

## Forum

Wendy L. Sims, Editor  
*Journal of Research in Music Education*

It is an honor and privilege to serve the profession as the ninth chair of the Editorial Committee (editor) of the *Journal of Research in Music Education (JRME)*, and I look forward to the stimulating and challenging work ahead. I would like to extend thanks on behalf of the research community to my immediate predecessor, Cornelia Yarbrough, and to all those esteemed editors before her, who devoted extraordinary time and energy in the interest of disseminating outstanding and innovative research in music education. Thanks also to the members of the Editorial Committee, whose knowledge, dedication and integrity ensure the quality of the publication, and whose detailed reviews help improve the manuscripts that appear in the *JRME* and provide valuable feedback to the authors of submitted manuscripts not accepted for publication. We owe our sincere appreciation to the members who have recently completed 6-year terms of service: Patricia Flowers, Donald Hamann, Jere Humphreys, Janice Killian, Clifford Madsen, and Gary McPherson.

As I assume this position, I want to take this opportunity to state emphatically that the *JRME* Editorial Committee has been and continues to be willing to consider original research conducted in any mode of inquiry, with participants of any demographics, that is consistent with our mission of enhancing knowledge about the teaching and learning of music. Editorial Committee members are highly qualified and well-equipped to review research representing the wide range of research methodologies and topics extant in the field. On the rare occasion when there is not expertise on the Committee to review a particular submission, the editor is free to call upon ad hoc reviewers as necessary. The evaluation of submissions is based upon the quality of the research processes and procedures, the success with which this is communicated in the manuscript, and the potential of the manuscript to make an excellent and important contribution to the research literature. These have been, are currently, and will continue to be the criteria used as the basis for manuscript evaluation and publication decisions.

Carrying on the *JRME*'s longstanding tradition of excellence is an important part of each editor's agenda, as is continuing to move forward with the times and the profession. I am pleased to announce that over the next few months, the submission and review processes and all correspondence will transition to "completely electronic." The *JRME* Editorial Committee and the Music Education Research Council of the Society for Research in Music Education are steadfastly committed to maintaining paper publication of the *JRME*, however. Please watch the "Instructions to Contributors" for the *JRME* on the MENC Web site for information about electronic manuscript submission (<http://www.menc.org/publication/articles/journals.html>).

One of the *JRME*'s important traditions that will remain unchanged is publication of the speech given at the MENC National Biennial In-Service Conference by the recipient of the most recent Senior Researcher Award. Thus, this issue begins with awardee Jere Humphreys's thought-provoking address, introduced by the past chair of the Music Education Research Council, Jane Cassidy.

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### Introduction to 2006 Senior Researcher Award Acceptance Address by Jane W. Cassidy Professor and Chair of Music Education Louisiana State University

It is coincidental, but supremely appropriate as we enter our centennial year as an association, to present the Senior Researcher Award to someone noted for historical research in music education. Some of what we know about ourself as a professional organization emanates from work done by Jere Humphreys, and colleagues and students with whom he has worked. For example, he and Charles Schmidt provided a demographic and economic analysis of early-20th-century MENC membership, and he and Sandra Stauffer documented the first 40 years of membership on the Editorial Committee of the *Journal of Research in Music Education*. Jere's vision of an archive of accessible and regularly updated information about MENC leadership was brought to fruition, under his guidance, by graduate students enrolled in historical research courses at Arizona State University, Tempe. The resulting MENC Founders Project and the MENC Presidents Project (links available at <http://www.public.asu.edu/~ajth>) present us with a family tree, so to speak—a lineage important for us to remember as we mature into a second century of existence.

But the influence of Jere's research extends well beyond a historical perspective. As stated by Clifford Madsen in his letter of nomination, "Jere Humphreys is known for his applications of diverse research methods to the history, sociology, philosophy, and empirical practice of music education and arts business." Jere's versatility as a researcher affords him the opportunity to be innovative in methodology, such as being likely the first in music education to apply inferential quantitative techniques to historical data. Even a cursory glance at his more than 90 publications over the past 20 years shows lines of quantitative and philosophical research in music aptitude testing, instrumental ensemble participation, and music teacher education. He is recognized internationally for this diversity, having been awarded extended research professorships in Greece, Macedonia, Argentina, Turkey, and England. He is held in high esteem by colleagues in this country as evidenced by election to serve on a dozen editorial boards and the frequency with which he is asked to review books and manuscripts. Professional accolades abound, including a prestigious Fulbright Scholar Award and recognition in all recent eminence reports in music education.

When one compares the career accomplishments of recipients of the Senior Researcher Award, there are common threads among these diverse

individuals. Aside from the obvious prolific research profile, all have made an indelible mark as a mentor for graduate students and young researchers. Jere is no exception. He has mentored and directed 23 doctoral students as they completed the dissertation phase of their programs both at Arizona State University and at West Virginia University in Morgantown. One of these dissertations won the "Outstanding Dissertation in Music Education" award from the Council for Research in Music Education, and three others were runners-up or received honorable mention. A majority of these students have gone on to positions in higher education. He also has been called to serve as an unofficial but collaborative research mentor for students in Asia, Australia, South America, Canada, Europe, and the Balkans. If you ask Jere what his most important contribution has been, he will tell you that he sees himself as a teacher first, and one who has great interest in scholarly inquiry. His students are fortunate to have a mentor who considers it a privilege to teach, and who provides a model (to which they should aspire) of personal commitment to and integrity in his own research productivity.

Dr. Humphreys has made a long-lasting contribution to the field of music education through his work as a scholar and teacher. Therefore, according to the criteria for the Senior Researcher Award, we recognize Jere Humphreys today for two decades of sustained research productivity, the mark his research has made on understanding our profession, and the far-reaching influence his work continues to have on music education around the world.

*Jere T. Humphreys is the recipient of the MENC 2006 Senior Researcher Award. The following speech was presented on April 20, 2006, at a special session of the Society for Research in Music Education at the National Biennial In-Service Conference of MENC: The National Association for Music Education, held in Salt Lake City, Utah.*

*Jere T. Humphreys, Arizona State University*

## 2006 Senior Researcher Award Acceptance Address: Observations about Music Education Research in MENC's First and Second Centuries

I want to thank the SRME Executive Committee, chaired by Jane Cassidy, and the MENC National Executive Board for this tenth "Ancient," that is, Senior Researcher Award. I also want to thank all of you for coming today, especially my wife Alexandra and son David, my students and former students, and my researcher colleagues. All the fine researchers and good friends here make this a truly special event, not only for me, but as a celebration for the entire research community. Some of us are like the small boy who responded to his teacher: "No, I don't have a hearing problem; I have a listening problem." It is both a humbling experience and an honor to speak to such distinguished people who are actually listening. Just as "old teachers never die—they just lose their principals," old researchers never die either—we just become "nonsignificant." Before that happens, and under these unusually favorable circumstances, I want to make several observations for your consideration.

But first, and with apologies to many of you and others, I want to acknowledge four special mentors. In alphabetical order, they are:

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the late Allen Britton, for his brilliantly shining intellect and the lessons that become clearer with the passage of time; James Froseth, for his personal kindness and enthusiasm for music teaching and learning; Paul Lehman, for his legendary professionalism and administrative prowess; and Clifford Madsen, for his exemplary ongoing mentoring. I also want to recognize the late George Heller for his friendship and passion for music education and research.

With this conference we begin our celebration of MENC's first century. One of the main reasons Philip Hayden organized the first MENC conference in 1907 was to demonstrate his teaching of "rhythm forms," a method based on the research of psychologist Thaddeus Bolton, himself a student of psychologist Granville Stanley Hall, the leader of the child-study movement in the United States. Bolton, Hall, and a leading music psychologist by the name of Carl Seashore were research psychologists whose work some music educators attempted to apply to their teaching. American music educators themselves conducted virtually no formal research before 1907.<sup>1</sup>

Today I will talk about music education and research in MENC's first and second centuries. We will not focus on the first century because, as President George W. Bush said, "I think we all agree, the past is over."<sup>2</sup> And a comment attributed to Yogi Berra points to the difficulty of studying the second century: "The future ain't what it used to be." For these reasons, most of my observations today will be about the present—the nexus of the two centuries: first about music education practice, then music education research, and finally the training of music education researchers.

### Music Education Practice

We can improve the practice of music teaching and learning in MENC's second century in various ways. One would be to give up on amalgamating all the arts into one curriculum. Integrating the arts might economize on curriculum time and achieve philosophical tidiness, but, according to the Tanglewood Declaration, "Music serves best when its integrity as an art is maintained."<sup>3</sup>

The concept of an integrated arts curriculum rests upon the faulty belief that art is a representational system—that it represents something else. It is true that music notation represents sounds, and programmatic music and some visual art is obviously representational. However, notwithstanding the river of words and passionately held beliefs to the contrary, there is little evidence, philosophical or otherwise, that the fundamental purpose of music and the other arts is to represent human experience. If this is true, it follows that people do not derive meaning from music either, because, according to Welsh philosopher David Best, "music and emotional meaning are identical."<sup>4</sup> I believe also that the "expectation" that a dominant chord move to a tonic or another dominant chord is "meaningful" in a technical sense only. Moreover, even if there is a musical intelligence, it does not necessarily follow that music "means" anything in

particular any more than does eating a favorite food, hitting a baseball, or watching a sunset, enjoyable and fulfilling as these experiences might be.<sup>5</sup> Music simply "is"—it represents itself.

Some of the impetus for integrated arts comes from the desire to take resources from other arts programs to further our own—in other words, "robbing Peter to pay Paul." And just as some theatre educators covet a share of music's resources, general music wants to steal some of the curricular time, funding, and prestige enjoyed by ensemble programs. Toward those ends, some music and other arts educators are eager to eliminate all forms of competition, while others practically salivate at the idea of obliterating marching bands and dividing the spoils. We should remember that music competitions date back at least to the Greece Pythian Games in the sixth century B.C., and that the ancient Romans fielded marching bands. Aristotle decried excessive competition-driven virtuosity in music education in the fourth century B.C., apparently with little success. Undaunted, MENC picked up where Aristotle had failed and tried to stamp out contests during the World War II years. Senior Researcher No. 2 Allen Britton deplored the deprecation of music performance in schools, and Senior Researcher No. 9 Judith Jellison argued for the centrality of performance in elementary music education.<sup>6</sup> In the end, historical and cultural forces will trump philosophical and psychological wishful thinking, so we should stop trying to discredit one of American music education's most spectacular achievements, the school-based performing ensemble.<sup>7</sup>

Ensembles were not educational vehicles early on. Instead, military, town, and professional bands, choral societies and choirs in places of worship, community and professional orchestras, and eventually professional jazz bands provided the impetus for ensembles to enter the American secondary schools during the progressive education era. Despite their noneducative roots and oblique path into the schools, however, no other mode of musical interaction—not listening, not improvising, not composing, not analyzing—offers so many simultaneous musical, educational, and social advantages as does the performing ensemble.<sup>8</sup> Each of the aforementioned modes, however, facilitates unique learning outcomes and should be incorporated to varying degrees in all types of music classes.

Researchers and others could consider the extent to which ensemble participation contributes to the education of the most academically able secondary school students. Universal elementary education became a reality in the United States in the late nineteenth and early twentieth centuries, but universal secondary education, defined as the point when the high school dropout rate fell below thirty percent, was not achieved until 1963.<sup>9</sup> Average academic achievement had improved gradually before that, but in the 1960s it dropped precipitously among students in the top quartile of ability. There is compelling retrospective evidence that the "dumbing down" of the curriculum and textbooks did, as intended, help the less-able students and therefore improve average achievement, but the same practices

appear to have contributed to sharp academic declines among the most able students. Performing ensembles counter that trend and thereby constitute a bright spot for high-ability secondary school students. The ensembles are one of the relatively few secondary school programs that challenge the most able students. It is likely that replacing them with music or arts programs geared toward average and below-average students would be detrimental to current ensemble participants.<sup>10</sup>

Instead of looking for ways to cannibalize our own programs, we should expand our parameters to include all music teaching and learning, wherever and however it happens, whether intentional or unintentional, formal or informal, focused and purposeful or incidental to other goals. Among other benefits, these broadened perspectives would lead us to see musical practices outside the schools as complementary to what we do, not as the enemy.

On another topic related to practice, I wish someone would explain why we still promote the moveable-*do* system. The system worked reasonably well from when Guido invented it in the eleventh century until the nineteenth century, when most music was either modal or tonal. Problems arose even then in modulatory passages, but the system imploded with the advent of nontonal music. Why not teach the most consistent monosyllabic tonal mnemonic system, fixed-*do* solfeggio, for everything except microtonal music? Sticking with moveable *do* because of its utility in the elementary grades is not only shortsighted; it is as musically outdated as tuning to the oboe is technologically outdated. Worse still is our practice of using a hodge-podge of tonal mnemonic systems, or no system at all.<sup>11</sup>

Turning to the larger picture, I think we should be happy with incremental improvements in the practice of music education, whether they derive from experience, research findings, or both. The fact that progress in the modern world sometimes results from breakthroughs in science and major political shifts skews our expectations, because most progress in social and educational realms occurs incrementally. In MENC's second century, for example, music educators might aim for a 1 percent increase every five years in students' musical perception, or in student musical participation outside schools, or in higher levels of musical knowledge, or in open-mindedness toward music. The aggregate and compounding effects of such small increases would be huge. There is no magic bullet, and there is no need for one.

I want to interject here that if we were to effect an improvement in musical perception, affective shifts might not and need not follow. "Improving" the musical preferences of students and society has long been one of music education's highest goals, and musical preference certainly makes for a worthwhile research topic. However, it is a questionable goal for both practical and philosophical reasons. The profession has never overcome the loss of credibility our colonial singing-school-master ancestors created when they attempted to prescribe musical tastes for the masses.<sup>12</sup>

On a related topic, Jui-ching Wang and I quantified the amount of time undergraduate music education majors spent on various types of music during a four-year curriculum. These students spent less than 1 percent of their formal academic and performing time, in class and out, on popular music, and less than one-half of 1 percent on non-Western musics. We all know that this problem is not unique to one institution, and sure enough, not long thereafter the National Association of Schools of Music gave this one a thumbs-up in the area of multiculturalism.<sup>13</sup> Music teacher education has improved enormously since Julia Crane's operation in the 1880s, but we are not practicing what we preach in the realm of multiculturalism. The university music curriculum is provincial, self-serving, unmarketable, perhaps even racist, and the excuses have worn thin. The fact that university music departments and schools can, in effect, evaluate themselves is a topic for another day.

On still another topic, our research and practical literature defines creativity in music education as composition and improvisation, despite the fact that competent performing, conducting, and all other musical activity requires creativity on the part of practitioners. Creativity in this sense is a social construct based on Cartesian-Kantian philosophies that elevate the creation of tangible products over other musical outcomes. This construct is inconsistent with actual practices in Western art music, and it runs completely contrary to our profession's avowed multicultural goals.<sup>14</sup> And by the way, it is incorrect and pejorative to call music performance "re-creative."

In the practice of music education, we also need to take a closer look at our causes and the images they foster. I have urged our profession to support carefully selected child welfare issues, and it is truly wonderful to see MENC's involvement with Feed the Children.<sup>15</sup> I heartily applaud the leadership for this—not just for the sake of image, but because it is the right thing to do. On the other hand, the National Anthem Project sends questionable messages during this time of controversy over a foreign war and the reduction of civil liberties at home and abroad, among other issues. MENC conducted successful patriotic campaigns in a relatively unified nation during the two World Wars, but wisely declined to take sides during the divisive Vietnam War. Why appear to take sides now, when the nation is experiencing its most serious social divisions in more than thirty years? The temptation to use proffered funding and endorsements to publicize the importance of music education should be balanced against the messages and images this campaign engenders. We of all people cannot pretend to be naive about the referential power of music and music-related rituals. These particular references are not neutral.<sup>16</sup>

#### Music Education Research

Now for a few thoughts aimed more directly toward the research community, starting with some observations about research method-

ology. First, history, philosophy, and sociology are content areas, each with a constellation of research methodologies. In contrast, quantitative and qualitative are research methodologies, not content areas—with quantitative implying measurement and qualitative implying participant perspectives. In other words, history, philosophy, and sociology, on the one hand, are not parallel to quantitative and qualitative on the other. Skill in research methods is required for all of them, but building a career around methods leads at best to shallow, unfocused research. Conferences and symposia built around specific research methodologies miss the mark unless their purpose is to improve, not merely promote, a particular methodology. For positive examples, we can look to our philosophy and sociology conferences, which have focused on important content areas while using legitimate paper-selection procedures and standards.

In quantitative research, inadequate concern for nonlinear correlations and Type II error causes us to miss important relationships and differences in the data. At the same time, more frequent use of multivariate analysis, where appropriate, would permit better control of Type I error, as well as the examination of effects on multiple dependent variables collectively. I would also like to see us continue to apply product-process research paradigms in pursuit of solutions to product-related research problems like the identification and measurement of valid and reliable dependent variables, and problems related to process like insufficient curriculum time for general music and the confounding effects of school size and other demographic variables on performing ensembles.

In historical research, I have written elsewhere about how we should use a wider range of methods, sources, and perspectives.<sup>17</sup> Today I will just tell a quick story about sources, the life-blood of historical research. A monument to Arizona's Civil War dead in a city park near my home gives the dates "1864–1868." Now, did the Civil War occur three years late in Arizona? No, the lone battle there occurred in 1863. Did the stonemason conjure these dates? Did he "construct" them in his junior high school social studies class? What might future historians conclude? After all, the source is "set in stone." Will future historians and archeologists deduce that this is an inaccurate secondary source erected a century after the event, or will it confuse them to no end, leading them to conclude that the dates of the American Civil War are inconclusive?

As for qualitative research, let me say, first, that obtaining perspectives of participants should be part of the overall scholarly process, and thus of some, but not necessarily all, research designs. Much like in historical research, which after all is qualitative in nature, it is incumbent on researchers to interpret events and not just record them at face value. The biggest shortcoming in our historical research is its uncritical nature,<sup>18</sup> and our qualitative and historical research need to mature in the realm of researcher interpretation. Stream-of-consciousness can work as a literary device, but it is of limited value as a research tool.

Along those lines, awareness of nonobjectivity on the part of researchers is not new to anyone, especially historians.<sup>19</sup> Neither acknowledgment of personal bias nor the impossibility of achieving complete objectivity relieves a researcher of the obligation to suspend personal ideology long enough to at least consider other perspectives. Such suspension is what most clearly delineates scholarly from nonscholarly thinking. All types of researchers seek some form of truth, though variously conceived.

One thing that blurs our thinking is the employment of jargon words and terms in apparent attempts to appear scientific, erudite, or distinctive. Here is a sampling of postmodernist jargon and buzzwords, many of them used as verb forms instead of nouns, drawn verbatim from recent issues of music education research journals: "political construction of musical knowledge," "global neoliberal policy environment," "voices," "emerge and emergent," "invisibilised," "frame/framed/enframed," "re-inscribed modernist individualism," "marginalized," "positivist-empiricist," "agency," "hegemony," "interlinking field," "critical dimensions of cultural-historical patterns" (I think they were trying to say "important historical patterns"), "encapsulates," "culturally and dialogically vibrant," "situate music education in the regions of changing cultural identity," "forces," "pathways," "resonate," "privilege," and so forth. Excessive use of such language seems to be more about carving out an ideological niche than about precise thinking and communication.

Early researchers conducted innumerable status studies, mostly surveys, which contributed little to the research base. The methodology was overused and most studies suffered from inadequate design and implementation,<sup>20</sup> but the resultant reports became indispensable to later historians. In a similar way, a lasting value of much qualitative and some other forms of descriptive research may turn out to be their usefulness to future scholars. Moreover, as proposed by some of its early proponents, qualitative research should be employed to develop hypotheses, much like some researchers now use nonquantitative methods in the development of items for survey and other measurement instruments. As an aside, though, let me say that labeling all nonquantitative methods as qualitative is imprecise and unfair to the various truly qualitative modes. We also need to keep in mind that autobiographies, whether traditional or in the form of postmodernist "life histories," are notoriously limited—biased, if you will. We have seen what Hitler and others have written about themselves.

Another obvious limitation of oral or narrative history is its applicability only to living subjects, but there are exceptions. A doctoral student in performance in one of my proposal-writing classes traveled to Texas to interview the widow of a professional pianist. The widow seemed very cooperative, a good omen, but it became apparent that she was drawing information she was passing on to the interviewer from daily communing with her deceased husband. The question for us became, how one might cite such a source? Was the widow a secondary source? How would one cite the primary source? Where might we find this in Turabian?

The intellectual side of our field has benefited enormously from philosophical research. The field needs philosophy, and we should not shut philosophers out from our researcher fold. Philosophers examine ideas and practices critically due to the nature of their subject matter and methodology. For that reason, many philosophers fail to reinforce others positively, and some dish out negative reinforcement, even punishment. They do not often "make nice." Nevertheless, everyone needs to reinforce our philosophers, and maybe even love them a little. At the same time, philosophers need to show some respect for the intentions and efforts of other scholars, if not for the work itself.

I will say again today that we need try harder to apply combinations of research methodologies.<sup>21</sup> Abraham Lincoln reputedly remarked that "If the only tool you have is a hammer, you tend to see every problem as a nail." One area in need of investigation by philosophers, historians, and sociologists is how philosophy, psychological theory, and educational schemes line up with one another, and how they reflect the social and economic makeup of different time periods. For example, the psychological theory and set of practices known as behaviorism represented and explained power relationships present in the family and economic systems during the industrial age. Behaviorism is being challenged by a psychological theory called cognitivism and its postmodernist offspring, constructivism, both of which seek to explain modern social and economic power structures. Interestingly, as early as 1923, a Northwestern University course required the "fashionable teaching device" of journal-writing on the part of students. Cognitivists did not invent constructivism, but they did embrace and give it a "voice."<sup>22</sup>

It is difficult to critique post-modernist theories because the theories themselves deny the legitimacy of reliability, validity, and even most forms of reality. If nothing is real except perceptions, maybe the Civil War did begin in 1864. Does this type of thinking ever remind you of the "late multiplicity" stage in William Perry's "scheme of intellectual and ethical development," where every opinion is as good as another? Shielded by the impenetrable theory that only perceptions are real, proponents have created a catch-22 on a grand scale, and thereby avoid moving to the higher intellectual stages of relativism and commitment.<sup>23</sup> Studying philosophy and psychological theories in historical and sociological context would help us grow intellectually—to see, among other things, that some aspects of constructivism will be discarded and much of the rest altered, not because it is incorrect, but because eventually it will no longer represent the era. By the same token, like behaviorism, the best parts will be retained. Much like people tend to see superstitious and ritualistic behavior in all cultures except their own, we researchers need to recognize that all theories and even methods, our own and those of others, are products of the times.

In an extension of the continuing expansion of egalitarianism in the Western world since the beginning of recorded history, a seemingly infi-

nite number of groups now seek power under the guise of "securing a voice." The postindustrial global economy also requires a never-ending stream of new ideas, products, and services from and for individuals and small groups.<sup>24</sup> Hence the agitation against the "hegemony" of whatever and whomever is perceived to have the dominant "voice" or power, and the shift from informing or "imparting knowledge to students," to students "constructing" their own knowledge. I would argue that perception at increasingly higher and finer levels does indeed shape future perceptions, but calling the shaping of future perceptions "constructing knowledge" is a stretch. Regardless, much like similar shifts in the past, the entire postmodernist movement is being driven in part by the economic structure. Seen in this light, neither constructivism nor positivism is inherently superior to the other or to anything else, and certainly neither holds the moral high ground.

Much like the unwise practice of prescribing types of music,<sup>25</sup> professors can get into trouble when they prescribe teaching methods. Presenters at a recent national conference devoted a large portion of a session on music teacher education to promoting a certain teaching approach—seemingly as the only valid approach for all situations. It is entirely proper for us researchers to experiment in our own teaching, and what we promote to our students can and should be based in part on knowledge gained through our own experiences and the experiences of those from whom we have learned. However, in settings and documents that purport to be research-based, we should limit our unqualified prescriptions to areas supported by solid research. If we researchers cannot bring ourselves to exercise this level of professional restraint, we should make clear distinctions between research-based and non-research-based assertions and prescriptions. There should be no exceptions to this rule, passionately held ideologies notwithstanding.

It is our duty as a profession to decide what we have a right to pound the table about and pronounce to practitioners as sacrosanct, keeping in mind that our credibility is at stake. It is premature for researchers to pound the table over constructivism because we have neither sufficient research nor experiential bases to support promoting it for every situation. We can cite studies that shed light on important issues at hand, but we lose credibility when we forsake fundamental principles of scholarship in favor of promoting the newest ideology. We need to continue to produce meaningful research results and stop erecting and knocking down straw men called positivism and constructivism, which we do in large part by exaggerating the tenets and limitations of the other. In particular, postmodernism is an intellectual paradigm whose time has come, but its principles and processes must be applied with forthrightness and scholarly rigor.

#### Training Researchers

Now for some comments on the training of researchers, what Senior Researcher No. 7 John Geringer called "[a] continuing theme

among Senior Researchers<sup>26</sup> in their acceptance addresses, and I would add in their careers as well. In my view, the single most effective thing we could do to improve research in music education would be to ensure mentoring by at least one competent, practicing researcher for all doctoral students. If I could be granted one wish, it would be that by the end of MENC's second century in 2107, doctoral students being mentored by those with inadequate research ability will be the rare exception.

How feasible is this goal? Universal education must have seemed like an impossible dream to early European educators. Similarly, much of MENC's first century had elapsed before college music methods teachers with K-12 experience became the norm. Early observers probably could not have predicted such a positive and dramatic change by the end of MENC's first century.

Competent mentoring should be accompanied by an expectation that all doctoral students will become competent researchers. Many doctoral graduates will not end up training other researchers, but they can still conduct research, and their teaching and leadership in the field will be greatly enhanced by their training and ongoing research efforts. Much like we are justifiably reluctant to label children "red birds" or "blue birds" based on their singing ability or lack thereof, respectively, we should be slow to categorize doctoral students as researcher red birds or blue birds also.<sup>27</sup>

The biggest single cause of research inadequacy among music education faculty is that some studied with inadequately trained, inexperienced researchers. Virtually all the competent researchers I know studied with one or more competent researchers, individuals who were not necessarily known for their work as classroom teachers, writers of pedagogical materials, workshop presenters, organizational leaders, conductors, performers, or administrators—but for their ability as scholars.

For this presentation, I categorized the names of advisors listed in *Dissertation Abstracts International* for all music education dissertations for the years 1967, 1977, 1987, and 1997.<sup>28</sup> I categorized the advisors as: (1) experienced, published researchers; (2) quasi-researchers with some claim to research expertise based on their experience with scholarly activities other than publishing research; and (3) non-researchers with little or no claim to research expertise. In keeping with Senior Researcher presentation traditions, I served as the only judge—in this case for what constituted music education dissertations and for the categorical assignments.

The percentage of dissertations directed by practicing scholars increased linearly over time, from approximately 10 percent in 1967 to 52 percent in 1997. In contrast to dissertations directed by these qualified advisors, or red birds, the percentage of dissertations directed by nonresearchers, or blue birds, declined from 65 to 28 percent. The percentage directed by quasi-researchers remained relatively stable over time. A linear projection for the red birds extended from 1967-97 would result in 94 percent of dissertations being directed by

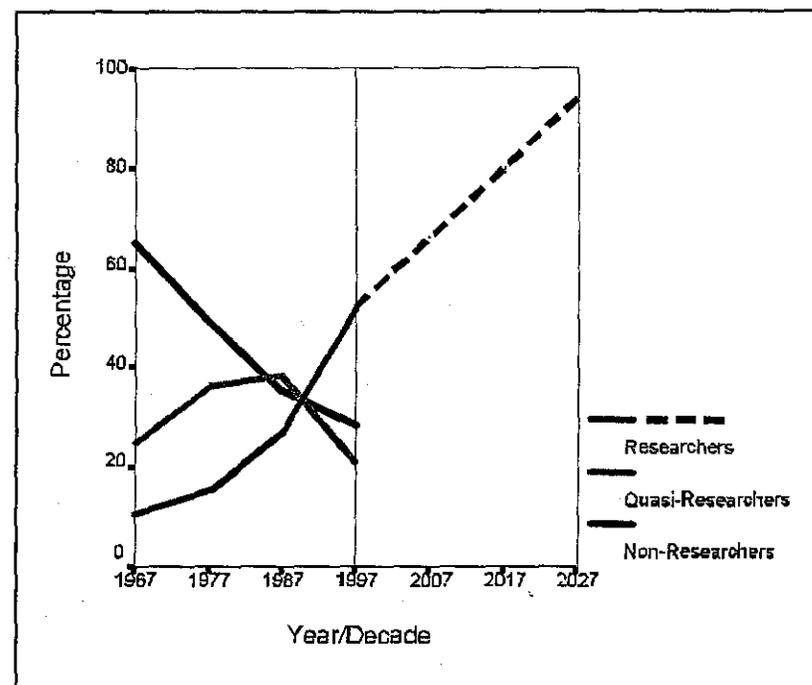


Figure 1. Dissertation Directors.

actual researchers by the year 2027—just over two decades from now and eighty years before the end of MENC's second century (see Figure 1).

Research improved enormously during MENC's first century, as did music performance standards, teaching methods, multicultural teaching materials, and concern for students with disabilities. Except for some seemingly inevitable trendiness and political correctness, research published in our top-level journals continues to reach higher and higher levels, in large part due to the efforts of the people in this room. Research standards have gone up so much that training future generations of researchers must be relegated to research specialists, not to those who have made their reputations doing other things, much like general practitioner physicians no longer routinely perform major surgery.

What stands in the way? What remains to be done? Eighteen years ago, Senior Researcher No. 1 Madsen wrote in his acceptance address of "several problems and issues that relate to developing researchers, not the least of which involves the question of why some people desire such strong identification with the research community without doing any research." He also asserted that "the major pro-

fessor [on doctoral committees] should direct work that is within his or her methodological expertise." Edwin Gordon and others have also addressed this issue.<sup>29</sup>

There are several reasons for lack of research competence among music education faculty in addition to inadequate training. Some individuals appear to lack the ability to think in the systematic, objective ways required for scholarly work. A few hire or cajole others to help with their research and/or writing, a practice that becomes an ethical concern when they pass themselves off as expert research advisors. Still others may have adequate training and ability but lack the desire. They may simply have other, perhaps equally worthwhile, priorities. After all, it is possible to lead a perfectly happy, worthwhile life and not be a music education researcher. Some of my best friends are not music education researchers.

In fact, we must have skillful, practice-oriented music educators who teach undergraduate populations. But when individuals insist on doing things for which they are not qualified, and when universities use inappropriate criteria in making their faculty teaching assignments and evaluations, even relatively sophisticated graduate students may not be able to distinguish between the red and blue bird research professors until it is too late. Of course, some students simply decide to pursue relatively easy degree paths. One noted researcher, the late Robert Petzold, wrote in the first issue of the *Bulletin of the Council for Research in Music Education* of "how a single [dissertation topic], often selected in desperation, may produce an alarming number of similar offspring over a period of years," something he went on to call an "understandable, but unfortunate tendency to perpetuate the commonplace."<sup>30</sup>

The current shortage of doctoral students,<sup>31</sup> coupled with limited faculty research ability, can lead to overly accommodating doctoral programs with low standards—those of the "ya'll come" variety. When graduate students see professors who do little or no research masquerading as researchers, it is all too easy for students to conclude that they themselves do not and will not have to do research—that it is acceptable to do no research, research of poor quality, or research based excessively on the work of others and still call themselves researchers. Many students with significant research potential thus make their way through the system without developing the requisite skills and attitudes.

#### Coda

Most of the previous Senior Researchers discussed training or mentoring in their acceptance addresses, but not one of them mentioned the hard work required to launch and sustain a scholarly career in academia.<sup>32</sup> Hard workers all, these Seniors probably took their own toil for granted, together with the maturity required to work independently for delayed, mostly intangible rewards. But what qualities are needed beyond aptitude, training, and hard work?

The answer, I think, lies in a statement by Cliff Madsen: "It seems axiomatic that the major professor should present a model for important research behavior."<sup>33</sup> I would argue that one aspect of what Cliff called "important research behavior" is ethical behavior, and that those who teach in doctoral programs should not be exempt from the obligation to model ethical behavior any more than are other teachers and administrators. Unfortunately, ambitious nonresearchers have weakened some doctoral programs and destroyed others. Fortunately, the data suggest a positive trend toward more qualified research advisors. To facilitate continuing improvement, we should try to ensure that appointees to university graduate committees, journal editorial committees, and the like possess the necessary scholarly qualifications.

Beyond that, we need to try to ensure that dissertation and other publication decisions are based on research quality and not on novelty or ideological correctness.<sup>34</sup> Scholarly rigor can and should be applied to new topics and approaches as well as traditional ones. That includes writing well and adhering to a style manual.

A seventeenth-century European cardinal once said: "Even the Devil isn't all bad, he's just going in the wrong direction." I finally figured out what he meant, and have lived long enough to observe some results. Applied here today, it means that the development of research expertise, character, and music education in general must be done incrementally. Going in the right direction in life becomes easier with practice. Research expertise, character development, and improvements in music education accrue through learning, which is based on previous learning, or steps.

I advise students and anyone else willing to listen to do the right things no matter what—that there is a huge difference between taking a step in the right direction and taking a step in the wrong direction or taking no step at all. Why? Because steps that improve music education, research, and character become easier to take and are cumulative. Unfortunately, the same is true for steps in the wrong direction. Finally, we must not only model desirable professional behavior, we must speak up and out in words as well.

And did I mention all that hard work? Ruskin once said that "the highest reward for a person's toil is not what they get out of it but what they become by it."<sup>35</sup> In the world of music education and its culture of research, I think we should both tell and model for our students and mentorees that a combination of training, work, and integrity can result in a highly satisfying career. To the extent we are successful in passing on these skills and values, music education will be well served in MENC's second century.

#### Notes

1. For more information on Hayden and the development and use of rhythm forms, see Chester A. Channon, "The Contributions of Philip Cady Hayden to Music Education in the United States" (Ph.D. diss., University

- of Michigan, Ann Arbor, 1958); and Jere T. Humphreys, "Thaddeus Bolton and the First Dissertation in Music Education," *Journal of Research in Music Education* 38 (summer 1990): 138–48. For information on early attempts to apply research findings to music education, see Jere T. Humphreys, "The Child-Study Movement and Public School Music Education," *Journal of Research in Music Education* 33 (summer 1985): 79–86; Roger Ralph Rideout, "Granville Stanley Hall and Music Education: 1880–1924" (Ed.D. diss., University of Illinois at Urbana Champaign, 1978); and Roger R. Rideout, "On Early Applications of Psychology in Music Education," *Journal of Research in Music Education* 30 (fall 1982): 141–50.
2. George W. Bush, quoted in David Jackson and Wayne Slater, "Subdued McCain Endorses Bush," *The Dallas Morning News*, 10 May 2000. The remark was made at the Westin William Penn Hotel in Pittsburgh, Pennsylvania, in March 2000; see [www.snopes.com/politics/bush/piehigher.asp](http://www.snopes.com/politics/bush/piehigher.asp).
  3. This is the first item in the "Tanglewood Declaration." Allen Britton, Arnold Broido, and Charles Gary, "The Tanglewood Declaration," in *Documentary Report of the Tanglewood Symposium*, ed. Robert A. Choate (Washington, DC: Music Educators National Conference, 1968), 139.
  4. Best asserted that "Music does not represent experience, it is the experience." See his "Relationships—Music and Personal: Theme and Variations," *International Journal of Music Education* 22 (April 2004): 28 (emphasis in the original).
  5. Western thinking long ago successfully separated the mind and body, both philosophically and practically. Around the time of MENC's founding, scientifically oriented thinkers began to parcel out verbal and quantitative intelligences. Charles Spearman tried to divine multiple intelligences at about the same time, followed by J. P. Guilford a few decades later. Thus, Howard Gardner was not the first to try to define multiple intelligences, but he was the first to attempt to define musical intelligence as a construct parallel to other constructs of intelligence.
  6. Allen P. Britton, "American Music Education: Is It Better Than We Think? A Discussion of the Roles of Performance and Repertory, Together with Brief Mention of Certain Other Problems" [1990 Senior Researcher Acceptance Address], in *Basic Concepts in Music Education, II*, ed. Richard J. Colwell (Niwot, CO: University Press of Colorado, 1991), 181–87; and Judith A. Jellison, "[2004] Senior Researcher Acceptance Address: It's About Time," *Journal of Research in Music Education* 52 (fall 2004): 200.
  7. Jere T. Humphreys, "Some Notions, Stories, and Tales about Music and Education in Society," *Journal of Historical Research in Music Education* 23 (April 2002): 151–55.
  8. Jere T. Humphreys, "Instrumental Music in American Education: In Service of Many Masters," in *The Ithaca Conference on American Music Education: Centennial Profiles*, ed. Mark Fonder (Ithaca, NY: Ithaca College, 1992); reprinted in *Journal of Band Research* 30 (spring 1995): 62–64 (page citations are to the reprint edition); and Jere T. Humphreys, William V. May, and David J. Nelson, "Research on Music Ensembles," in *Handbook of Research on Music Teaching and Learning*, ed. Richard Colwell (New York: Schirmer Books, 1992), 657–60, 662–63.
  9. Richard J. Herrnstein and Charles Murray, *The Bell Curve: Intelligence and Class Structure in American Life* (New York: Simon & Schuster, 1994), 436.
  10. Only approximately one-tenth of 1 percent (.1%) of federal spending on education in fiscal year 1993 was directed toward programs for gifted students. For a discussion of achievement trends since the mid-1960s, including opportunities and outcomes for gifted students, see *ibid.*, 427–45. Wayne Bowman's arguments for the benefits of musical apprenticeship and mentorship could be applied to the school ensemble experience; see his "Music as an Ethical Encounter," *Bulletin of the Council for Research in Music Education* 151 (winter 2001): 17.
  11. The belief in and practice of the moveable-*do* system in the United States in the last half century may be attributable to the fact that Zoltán Kodály, who was hugely influential as Minister of Music in Hungary and later in the United States, was impressed when he observed applications in the form of the tonic sol-fa system in England in the 1930s. For a review of this issue in choral settings in the United States, see Alan C. McClung, "Sight-Singing Systems: Current Practice and Survey of All-State Choristers," *Update: Applications of Research in Music Education* 20 (fall/winter 2001): 3–8.
  12. Humphreys, "Some Notions, Stories, and Tales," 138–40.
  13. Jere T. Humphreys and Jui-ching Wang, "An Unbalanced Diet: Multicultural and Popular Music in the Teacher Education Curriculum," session presented at the Biennial In-Service Conference of MENC: The National Association for Music Education, Salt Lake City, UT, April 20, 2006.
  14. Lehman calls the separation of performance and composition an "artificial dichotomy"; see Paul Lehman, "How Can the Skills and Knowledge Called for in the National Standards Best Be Taught?," in *Vision 2020: The Housewright Symposium*, ed. Clifford K. Madsen (Reston, VA: MENC: The National Association for Music Education, 2000), 94. For a development of these ideas, see Jere T. Humphreys, "Toward a Reconstruction of 'Creativity' in Music Education," *British Journal of Music Education* 23 (November 2006): 251–61.
  15. Jere T. Humphreys, "The Content of Music Education History? It's a Philosophical Question, Really," *Philosophy of Music Education Review* 6 (fall 1998): 94. For information on MENC involvement with Feed the Children, see, for example, John J. Mahlmann, "On a Mission with MENC," *Music Educators Journal* 92 (November 2005): 77.
  16. For information on the National Anthem Project, see John J. Mahlmann, "More Than a Song: Music Education and the National Anthem," *Music Educators Journal* 91 (September 2004): 69. For more information and a list of sponsors and other supporters, see <http://www.thenationalanthemproject.org/programpartners.html>. Controversy over the singing of patriotic songs in English schools arose at least as early as 1894; see Gordon Cox, "Inspecting the Teaching of Singing in the Teacher Training Colleges of England, Wales and Scotland: 1883–1899," *Research Studies in Music Education* 24 (June 2005): 22. In 1945, leading American music educator Peter W. Dykema argued for more peace-like words than those found in the national anthem's first stanza; see Elizabeth Pontiff, "MENC and the National Anthem: From the Early 1900s to Today's National Anthem Project," *Teaching Music* 13 (October 2005): 31–35. Imagewise, certain seemingly benign present-day activities simply come off as old-fashioned or irrelevant. For example, television *Tonight Show* host Jay Leno remarked recently that an institution celebrating Mozart's 250th birthday "must not have enough to do."
  17. See, for example, Jere T. Humphreys, "Expanding the Horizons of Music Education History and Sociology," *Quarterly Journal of Music Teaching and Learning* 7 (1996/97): 5–19; reprinted, trans. into Spanish by Ana Lucia

- Frega and Carolina Cecilia Abbamonte, *La Expansión de los Horizontes de la Historia y Sociología de la Educación Musical*, CIEM (Centro de Investigación en Educación Musical): *Boletín de Investigación Educativo-Musical del Collegium Musicum de Buenos Aires* 31 (Abril de 2004): 5–18 (citations are to the original edition); and Humphreys, "The Content of Music Education History?" 90–95.
18. Charles Leonhard, "Where's the Beef?" *Bulletin of Historical Research in Music Education* 5 (July 1984): 58–60.
  19. The whole concept of subject-object relationships, a hallmark of post-modernism, is said to have originated with Kant, but it was a Buddhist principle long before that, albeit in all likelihood unbeknownst to Kant. Countless books on the philosophy of history, and most competent works of history themselves, have been dealing with issues of researcher perspective for millennia, some directly and some indirectly. With a few notable exceptional influential periods, historians have always known that they were seeing the past through selected "lenses," to use today's parlance. We know, for example, that British scholars have tended to approach music education history from the standpoint of education, while Americans tend to approach it from musical perspectives.
  20. Robert G. Petzold, "Directions for Research in Music Education," *Bulletin of the Council for Research in Music Education* 1 (June 1963): 18–23; reprinted in *Bulletin of the Council for Research in Music Education* 156 (spring 2003): n.p.
  21. Humphreys, "Expanding the Horizons," 5–19.
  22. Laurence Vesey, "Stability and Experiment in the American Undergraduate Curriculum," in *Content and Context: Essays on College Education*, ed. Carl Kaysen (New York: McGraw-Hill, 1973), 53, note 28.
  23. William G. Perry, Jr., *Forms of Intellectual and Ethical Development in the College Years: A Scheme* (New York: Holt, Rinehart and Winston, 1970), passim.
  24. For a discussion of the postindustrial economy's influences on music education, see Jere T. Humphreys, "On Teaching Pigs to Sing," paper delivered at the Seventh MayDay Group Symposium, University of Washington, Seattle, April-May 1999, at <http://www.nyu.edu/education/music/mayday/maydaygroup/papers/papers2.htm>; and Jere T. Humphreys, "Influence of Cultural Policy on Education in Music and the Other Arts," paper delivered at the Fifth Anniversary Celebration Conference of the Institute for Research and the Archiving of Music: "Cultural Policy and Music Education II, Skopje Conference," Ss. Cyril and Methodius University, Skopje, Macedonia, January 2005, at <http://mme.edu.mk/IRAM/Conferences/Skoopjeconf2/content.html>.
  25. Humphreys, "Some Notions, Stories, and Tales," 138–40.
  26. John Geringer, "[2000] Senior Researcher Acceptance Address: On Publishing, Pluralism, and Pitching," *Journal of Research in Music Education* 48 (fall 2000): 198.
  27. Colwell stated that: "The possession of a doctorate should discriminate; those who master the scholarship of the discipline become the leaders"; and "For music education to have credibility it must recognize only the most rigorous research oriented doctoral programs"; see Richard J. Colwell, "Editor's Remarks," *Bulletin of the Council for Research in Music Education* 97 (summer 1988): 11, 12.
  28. *Dissertation Abstracts*, 27A–29A; and *Dissertation Abstracts International*, 30A, 37A–39A, 47A–49A (Ann Arbor, MI: University Microfilms, 1967–69, 1977–79, 1987–89, 1997–99).
  29. Clifford K. Madsen, "[1988] Senior Researcher Award Acceptance Address," *Journal of Research in Music Education* 36 (fall 1988): 136. A decade and a half later Madsen also said, "[A]ll those who direct research should be active researchers"; Clifford K. Madsen, "Instruction and Supervision of Graduate Students in Music Education," *Research Studies in Music Education* 21 (December 2003): 78. Gordon wrote that "prospective professors are typically so poorly prepared to engage in research that when they are gainfully employed, they rarely conduct or publish research that could contribute to the advancement of the profession," and that then "they hide in pretense." Gordon also asked, "How can one explain the actuality that the majority of graduate professors of music education who teach how-to-do research classes do not, themselves, engage in and publish research?"; see Edwin E. Gordon, "The Stakes are Low but the Consequences are High," *Bulletin of the Council for Research in Music Education* 151 (winter 2001): 2, 11. Colwell also criticized what he sees as inadequate "research training for researchers and advisors of research projects"; Richard Colwell, "The Organist's and Scholar's Contributions to Music Education Research," in *Research in Music Education: A Festschrift for Arnold Bentley*, ed. Anthony Kemp (n.p.: International Society for Music Education, 1988), 15. There is also lack of motivation to do research on the part of some music education professors because universities evaluate them on other things; see Charles Leonhard and Richard J. Colwell, "Research in Music Education," in *Arts and Aesthetics: An Agenda for the Future*, ed. Stanley S. Madeja (St. Louis, MO: CEMREL, 1977), 101.
  30. Petzold, "Directions for Research in Music Education," n.p.
  31. David J. Teachout, "Incentives and Barriers for Potential Music Teacher Education Doctoral Students," *Journal of Research in Music Education* 52 (fall 2004): 234–35.
  32. Madsen, "Senior Researcher Award Acceptance Address"; Britton, "American Music Education"; Albert LeBlanc, "1992 Senior Researcher Award Acceptance Address," *Journal of Research in Music Education* 40 (fall 1992): 180–84; James C. Carlsen, "The Need to Know: 1994 Senior Researcher Award Acceptance Address," *Journal of Research in Music Education* 42 (fall 1994): 181–89; Cornelia Yarbrough, "The Future of Scholarly Inquiry in Music Education: 1996 Senior Researcher Award Acceptance Address," *Journal of Research in Music Education* 44 (fall 1996): 190–203; Rudolf E. Radocy, "Personal Perspectives on Research: Past, Present, and Future [1998 Senior Researcher Acceptance Address]," *Journal of Research in Music Education* 46 (fall 1998): 342–50; Geringer, "Senior Researcher Acceptance Address"; Patricia Shehan Campbell, "A Matter of Perspective: Thoughts on the Multiple Realities of Research [2002 Senior Researcher Acceptance Address]," *Journal of Research in Music Education* 50 (fall 2002): 191–201; and Jellison, "Senior Researcher Acceptance Address."
  33. Madsen, "Senior Researcher Award Acceptance Address," 137.
  34. Colwell opined that some research "is politically, not scientifically, oriented"; see Colwell, "Editor's Remarks," 4.
  35. John Ruskin, quoted in Best, "Relationships—Musical and Personal," 25.

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*This study was the third in a series examining the relationships among conductors, ensembles' performances, and festival ratings. Participants (N = 51) were asked to score the quality of video-only conducting and parallel audio-only excerpts of performances at a state-level concert festival of nine bands, three each that had received ratings of Superior (I), Excellent (II), or Good (III). There was no significant difference among scores for conducting across festival ratings; however, there were significant differences among ensemble performance scores, with bands receiving Superior ratings scoring higher than those receiving ratings of Excellent or Good. No relationship was found between scores given conductors and their respective ensembles' performances. Participants were also asked to give reasons (N = 1,393) for the scores. The comments were used to develop emergent themes based on what participants attended to, and trends were found regarding aspects of conducting and performances that had positive or negative influences.*

Harry E. Price, University of Oregon

## Relationships among Conducting Quality, Ensemble Performance Quality, and State Festival Ratings

Conducting is inherent in the ensemble teacher's role. In ensemble settings, we strive to help our students perform as well as possible. Areas of particular interest to ensemble conductors include concert festivals, the relationship among festival ratings, the quality of conductors, and their respective ensembles' performances (Price & Chang, 2005). This study focuses on assessments of conducting and ensemble performance quality, and their relationships to festival ratings. It is also an examination of the factors that participants reported as having influenced their ratings of conductors and ensemble performances.

In general, previous researchers have found ratings of performances by panels of judges to be consistent. Overall, ratings have