences (Gregory, 1994) provides insight into the level of “knowing” subjects possess of a musical work, and how this “knowing” becomes manifest in aesthetic experiences (Geringer & McManus, 1979). Subject perception of compositional quality of a work and quality of performance of a work (Madsen, Brittin & Capperella-Sheldon) and the degree of repetition on music “knowing” and liking appear seemingly relevant to the degree of magnitude of the aesthetic experience. The hypothesis that music majors would possess a higher level of musical perception of tension seems born out by intimate knowledge and study of these relevant issues. Resulting data obtained from this experiment do not lend credence to this hypothesis. The relationship or “connective tissue” between musical sophistication and magnitude of perception of tension appear to have little correlation, thus negating a method prediction.

Many questions surface as a result of these findings: What level of tension is perceived in music not considered high quality? How does lexicon and verbal descriptors of aesthetic terminology (good/bad, beautiful/ugly, tense/relaxed) effect perception of tension? What correlation outcome is determined by using technology-based performance stimulus (instead of “live” performers)? To what extent does dynamic contrast confound perceived tension? Does expressive performance quality effect the perception of tension, or is this perception solely a product of compositional technique and construction? What is the effect of strict and expressive conducting techniques on the resulting perception of tension from a “live” recording? Do expert conductors with intimate knowledge of the performance work affect aesthetic responsiveness and perception of tension? To what degree does the visual representation of the DART software Likert-type graphic display affect response of the subject. What degree of reliability and correlation can be obtained between the CRDI and DART

instrumentation? Certainly, the results of this and similar studies have long-range implications for the music educator. That perception among music majors and non-majors is so strongly correlated serves as a reminder that all students are influenced in much the same way, regardless of their desired field of study. Only the magnitude of this perception appears to be dependent upon musical sophistication and performance history.

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Table 1.

Mean, Median and Standard Deviation of the Two Major Groups

| | Non Musicians | Musicians |
|--------|---------------|-----------|
| N | 20 | 20 |
| Mean | 4.24 | 4.12 |
| Median | 4.43 | 4.16 |
| SD | 1.42 | 1.07 |

Table 2.

Variable Data for Group HAVE PERFORMED (Groups A and C)

| | N | Mean | Variance | SD | Std. Err |
|------------|----|-------|----------|-------|----------|
| Non-Majors | 10 | 3.762 | 1.928 | 1.388 | .439 |
| Majors | 10 | 4.376 | 1.347 | 1.161 | .367 |

Table 3.

Variable Data for Group HAVE NOT PERFORMED (Groups B and D)

| | N | Mean | Variance | SD | Std. Err |
|------------|----|-------|----------|-------|----------|
| Non-Majors | 10 | 4.719 | 1.833 | 1.354 | .428 |
| Majors | 10 | 3.857 | .934 | .966 | .306 |

Figure 1. Perception of tension for college music majors with and without performance history.

Irish Tune from County Derry - Non-Music Majors

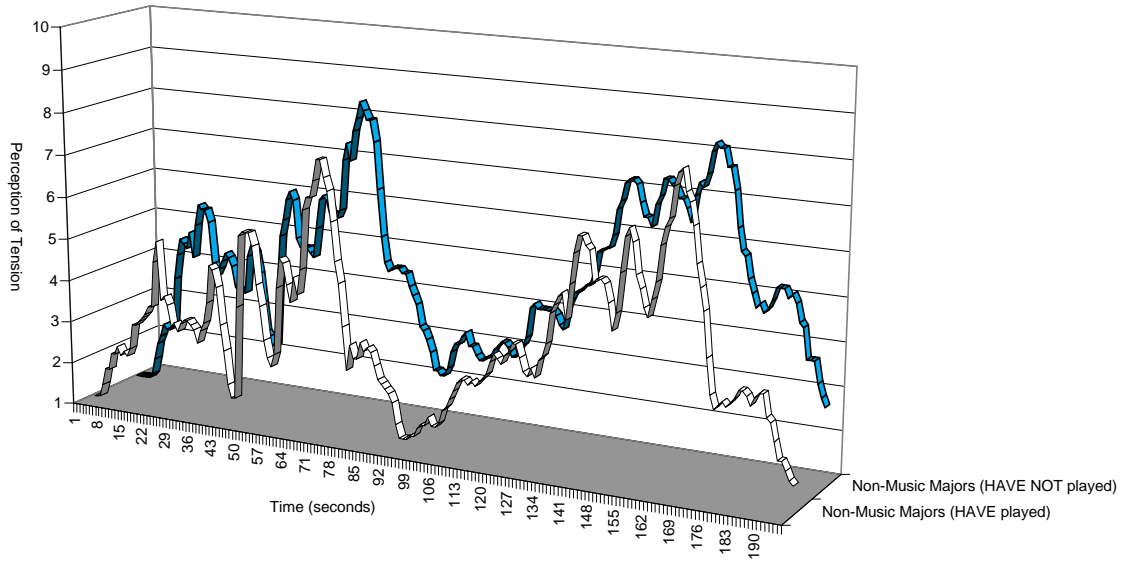


Figure 2. Perception of tension for college non-music majors with and without performance history.

Irish Tune from County Derry - Music Major

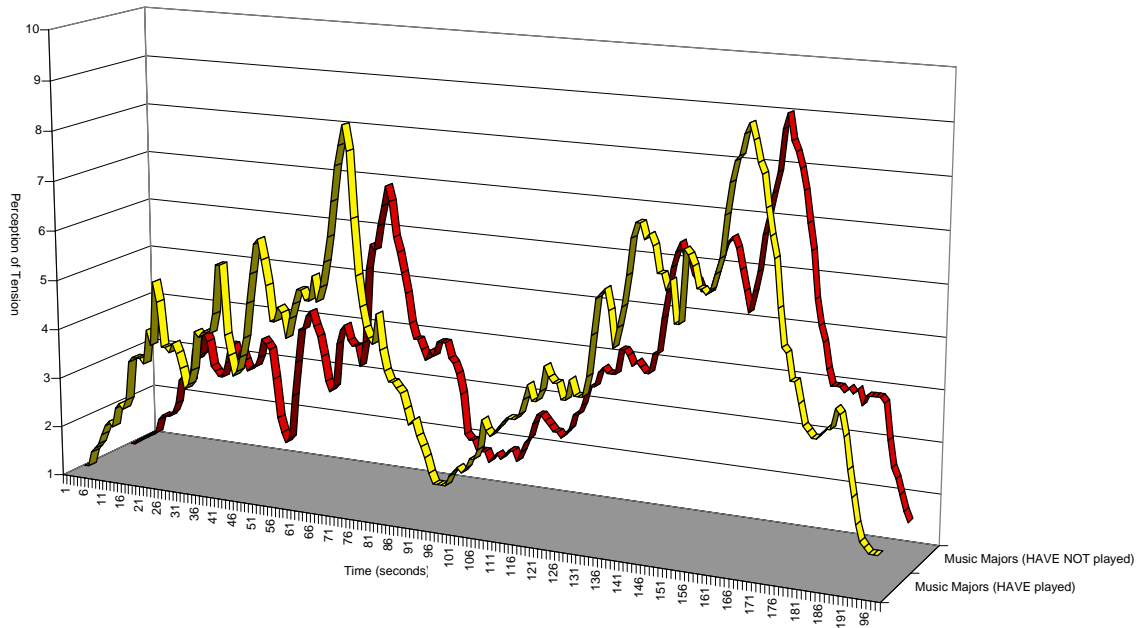


Figure 3. Perception of tension for college music and non-music majors with performance history.

Irish Tune from County Derry - HAVE Performed

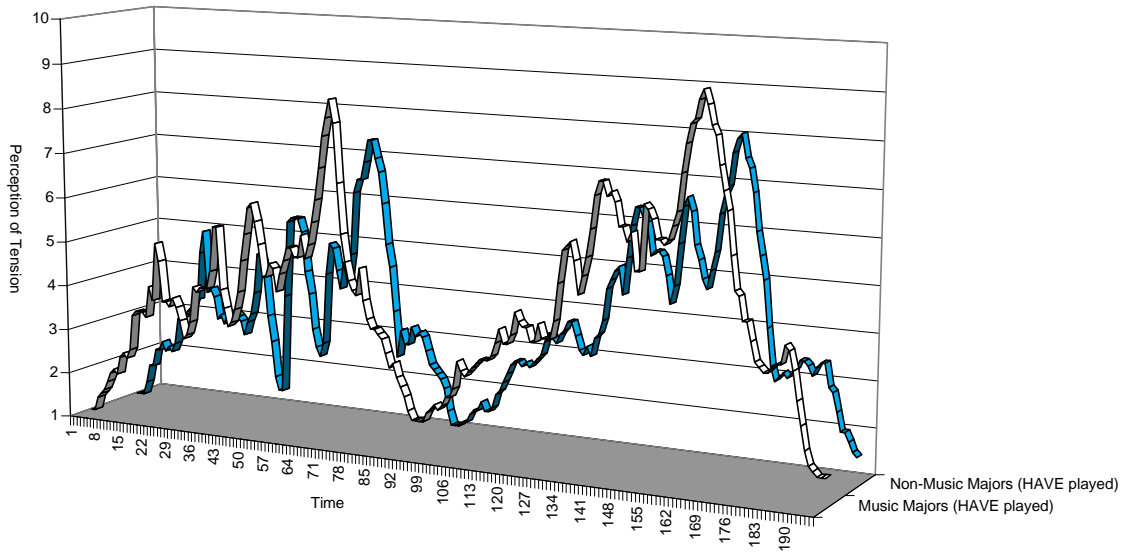


Figure 4. Perception of tension for college music and non-music majors without performance history.

Irish Tune from County Derry - HAVE NOT Performed

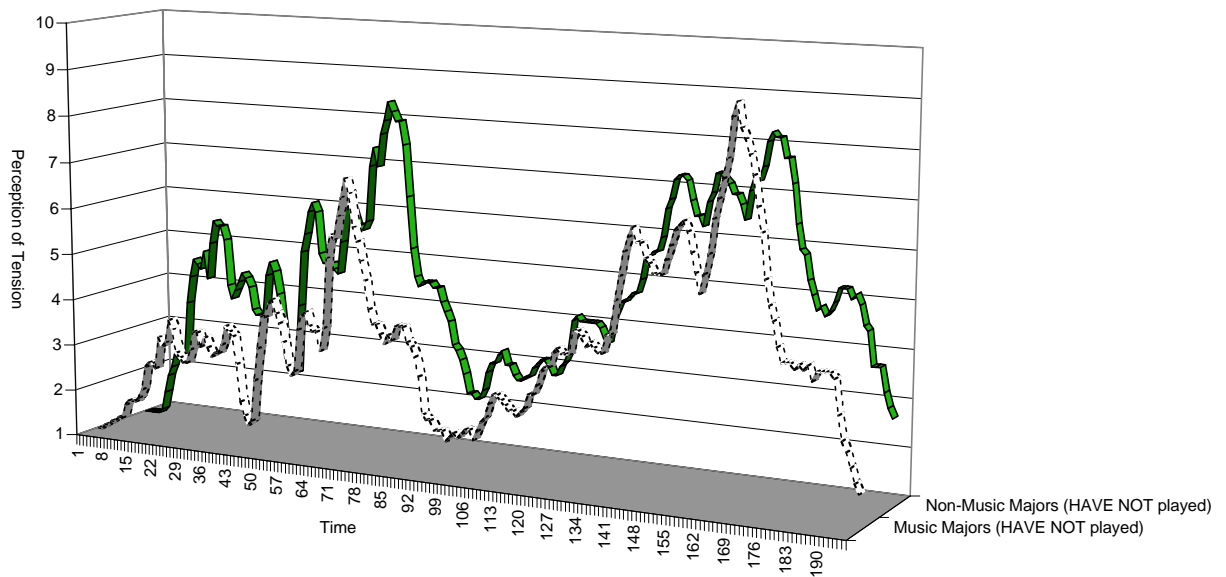


Figure 5. Perception of tension for all subjects and groups (major and non-major/performed and not-performed)

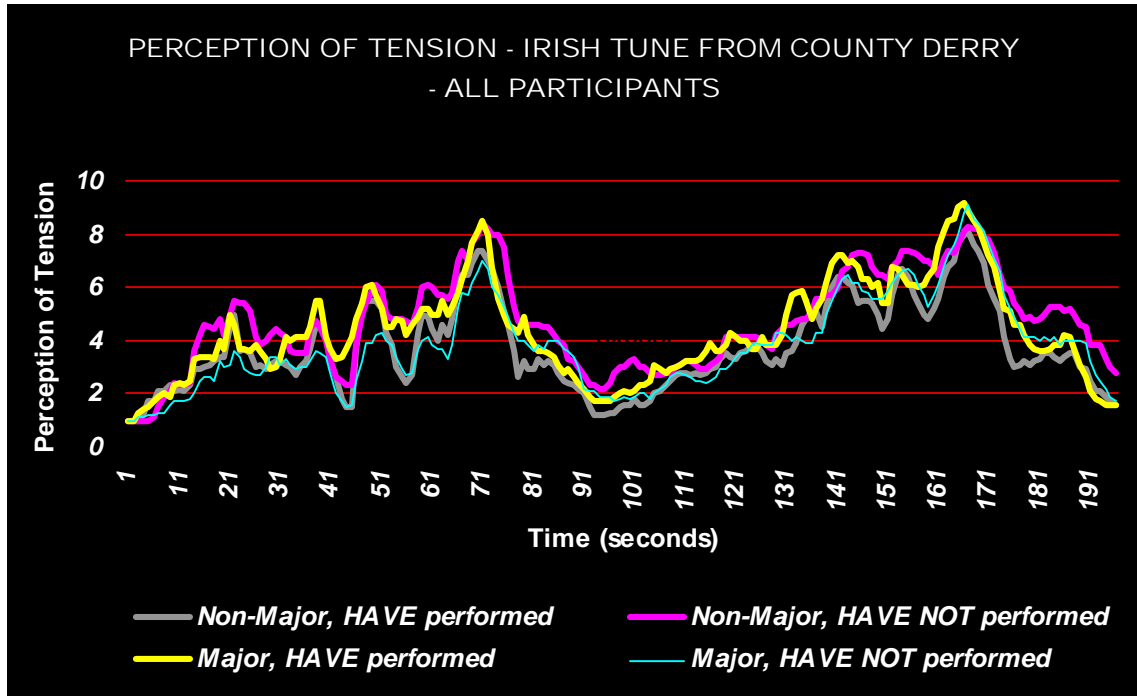


Figure 6. Perception of tension for all groups and *Irish Tune from County Derry*

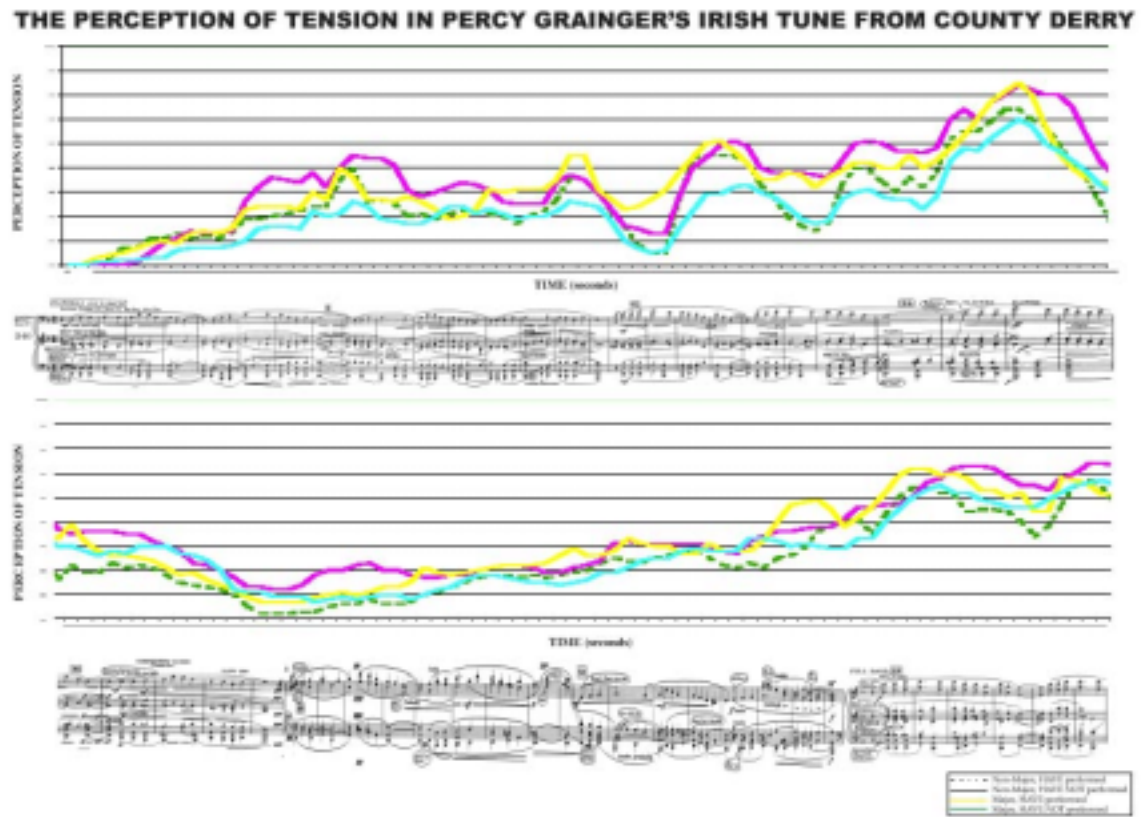
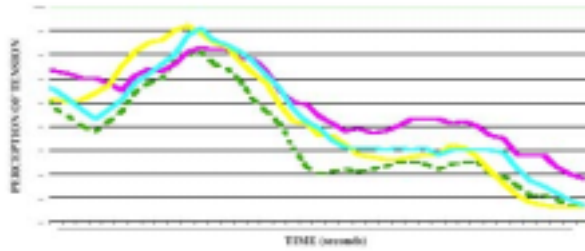


Figure 6 (continued). Perception of tension for all groups and *Irish Tune from County Derry*

THE PERCEPTION OF TENSION IN PERCY GRAINGER'S IRISH TUNE FROM COUNTY DERRY



Legend:
Non-Music, 2012
Non-Music, 2013
Music, RAAT
Music, NCT