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Elementary Music Specialists' Perceptions of the Benefits of Incorporating Dalcroze Eurhythmics in the Elementary Music Classroom

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Émile Jaques-Dalcroze, a Swiss musician and educator, created the Dalcroze approach to music education. During his tenure on the faculty of a music conservatory, he was troubled by the emphasis on abstract thinking in musical instruction. Dalcroze therefore sought to create an approach to music education that cultivated musical understanding through movement. Dalcroze Eurhythmics is based on the premise that the source of rhythm is found in the human body and that the child can organize rhythmic stimuli into existing movement schemata (Zachopoulou, Derri, Chatzopoulou, & Ellinoudis, 2003).

The Dalcroze approach comprises three aspects or components of teaching that Dalcroze saw as essential to developing musicianship: eurhythmics (movement), solfège (ear training), and improvisation. According to Mead (1996), it is unique in its incorporation of natural movements, such as walking, skipping, and running. The teacher takes these natural movements and expands upon them through rhythmic and improvisational exercises. The children are called upon to use their natural body responses to respond to the teacher's musical suggestions or to make independent decisions (Zachopoulou et al. 2003).

Dalcroze Eurhythmics emphasizes education of the whole person: body, mind, and spirit (Juntunen & Hyvönen 2004). With the current emphasis on high-stakes testing and the trend towards one-sided education focusing solely on development of the intellect, many educators are beginning to see the value of holistic educational approaches such as Dalcroze Eurhythmics in the development of the whole child (Giles & Frego 2004).

Despite arts funding cutbacks across the nation, music continues, by and large, to be an important part of the elementary school curriculum, both in the music room and in the general classroom. In a study conducted by Orman (2002), 30 elementary school music specialists supplied the researcher with videotapes of a typical music class session. Videotapes were analyzed to determine activities used. An average of 3.5% of class time was devoted to movement activities (including moving and singing simultaneously as well as simply moving), compared with 3.8% of class time devoted to singing. Price (1990) conducted a study in which activities used by Orff certified and non-Orff certified teachers were compared. No statistically significant difference existed between Orff-certified and traditional teachers in overall percentages of time in Orff activities, non-Orff student activities, or teacher activities. However,

the Orff-certified teachers tended to spend more time in student-centered Orff activities and less time in non-Orff student activities than did the traditional teachers. Giles and Frego (2004) interviewed classroom teachers to determine the amount and specific types of music integration occurring in the elementary classroom. All of the subjects interviewed incorporated at least 15 minutes of musical activities per week into their classroom activities and indicated an overwhelmingly positive attitude towards the use of music in the classroom.

An important aspect of movement is that of musical play. Berger and Cooper (2003) conducted a study in which the musical behaviors of preschool children were observed in both free and structured musical play environs. The children participated in “Musical Play,” a 45-minute weekly class offered at a major university in the southwestern United States, along with a parent or caregiver. The classes were divided into four time segments: opening free play, guided group activities, middle free play, and a closing group activity. At the end of the class, the researchers concluded that free musical play is highly important in a child’s musical development and that children should be allowed to finish musical activities at their own pace with open-ended instruction.

The use of movement in music education can facilitate the development of musical perception and response. In a study conducted by Zachopoulou, Derri, Chatzopoulou, and Ellinoudis (2003), researchers investigated whether a 10-week music and movement program based upon Orff and Dalcroze approaches would affect the rhythmic abilities of preschool children. An experimental group participated in the 10-week music and movement program, while a control group participated in unstructured free play activities. At the conclusion of the program, the experimental group demonstrated gains in every test of rhythmic ability as compared with scores obtained prior to participation in the program, while the control group showed no changes in ability levels.

Movement also facilitates understanding of musical concepts such as phrasing, form, and melodic direction (Urista, 2003). Often, children are able to demonstrate understanding of these and other musical concepts through movement long before they are able to verbally articulate their knowledge. Movement also assists children in developing the schemata necessary for understanding the unfolding ideas within music as it moves through time (Ferguson, 2005). Caldwell (1993) proposes that all musical concepts can be taught through movement. Students must be taught how to learn concepts through directed attention, concentration on the task at hand, remembering prior learning, performing what has been modeled by the teacher, changing or personalizing their performance, and finally, automation, in which the learner synthesizes all previous steps and performs the task independently.

Dalcroze Eurhythmics can stand on its own, or it can be used in conjunction with any other approach to music education, including Orff Schulwerk, Kodály, and Gordon. Movement through Eurhythmics helps students internalize musical concepts. Singing and ear training lead to music reading and writing skills. Dalcroze’s emphasis on improvisation gives students the musical skills to apply improvisation to all areas including movement, singing, playing instruments, and notation (Johnson, 1993). Beginning with natural movement and instinctive gestures, Dalcroze activities use movement to sharpen student perception and engender a more sensitive response to the musical elements of timing, articulation, tone quality, and phrasing. Jaques-Dalcroze encouraged the integration and simultaneous use of all three components of the Dalcroze approach: solfège, eurhythmics, and improvisation. When these components are taught as a single entity, students experience the Dalcroze approach as it was intended. They study the music aurally, orally, and physically, and are then encouraged to creatively express it as their own (Mead, 1996).

Farber (1991) discussed the role of improvisation in Dalcroze instruction and musical instruction in general. The author presents improvisation as a skill that can be taught and that is accessible to all students. Music is a powerful means of expression and communication. Technical skills should be honed in order to facilitate improvisation. Techniques for stimulating improvisation are offered, including teacher-student melodic phrase exchange (question/answer) and playing duets with another student. Benefits of improvisation include learning to think compositionally, learning to listen and react to other musicians, and enrichment of the study of music theory and history. Improvisers must guard against triviality, tendency towards cliché, and overindulgence in self-expression. However, when quality, artistry, taste, and discipline are the improviser's primary concerns, improvisation becomes an incomparable tool for developing musicianship.

Juntunen, Hyvönen, and Westerlund (2001, 2004) explore the philosophical basis of the Dalcroze Eurhythmics approach to music education. Dalcroze based his approach to music education on the question of the body in relation to music and movement. Furthermore, the Dalcroze approach was established upon the premise of holistic duality – that human beings are a functional whole and that the mind and body are inseparable aspects of that wholeness, although they are at the same time different aspects of the functional whole. Along with John Dewey, Alexander, and philosopher Merleau-Ponty, he sought to bring a closer connection between body and mind into educational theory. Music is best understood through the body: the movement involved in making music increases bodily knowledge and is directly connected to a heightened awareness, attention, memory, concentration, and responsiveness. Moreover, musical instruction must be based upon experience: students should not be taught concepts and rules before they have an actual experience of these facts. Students should be taught to know themselves and to use all of their faculties (Juntunen & Westerlund 2001; Juntunen & Hyvönen 2004).

The purpose of the present study was to examine elementary music specialists' perceptions of the benefits of incorporating the Dalcroze approach to learners at the elementary level with regard to the development of the whole child.

Method

Subjects were elementary music specialists from across the United States ($N=25$). Teachers selected taught in a general music classroom with students in kindergarten through the sixth grade. The researcher sent subjects a survey via email. Surveys featured a series of 20 questions regarding music education approach used (Orff, Kodály, Dalcroze, combination, traditional, or unspecified), types of activities used in the music classroom (e.g. movement, playing instruments, singing, rhythmic chanting), and amount of emphasis placed on intellectual (e.g. identification of note values and musical symbols) or kinesthetic learning (e.g. clapping rhythmic patterns, folk dancing, body percussion). Questions also addressed teacher perspectives on the perceived benefits of movement in music education, application of the principles of Dalcroze Eurhythmics, and the relative importance of holistic education. Nineteen of the 20 survey items were closed-ended in nature; the final survey item was open-ended. Subjects were able to select a short answer response to the first nineteen items such as “yes,” “no,” “uncertain,” or “not applicable.” The final item requested a brief summary of the teacher's views regarding why they did or did not believe that movement education was important in the elementary music classroom.

Following the completion and return of teacher surveys, percentages of all survey responses were calculated. Survey responses were then compared to determine which music education approaches and activities the subjects most commonly used. Further comparison was completed to determine whether instructional emphasis tended to be intellectual, kinesthetic, or a combination of the two in the typical music classroom.

Results

Responses to demographic survey items revealed that 76% of the teachers taught in a public school, 12% taught in a private parochial, and 12% taught in a private school with no religious affiliation. One hundred percent of the subjects taught students ranging from pre-kindergarten through the sixth grade, with the highest percentages teaching kindergarten through fifth grade (28%), pre-kindergarten through fifth (20%), and kindergarten through fourth (20%). Most of the teachers had over ten years of teaching experience (68%).

Teacher responses indicated that most of the subjects used a combination of instructional approaches. The most common approaches included Orff Schulwerk (96%), Kodály (72%), Dalcroze (44%), and traditional (40%). The most commonly used activities used included singing (100%), playing instruments (100%), rhythmic chants and speech (100%), movement (100%), improvisation and creativity (96%), and listening (96%). Perceived benefits of movement activities to students included coordination (96%), heightening an awareness of the body-mind connection (88%), and overall fitness (64%). A majority of the respondents also felt that movement activities were helpful in reinforcing cognitive learning (96%). Other perceived benefits included that movement activities provided students with a chance to “let off steam,” to interact socially, and to develop creative or artistic expression.

Fully 100% of the respondents indicated that they used movement activities of some kind in their classrooms. One hundred percent of respondents also reported that their use of movement included fine motor, large-motor, body percussion, folk dance, and creative movement. Twenty-four percent of the respondents had at least minimal training in Dalcroze Eurhythmics. Most of the subjects reported that they did not have Dalcroze training (76%). Of these respondents, 36% indicated that they were not interested in obtaining training in Dalcroze Eurhythmics, and an additional 36% indicated that they were uncertain as to whether they would pursue Dalcroze training in the future. Twelve percent of these respondents indicated an interest in pursuing training in Dalcroze in the future. However, the majority of subjects (68%) responded that they did use Dalcroze principles in their teaching, including the use of natural body movements as the basis of movement activities and developing overall musicianship. The majority of subjects also indicated that they used one or more of the fundamental components of Dalcroze Eurhythmics, with eurhythmics (rhythmic movement) and solfège being the most commonly used components (used by 72% of the respondents), followed closely by improvisation (68%). Thirty-six percent indicated that they used all three components of Dalcroze.

A majority of respondents indicated that they considered both intellectual education and kinesthetic education important, with 80% rating intellectual education and 60% rating kinesthetic education as “very important.” Sixty percent of respondents rated intellectual and kinesthetic education as being of equal importance: “very important.” Finally, the respondents indicated that they regarded the development of students’ overall musicianship as more important than the acquisition of purely factual or “academic” knowledge about music, with 72%

rating developing students' overall musicianship as "very important," compared with 48% rating the acquisition of "academic" musical skills as "very important."

The final survey item requested a brief summary of the teacher's personal beliefs regarding the incorporation of movement in music education and the reasons they believed that movement did or did not play an important role in music education. All respondents indicated that they believed that movement does play an important role in music education. One respondent stated, "Movement plays a major role in helping a child develop mentally and musically. I begin to teach my students about rhythm and the beat through movement." Another stated, "Movement is essential to music education, especially with children. The natural human response to music is to move."

The value of movement to assist students in obtaining beat competency was underscored by several of the educators. One stated, "...the ability to feel and move to the steady beat of the music is the starting point for all of music education. If a child can feel and move to the beat it will be easy for him to progress to higher levels of musical training." Several also expressed the belief that movement is a highly effective means of teaching various musical concepts, including dynamics, tempo, phrase length, and pitch relationships, allowing children to experience these concepts within their own bodies, thus internalizing these concepts. As one teacher stated, "Movement...connects the body to beat, tempo, form, and dynamics." Movement was also perceived to be important in developing children's musicianship and to play a key role in helping children to take ownership of their musical experiences. "It (movement) should be an integral part of music instruction and leads to good musicianship and artistic sensitivity," said one teacher. Another stated, "Movement, especially improvised movement, demonstrates that the music 'belongs' to the child in the child's own way."

Discussion

Movement was perceived to be fundamental to music education by all educators surveyed, evidenced by the fact that all educators surveyed used movement in some form in their teaching. The belief that music and movement are inextricably linked and the belief that movement is essential to music education seem to go hand in hand for many of the educators surveyed. As one respondent stated, "Music and movement are intertwined and must be taught that way."

With few exceptions, the benefits of using movement in music education were perceived to outweigh its potential liabilities, such as classroom management issues, or obstacles such as lack of training in movement. These benefits, including the reinforcement of cognitive learning, improvement of coordination, enhancing physical fitness, and heightening awareness of the body-mind connection, were perceived to contribute significantly to the education of the whole child. Furthermore, the perceived importance of educating the whole child, body mind, and spirit, was evidenced in the fact that a majority of the respondents considered both intellectual and kinesthetic education "very important." A majority of respondents also indicated that they felt it was more important to develop students' overall musicianship than to memorize musical symbols, note names, and so on by rote. Jaques-Dalcroze also evidenced this belief when he stated, "Musical theory is too often the study of the *signs* of music, instead of being the experience and analysis of music itself. It ought to be a consequence, not an end in itself."¹

¹ Jaques-Dalcroze, E. (1985), *Eurhythmics, Art, and Education*, Salem, New Hampshire: Ayer Co. Publishers, reprint edition, 121.

There was a general acknowledgement among the educators surveyed that movement and kinesthetic learning modes in general are often downplayed or trivialized in our educational system. As one respondent expressed it:

It (movement) is a powerful teaching mode that uses areas of the brain that are neglected in traditional education. In the pursuit to gain respect for music as an academic subject, the tendency...is to intellectualize. By its very nature, music is ethereal, its essence not well adapted to visual media. Music notation is often considered more important than the actual sounds. Education is heavily biased towards that which can be seen, read, and analyzed verbally. Any subject that cannot be notated in words on paper is considered trivial...Movement cannot be put neatly in words on paper, and is dismissed as being childish, beneath the consideration of those who are educated.

Jaques-Dalcroze himself was emphatic about the necessity of incorporating movement in music education not only to develop overall musicianship, but the whole person as well, stating, "The whole body should come under the educational influence of rhythm..."² He later elaborates on this idea, saying,

Here rhythm is the link between mind and senses, and this to such a degree that each pupil speedily rejects the current opinion which looks upon the body as inferior to the mind. He quickly comes to regard his body as an instrument of incomparable delicacy, susceptible of the noblest and the most artistic expression.³

Although the majority of teachers surveyed in this study indicated that they did not have training in Dalcroze Eurhythmics, it is evident that they were nonetheless interested in its principles and valued the incorporation of Dalcroze activities in their teaching. The majority of respondents used at least one component of Dalcroze Eurhythmics in their teaching, while a significant number reported that they incorporated all three. Furthermore, most of the respondents indicated that they felt that one or more Dalcroze principles were articulated through their teaching, including the use of natural body movements as the basis of movement activities and developing students' overall musicianship. With this apparent interest in the incorporation of Dalcroze principles and activities in the elementary music classroom, one may well wonder why more of these educators did not have training in Dalcroze Eurhythmics. One possible reason for this is the rigorous nature of Dalcroze training. As one teacher explained, "There aren't a lot of Dalcroze teachers because Dalcroze training requires considerably higher levels of musicianship than Kodály or Orff (training)." Geographical limitations may also have been a factor preventing these educators from seeking training. All Dalcroze training institutions in the United States are located either on the Eastern Seaboard or in the Midwest; however, the majority of respondents in this survey lived in the Southwest.

As a significant majority of respondents to this survey were trained in movement education, particularly in Orff Schulwerk, it is questionable whether the results of this study may be

² Jaques-Dalcroze, E. (1980), *Eurythmics, Art, and Education*, (F. Rothwell, Trans.), New York: Arno Press, 109.

³ *Ibid.*, 111.

generalized to the population of music teachers as a whole. Therefore, it is recommended that this study be repeated with a larger subject pool with percentages of Orff and non-Orff trained teachers representative of the population of music teachers as a whole. It is also recommended that a random sample be drawn from music educators from across the United States rather than from a concentration in the Southwest. As a limited number of respondents in this study were trained in Dalcroze Eurhythmics, it may also be worthwhile to repeat this study surveying only educators who have Dalcroze training. Such an investigation may bring to light additional perspectives on the potential value of movement in music education, particularly with regard to the incorporation of Dalcroze Eurhythmics in the elementary music classroom.

The comments of a number of the educators surveyed reflected a desire to see more emphasis on movement in the general elementary music classroom. Similarly, a desire to see a greater emphasis on kinesthetic learning modes in the educational system as a whole was voiced by a number of respondents. It is hoped that this study will provide a stimulus for more research investigating the potential value of kinesthetic educational approaches as well as movement in music education. It is also hoped that this study will provide implications for further research into the potential value of holistic educational approaches and development of the whole child through music education. This potential value was voiced in the beliefs of Jaques-Dalcroze himself:

"When a pupil leaves school, he should be capable not only of living normally but also of feeling life with a certain emotion. He should be in a position to create, to thrill in accord with the emotions of others. Only an artistic education, entering largely into physical exercise, can bring calm to an over-excited nervous system. If this education is essentially of the nature of sport, it will outstrip its object and produce generations devoid of sensibility. It is important that education should devote like attention to intellectual and to physical development, and as rhythmic gymnastics possess this dual qualification, its influence must be a beneficent one."⁴

Dalcroze Eurhythmics, along with the Kodàly approach, Orff Schulwerk, and the Montessori approach, may provide an appealing alternative to the one-sided instructional approach commonly seen in today's testing-driven classrooms.

⁴ Jaques-Dalcroze (1985), 59.

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High School Choral Students' Evaluations of Preservice Teachers

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The preparation of music educators is a multi-faceted process. Preservice music educators learn music theory, history, private instrument instruction, pedagogy, and methodology. In addition, they normally participate in field observations and different teaching activities in and out of the university classroom before student teaching. Teaching segments are analyzed and evaluated by self, peers, and university professors. The groups often neglected in the evaluation process are the ones most affected by the teaching. Children and students used in laboratory settings seldom evaluate the teacher who is practicing learned skills and methods.

Music teacher training programs are normally designed to make sure students develop proficiency in subject matter, instructional procedures, and classroom management abilities. Students may have preconceived fears before student teaching that could affect the internship as well as the beginning years of teaching. Kelly (2000) discovered from a survey of 62 music education majors that discipline problems, working with supervisors or principals, and dealing with non-teaching duties and responsibilities were three greatest concerns of preservice teachers.

Additional studies have found that during the pre-student teaching period, students have specific fears, which could be related to the effectiveness of their training (Brockhart & Freeman, 1992; Madsen & Kaiser, 2001).

Baker (1982) and Taebale (1980) asked experienced music teachers to identify abilities considered to be most significant to successful teaching. Yarbrough, Price, and Bowers (1991) stated, "the successful teacher is one who can define a priori values about all aspects of teaching and demonstrate these values through overt behaviors in order to best direct the musical learning process in students" (p. 20). Yarbrough (1975) described music teacher behaviors in terms of eye contact, closeness to students, volume and modulation of voice, gestures, facial expressions, and pacing. Teacher intensity was examined in a study by Madsen, Standley, and Cassidy (1989) that used items from Yarbrough criteria and added enthusiasm, attention to student involvement, planning, knowledge, the ability to give short simple instructions, confidence, and the ability to maximize time on task.

Evaluations of teacher behaviors and teachers in general are a well-known component of educational research. Duke (2000) reviewed 25 years of published experimental and descriptive research (1972–1997) involving the evaluation of music teaching in-group and individual lesson settings. He found that in only three studies were teacher evaluations by young students considered (Schmidt, 1995; Taylor, 1997; Yarbrough & Hendel, 1993). In a pilot study, Neill

(2003) found that 2nd grade students were able to evaluate teacher instructions, preparedness, and eye contact.

Cassidy (1990) found that field-based teaching experiences are more productive for preservice teachers than are peer-teaching experiences. Colwell (1995) reported that preservice teachers are inclined to consider field-based experiences more positively than they consider peer teaching. Early field experience teaching helps preservice teachers develop and practice a variety of teaching methods and formulate a notion of the role of a teacher (Anderson & Graebell, 1990). Field experience provides experience not available in a university simulation.

Observations and evaluations of field experience are necessary to ensure students will improve and grow as music educators. Several studies concerning observation measures have shown that systematic observation may increase observer reliability (Cassidy, 1993; Standley & Greenfield, 1987). Evaluations made at the end of an observation period are normally dependable across all categories of observers and appear unchanged by measures used during observation of instruction (Duke & Blackman, 1991; Madsen, Standley, Byo & Cassidy, 1992; Prickett & Duke, 1992). Research was not found that specifically addressed evaluations of preservice teachers by high school students.

The purpose of this study was to examine various aspects of high school choral student evaluations of junior music education majors before student teaching. Specific areas to be evaluated were: teacher preparedness, teacher instructions, eye contact, motivation and overall choir improvement after teaching.

Method

Five junior choral music education students taught a high school's top auditioned choir ($N = 35$) once a week on a rotating basis during an eight-week period. University students were given choral repertoire the ensemble would be performing during that time period. Each music education student's teaching session lasted approximately 10 to 15 minutes. On each teaching day, the university students taught the entire class period including warm-ups and repertoire.

At the end of each teaching session, high school participants were given an evaluation form for each teacher. Before the preservice teachers began teaching, the university professor explained each of the categories and the importance of the specific teacher behaviors for future music educators. The form had five statements, and high school students were to indicate their level of agreement by selecting one of four choice options: "strongly agree", "agree", "disagree" and "strongly disagree". A numeric value was given to each answer (4 = strongly agree, 3 = agree, 2 = disagree, and 1 = strongly disagree). The choir members were also asked to name one good thing each teacher did during each session.

Lesson plans were completed in a cooperative effort to ensure continuity from week to week. Lesson plans included sequential vocal warm-ups, repertoire review, and the introduction of a new song. The cooperating teacher as well as the university professor approved the plans. University students completed evaluations of themselves and each other. The cooperating teacher and university professor provided written comments about each teacher.

Each lesson was videotaped for scripted analysis. Students analyzed two different ways: scripting the entire lesson or using the SCRIBE (Duke & Farra, 2000) software analysis form. Students and I identified problem areas and included them on the SCRIBE analysis.

At the end of the eight weeks, high school students completed a final evaluation of the overall experience. The final survey included the same categories as the instrument used during the

five-week period. Students rated the overall performance of each teachers (1 = Poor and 10 = Superior) and named the best and worst part(s) of the experience.

Evaluation ratings for individual teachers were combined from all lessons taught and calculated with the mean score for each statement. The overall mean score was then calculated combining individual ratings for each statement. University evaluations were analyzed as well.

Results

Teachers' individual evaluations were combined and averaged for every area from students (see Table 1). Motivation was the highest rated teacher behavior from student evaluations, but the teachers rated motivation lowest. University students rated their preparedness as the highest teacher behavior, whereas the high school students rated this area as fourth (out of five). The other areas, instructions, eye contact and choral improvement were within one rating from each other (Table 2).

Table 1
High School Students' Mean Ratings of Preservice Teachers

Topic Area	Overall	<i>Individual Preservice Teachers</i>				
		A	B	C	D	E
Teacher Preparation	3.34	3.29	3.46	3.31	3.33	3.30
Teacher Instruction	3.35	3.10	3.83	3.08	3.32	3.44
Eye Contact	3.31	3.15	3.55	3.19	3.24	3.42
Motivation	3.38	3.04	3.90	3.12	3.29	3.56
Choir Improvement	3.35	3.09	3.69	3.10	3.28	3.60

Note: Maximum score = 4.00

Table 2
Preservice Teachers' Mean Ratings of Themselves and Their Peers

Topic Area	Overall	<i>Individual Preservice Teachers</i>				
		A	B	C	D	E
Teacher Preparation	3.28	3.21	3.8	3.15	3.15	3.33
Teacher Instruction	3.29	3.18	3.70	3.15	3.08	3.33
Eye Contact	3.18	2.79	3.40	3.12	3.00	3.60
Motivation	3.12	2.57	3.70	3.00	2.92	3.40
Choir Improvement	3.32	2.89	3.8	3.23	3.15	3.53

Note: Maximum score = 4.00

Final survey results revealed Choir improvement as the highest teacher behavior (3.85 out of 4) followed by motivation. Eye contact (3.27 out of 4) was rated as the lowest teacher behavior. There were some differences in the rating of teacher behaviors from the beginning to the end of the teaching sessions (see Table 3).

Table 3
High School Students' Mean Final Evaluations of Preservice Teachers

Topic Area	Overall
Teacher Preparation	3.38
Teacher Instruction	3.27
Eye Contact	3.26
Motivation	3.65
Choir Improvement	3.85

Note: Maximum score = 4.00

Discussion

The first evaluation item concerned teacher preparation. Teacher behaviors such as planning and knowledge are important for future music educators to attain (Madsen et al. 1989). Preparation was rated fourth lowest by the high school students, but the preservice teachers rated this highest overall. The difference between the two groups could be attributable to the fact that pacing was slow and the teachers had to often look at their lesson plans to make sure they were including all preparation. The “dead” time between activities could have caused high school students to think the teachers were not prepared.

Students' mean evaluation score for clarity of instructions was 3.35. The mean rating given by the preservice teachers for clarity of instructions was 3.29. University students had been taught sequential patterns of instruction (Price & Yarbrough, 1991). Self-evaluation of scripted videotapes included notating sequential patterns to reinforce clear and concise instructions.

Students rated teacher eye contact lowest among the teaching behaviors evaluated throughout the five-week period (3.31) and on the final evaluation (3.27). University students also rated their overall eye contact relatively low (3.18).

Teachout (1997) found that experienced music teachers rated “enthusiasm and energy” higher than did preservice teachers on a survey to determine skills and behaviors for effective music teaching (Teachout, 1997). In the current study, the teacher's ability to motivate students to sing was rated highest by the choir students (3.38) but lowest by the preservice teachers. University students evaluated not only their peers, but themselves as well. Individual evaluations were low for each teaching session. This was the first time three out of the five had ever taught. The confidence level was extremely low at the beginning of the process. Confidence did improve by the end of the eight weeks as university students became more comfortable with their roles as teachers.

The last area dealt with high school student perceptions of effective teaching. Students' mean rating of teaching effectiveness was 3.35; the university students rated this area similarly (3.32). Preservice teachers expressed the desire to help this ensemble improve overall choral tone and vocal production. Detecting errors and providing solutions to correct problems was easy for some of the teachers and harder for others. Two of the teachers conducted church choirs and had had more practice with evaluating problems. Overall, the teachers felt the ensemble improved after they taught.

Comments were encouraged concerning overall teaching of each teacher. The comments on the whole were positive and mostly addressed confidence levels of teachers. Final evaluations included components of high school students' best and worst aspects of the experience (Table 4). Comments included, "I enjoyed the teachers because they made it fun and educational," "We experienced new fun techniques," and "Absorbing all the new things they were teaching this choir." This was encouraging to everyone involved in the project because the ultimate goal was to become better teachers.

Table 4
What the Choir Students Considered the Best and Worst Aspects of the Experience

Topic Area	Best	Worst
Overall Teaching	48	
Instructions		43
Lack of Preparation		11
Number of Teachers		8
Motivation		11
Musical	32	
Cancelled Concert		8
Social	16	
Miscellaneous	4	
None		19

Note: Numbers expressed in percentages.

The worst part of the experience was found to be lack of clarity in overall teacher instructions. One student indicated, "sometimes, mostly at beginning, instructions would be confusing, but towards the end they were great." Perhaps high school students were able to evaluate the overall experience in a discerning fashion. This area improved throughout the eight weeks, however discussion among university students indicated that improvement was still needed.

This study found that high school students gave thoughtful and insightful evaluations of university preservice music teachers. Evaluations from self, peers, university instructors, and participants are necessary to improve teaching in music classes. Future studies should track specific improvement for individual teachers as they are given training in problem areas.

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The Simplest Steps to Vocal Accuracy: Do Young Children Find Half-Steps More Difficult to Sing In-Tune?

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For the past 40 years, many music educators around the world have been taught that children find it difficult to sing pitches that are close together. Teachers are encouraged to avoid songs with half steps because it has been widely believed that young children find it difficult to sing close intervals in tune. Music educators have been encouraged to introduce young children to songs with major and minor thirds.

Zoltán Kodály was among the first to advocate that young children avoid singing half-steps. He is quoted as saying,

It is no longer necessary to explain why it is better to start teaching music to small children through pentatonic tunes. First, it is easier to sing in tune without having to use semitones (half-steps), second, the musical thinking and the ability to sound the notes can develop better using tunes which employ leaps rather than stepwise tunes based on the diatonic scale often used by teachers (Bónis,1974).

Choksy (1974), in her study of Kodály and his pedagogy, confirmed his statement, “Half steps are difficult for the young child to sing in tune... Skips are easier for the young child to sing in tune than steps: G to E is easier than G to F” (p. 17).

In contrast, Sinor (1984) was neither able to confirm these findings nor to substantiate Kodály’s pedagogical theory. In her study with American preschool children as described in her doctoral dissertation study with preschool children, she found that the minor second was not significantly more difficult to sing. Her work, unfortunately, has received little attention.

Kodály also advocated having children begin vocal study by singing the minor descending third. He believed it was the easiest and most natural interval for children to sing (Choksy, 1974). He theorized that the minor descending third often sung as a playground chant, “My dog’s bigger than your dog,” is heard as a universal chant. This interval is often found in Hungarian nursery rhymes and folk songs, as well. In concurrence, Jones (1971) found that the descending minor third was sung most easily. Jones also noted that some children found that it is easier to sing pitches accurately when these tones were imbedded within a pattern rather than presented as single tones. In another study, Young (1971) found that when children were asked to sing five intervals, the minor descending third was sung correctly by the largest percentage of children.

Bennett questioned, however, if a minor descending third is truly the universal interval that children can so easily produce accurately. She also asked why this interval is stressed by so many music educators when so few English-language folk songs feature a minor descending third as the fundamental motive (Bennett, 2005). Songs in our culture tend to end on the tonic and usually include more whole and half steps. Bennett also raised the question whether the minor descending third is the best starting place for tonal pedagogy.

The purpose of my study was to determine if children find half-steps within a pattern more difficult to sing in-tune than other intervals at the beginning and ending of the kindergarten year.

Method

Two hundred ($N=200$) kindergarten children (5.4 years) from two urban elementary schools were tested at the beginning of the year using the Vocal Accuracy Assessment Instrument. One-hundred eighty-two ($N=182$) of these children completed the post-test at the end of the school year. This instrument was used in two other studies, (Persellin, Klein, Smith, & Taguian, 2003; Youngson & Persellin, 2001). Each child responded to a criterion test song containing eight one-measure phrases by singing each phrase after hearing it played first on the piano and then sung by a talented 11-year-old child on a pre-recorded tape (see Figure 1). This instrument was selected to use because it employs a complete song with simple words. It also has discrete phrases each with the same rhythm pattern. This instrument also uses melodic patterns rather than discrete pitches.



Figure 1: Children sang each phrase or measure of the *Vocal Accuracy Assessment Instrument* in order that their pitch accuracy could be assessed.

Goetze, Cooper, and Brown (1990) stated that “melodic patterns are inherently more musical and, thus, may captivate the children’s attention, making the patterns easier to perform accurately” (p. 25). In addition, the child hears each phrase twice before being asked to sing it. This supports the child’s sense of tonality and allows the child to resume singing the next phrase even if s/he was not successful with the preceding phrase. The instrument was recorded in order to assure that children all heard the exact same model in the same tempo and presented with the same amount of enthusiasm. The instrument was presented to the each child in the form of playing an echo game with a young girl whose picture was shown prior to the beginning of the game. Only one child refused to play the game and was subsequently removed from the study.

Recordings of children singing the criterion test song were transcribed. Each measure contained a phrase of three pitches. When a child sang all three pitches accurately, that child was given credit for that measure. Two judges independently transcribed and scored the recordings. Interjudge reliability was excellent ($r = .89$).

Results

Analysis of recordings indicated that phrase four, the phrase containing “middle C#, D, E”, was sung the most accurately. As seen in Figures 2, this phrase was sung most accurately at both the beginning and ending of the school year. Thirty-seven percent of the children sang this pattern accurately at the beginning of year. At the end of the school year, 60% of the children could sing this phase accurately. A Chi-square analysis found that phrase four was sung statistically more accurately than any of the other phrases in either the pre- or post-test ($p > .001$). While children improved in accuracy in all phrases by the end of the year, the fourth phrase was the most accurate in both assessments. This is of interest because phrase four contains the only half step found in an ascending pattern in this test song. It is also one of two phrases, either ascending or descending, containing a half step. The other phrase containing a half step was phrase five, a three-note descending scalar pattern near the tonic. This phrase was the second most accurately sung phrase in the song at the beginning and the end of the year. Initially, 18% of the children sang this phrase accurately. At the end of the year, 30% performed it accurately.

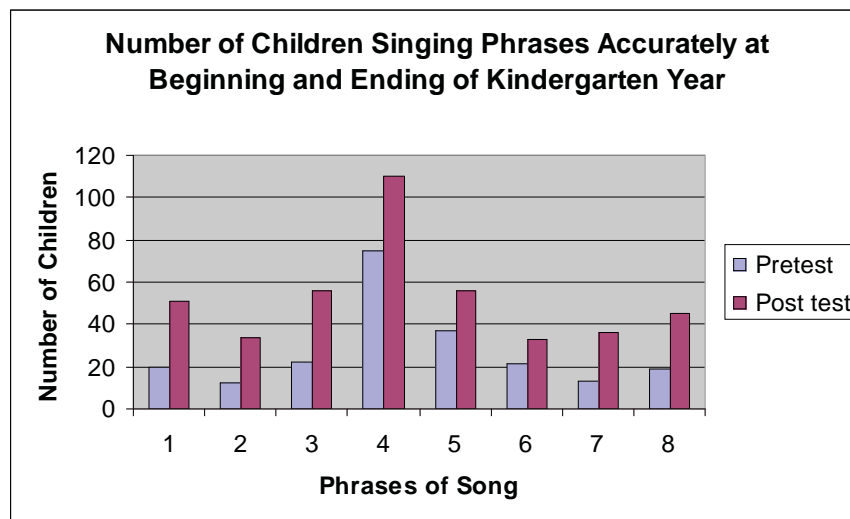


Figure 2: More children were successful singing Phrase Four accurately than the other phrases at both the beginning and ending of the school year. ($N= 200$)

At the beginning of the year, phrases two and seven were the least accurate with only 6% of the children able to sing either of these phrases accurately. These two phrases were identical and contained an ascending leap of a sixth. While these two patterns were sung more accurately by the end of the school year (18% and 19%), they were still among the three most inaccurate patterns of the eight.

Phrases one, three, six and eight, were identical giving children a chance to hear and sing this phrase more often than any other. These phrases contained a descending minor triad. Neither the repetition of hearing and singing this phrase nor its characteristic of being a minor descending triad made this pattern easier to sing accurately for these young children. At the beginning of the school year, children sang these four phrases with 10%, 11%, 10% and 9% accuracy. At the end

of the year, the accuracy increased with these phrases being sung accurately by 28%, 30%, 18%, and 24% of the children.

Discussion

The findings that these children sang patterns more accurately that contained half steps than patterns with descending thirds is of particular interest. Children did not find it more difficult to sing these close pitches. Children sang the fourth phrase, the phrase with the ascending half step, with an accuracy of 37% at the beginning of the year. No other phrase was sung nearly as accurately. The two most accurate phrases were the fourth and fifth phrases which contained half and whole steps. The phrase that included skips and leaps of thirds and sixths were sung much less accurately. Even though the first measure phrase with the minor descending triad was repeated three more times in measures three, six, and eight, children did not sing these measures more accurately than phrases four and five. In other words, even repeated practice on what is often considered to be an easier pattern to sing for young children did not result in better performance. The finding that half steps were easier to sing for these children reinforces the findings of Sinor (1984), but not statements made by Kodály (Choksy, 1974; Bónis, 1974).

The tonal center may have had an effect on vocal accuracy for some children. Some children were more accurate when singing near the tonic of this criterion test song. Because the tonal center in this test song was D just above middle C, it lies in the lower singing range, which is also the speaking range for many children. Whether the increase in vocal accuracy around middle D was due to singing near or on the tonic center or because children were singing in their speaking range is uncertain.

The results of this study run contradictory to conventional wisdom in music education. If songs containing patterns with half steps are, indeed, easier for children to sing, perhaps songs used to teach young children pitch-matching skills should be reconsidered. At the very least, songs containing half steps should not be avoided. While more studies need to be conducted with other populations and different vocal accuracy instruments, the results of this study are impressive.

How would Kodály respond to this study today? Of course, we do not know that answer. Although Kodály's work was not based on scientific study with children, it is likely that he would welcome studies that give us a better idea of what young children are able to sing easily and what is challenging for them to sing. It is not known whether Hungarian children would find singing half steps accurately more difficult than these 200 American children. But to exclude all songs with half-steps from the repertoire of young children may not be appropriate in light of the evidence provided here.

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The Effects of Private Voice Instruction and Summer Choir Camp Attendance on High-School Students' Honor Choir Audition Scores

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An important goal for music performance classes is students' documented progress in performance achievement. Contests provide external feedback about student achievement, with one of the most widespread contests being the All-State ensemble audition process.

Studies have analyzed the scoring consistency of All-State judges (Dugger, 1997), investigated external factors such as time of day that may affect various contest audition outcomes (Adderly, 2001, Bergee & Platt, 2003; Bergee & McWhirter, 2005; Lien & Humphreys, 2001), documented the procedures and practices related to All-State auditions (Elliott, 1995), and described All-State auditioners' practice procedures (Rohwer, 2002) and All-State participants' backgrounds (Rohwer & Rohwer, 2001). Two of the commonly cited background activities that the band, choir, and orchestra musicians in Rohwer and Rohwer (2001) documented were attending at least one All-State camp (51% of the 498 subjects) and taking private lessons (79% of the 498 subjects).

Those studies investigating private lessons have documented students' attitudes toward lessons (Duke, Flowers, & Wolfe, 1997; Hamann & Frost, 2000; Rife, Shnek, Lauby, & Lapidus, 2001), private lesson activities and characteristics (Barry & McCarthur, 1994; Kostka, 1984; Siebenaler, 1997), and motivation factors in relation to private lesson participation (Schmidt, 2005). There have been mixed findings in the literature as to whether private lesson study positively affects achievement. Killian and Henry (2005) documented private study and All-State participation as important background characteristics of high achieving choral sight singers. Similarly, researchers in the band area found that private lesson students tended to perform at a higher level than those with less private lesson experience (Hamann, 1982, 1983, 1984; Hamann & Sobaje, 1983). May and Elliott (1980), however, found no such benefit for orchestra and band private lesson students on Gaston Test of Musicality scores. In addition, while Sloboda, Davidson, Howe, and Moore (1996) found a strong correlation between private study and achievement, the more skilled students in Sloboda and Howe (1991) had taken fewer private lessons in their youth than had the less skilled students in the study. These inconclusive findings point to a need for further research on achievement in relation to private lesson participation.

While there are mixed findings in relation to private lessons and achievement, there is a notable dearth of research concerning summer camps as a preparation mechanism for performance success. Articles on summer camps can be found in non-research journals describing opinions on how to choose a camp (Fair, 1986; Lockhart, 1984; Ponick, 1997; Thornson, 1990), or providing yearly camp directory lists (see the *Instrumentalist*), but there is a clear need for research investigating whether there are musical achievement benefits based on camp participation.

The purposes of the current study were 1) to describe the summer camp and lesson participation behavior of auditioning subjects, and 2) to compare All-State summer camp participants and non-participants, and lesson participants and non-participants on All-State audition results.

Method

The students in this study ($N = 222$) were all high school females, singing soprano or alto. The study focused solely on females, given the inherent differences between male and female students (Cox, 2002). The students participated as part of their audition for the Texas All-State Choir.

Each student auditioned from behind a screen for a panel of five judges in a southern metropolitan high school classroom. The following voice parts were divided between two different panels of judges, given the large number of participants involved: Alto I, Soprano II, and Soprano I. The Alto II participants all auditioned for the same panel. The screen, and the use of volunteer student monitors, helped make the auditions anonymous. The students sang segments from three different selections: “Salve Regina” by Javier Busto, “The King Shall Rejoice” by G. F. Handel and “Neckerein” by Johannes Brahms. The judges were all either certified public school teachers or were private voice teachers currently employed in one of the 18 schools who participated in the study. As the primary music teachers of the participants in the study, they had a thorough knowledge of the three audition selections.

Each judge scored each selection on a scale ranging from 1-100, and then added the three selection scores to create a total score for each student of 3-300. The five judges’ scores were then averaged for this study, to create a composite audition score for each student.

Results

The All-State audition scores for the subjects ($N = 222$) ranged from 60.80 to 251.40 on the 300 point scale, with a mean score of 164.76 ($SD=41.90$). There were 87 subjects (39% of the 222 subjects) who neither attended summer camp nor took private lessons ($M=151.09$, $SD=44.40$). There were 19 subjects (9%) who attended summer camp, but did not take private lessons ($M=158.93$, $SD=39.15$). There were 52 subjects (23%) who took lessons, but did not attend summer camp ($M=165.55$, $SD=35.90$). There were 64 subjects (29%) who attended summer camp and took private lessons ($M=184.44$, $SD=366.37$). Hence there were more subjects ($n=135$, 61%) participating in some form of extra-curricular preparation activity such as camp, lessons or both, than there were subjects not participating ($n=87$, 39%).

The mean audition score for those attending summer camp ($n=83$) was 178.60 ($SD=38.32$); for those not attending summer camp ($n=139$), the mean was 156.50 ($SD=41.89$). For those taking private lessons ($n=116$), the mean was 175.97 ($SD=37.22$), and for those not taking private lessons ($n=106$), the mean was 152.49 ($SD=43.44$).

After testing the assumptions of normality and homogeneity of variance, we performed a two-way ANOVA (variable 1: All-State summer camp participants and non-participants, and variable 2: lesson participants and non-participant). There was a significant main effect for camp participation, $F(1, 218)=4.55, p=.03$, favoring those attending summer camp. There was a significant main effect for lesson participation, $F(1, 218)=10.17, p=.002$, favoring those taking private lessons. There was no significant interaction between camp participation and lesson participation, $F(1, 218)=.78, p=.38$.

Discussion

The lowest scoring group of auditioners was the group of singers who participated in no extra-curricular audition preparations, followed by group who went to camp but did not take private lessons. Higher still was the mean score of the 52 singers who took private lessons but did not attend camp. The mean score of the 64 subjects who both took voice lessons and attended a choir camp was the highest.

The finding that a majority of students sought out some type of formal assistance in their audition preparations is consistent with Rohwer and Rohwer (2001) and Killian and Henry (2005), in which summer camp and private lessons were both commonly documented activities of high achieving subjects. It seems, then, that perhaps one characteristic of many high achieving musicians is their desire to hone their skills in a formal way. Perhaps, then, those students who wish to excel at an audition might want to consider also taking lessons, attending camp, or participating in both activities.

While it is not surprising that the subjects who sought out the most extra help by attending camp and taking private lessons also had the highest mean audition scores, it may actually be important for high school students to know that many high achieving musicians take part in these activities. For these high achieving musicians, the extra time, money, and attention to the audition materials may have made the difference in their performance success. It must also be noted, however, that due to the lack of experimental control in this study, cause and effect cannot be determined; it may be that high scoring auditioners also practice longer and more efficiently than lower scoring auditioners, or that the high scoring auditioners have highly supportive parents or highly developed musical environments.

With regard to the second research question comparing lesson participation and camp attendance on audition scores, students who took private lessons and those who participated in All-State camp scored significantly higher on their audition than did singers who did not. This finding is consistent with those reported by Hamann (1982, 1983, 1984), Hamann and Sobaje (1983), and Sloboda, Davidson, Howe, and Moore (1996), all of whom found benefits of private lessons. The results conflict with the findings of May and Elliott (1980) and Sloboda and Howe (1991). It may be that the differences between these findings may be simple, yet plausible, explanations such as the paper pencil format of the study by May and Elliott, and the lack of an audition to motivate the students in the study by Sloboda and Howe.

While the data support the use of private lessons and camp as positive techniques for audition score achievement, it is important to remember that every individual is different, and that these trends do not necessarily mean that an individual cannot succeed in the audition process unless they take voice lessons or go to a summer camp. Moreover, it was not possible, for the purposes of this study, to measure specifically the length of time or number of lessons of each student who took private voice lessons. Similarly, there are a number of all-state camps, and they each vary both by length of time and by intensity of instruction.

Nonetheless, the data for this study show that voice lessons and summer camp participation, however they were implemented, had a significant effect on the students' audition scores. Both should be considered as viable improvement activities in a student's audition preparation.

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Elementary Music Teachers Instructing Hispanic English Language Learners: Reflection on Practice

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The United States is a pluralistic society with many nationalities, races, and languages. As a society of many ethnicities, multiple languages other than English are spoken in homes across the United States. In 2000, 18% (47 million people) of the total population aged 5 and over reported that they spoke a language other than English at home (U. S. Census Bureau, 2004a). Arguably, the strongest evidence of these cultural and language differences can be found in American public schools.

Due to the rapidly changing demographics of public schools in the United States, exploring the practice and instructional strategies of monolingual, English-speaking music teachers of ELL (English language learner) students has become increasingly important.

A snapshot of the United States demographics shows that language-minority children are a rapidly growing group, with Spanish being the native language of the majority of this group (Carrasquillo & Rodriguez, 1996). The greatest numbers of ELL students are found in the elementary school classrooms (August & Hakuta, 1997). The largest ethnic majority of all students in the Texas public school system are Hispanic, at 44% (Texas Education Agency, 2004). Although the ethnic profile of the student population has changed to include a larger LEP (limited English proficient) population, the teacher profile has remained the same (Texas Education Agency Texas Teacher Diversity and Recruitment, 2004).

The mismatch of teacher language and ethnicity to that of the ELL student confounds the challenges that are faced when monolingual English-only teachers instruct ELL students (National Center for Education Statistics, 2003). The cultural disparity between teachers and ELL students holds true for the state of Texas as well (Texas Education Agency Texas Teacher Diversity and Recruitment, 2004). However, in the state of Texas, there is currently no database available regarding Texas music teachers and the description of their language abilities.

Content area teachers are defined as specialists in a specific area (Coltrane, 2002). One example of a content area teacher of ELL students is the elementary music teacher. This study will refer to music classes as content area classes, as defined in Cantoni-Harvey (1987):

In addition to English, social studies, mathematics, and science, elementary and secondary students are taught other subjects such as music . . . These disciplines can enrich each individual's experiential and linguistic background without undermining his or her ethnic identity . . . Many content areas provide a learner with the opportunity to

excel even if she is not fully proficient in English. The joy of being an outstanding student of art, dance, or music can offset the pain of discouragement or frustration she may feel in some other classes, and reduce her temptation to drop out of school before graduation. (p. 169)

Laws regarding ELL students are clear as to the placement of these students in content area classrooms such as music (Bilingual Education Act, 1974). The most recent national law, No Child Left Behind (NCLB), and state testing in Texas (TAKS), place a heavy emphasis on the development of teacher strategies to ensure the success of all students (No Child Left Behind Act, 2002; Texas Education Agency, 2003).

The majority (approximately 70%) of content area educators who instruct ELL students have received no preparation in the instruction of this growing population (Mitchell & Salsbury, 1996; National Center for Education Statistics, 1993-94). The literature reveals the lack of professional development for content area instructors, which includes music educators. With a lack of teacher professional development, the types of instructional strategies used in the music classrooms with ELL students have possibly been developed by trial and error, or by reflective teaching. Research regarding the music teacher's instruction of ELL students has not examined this pedagogical focus.

The importance of developing instructional strategies in order to meet the unique needs of ELL students is vital. The matching of the learner and his or her needs to the music lesson content is essential. Whether defined as the methods by which instruction is delivered to the learner, or the organization of conceptual skills, instructional strategies are needed to match the learner to the subject matter (Andrews & Goodson, 1980).

In summary, little research has been done with regard to music teachers and their experiences in teaching ESL (English as a second language) students in the mainstream classroom (Youngs, 1999). Additionally, research that addresses instruction of ELL students in the elementary music classroom has been sparse. Research is needed to examine instructional strategies that may be effective with specific groups of students (Damm, 2000; Grant & Secada, 1990; Ladson-Billings, 1994; Lundquist, 2002,). Specifically, there is a need to investigate monolingual, English-speaking, elementary music teachers and their instruction of ELL students.

The focus of this study was the music teacher as practitioner in a setting of linguistic and cultural differences. The thick description of music teachers' perspectives as they instruct Hispanic ELL students, their reflections of how they "think on their feet," differentiate instruction, and modify the pace or materials for instruction of Hispanic ELL students in the elementary music classroom constitutes the focal point of this study.

This study addresses elementary music teachers' pedagogical practice and understanding while teaching ELL students. Potentially, the study may revise the way educators consider the instruction of ELL students in the elementary music classroom and will provide information upon which to base further examination of elementary music teachers' instruction of ELL students.

The research literature is sparse regarding music teachers and ELL students. Because the ELL student represents a growing population in the United States public schools, the instruction of this population in content area classrooms becomes an important focus for research. The preparation of content area teachers, such as music teachers, to provide instruction for ELL students has been minimal. In order to develop appropriate teacher preparation curriculum, an examination of the elementary music teachers' "lived experience" when attempting to meet the needs of ELL students seems particularly timely and important. A description of their

instructional strategies or other means of instructional modification or differentiation could provide needed insight into appropriate curriculum for preparation to work with ELL students.

The purpose of this study was to investigate the teaching practice and curricular decisions of elementary music teachers who instruct Hispanic ELL students. The particular qualitative research methodology used in this investigation provides a unique contribution into the “lived experience” of the monolingual, English-speaking, elementary music teachers as they instruct Hispanic ELL students. The following research question was a guide for this study:

- 1) What are the participating teachers’ reflections about their curricular and pedagogical decisions when teaching ELL students?

Additional sub-questions for this study include:

- 2) What are the characteristics of monolingual English-speaking elementary music teachers’ instructional strategies with Hispanic ELL students?
- 3) How do the monolingual, English-speaking, elementary music teacher’s life history and experience inform or influence the use of instructional strategies in teaching ELL students?
- 4) Do the observed instructional strategies, curricular decisions, and teaching behaviors of the participating teachers match the analysis of the teacher’s reflections and interview comments concerning the practice of teaching ELL students?

In considering methods to examine the teacher strategies of ELL students in the elementary music classroom, the quest for understanding the "lived experience" through the eyes of the elementary music teacher will be explored through the reflective teaching theory of Donald Schön (1983). Schön described a practitioner’s reflection:

Through reflection, he can surface and criticize the tacit understandings that have grown up around the repetitive experiences of a specialized practice, and can make new sense of the situations of uncertainty or uniqueness which he may allow himself to experience. (Schön, 1983, p. 61)

As music teachers have little or no prior preparation to assist their teaching of ELL students, they must rely on their own “reflective teaching” to formulate courses of action to facilitate music learning.

If we are to honor the individual proclivities and interests of students in American schools with the seriousness they deserve, we must take the broadest possible view of diversity in content and process in music education . . . All students deserve the experience of watching themselves improve, of meeting high expectations supported by inventive teaching strategies. (Lundquist & Sims, 1996, p. 332)

As this quote illustrates, music educators are called to have open minds concerning music content and process when teaching diverse students. In addition, inventive teaching strategies

that support successful learning experiences of those students are needed. Music literature that addresses teaching strategies used by music educators' instruction of ELL (English language learner) students has only touched the periphery of the multicultural or multilingual music student. The focus of *how* music educators instruct students with linguistic differences has not yet been addressed with any degree of depth.

Numerous studies of ELL students are available that address content area teachers and pedagogical implications. Many of those studies have focused on instructional strategies as important methods for teaching ELL students. Instructional strategies for ELL students were investigated in several multiple case studies (Clair, 1993, 2000; Dong, 2002; Harklau, 1994; Robbins, 1998).

McConnell (1996) (as well as Harklau, 1994, and Delgado-Larocco, 1998) emphasized the importance of ELL student interaction in the content area classroom. Communication modifications, both verbal and non-verbal were addressed in Pritzos (1992) and Verplaetse (1995, 1998, & 2000). In addition, increasing the content area teachers' awareness of and sensitivity to ELL students' needs constituted a focus of research by Robbins (1998) and Powell (1996). Although the research literature regarding content area instructional strategies is growing, the research describing instructional strategies for music content area teachers has not yet developed.

Research that investigates the perspective of the minority student viewpoint of effective instructional strategies lends an emic viewpoint to the discussion of instructional strategies of ELL students. Students report that oral practice, individual help from tutors and aides, peer interaction, games, and literature-based activities were helpful. In addition, writing on the board, hand-out materials, visual aids, the use of a tape recorder, clear concepts and rephrasing techniques should be incorporated into the instructional strategies (Thompson, 2000). Minority students also stated teachers who established family, community, and home-like environments in their classrooms, who developed culturally connected caring relationships with students, and who used certain types of verbal communication and affirmation (Howard, 2002) were considered more effective.

These effective strategies reported by minority and ELL students may also be applied to the elementary music classroom to facilitate instruction of the ELL student. The students' description of what they consider to be effective teaching strategies is a valuable "insider's look" on the topic of instructional strategies for ELL students and minority students.

The literature related to instruction of ELL students in the music classroom has been peripheral to the major concentration of ELL research. Much research has been conducted in the education field with regard to strategies for instructing ELL students; however, the music education research literature has been found lacking in this body of knowledge. Recalling again the quote by music educators Lundquist and Sims (1996): "All students deserve the experience of watching themselves improve, of meeting high expectations supported by inventive teaching strategies" (p. 332). The importance of investigating inventive teaching strategies for diverse learners is supported by the demographic changes in our public schools and also by the lack of research conducted thus far by music educators.

Reflection for educators is used to explore instructional experiences and determine alternative plans of action that may include modifications of instruction, adjustment of methods, or a host of other possibilities. Donald Schön was the pioneer in the education reflection movement, and he coined the phrases, "reflection-in-action" and "reflection-on-action" with the idea being that teachers may not only think about their practice after it occurs, but while it is still occurring.

Eisner's influence in this area is his perception of educators as connoisseurs and critics who may learn to approach situations and the way they are related in different ways. Schön called this "thinking on your feet" and stated educators may even develop a "repertoire" of strategies that they may use on any given occasion or circumstance.

Reflection has been used in various studies to bring about tangible change in teacher's philosophies and practice. As elementary music educators have not received preparation to instruction ELL students, they must rely on their own reflections and observations to create instructional tools to meet the ELL students' needs in the music classroom.

Method

This is a descriptive multiple case study that utilizes a phenomenological research paradigm to examine how music educators instruct ELL (English language learner) students and how they attach meaning to the instructional strategies that they employ.

Husserl (1969) introduced phenomenology as a way to describe the relationship between perception and objects perceived. Husserl was drawn to investigate the structures of consciousness that facilitate the understanding of an empirical world. The mode of operation for phenomenology is language, with its task being that of conveying accurate information. Husserl defined phenomenology as "a descriptive analysis of the essence of pure consciousness" (p. 133). According to Husserl, phenomenology is devoted not to inventing theories, but rather to describing the things themselves. This descriptive discipline finds its purpose in the discovery of the structure of experience.

Creswell (1998) summarized the main procedures involved in phenomenological paradigm: Researchers working in the phenomenological framework seek to understand how people experience a phenomenon. "The investigator writes research questions that explore the meaning of that experience for individuals and asks individuals to describe their everyday lived experiences" (p. 54). Data are collected from the individuals that have experienced the phenomenon being studied. The data are then divided into statements which are clustered into particular meanings and summarized into a description of the phenomenon experienced. These statements clustered into summarized meanings are coined by Creswell as "meaning units." Creswell stated, "The phenomenological report ends with the reader understanding better the essential, invariant structure (or essence) of the experience, recognizing that a single unifying meaning of the experience exists" (p. 55).

The phenomenological approach to data analysis used in this research project is found in Creswell's (1998) interpretation of Moustakas' (1994) second approach to phenomenological analysis, a modification of the Stevick-Colaizzi-Keen method. The steps are outlined in the following discussion of the data analysis:

- I. "The researcher begins with a full description of his or her own experience of the phenomenon" (Creswell, 1998, p. 147).
- II. "The researcher (then) finds statements (in the interviews) about how individuals are experiencing the topic, lists out these significant statements (horizontalization of the data) and treats each statement as having equal worth, and works to develop a list of non-repetitive, non-overlapping statements" (Creswell, 1998, p. 147).
- III. "These statements are then grouped into 'meaning units,' the researcher lists these units, and he or she writes a description of the 'textures' (textural description) of the experience – what happened – including verbatim examples" (Creswell, 1998, p. 150).

- IV. “The researcher next reflects on his or her own description and uses imaginative variation or structural description, seeking all possible meanings and divergent perspectives, varying the frames of reference about the phenomenon, and constructing a description of how the phenomenon was experienced” (Creswell, 1998, p. 150).
- V. “The researcher then constructs an overall description of the meaning and the essence of the experience” (Creswell, 1998, p. 150).

For the purposes of this study, the phenomenological research paradigm enabled the classification, description, interpretation and analysis of the monolingual English-speaking elementary music teachers’ experience. I also examined the meanings that the teachers derived from their experiences. The research paradigm of phenomenology was appropriate for this study, as it served as a framework for the theoretical backdrop of “reflection on action” (Schön, 1983) to identify the teachers’ experiences as they instruct ELL students.

This study involved English-only, monolingual elementary school music teachers. No teacher was excluded from the study based on gender or ethnicity. However, recommended teachers who were considered bilingual and/or proficient in Spanish were excluded from the study. Their exclusion was deemed necessary because the experience of monolingual English-only speaking teachers instructing ELL students was the focus of this study. The Fine Arts Coordinator of the selected school district provided names of potential teacher participants.

Two novice, monolingual, English-speaking, elementary music teachers with five years of teaching experience or less were selected and two monolingual English-speaking, elementary music teachers with more than five years of teaching experience were selected. This type of sampling strategy is called “maximum variation sampling” (Glesne, 1999, p. 29). In this case, the range of variation related to the teachers’ years of teaching experience. Data from in-depth, phenomenological interviews and classroom observations were used to compare novice and veteran teachers’ experiences and understanding of teaching ELL students. A description of the four participating teachers is given as follows:

Novice Teacher: Mr. Lambert at Johnson Elementary

Mr. Lambert was an English-only speaking Caucasian. Mr. Lambert had been teaching music for one and a half years. His background included a successful musical experience in high school, which led to his interest in teaching music as a career. His teaching assignment was K-3rd grade music. He was a second year teacher and the youngest in the study.

Novice Teacher: Ms. Nelson at Jones Elementary

Ms. Nelson taught Pre-K – 2nd grade Music and Art, plus two additional classes which were sixth grade music. Ms. Nelson had been teaching music for five years. Her background included successful experiences in college as a band member, which led to her interest in becoming a music teacher.

Veteran Teacher: Ms. Burg at Smith Elementary

Ms. Burg was an English-only speaking Caucasian. Ms. Burg had been teaching music for seven years. Her father was a band director and influenced her musical growth. She also served in the United States Air Force for twenty years. After finishing her degree, she became an elementary music teacher. Her teaching assignment was K – 6 Music and Art.

Veteran Teacher: Mr. Robinson at Williams Elementary

Mr. Robinson's teaching assignment was Pre-K – 3rd grade Music. Mr. Robinson had been teaching music for ten years. His background included growing up in the Salinas Valley of California, where he had experience with a lot of Spanish speaking people. Mr. Robinson was a Caucasian with beginning Spanish conversational proficiency, as he was able to say certain phrases in Spanish.

The reduced number of participants in the multiple case study facilitated an in-depth analysis of the classroom experiences with ELL students. Using a purposeful sampling technique, the teachers were selected from elementary schools with high populations of Hispanic students. The Texas public schools have an overall Hispanic population of 45%. The school district in northwest Texas chosen for this study has a Hispanic population of 23%. Hispanics are the highest minority population in this district (Public Education Information Management Systems, 2004-2005), with each of the four elementary schools selected for this study having Hispanic populations of 46%, 35%, 20%, and 17%.

Permission to conduct research involving human subjects was granted from the Internal Review Board of the University of North Texas. Permission was obtained from the selected school district to conduct this research study in the four selected elementary schools. Informed consent was prepared for the teachers participating in this study, as well as consent and assent forms in both English and Spanish for all students who may appear on the observational classroom video of the music teacher in the selected classrooms.

The data in this study were based on interviews, teacher journals, and observations. Three phenomenological interviews were conducted with all four selected elementary music teachers. The three-stage phenomenological interview methodology (Seidman, 1991) was originally developed by Dolbeare and Schuman (Schuman, 1982). This method included the use of three interviews, each conducted with time between each interview. Seidman states, “. . . each interview provides a foundation of detail that helps illumine the next” (p. 13). The context of each teacher's experience is addressed in the first interview. The detail of the teacher's experience within that context is discussed in the second interview. In the third interview, the teachers were asked to reflect on the meaning that their experience of teaching ELL students holds for them. The interviews included some open-ended questions that facilitated the teachers' reflections of their practice.

The phenomenological interview process was chosen for this study due to the advantage of developing a rich description in a series of three interviews, rather than relying on information gleaned from a single interview. Each teacher was interviewed for approximately 90 minutes for each of the three interviews. The first interview took place the third week of observation, the second interview took place the sixth week of observation, and the third interview took place after the ninth and final week of observation. The research literature provided the information used in the observation guide, that (along with the field notes from the teacher observations and audio journals comments) provided a background for the interview questions.

The four recommended elementary music teachers were audio-taped, video-taped, and observed for a total of 9 field visits, lasting approximately 2 hours each according to the elementary school's distinct scheduling calendar. The grade levels observed depended upon the elementary music teacher's schedule and included pre-K through fifth grade. The instructional strategies of the four monolingual English-speaking elementary music teachers as they instruct Hispanic ELL students were audio and video-taped.

The elementary music teachers were asked to record reflective audio journals using a hand held tape recorder that I provided to them, with an external impetus of an open-ended question posed to the teacher or a suggested reflection topic (Barry, 1994). The open-ended question or comment was, "Describe your experience as a teacher of ELL students." This method of recording the teachers' journals served to expedite the time factor for the teachers who might not otherwise have had time to write in a journal.

The transcribed interviews, data collected from teachers' audio journals, observation field notes, and classroom observation video recordings were analyzed using an inductive process. Inductive analysis is a process in which researchers build their thoughts concerning the data as the data are grouped together. The meaning of the data appears as the researcher is collecting the data, and the small parts begin to take a shape and form meaning (Bogdan & Biklen, 1992). Data in this study were coded and categories were identified in order to represent the participant teachers' teaching experiences with ELL students and the understanding the participating teachers have of their instruction of ELL students. This was done using the constant comparative method (Strauss, 1987). The two procedures used in the coding process were: 1) making comparisons and 2) asking questions. Through this open coding procedure, the data were categorized and analyzed for themes and patterns (Strauss & Corbin, 1990).

Reliability and Validity

Criterion for trustworthiness in qualitative research includes credibility, transferability, dependability, and confirmability (Lincoln & Guba, 1985). Member checking of observational field notes taken from the video taping of the classroom observations were employed to establish credibility. Participating teachers reviewed for accuracy the transcriptions of the teacher audio journals, their in-depth interviews, and the observation summaries. These steps were taken to ensure the "truth formulating process" between the informants and myself as the researcher (Lincoln & Guba, 1985). Drawing on several sources to collect the data also increased credibility (Leininger, 1985). The use of interviewing, transcription of interviews, collection and transcription of teacher audio journals, and documentation of observation were used to establish the credibility of the study.

The thick description (Patton, 1990) of the four participating elementary music teachers and their experiences provided transferability, which will allow others who wish to make inferences about their own research from the analysis of this study's findings to do so. To demonstrate confirmability, a record of the transcriptions of all taped interviews, audio reflection journals, and observation notes were maintained.

The length of time in the field also increases the strength of the qualitative study (Creswell, 1998). This study was conducted during a nine-week period. There were 90 contact hours in the field, composed of teacher observations and interviews. Butke (2003) also allowed for a 9-week period of observation for a music classroom choral reflection study. The dependability of this study was ensured by an independent auditor who reviewed the data, methodology, and analysis processes to check for applicability and consistency.

Four teacher participants made up four separate cases in the study. Cross case analysis of these four cases were conducted to deepen the understanding and explanation of the data.

The approach taken in this research study was the constant comparative method (Strauss, 1987; Strauss & Corbin, 1994; Strauss & Glaser, 1967). This method involved formal analysis that began early in the study. As data were collected in the observations of the participating teachers, the data were used to formulate questions for the interviews. As the audio journal data were collected, the information was also used to formulate questions for the teacher interviews. The

interview questions were also derived from the review of literature. As the data emerged, I looked for “key issues, recurrent events, or activities in the data” which become categories of focus (Glaser, 1978). While the data were being collected, I continually analyzed them by searching for patterns, relationships, or categories that were found to be a pattern in all of the participants. Coding of the patterns and relationships followed, along with the description of categories and codes. This descriptive process continued to go back and forth from the data collection to the analysis until a synopsis was found. Bogdan and Biklen (1992) state that the constant comparative method is “most often used in conjunction with multiple-site, participant observation studies” (p. 68). I selected the constant comparative method for the form of analysis because of the lack of research currently available regarding ELL students in the music class.

The choice of cross case analysis strategies depended upon the type of data collected, and also the type of “families” or patterns that emerged. Data were compared across cases to distinguish concepts and similarities. Data were also used to compare novice and veteran teachers’ experiences and understanding of their teaching ELL students.

Results

In reflecting on their instruction of ELL students, elementary music teachers shared successful learning experiences, creative instructional strategies, and also described frustration and confusion in their practice. Although one teacher provided examples of modifications for ELL students that she intentionally planned for them, the majority of teaching that occurred with the other three teachers was generically planned with English-speakers in mind. Surprisingly, even though the instructional strategies and methodologies of the music teachers were not planned specifically for ELL students, the inherent qualities of music participation were beneficial and met many of the content instructional strategies suggested by the Texas Education Agency’s Bilingual/ESL TEKS: Elementary Professional Development Manual (July, 1999) and other best practice content area ELL literature (Cantoni-Harvey, 1987; Clair, 1993; Delgado-Larocca, 1998; Dong, 2002; Harklau, 1994; Howard, 2002; McConnell, 1996; Penfield, 1987; Powell, 1996; Rowe, 1996; Thompson, 2000; Verplaetse, 2000; and Yudkin, 1995).

Unsuccessful teaching strategies included the “teaching to all students” and assuming that the ELL students would “get it.” As a gesture, some teachers would use songs from the students’ nationality and consider that an accommodation. While the cultural connections through music are positive for all students, the individual accommodation of ELL students is needed.

The lack of teacher preparation, limited ELL music curriculum and lack of communication from the ELL specialist and regular teacher make a profoundly negative impact on the practice of elementary music teachers. More information concerning the identity and language proficiency of ELL students is needed, and should be a priority. Music resources are now available even in the state mandated textbooks. These resources have been adopted by the participating school district. The issue of teacher preparation with regard to ELL students is a large issue that must become a focus in the State of Texas.

Elementary music teachers have a desire for all students to succeed, and for ELL students to be involved in all music learning. Although the instructional strategies used by the elementary music teachers were varied, there were strategies that they all shared in common. Some unique practices were more beneficial to ELL student learning than others, and some unique practices appeared to be detrimental to the instruction of ELL students.

The overall meaning and essence of this study is personified in the “lived experiences” of the teacher participants. The elementary music teachers’ past experience and education greatly influenced their music education philosophies and actions with regard to ELL students. The

teachers' personal and educational experiences are unique to each individual teacher, as are their pedagogical and curricular choices.

In reviewing the meaning that elementary music teachers place on their experience of teaching ELL students in the music class, the majority of teachers seemed overwhelmed and conflicted by the task of accommodating ELL students without preparation, information, or resources. Their intentions were well-meaning, as portrayed in their music philosophies and teaching goals, but the lack of an available support system did not give them a foundation on which to build successful music learning for ELL students. The one teacher who did seem to meet the challenge possessed 10 years of teaching experience and a personal background with connections to English language learners.

The reality of teaching music to ELL students from a monolingual English-only speaking Caucasian is rewarding, yet challenging. The joy found in the learning of music and English simultaneously is an enriching experience for both teacher and student. However, language and cultural barriers sometimes hindered the communication and relationships between teacher and student. To address these barriers, music teachers must reflect on their practice and determine whether they are meeting the needs of ELL students in the music classroom.

Although the music teachers in this study lacked appropriate preparation for teaching music to ELL students, three out of four teachers relied on their own intuition and reflective teaching skills to anticipate and meet ELL students' needs. This practice had varying effects. Lacking the curricular resources needed for teaching music to ELL students, all four teachers creatively supplemented their materials and lesson plans with songs relating to the ELL students' native culture. One teacher made connections in her music class with Spanish phrases and stories.

On the other hand, while some accommodations were beneficial, the lack of preparation was evidenced in poor examples of accommodations made for ELL students' instruction by some teachers. Three of the four teachers often ignored the differences between ELL students and English speakers. Those three teachers did not modify their instruction or curriculum to accommodate ELL students, except in a "mass-produced" manner by generically using songs from other cultures in their curriculum. If elementary music teachers would enhance their knowledge of curricular, pedagogical and instructional modifications, ELL students' knowledge and participation in music would be greatly enhanced.

The engagement of ELL students in the music class through appropriate instructional strategies was a wonderful experience. Engagement occurred in one music classroom consistently, and occasionally in the other three music classes. For the most part, when they received appropriate accommodations, ELL students were eager to learn English and they enjoyed learning about music. When students were successful in both areas of music making and English language learning, students and teachers felt rewarded. The ELL students were appreciative of teachers who made an effort to "bridge the gap" for them.

The general finding regarding all four elementary music teachers is that they are in a state of unrest and instability regarding the accommodation of ELL students with little resources, preparation and the negative impact of pull out programs.

Cross Case Analysis

Miles and Huberman (1994) describe cross case analysis as a process that may "build more sophisticated descriptions and more powerful explanation" (p. 172). In the analysis of cross referenced meaning units (or themes), I used a variable-oriented strategy, in which I searched for patterns, and explored the meaning units that cut across the cases.

I examined each case as a separate entity with attention given to protection of the original intent of the data. Meaning unit categories or themes were derived from the research question topics and used to organize the data analysis in each of the three interviews. Meaning unit categories included curricular decisions, pedagogical decisions, instructional strategies, life history and experience influencing or informing practice, and additional strong meaning unit categories identified, which were not connected to a research question topic. The unique practices of teachers relating to each meaning unit topic were discussed. Verbatim examples taken from the interviews and audio journals were included. Specific research questions guiding this study provided a framework for the organization of teacher responses, both in interview and audio journal comments.

Discussion of Novice and Veteran Teachers

The different perspectives on the issues of instructional strategies for ELL students from novice and veteran teachers seems to have much more to do with the specifics of their personal experience (e.g., background with Spanish speaking people) rather than the years of experience taught. The novice teachers connected language rich literature activities with their music teaching. One of the veteran teachers also used language connections, but the other veteran teacher did not. This finding could be related to the pre-service instruction that the novice teachers have received. The pre-service instruction may have emphasized literature activities in the years since the veteran teachers were in pre-service education courses. The novice teachers did not report any pre-service preparation with emphasis on ELL instruction or multicultural education. Apparently their university degree programs lacked such courses.

The two veteran teachers, Mr. Robinson and Ms. Burg, both had more than five years of teaching experience. Although they had commonalities in the years of teaching, they did not have the same awareness of the ELL students or accommodation of ELL students. Mr. Robinson was highly aware of his ELL students and accommodated them through several instructional strategies and teaching methods. Ms. Burg was not aware of her ELL students and accommodated them by including them in the same activities and lessons with the English speakers.

The two novice teachers, Mr. Lambert and Ms. Nelson, both had less than five years of teaching experience. They shared similar years of experience and with regard to their awareness of ELL students, Mr. Lambert was aware of only a couple of his beginning ELL students and Ms. Nelson was not aware of any of her ELL students before the beginning of this study. Mr. Lambert included ELL students in all of the same activities and lessons with the English speakers, without specific accommodations for ELL students. Ms. Nelson also included the ELL students in the same activities and lessons that she uses with the English speakers, but with a large emphasis on language rich music connections. My comparative analysis of the years of experience between the novice and veteran teachers did not result in commonalities between the two groups regarding their awareness of ELL students or accommodation of ELL students. No similarities were found related to years of experience and an increased awareness or accommodation of ELL students.

The awareness of ELL students by participating music teachers varied from teacher to teacher. Before this research study, only one music teacher was aware of all of the ELL students in his music classroom. The participating teachers who demonstrated the highest awareness of their ELL students also demonstrated the most accommodation for the ELL students. For example, other than noticing that some students didn't speak English, Ms. Burg expressed no awareness of the ELL students who were in her classroom before this study began. Ms. Burg's

accommodation for the ELL students was limited to her teaching to the whole class and using repetition and rephrasing with the whole class. While observing Ms. Burg's classroom, I had difficulty determining whether the repetition and rephrasing she did was for the benefit of the ELL students, or whether that was just the method of teaching that she is accustomed to using for all students, English speakers included.

Ms. Nelson expressed no awareness of the ELL students in her music classes, yet her practice of using visuals, manipulatives, and language rich music connections, represented an appropriate accommodation for the ELL students as well. Mr. Lambert mentioned little awareness of the ELL students in his music classes so he taught them by including them in all of the same activities and lessons with the English speakers.

Mr. Robinson showed the highest awareness of the ELL students, and accommodated the most for the ELL students. This observation supports the idea that elementary music teachers who possess high awareness of their ELL students, make increased accommodations in their teaching of ELL students.

The participating teacher who established a strong relationship with ELL students also practiced numerous accommodations for ELL students and demonstrated a high level of awareness of ELL students. Mr. Robinson had a close relationship with his ELL students. His relationship was built on mutual respect and appreciation. Mr. Robinson made an effort to communicate in Spanish, however minimally, with the ELL students. He also worked to develop a relationship with the ELL students by showing that he cared for them and their cultural background. This close relationship brought a heightened awareness to Mr. Robinson of the ELL students' identities and their needs in the music classroom. Due to his increased awareness of the ELL students' identities and needs, Mr. Robinson accommodated the ELL students' learning in various ways. His cultural sensitivity was displayed in the importance he placed on assisting ELL students in English immersion without asking them to give up their culture or heritage. His practices suggest that elementary music teachers who take the time to become aware of their ELL students' identities and needs, will develop closer teacher-ELL student relationships, which in turn, will allow the music teacher to accommodate the ELL students' music learning in a more effective manner.

All four teachers, novice and veteran shared the same paucity of materials and resources for instructing ELL students. None of the participating music teachers received ELL resources to teach ELL students, unless they found them on their own, as evidenced by only one teacher.

All four participating music teachers lacked ELL courses or training. The pre-service and in-service preparation for teaching music to ELL students was minimal. None of the four teachers were fluent in Spanish. In addition, participating music teachers did not study or research on their own regarding how language is acquired. Participating music teachers received little or no information from the regular teacher about the ELL students. None of the participating teachers received information from the ELL specialists about their ELL students. Most of the elementary music teachers displayed a lack of knowledge about the ELL students in their classroom, with poor identity recognition of the ELL students and their names.

The participating teachers recognized a lack of information regarding the language proficiency of the ELL students in their music classrooms. The teachers all mentioned a lack of documentation for the ELL students and information pertaining to the students' level of language proficiency. In addition, the teachers all related a lack of information from the ELL specialist. Several of the participating teachers expressed various levels of frustration and disappointment in teaching music to English language learners without the resources, information, or preparation to instruct ELL students.

Discussion of Unanticipated Data

An additional emic concept that I uncovered was the term “pull-outs,” which described the program in which ELL students were taken out of the music classroom for TAKS and ESL tutoring. Ms. Burg and Mr. Robinson had ELL students who were routinely pulled out of their music class time to be tutored in English by the ESL specialist. Mr. Lambert and Ms. Nelson stated that pull outs occurred occasionally, but was not the norm at their schools. Although pull out programs are the least recommended ELL practice (Carrasquillo, 1996), understanding its widespread use is important for understanding the level of participation of ELL students in music classes. If ELL students are not allowed to come to the music classroom, they are missing an opportunity to participate in a curriculum and learning environment that is rewarding for their musical development, and their development in many other areas. The ELL students will also miss the opportunity to sing songs in English and make language connections which they so badly need. The pull out practice should be examined diligently to investigate the extent to which it occurs throughout schools in the state of Texas and its subsequent impact on the music education of ELL students. Further research is needed to determine whether the practice is occurring in other Texas school districts, and to what extent.

Also unanticipated was the elementary music teachers’ description of the ELL students’ shyness. According to the teachers, their level of shyness inhibits some ELL students from fully participating in class by asking questions and responding. They also have more difficulty participating initially in interactive singing games or individual participation. The teachers’ interpretation of ELL student behavior as shyness warrants further investigation, particularly as it is related to teacher understanding of the phases of second language acquisition.

An additional statement mentioned by one of the teachers was that the majority of ELL students do not participate in secondary music programs after they leave the elementary school setting. Further research is needed to understand their limited or non-participation.

Also unanticipated was a comment from Ms. Nelson which explained she was unsure of her role to assist ELL students in their language development because she did not have ESL certification. Communication to all elementary music teachers is needed to explain that all content area teachers, including music teachers, are responsible for connecting their content and language instruction for ELL students.

Summary

In the discussion of phenomenological analysis, Creswell stated, “The phenomenological report ends with the reader understanding better the essential, invariant structure (or essence) of the experience, recognizing that a single unifying meaning of the experience exists” (p. 55). While this study investigated four separate cases, the single unifying meaning of the multiple-case experience is found in response to the initial research questions.

The main research question guiding this study was: “What are the participating teachers’ reflections about their curricular and pedagogical decisions when teaching ELL students?” The reflections reported by the monolingual, English-only speaking elementary music teachers in this study described their practice of teaching ELL students in the music classroom. They described the curriculum related to ELL students as lacking and in some instances, non-existent. Their description of the pedagogical decisions revealed a conflicted process that involved striving to meet the learning needs of both English speakers and ELL students without appropriate educational preparation or curriculum. The teachers did the best that they could with the small

resources they had and made up for the lack of materials with a great deal of creativity and ingenuity. Music teachers made most of their decisions about what they teach concerning ELL students based on what they are teaching all of the other English speaking students and on the available curriculum. Pedagogy and curricular decisions were influenced by 1) teacher's awareness of the ELL students' identity and language proficiency, 2) school structure of ELL students in the pull out programs, 3) teacher beliefs, and 4) experience of trial and error methods in the classroom.

The first sub-question asked: "What are the characteristics of monolingual, English-speaking elementary music teachers' instructional strategies with Hispanic ELL students?" Instructional strategies described by the four music teachers were varied and coincided with many of the recommended instructional strategies published in the Texas Education Agency's (July, 1999) Bilingual/ESL TEKS: Elementary Professional Development Manual and other research related to instructional strategies in the content areas. Three out of four teachers relied on their own intuition and reflective teaching skills to anticipate and meet ELL students' needs.

Although initially, many of the practices identified were done by teachers basically unaware either of ELL students or of their different learning needs or how to accommodate those needs, as the awareness of their ELL students grew, they became more accommodating in their instructional strategies and practice.

Although it was difficult to discern between instructional strategies used only for the benefit of ELL students, many instructional strategies apparently benefited both ELL students and English speakers. Perhaps with appropriate educational preparation about appropriate instructional strategies and available ELL music curriculum, more of the music teachers would accommodate to meet the music learning needs of their ELL students. Common practices among all of the four teachers were discussed as well as successful practices and practices seen as detrimental to ELL students.

The second sub-question was, "How do the monolingual, English-speaking, elementary music teacher's life history and experience inform or influence their use of instructional strategies in teaching ELL students?" As the practice of including multicultural education courses in college course requirements has been implemented recently in some states, veteran teachers have not had some of the preparation for making connections with ELL students that the beginning teachers have had. For that reason, they must rely on their own experiences as a guide.

Veteran teachers rely on their background experiences and life history as they teach ELL students. When reviewing the description of life history and experience of the novice teachers, I found that both shared life experiences and educational experiences that did not involve bilinguals or English language learners, both teachers had not had any educational courses relating to ELL students and both teachers had little or no awareness of their ELL students at the beginning of this study.

In examining the two veteran teachers, I found that their background experiences differed with regard to exposure to bilingual and English language learners. The veteran teachers shared the same lack of education courses relating to ELL students, but differed in their awareness of the ELL students.

The different perspectives on the issues of instructional strategies for ELL students from novice and veteran teachers seems to have much more to do with the specifics of their personal experience (i.e. background with Spanish speaking people) rather than the years of experience taught. The analysis of the years of experience between the novice and veteran teachers did not result in commonalities between the two groups regarding their awareness of ELL students or

accommodation of ELL students. No similarities were found related to years of experience and an increased awareness or accommodation of ELL students.

Participation in this research study led to changes in worldview for the teachers, and also changes in their practice. Ms. Burg teacher commented this research project and the interview questions were thought provoking and she hopes that she will have become a better teacher and person for recognizing the differences that we all have. Ms. Burg hopes to learn more Spanish and incorporate this into her music curriculum.

Mr. Lambert shared that the awareness of the responsibility that music teachers have regarding the instruction of ELL students was an important result of this study for him. He also changed his teaching behavior to include additional checking of understanding for ELL students.

Mr. Robinson stated he is now more aware of the instructional strategies that he has been using all along which benefit ELL students. His awareness of ELL students and accommodation for their learning was very strong. He stated in his opinion, it is important to meet the needs of the ELL student, whether a teacher has one student or 30-40. Ms. Nelson was also affected by the newfound awareness of ELL students and her responsibility in teaching them as a result of participating in this study.

In response to providing a single unifying meaning (Creswell, 1998) of the experience, I would respond by stating that this study has revealed that elementary music teachers are in a state of flux with regard to their instruction of ELL students: they desire to meet the needs of their ELL students but are hindered by lack of curricular choices, pedagogical tools and ELL pull-out programs.

Research Implications

The experience of conducting qualitative inquiry has provided an opportunity to explore, in depth, the “lived experience” of elementary music teachers instructing ELL students. During this investigation, I was made aware of the challenges that monolingual, English speaking, elementary music teachers face in their instruction of ELL students. I also witnessed the “reflection-in-action” that occurs when music teachers think on their feet and respond to the needs of ELL students by adjusting, shifting, changing or accommodating their instruction to meet the needs of ELL students.

In the elementary music classrooms across the state of Texas, music teachers seek methods and strategies with which to instruct ELL students. The need for pre-service and in-service instruction to prepare teachers to teach music to ELL students is great. Not only the preparation of incoming music teachers to the field, but education and preparation for the many elementary music educators already employed in the state of Texas. Beyond the focus of multicultural music content preparation of the past, the new focus of teacher preparation should include pre-service and in-service professional development that prepares music teachers to meet the needs of their diverse ELL students. The information gained from this study will be most useful to share with current teachers, beginning teachers, and student teachers and may lay a foundation for further discussion and inquiry regarding pre-service study and in-service professional development for elementary music teachers.

This study sheds light on the importance placed on the awareness of the monolingual, English speaking, elementary music teacher of their ELL students. Three of the four elementary music teachers stated they were not totally aware of which students were identified as ELL students at the beginning of this research study (which took place in the third term of the school year). This is an alarming fact. The teachers stated that no information regarding ELL students was given to them by the regular elementary teacher or the ELL specialist. If music teachers are not aware of

the identity or language proficiency level of their ELL students, the majority of ELL students may be “left behind” in the elementary music classroom. Elementary music teachers may not be addressing the specific learning needs of ELL students.

The one music teacher who demonstrated awareness of his ELL students’ identity made an effort to seek out the information on his own. This problem demonstrates a great need for more communication between the ELL specialist, the regular teacher, and the music teacher. Communication should occur at the beginning of the school year. An additional topic for future music education research is an in-depth investigation of how music teachers perceive their ELL students and how these perceptions may or may not influence their accommodations of ELL students.

Elementary music teachers commented they have observed that the majority of ELL students do not participate in secondary music programs (in their district) after they leave the elementary school setting. Further research is needed to understand the limited or non-participation of ELL students in secondary music programs, and if this trend holds true in other school districts as well.

The pull-out programs constitute a great concern for Texas elementary music educators. Research is needed which examines the history of this practice in Texas, and explores how the practice of pulling ELL students out of the music classroom affects the elementary music educators as well as the music participation of the ELL students themselves.

The teachers’ interpretation of ELL student behavior as shyness warrants further investigation, particularly as it is related to teacher understanding of the phases of second language acquisition. Beginning ELL students struggle with anxiety about their second language ability and teachers informed of their internal struggle may be able to provide curriculum to meet their music and language learning needs.

The participating teachers in this study were more than willing to reflect on their instruction of ELL students. Perhaps a similar study with a greater number of teacher participants could support the findings in this study, and also could be used to follow up on the questions that have arisen for further research. In conclusion, the requirements set forth by the Texas Education Agency are clear:

(f). In subjects such as art, music, and physical education, the limited English proficient students shall participate with their English-speaking peers in regular classes provided in the subjects. The district shall ensure that students enrolled in bilingual education and English as a second language programs have a meaningful opportunity to participate with other students in all extracurricular activities. (Texas Education Agency, 1996, Chapter 89, Title 19, Part II: Subchapter BB)

It is worthy of future research to determine and investigate further the experiences of ELL students in the elementary music classroom. As students are ensured a “meaningful opportunity” as stated above, additional research is needed to examine music education opportunities for ELL students in Texas to determine if they are indeed “meaningful opportunities.”

Potentially, this study may revise the way educators view their music instruction of ELL students and provide a foundation of knowledge regarding the practice of elementary music teachers’ instruction of ELL students upon which further research may be built.

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The Meaning of Music Education to Middle School General Music Students

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Meaning can be ascribed to actions, activities, experiences, and objects according to the value placed on them by the individual. In educational settings, the meaning students find in their learning can be the deciding factor in whether information is retained or forgotten. In *Freedom to Learn* (1969) Rogers discussed the difference between learning that is meaningless, such as rote memorization of facts without context and which “does not involve feelings or personal meanings,” and learning that is meaningful and significant to the learner. Rogers asserts that for learning to be meaningful to students, it must meet their individual needs. Meaningful learning experiences can encourage students’ best efforts and make learning more lasting. Because every student has different experiences on which they base their perspectives, learning situations may hold different meanings for different students.

Students’ age and grade level appear to have a strong effect on their attitudes toward music classes. A number of researchers have reported that attitudes pertaining to music classes tended to decrease with advancing grade level (Broquist, 1964; Nolin, 1967, 1973).

Nolin (1967) found a decrease in students’ attitudes from fifth to sixth grade. In 1973, Nolin attempted to further delineate where the decrease in attitudes occurred. He surveyed students in grades 3-6 regarding their opinions of various aspects of their school music program. Nolin found that both male and female students’ attitudes toward music declined from third to sixth grade. Students rated playing instruments highly, as well as playing rhythm games and dancing. Poorly rated activities included studying famous composers, listening to symphony recordings, and music-reading activities.

Adderly, Kennedy, and Berz (2003) explored the environment of a high school music classroom and attempted to assess students’ perspectives pertaining to their music education experience. The researchers found that students participated in school music ensembles for a variety of reasons such as family influence, enjoyment of music, performing, and social benefits. Students found music-making, performing and acquiring musical skills and knowledge to be meaningful. The students also felt they were gaining benefits from their involvement in music groups, such as increased responsibility, self-discipline, and personal growth, and that music-making provided an emotional outlet and a comfortable classroom atmosphere.

Hylton (1980) investigated the meaning of the high school choral experience for student participants. He asked students to respond to statements regarding what aspects of the choral singing experience were meaningful to them. Using a Likert-type scale, students rated each

statement according to how much value it had for them. Using a factor-analysis procedure, the statements were organized into six dimensions: achievement, spiritualistic, musical-artistic, communicative, psychological, and integrative. From these data, Hylton determined that high school choral singing was a meaningful, multifaceted experience, producing multiple outcomes.

Students in general music courses report similar perspectives on music education as do students in other types of music classes. In 1980, Vander Ark, Nolin, and Newman investigated the relationship between music attitudes of general music students grades three through six and variables such as sex, self-esteem, grade level, and social status. The authors found that attitudes toward music class decreased significantly with each advancing grade level, and that self-esteem was a significant predictor of attitude toward music class. The authors discovered that students from middle social-status families had significantly higher attitudes toward music class than did low or high social status students. The authors also reported that general music students enjoyed singing, listening, and playing instruments, but not music reading activities.

Philips and Aichison (1998) conducted a two-year longitudinal study of general music students beginning in third grade through the fourth grade, investigating musical aptitude, musical knowledge, and attitudes pertaining to music class. At the end of the investigation period, only 39% of students surveyed said they liked the singing lessons, and only 28% of students liked general music class. The authors suggested that attitudes toward singing were declining among upper-elementary students, supporting previous findings by Mizener (1993), who noted that grade level was a predictor of attitudes toward music education.

Researchers who have sampled middle school general music students have found that students' perspectives on music education are influenced by variables such as gender roles, musical self-concept, home musical environment, and school music activities. Boswell (1991) administered two surveys to 394 students attending four junior high and middle schools in suburban Arizona to investigate what factors contributed to the students' attitudes toward music class. Boswell found that middle school girls showed higher attitudes toward music class than boys did, and the students preferred activities that involved playing instruments. Subjects valued creative tasks such as improvisation more than singing or describing music, and ranked very highly any item including the words "choose" or "choice." Boswell also noted that the teacher significantly affected students' attitudes toward music class, even more than grade or gender.

Wayman (2004) investigated three eighth grade general music students' beliefs pertaining to music education. Using one focused interview with each subject, the researcher explored the students' attitudes toward music and the arts and the meaning they found in their own musical education. Three themes emerged from the interview data. First, the students felt that music class was fun and provided needed stress relief, but the students did not view their music class as a serious academic subject. Second, the participants believed that some students were more musically talented than others and that music class was more important for the talented few. Third, the students felt that music was primarily a passive art form whose main purpose was entertainment.

The purpose of the present study was to investigate the meaning of music education to middle school general music students. Specifically, this study addresses the following questions:

- 1) What meaning do middle school general music students derive from their musical education?
- 2) Do underlying dimensions exist in this meaning? If these dimensions do exist, what are they?

Method

An assessment instrument, titled the Music Meaning Survey (MMS), was developed to explore student perspectives pertaining to their experiences in music education. In this phase, participants ($N = 178$) attending seven middle schools in five states (Alabama, Arizona, Iowa, Missouri, and South Carolina) were surveyed. To develop statements for use in the MMS, subjects in the development phase were asked to respond in their own words to this question:

Please take a minute to think about the time you have spent in school music classes. Please list your thoughts about what music class means to you. WHAT is important about music class, and WHY is it important to you?

These responses were analyzed and then reduced to 147 relatively distinct statements of meaning. Responses were analyzed qualitatively by grouping the items with others that appeared similar. Seven broad general categories were revealed after a qualitative analysis: *Psychological (Agency)*, which related to students' sense of self, personality, identity, and their emotional development; *Integrative (Belongingness)*, which involved social interactions between individual students, groups of students and between students and teacher; *Communicative*, which referred to using music to communicate with others, primarily in the form of performing; *Academic (Non-Musical)*, which included statements involving learning, thinking, and earning academic credits, and related more to music as a school subject rather than as an art form; *Academic (Musical)*, which referred to music as a school subject, but centered around the academic aspects of music class such as reading music and learning about composers, musical styles, and music history; *Musical-Artistic*, referred to components of music class that involve active music-making, what Elliott (1995) called "musicing"; and *Future Goals*, which described future outcomes of learning about music.

Pilot Study

After the survey development phase, the statements of meaning generated by subjects were organized into the pilot version of the MMS. In the pilot study, the pilot MMS was administered to a sample of students ($N = 96$) at a public middle school in Arizona, in order to test the instrument. Fifteen statements were chosen from each of the seven categories created in the assessment phase, making 105 total statements in the pilot survey.

A four-point Likert-type scale was constructed, which students used to indicate how strongly they agreed with each of the statements about music class (1= really disagree, 2 = sort of disagree, 3 = sort of agree, 4 = really agree). The results of the pilot survey were factor analyzed using principal components analysis and a varimax rotation. The factor analysis process is designed to group similar items together, for the purpose of determining what categories, or *factors*, exist within the data.

In order to interpret the data garnered from the pilot MMS, five analyses were performed. After the fifth rotation, five viable factors appeared to emerge. Each factor's items were qualitatively named to identify the overall theme of the factor. The five factors are as follows:

Factor 1, Psychological (Agency): Statements which loaded highly in this factor relate to students' sense of self, personality, identity, and their emotional development. Statements in this category include "To share my talent with others," and "To be good at something."

Factor 2, Future Music Goals: The statements which loaded highly in this category describe future outcomes of learning about music. Statements in this category include "To be able to play an instrument in the future," and "To be a musician someday."

Factor 3, Academic - Musical: Statements loading highly in this category also refer to music as a school subject, but center around the academic aspects of music class such as reading music and learning about composers, musical styles, and music history. Statements in this category include "To learn how notes work and sound," and "To learn about composers."

Factor 4, Performing/Music Making: Statements loading highly in this category refer to playing music for others or performing. Statements in this category include "To entertain people," and "To perform in a concert,"

Factor 5, Integrative (Belongingness): Statements involving social interactions between individual students and groups of students loaded highly in this category. Statements in this category include "To make music with friends," and "To be with others."

Main Study

Data for the main study were gathered in the spring of 2005. Participants were students ($N = 762$) from nine middle schools, located in Maine, Minnesota, Indiana, Idaho, North Carolina, New Mexico, Arizona, and Hawaii, which represented the six MENC districts.

Participants were administered the Music Meaning Survey either in an electronic format via the computer or in traditional paper-and-pencil method. The surveys featured these instructions:

Each of the short statements below describe what you might VALUE or

FIND IMPORTANT or ENJOY about Music Class. For each statement, please circle HOW MUCH this describes how you feel about your music class:

Really Agree, Sort of Agree, Sort of Disagree, or Really Disagree.

Please think about each response. We want to find out what Music Class means for YOU. There are no right or wrong answers. Please answer honestly, we want to know how you really feel (not what you think someone else would want you to say).

Thank you for your help!

The participants used a 4-point Likert-type scale to indicate how strongly they agreed with each of the statements about music class (1= really disagree, 2 = sort of disagree, 3 = sort of agree, 4 = really agree). The statements, numbered in the order they appeared in the MMS, appear in Table 1.

Table 1
Music Meaning Survey: Statements of Meaning

MMS #	Statement
1.	To learn something interesting and cool
2.	To perform in front of everybody
3.	To play in a band someday
4.	To do group work
5.	To be a singer as an adult
6.	To make music with friends
7.	To bring joy to people
8.	To learn about different kinds of music
9.	To play or sing for other people
10.	To talk to others
11.	To learn to read music
12.	To sing or play in a group someday
13.	To know about the history of music
14.	To learn beats and rhythms
15.	To be good at something
16.	To help each other with class work
17.	To learn to read notes
18.	To use your music to have a big effect on people
19.	To set goals
20.	To perform in a concert
21.	To get ready for Band or Choir or Orchestra class
22.	To feel good about myself
23.	To share my talent with others
24.	To get a job in the music business
25.	To learn about composers
26.	To work together
27.	To listen to music
28.	To get a career in music
29.	To bring meaning to life
30.	To be able to play an instrument in the future
31.	To get together with friends
32.	To get self-confidence
33.	To enjoy being with classmates
34.	To be a musician someday
35.	To learn how music is written
36.	To get encouragement
37.	To work with partners
38.	To learn to write a song
39.	To entertain people
40.	To have a career in the music industry
41.	To learn about composers' lives
42.	To socialize
43.	To learn how notes work and sound
44.	To sing
45.	To get things off my chest
46.	To use in case you want to play music when you grow up
47.	To be with friends
48.	To let out my feelings when I make music
49.	To be able to read music in the future
50.	To perform on instruments

Results

The results of the MMS were factor analyzed using principal components analysis and a varimax rotation. After the rotation, four of the factors appeared viable, with 8 to 10 items featuring signature loadings of .5 or higher. Factor 5 had no statements with high signature loadings and therefore was eliminated. The rotated factor matrix is presented in Table 2. In Table 2, the highest loading for each statement is shown, indicating the factor in which it is associated.

Table 2

Rotated Factor Matrix

Item	<i>Factor Category</i>			
	1	2	3	4
1				.445
2	.392			
3	.565			
4			.497	
5	.637			
6	.474			
7				.594
8		.718		
9	.529			
10			.789	
11		.727		
12	.756			
13		.785		
14		.785		
15				.556
16			.602	
17		.765		
18	.523			
19				.626
20	.694			
21	.401			
22				.697
23				.568
24	.828			
25		.747		
26			.519	
27			.458	
28	.832			
29				.675
30	.518			

(Table 2 continues)

(Table 2 continued)

31		.804	
32			.683
33		.697	
35	.694		
36			.627
37		.708	
38	.553		
39			.521
40	.848		
41		.717	
42		.705	
43		.753	
44	.565		
45			.595
46	.635		
47		.811	
48	.516		
49		.666	
50	.525		

To interpret the data in the four viable factors, several procedures were followed. First, items were highlighted that featured the highest signature loadings. Items with signature loadings at least as high as .4 were retained. Second, the six items in each factor with the highest signature loadings were selected. The purpose of this was to further reduce the data, eliminate redundancy, and obtain the most parsimonious solution. The four factors, with their 6 signature items, are presented next.

Factor 1: Vocational goals

Factor 1 could be interpreted as vocational goals, such as becoming a musician or working in the music industry. It compares to Factor 2 “Future goals” of the pilot study. The statements that loaded highly in this category pertained to future outcomes of learning about music, including career and performance goals. The six items used to interpret factor 1 are presented in Table 3, with their signature loadings.

Table 3

Factor 1, Vocational: statements and signature loadings

Statement	Loading
5. To be a singer as an adult	.637
12. To sing or play in a group someday	.756
20. To perform in a concert	.694
24. To get a job in the music business	.828
28. To get a career in music	.832
34. To be a musician someday	.788

Factor 2: Academic

Factor 2 could be interpreted as pertaining to academic goals of music class, such as music theory and music history outcomes. This factor appeared similar to factor 3 “Academic/Musical” of the pilot study. Statements loading highly in this category referred to music as a school subject and centered around the academic aspects of music class such as reading music and learning about composers, musical styles, and music history. The six items used to interpret factor 2 are presented in Table 4, with their factor loadings.

Table 4

Factor 2, Academic: statements and signature loadings

Statement	Loading
8. To learn about different kinds of music	.718
13. To know about the history of music	.785
14. To learn beats and rhythms	.765
17. To learn to read notes	.765
25. To learn about composers	.747
43. To learn how notes work and sound	.753

Factor 3: Belongingness

Statements in factor 3 relate to social aspects of music class, such as talking with friends and doing group work. This factor compares to factor 5 of the pilot study, “Integrative (social).” Statements loading highly in this category involved social interactions between individual students and groups of students. The six statements used to interpret factor 3 are presented in Table 5.

Table 5

Factor 3, Belongingness: statements and signature loadings

Statement:	Loading:
10. To talk to others	.789
31. To get together with friends	.804
33. To enjoy being with classmates	.697
37. To work with partners	.708
42. To socialize	.705
47. To be with friends	.811

Factor 4: Agency

Factor 4 pertains to psychological benefits derived from music class. Factor 4 is similar to factor 1 of the pilot study, “Psychological.” Statements that loaded highly in this factor related to students’ sense of self-esteem, motivation, identity, and emotional development. The six top-loading statements are presented in Table 6.

Table 6

Factor 4, Agency: statements and signature loadings

Statement	Loading
19. To set goals	.626
22. To feel good about myself	.697
29. To bring meaning to life	.675
32. To get self-confidence	.683
36. To get encouragement	.627
45. To get things off my chest	.595

Reliability of the four factors

Reliabilities for each 6-item factor category were calculated using Cronbach’s Alpha formula (Cronbach, 1951). The reliability measure is used to determine the replicability of the four factors. A high reliability coefficient is an indication that if the MMS were administered again to a similar sample, the same four factors would be likely to appear. The reliability coefficients are presented in Table 7.

Table 7

Reliability Coefficients for each factor category: whole sample

Factor	Reliability Coefficient
Factor 1: Vocational	.907
Factor 2: Academic	.900
Factor 3: Belongingness	.879
Factor 4: Agency	.890

Discussion and Implications

In order to investigate one affective aspect of music education, meaningfulness as perceived by middle school students, an assessment tool was devised. According to the MMS, it was found

that the meaning students derived from their music education experience could be organized into four categories: Vocational, Academic, Belongingness, and Agency.

Discussion of the Factors:

Vocational

The Vocational category, as the strongest contributor to the percent of variance (18%), may be the most meaningful factor to students. As part of the Vocational factor, students expressed an interest in being performers with statements such as: “To sing or play in a group someday,” “To perform in a concert,” and “To be a singer as an adult.” The idea being conveyed may be that students want to be actively engaged in music. The finding that students have an expressed interest in performance supports previous findings by Nolin (1973), among others. Nolin (1973) found that students rated playing instruments highly, as well as playing rhythm games and dancing, preferring these activities to more passive ones such as learning about composers.

According to Elliott (1995) active music-making (“musicing”) is at the heart of music education. In school music programs, it is important that music-making take place through authentic music activities mindfully designed by music educators to provide age- and ability-appropriate musical experiences. Musicianship develops as students meet musical challenges of increasing difficulty. Musical performances provide an opportunity for students to demonstrate musical competence and understanding.

Musical performing may not be the only vocational goal held by students. As Hargreaves and North (1999) explain, what is meant by the word “musicianship” is changing in the face of new technology. Technological advances are creating careers in the music recording and production industry. In addition, powerful software for the home computer allows users to compose, arrange, mix, produce and distribute music in the comfort of their own homes (Hargreaves & North, 1999). Middle school students may see jobs like sound engineer, producer, or recording technician as a way to combine a love of music with a possibly lucrative career.

Academic

The second highest contributor to the percent of variance (15.9%) was the Academic factor. Learning how to read music, learning about composers, and learning about different styles of music were all strong contributors to the Academic factor category. As middle school students move from concrete operations into formal operations, often fluctuating between the two (Piaget & Inhelder, 1973), academic expectations placed upon these students increase, so it would follow that an academic emphasis would also be evident in courses such as general music.

During the instrument-creation phase students often indicated in their writing that the purpose of learning to read music and understanding musical notes and rhythms was related to learning to play an instrument. It remains quite common for students to take private instrumental or vocal lessons, sing in church choirs, or play in a “garage band” or other type of musical group. Participation in many of these activities requires the ability to read music.

Statements such as “To learn about different kinds of music,” might be explained by an interest in studying or comparing musical styles. Hargreaves and North (1999) noted that because music consumption has become increasingly mobile (through the use of portable CD players and MP3 players), and because an infinite variety of musical styles is readily available on the Internet,

middle school students may have an increasing desire to discover what musical genres to which they might enjoy listening.

Belongingness

The third highest contribution to the percent of variance was from the Belongingness factor. Early adolescence is a time of many changes: biological, social, and cognitive (Eccles & Wigfield, 1997). As students make the transition from elementary school to the middle grades, issues of social involvement and peer acceptance become very important. Music lends itself to social functions quite naturally. Merriam mentioned the social functions of music making, such as “Validation of social institutions and religious rituals” (Radocy & Boyle, 1979). Gaston, too, mentioned social outcomes in his eight fundamental considerations of the musical experience, including “the potency of music is greatest in the group” (Radocy & Boyle, 1979). Additionally, more than just the opportunity for off-task socialization, peer interaction in the classroom can help facilitate students’ cooperative abilities. When students belong to a group of supportive adults and peers, these social interactions appear to stimulate achievement (Jackson & Davis, 2000). Consequently, opportunities to affiliate with peers in the music classroom are an important part of creating a supportive learning environment for middle school students.

Agency

The fourth highest contributor to the percent of variance was the Agency factor. For adolescents, the rapid changes they experience may contribute to a decrease in self-esteem (Jackson & Davis, 2000). Schools and teachers can help students through this tumultuous transition period by promoting students’ academic and personal self-worth. Experiences in music class appear to have psychological benefits that may help students increase feelings of self-worth and competence.

Subjects who completed the MMS felt that music-making provided psychological benefits such as enhancing self-confidence, getting encouragement, feeling good about themselves, and “getting things off (their) chest(s).” Opportunities to make music may be a much-needed respite from the daily life of many middle school students; days filled with competition, social comparison, and academic achievement goals.

Conclusions

The primary conclusion that can be drawn from this study is that for middle school students, music class can be a meaningful and multi-faceted experience. Even though the subjects were not involved in musical ensembles or other formal school-based music participation, the students nevertheless derived considerable meaning from their general music experiences. For these students, the meaning of music education was represented by four primary dimensions: Vocational, Academic, Belongingness, and Agency.

One implication of the findings of the MMS is to increase support for general music programs in middle schools and high schools. If “music for every child” is truly the mantra of music educators, we must continue to support the myriad ways of musical learning. Music educators should continue reaching out to every child, and schools should continue offering a wide variety

of music courses to meet students' needs. This includes general music courses in secondary schools, as well as "alternative" music classes such as courses in electronic music, guitar classes, rock and jazz history, and specialty groups like steel drum bands, handbell choirs, gamelan ensembles, or mariachi groups. Public school music education should reflect the wide world of music making and give all students the opportunity to experience a true musical education.

The findings of this study may also be used to help increase support for music programs in schools and throughout communities. According to the results of the MMS, students who do not participate in school-sponsored musical ensembles nevertheless value performing, music theory and history, and appreciate the social and agency benefits of music education. As these middle school students grow into adulthood, they are likely to make decisions about whether to participate in music or support the arts in their communities. Today's middle school students represent tomorrow's voters, parents, and citizens whose attitudes towards music education may affect the future of school and community music programs. According to the Theory of Reasoned Action (Ajzen & Fishbein, 1980), beliefs affect attitude, which affects behavior. If a student believes music is important, they are likely to hold a positive attitude toward it, and behave accordingly by participating in music or attending concerts. Therefore, music teachers could make students aware of the myriad benefits they gain from participation in music, encourage students to think about what *they* value in music education, and help students find ways to act upon their values. Music educators are encouraged to continue providing meaningful experiences in music for students which can contribute to a lifetime of musical enjoyment, participation, and support.

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