

# SOUNDS OF ST THOMAS

Graduate Programs in Music Education  
University of St Thomas

Fall 2006

## From the Director



Greetings from Graduate Programs in Music Education!

I hope you are all enjoying your teaching much more this fall as a result of

classes and workshops you took at St. Thomas during the summer of 2006. It is exciting to try out new techniques and strategies as we bring our students and the subject of music together in joyful, thoughtful, and creative ways. I am so lucky to be able to visit classes throughout the entire summer and observe an incredible variety of stimulating activities and creative ideas in action. I'm incorporating some new and different approaches in my new sophomore course this fall, Musicianship for Music Educators, and I'm thrilled with the results. The students' improvisation and composition skills are blossoming, and their weekly journals are helping them develop their skills as reflective musicians. Learning is so much fun!

Many thanks to Karen Howell for putting together the following facts and figures about Summer 2006 for Graduate Programs in Music Education. We offered 59 courses (9 more than in 2005), and 54 courses actually met. Thirty-five faculty members shared in teaching

these courses to 200 students. Unfortunately, that is 28 students less than in 2005. Eighty two students were in the Master of Arts in Music Education degree program, 110 were nondegree students, and 10 were professional development students.

Sixty-seven percent of the students (134) were from Minnesota (up 7% from 2005), and 66 students came to St. Thomas from 26 different states. There were 3 international students. The breakdown of the 26 states represented was:

Wisconsin -13  
Iowa -12  
Illinois - 4  
Michigan - 5  
Virginia - 3  
2 each from Montana, New Jersey, New York, Oklahoma, Pennsylvania, Rhode Island, and Texas  
1 each from Alabama, Alaska, Connecticut, Indiana, Georgia, Kansas, Massachusetts, Nevada, New Mexico, North Carolina, North Dakota, Ohio, South Dakota, and Washington.

International students hailed from Japan, Thailand, and Canada.

*continued on page 2*

## From the GPME Office



Over the last two years, GPME moved to using the UST e-mail system as our main method of communication. During 2007, we will phase out our personal e-mail databases

and communicate solely through the UST e-mail system. This approach will help us ensure that our e-mails are going through and not being stopped by school district security systems or personal e-mail firewalls. This technique also protects

the identity of your personal e-mail account. Watch for future issues of this newsletter to appear to your UST e-mail account.

As we expand our use of the UST technology, we would eventually like to allow you access to the online registration system. This access would allow you to register for classes without having to e-mail or call the GPME office. Watch for a test of this option in the fall of 2007.

Finally, in future newsletters, I will

include a Tech Tip that highlights useful features of the UST online systems. In this issue, I am highlighting accessing transcripts.

Watch for your summer registration materials after the first of the year!

**Karen Howell**  
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(From the Director, continued)

I am so grateful to GPME founder and former director, Jane Frazee, for providing a very different set of figures for us, collected at her Summer Seminar presentation *Practice Matters: Advancing the Art of Music Teaching*. Her report in this issue of *Sounds of St. Thomas*, “A Snapshot of GPME in Summer 2006,” provides us with a glimpse into the practices and opinions of the music educators present at the seminar. Lots of food for thought here, Jane! I was particularly interested in the data about attendance at non-Western music concerts and would like to encourage everyone to attend such a concert this year.

On another note, I know all of you will want to send Jane your congratulations on the publication of her new book, *Orff Today*. It was released this fall by Schott Music Corporation.

Looking ahead to the 2007 Summer Seminar, we are extremely fortunate to have Dr. Patricia Sheehan Campbell as our Distinguished Artist/Scholar. Dr. Campbell is the Donald E. Peterson Professor of Music at the University of Washington, where she teaches courses at the interface of music education and ethnomusicology. To whet your appetites, Pat is the author of *Teaching Music Globally* (2004) (and co-editor of the Oxford University Press

series, *Global Music: Experiencing Music, Expressing Culture*); *Songs in Their Heads: Music and Its Meanings in Children’s Lives* (1998); *Lessons from the World* (1991/2001); *Music in Cultural Context* (1996), co-author of *Music in Childhood* (2005, 3<sup>rd</sup> edition), and author of numerous publications on content and method of world music cultures. She has lectured on the pedagogy of world music and children’s musical culture throughout the United States, in much of Europe and Asia, and in Australia, New Zealand, and South Africa. She serves on the board of Smithsonian Folkways, and is board member for the American Public Radio program, *American Routes*. You can read more about this fascinating woman in the section devoted to Summer Seminar 2007 in this issue.

Also in this issue of *Sounds of St. Thomas* is an invitation to participate in Umculo! Kimberley in South Africa, offered by Dr. Kathy Robinson at the University of Alberta, Canada. If you desire intensive multicultural learning, perhaps this professional development opportunity is for you!

Warmest holiday wishes to all! Please send us your news!

Jill Trinko, Ph.D.  
Director, Graduate and Undergraduate programs  
in Music Education  
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## Tech Tip

You can check your grades or view your transcript at any time, using UST’s Murphy Online system. Online transcripts are considered “unofficial” because they are not signed and sealed by the Registrar’s office. However, they contain the same information as an official transcript and they are free! Many employers accept them as authentic. Check with your district.

To access this information follow the steps listed below.

1. Select *Quick Links* from the UST Web site: [www.stthomas.edu](http://www.stthomas.edu)
2. Select *MURPHY for Students & Faculty* from the drop down menu that appears.
3. Select *Login to the Murphy Online secured area* from the Murphy homepage that appears.
4. Enter your UST ID (on your ID card and bill) and PIN and press LOGIN on the Murphy Online Login screen that appears.
5. From the Welcome page follow these links:

*Student Services* → *Student Records and Account Info* → *Academic Transcript* → *Submit*

6. To print your transcript, copy the entire page and paste it into a Word document.

Other useful information is found on UST’s Information Resources and Technologies website:  
<http://www.stthomas.edu/irt/forstudents/default.html>

## UPCOMING COURSES & WORKSHOPS

### **GMUS 544 11 Hands-on Music Media: How to Mess with Digital Formats**

**January 6, 20, and 27, 9 a.m.-2 p.m., Keffer Mac Lab, Minneapolis Campus  
1 cr.**

Here's a chance to learn everything you need to know about online music media!

- Find, download, audition, and edit musical media files.
- Discover amazing (and free) online music education resources.
- Create a custom, interactive, online learning unit for your students.
- Become an expert in music media jargon.
- Exercise your intellectual property rights.

#### **Hands on Music Media: How to Mess with Digital Formats**

is taught by UST's music media expert **Roger Dumas** in a state-of-the-art, cross-platform computer lab on our Minneapolis campus. (This means that you can work in either Windows© or MAC OS©.) All software used in the workshop can be downloaded for free, so you can practice on your home computer!

**Requirements:** You should be a person who is reasonably comfortable around computers, regularly searches for information online, checks e-mail daily, and can open and save files without guidance. (Translation: It's okay if you don't know as much about this stuff as the average 8th-grader.)

**For enrollment information and to register for this course** e-mail: [gradmusic@stthomas.edu](mailto:gradmusic@stthomas.edu) by December 15, 2006

### **GMUS 544 21 Folk Guitar for Music Teachers February 20-May 1, Tuesdays, 5-6:30 p.m. BEC 1 cr.**

This course is a fun opportunity to finally sit down and learn how to play folk guitar! Taught by **Dr. Jill Trinka**, you will use traditional and contemporary repertoire to learn strumming and finger-picking styles, chords, melodies, and bass runs. Guitars are available on a first-come, first-served basis.

**For enrollment information and to register for this course** e-mail: [gradmusic@stthomas.edu](mailto:gradmusic@stthomas.edu) by January 5, 2006



*NOTE: GMUS 544 11 or GMUS 21: you can enroll for graduate credit or at the professional development rate of \$288. At this rate, verification of contact hours only; no academic credit, grade, or transcript are provided.*

### **Spring 2007 MAME Core Courses: Foundations of Music Education (GMUS 608) 3 cr.**

**Dr. Bruce Gleason**

Saturdays, Feb. 3-May 5, 11:00 a.m. to 2:30 p.m.

**Myth and Meaning in the 20<sup>th</sup> Century (GMUS 612) 3 cr.**

**Dr. Alan Bryan**

Saturdays, Feb. 3-May 5, 11:00 a.m. to 2:30 p.m.

### **Spring 2007 Piano Pedagogy Course for MAME and Non-degree Students:**

**Intermediate Piano Materials and Teaching  
Techniques (GMUS 772) 3 cr.**

**Dr. Suzanne Schons**

Tues. & Thurs., Jan. 30-May 11, 10-11:30 a.m

#### **For enrollment information & to register for either course:**

e-mail [gradmusic@stthomas.edu](mailto:gradmusic@stthomas.edu) by January 5, 2007

## **2007 Workshop Series**

**January 27, 2007**

**The Kodály Chapter of Minnesota Workshop  
"Improvisation? Just Do It!" plus "Working with  
Older Beginners."**

Berta Yee, clinician

**February 3, 2007**

**The South Central Minnesota Orff Chapter  
(SCMOC) Workshop  
Chapter Sharing**

**March 3, 2007**

**The South Central Minnesota Orff Chapter  
(SCMOC) Workshop  
To Drum! To Dance! To Play!**

Chris Judah-Lauder, clinician

**March 31, 2007**

**The Kodály Chapter of Minnesota Workshop  
Chapter Sharing**

## TOPICS IN CONTEMPORARY MUSIC EDUCATION

This issue of the *Sounds of St. Thomas* includes a new column titled *Topics in Contemporary Music Education* the purpose of which is to feature timely and relevant information for today's music educators. In the inaugural column, we are pleased to present Jane Frazee's portrait of GPME music educators—the result of an informal survey conducted during the 2006 Summer Seminar.

### A Snap Shot of GPME in Summer 2006

#### Jane Frazee, Founder and Former Director of GPME

Graduate Programs in Music Education was born just over 15 years ago at my dining room table. Energized by hungry students waiting to be served a healthy musical meal by teachers who had combined theory and practice to master their discipline, we offered a new menu of graduate study—and it worked! Our success has been due to outstanding faculty, stable, imaginative administration (at least that is currently the case!), able support personnel, and remarkable students.

My Summer Seminar topic, *Practice Matters: Advancing the Art of Music Teaching*, offered the opportunity to discover the views of the 63 artistic students, alumni, and guests in the audience, using a brief (totally unscientific) quiz. I attempted to frame the questions around some of the issues that I would be addressing in my talk, and asked for spontaneous responses to only 10 questions in a five-minute time frame. My overarching purpose was to discover how exceptional teachers see themselves as musicians and educators as well as what they believe about their preparation for teaching, the general impact of their subject, and the support they receive from their colleagues and administrators. The outcome may surprise, delight, and inspire you as it did me! With a “standing O” to Dr. Trinkka for her painstaking work in tabulating the responses, let's see who we are!

The answers to the quiz were tabulated according to the five areas of concentration present in the audience: Choral—13, Instrumental—11, Kodaly—10, Orff—20, Piano Pedagogy/Other—9. The questions covered five general categories: Musician, Educator, Beliefs, Support, and Preparation.

First, I'll present the overall responses in percentages; a chart follows to show the specific areas of concentration.



#### Musician

- 97 percent continue to perform music by playing an instrument, singing in a choir, etc.;
- 94 percent improvised or composed music in the last six months;

- 48 percent attended at least one non-Western music event in the past six months;
- 71 percent base their curriculums on a state version of the National Standards;
- 62 percent typically use rubrics to assess student progress;
- 60 percent report that music education philosophers have influenced their practice;

#### Beliefs

- 97 percent believe in music education advocacy;
- 90 percent believe that the arts lead to academic success;

#### Support

- 90 percent say that their school colleagues and administrators support their programs;

#### Preparation

- 32 percent report that their undergraduate coursework provided comprehensive preparation for their careers in music education;

*Guest Contributor Column, continued page 5*

(Guest Contributor Column, continued)

**BREAKDOWN OF RESPONSES BY CONCENTRATION**

QUESTIONS	CHORAL-13	INSTRUMENT-11	KODALY-10	ORFF-20	PIANO OTHER-9
Continue to perform	12	11	10	19	9
Improvise/Compose	12	10	10	20	7
Attended a non-Western program	6	4	3	12	5
National Stds curriculum	9	9	7	18	2
Use rubrics to assess	9	8	5	14	1
Philosophy influences practice	8	10	4	12	5
Believe in advocacy	13	11	9	20	8
Arts lead to academic success	13	11	10	19	8
Colleagues support program	11	11	10	20	5
Undergrad prepared me	3	6	1	6	4

We can make some general observations from this chart that are open to dispute. Obviously, GPME grads and students continue to perform and compose, however, fewer than half attended a non-Western concert in the last six months, except for Orff students. Does attending such a concert affect one's musicianship? What about a symphony, a chamber music concert, or an opera?

Instrumentalists and Orff students are most likely to teach from a Standards base, and half or more of the choral, instrumental, Kodaly, and Orff concentrations use rubrics. Instrumentalists are most likely to be influenced by music education philosophers. Given that the Standards are primarily about skill development, and not understanding, is this important?

With only two exceptions, everyone believes in advocacy and that the arts lead to academic success. But advocacy (the active support of a cause, idea, or policy) can take many forms, some less effective than others. That is why I suggested that you be wary of unsubstantiated secondary considerations about the effect of music on social, intellectual, and even ethical development (such as the Mozart effect). Can you argue that music is unique among the disciplines in fostering social and intellectual growth?

It was the strong support of your programs that frankly surprised me the most. In this climate of No Child

Left Behind concentration on reading and math scores, it was gratifying to see almost universal support among your colleagues and administrators. You are obviously doing great work to engender such affirmation!

Finally—no surprise here—most felt that their undergraduate coursework had not provided comprehensive preparation for a career as a music educator. That's likely why you enrolled in a graduate program—to fill in the gaps in your practice. But I offer a word of caution about undergraduate music education programs: they attempt to teach students to become educators as they are learning to become musicians. Considering other professions such as law and medicine, wouldn't it make more sense to add the professional training during a fifth year of study?

I really enjoyed the opportunity to address and make music with those who attended this year's Summer Seminar. I offer this report as a souvenir of the day, with a caveat borrowed from Einstein:

Not everything that counts can be counted.  
Not everything that can be counted counts.



## 2007 SUMMER MAME EVENTS – *Mark Your Calendars!*

### Welcome Back Barbeque

**June 25, 2007, 4:45-5:45 p.m. Brady Education Center Lobby**

All master's students and faculty are invited to a social and barbecue as a kick-off to the start of evening core classes. This event is a wonderful opportunity to reconnect with old friends and colleagues and meet new master's students.

### MAME RESEARCH ROUNDTABLE

**Thursday, July 5 at 11 a.m. in McNeeley Hall, Great Hall**

Each summer, master's students who have recently completed their theses may be invited to present their research findings to master's students studying on campus. The Research Roundtable affords these students an opportunity to give a formal presentation of their research. The event also allows beginning and continuing master's students to observe the variety and types of research being conducted. A free box lunch and discussion (reservations required) follow the Roundtable.



**SUMMER SEMINAR: THE JANE FRAZEE DISTINGUISHED ARTIST/SCHOLAR SERIES**  
**July 8, 2007, 1:00-4:30 p.m.**  
**Murray-Herrick Rm 304**  
**Reception to Follow in the Fireside Room**

The 2007 distinguished scholar-artist is Dr. Patricia Sheehan Campbell.

Dr. Campbell teaches undergraduate and graduate courses in music education, including music for children, world music pedagogy, sociology of music, and research methods. She was named Donald E. Petersen Professor of Music in 2000, and continues to hold this appointment offered to accomplished faculty at the University of Washington.

Her interests include music in early and middle childhood, world musics in education, and the use of movement as a pedagogical tool. She has delivered lectures and conducted clinics across the U.S. and in Europe, Asia, Latin America, Australia, New Zealand, and South Africa. Dr. Campbell is published widely on issues of cross-cultural music learning, children's musical development, music methods for children, and pedagogical approaches to the study of world music in K-12 schools and university courses.

Campbell's latest work is *Teaching Music Globally* (2004),

one of multiple volumes within the Oxford University Press Global Music Series, for which she serves as co-editor. She is author of *Songs in Their Heads* (1998), *Music in Cultural Context* (1996), and *Lessons from the World* (1991/2001), and co-author of *Music in Childhood; Roots and Branches, Multicultural Perspectives in Music Education; The Lion's Roar: Chinese Luogu Percussion Ensembles; From Rice Paddies and Temple Yards: Traditional Music of Viet Nam; Silent Temples, Songful Hearts: Traditional Music of Cambodia; From Bangkok and Beyond: Thai Music for Children; Traditional Songs of Singing Cultures*, and *Canciones de America Latina: De Origenes a la Escuela*.

Campbell has served two terms on the Council of the Society for Ethnomusicology, and was board member of The College Music Society and the International Society for Music Education. Her editorial work has included terms with the *Music Educators Journal* and the *Journal of Research in Music Education*, and she is currently a member of the editorial committees for *Psychology of Music* (U.K.) and *Research Studies in Music Education* (Australia). Campbell is editor of the *College Music Symposium* and was named a Senior Research Scholar by the Music Educators National Conference in 2002.

She holds a Ph.D. from Kent State University and a B.F.A. from Ohio University. Campbell is a certified teacher of Dalcroze Eurhythmics, and continues her study of music's transmission processes through applied lessons with visiting artists, culture-bearers, and community musicians.

NOTE: Dr. Campbell will be using her books *Teaching Music Globally* and *Songs in Their Hearts* as a springboard for her seminar presentation. Please read these before July 8.

### STUDENT RECITAL SERIES

**Tuesday, July 10 and Wednesday, July 18; 4-5 p.m., BEC Auditorium**

Master's students who perform exceptionally well in their Performance Assessment Hearings are invited by the faculty to perform in the M.A. Student Recital Series. The general public is invited and a reception follows.

## 2006 THESIS ABSTRACTS

### Dan Bosshardt

Carroll Gonzo, supervisor

#### *An Investigation into Native Musical Culture in the Home Environment of Families Living Abroad*

The problem of this study was to examine native musical culture as it exists in the homes of families living abroad. The following sub-questions were examined:

1. Are families who are moving abroad encouraged to reflect on their cultural heritage and its artifacts, including music, prior to moving overseas?
2. Do families make conscious choices regarding music's role in the continuation of their native culture?
3. In what forms does native musical cultural currently exist in the homes of families living abroad?
4. What are the current parental attitudes towards incorporating music into the process of enculturation when raising children overseas?



Data were collected through a self-administered parent questionnaire among six international school communities in Japan, China, Korea, and the Philippines. The survey, available in four languages, explored attitudes, actions, and resources in the musical home environment. Usable instruments, collected by paper and online methods, totaled 110.

Culture is discovered, revealed, examined, and confronted through enculturation in an international environment. Issues of identity, stability, change, ethnocentrism, and cultural preservation take on new relevance in this social and musical environment. The

children of expatriates, or Third Culture Kids, are being studied as examples of a new global community. Their parents receive advice on the overseas experience in material, educational, and cultural dimensions. The family unit and cultural traditions gain importance in the expatriate setting.

This investigation determined that the home environment plays a critical role in child development.

Attitudes, actions, and resources make a lasting impact on children. The musical home environment affects attitudes, interests, and achievement. Parenting and teaching is enhanced through an understanding of cultural issues surrounding human and musical environments. Respondents were largely aware of cultural matters. The type of planning, advice received before moving, and the parents' understanding of the music/language connection, influence the state of music in the home environment.

Cross-cultural research that respects the variety of cultural traditions can provide fresh and full descriptions of available choices. Parents and educators should be supported in learning about the cultural backgrounds and home environment of their students. Music educators may encourage, support, and benefit from, cultural efforts in the home.

### Gina Ford

Carroll Gonzo, supervisor

#### *Recruitment and Retention Methods for Low Brass Instrumentalists in a Beginning to Middle-Level Band Program*

The intent of this investigation was to determine the methods of recruitment and retention for low brass in a beginning to middle-level band program. Four areas of influence were examined: (1) intrinsic motivators that cause students to choose certain band instruments; (2) extrinsic motivators that cause

*(Student Abstracts continued)*

students to choose certain instruments; (3) recruitment methods band directors use to assist students in the decision-making process when choosing a low brass instrument; (4) methods band directors use to retain low brass students and; (5) retention methods band students respond to most favorably.

This was a descriptive study using quantitative data that were collected through a directly administered, forced-response *Likert-type* survey to students, and a mailed, forced-response *Likert-type* survey to teachers. Student subjects were members of a fifth grade band and two sixth grade bands in District 112. Teacher

subjects were teachers from the Twin Cities Metro Area. The surveys elicited responses related to how students choose their instruments and the reasons for

remaining in band. Questions were formed in each survey instrument to inform the researcher about students' and teachers' perspectives regarding recruitment and retention.

Results of the survey indicated that students are heavily influenced during the recruitment process by the timbre of the instrument. Student participants agreed to a higher level of influence from parents than siblings or peers, and teacher participants agreed with a high level of parent input. Though student survey participants largely agreed that the size of the instrument and the role of the instrument did not affect them when choosing an instrument, the teachers surveyed indicated that they see many students gravitating to the smaller, melody instruments. Students indicated that the gender-stereotyping of instruments is not an issue as it had been in past research. However, the students' perceptions influenced instrument choice: many students agreed that they chose the instrument they play because they think it is "cool." The number of teachers who

indicated they have trouble enrolling enough low brass students on a yearly basis was over fifty percent. A large percentage of teachers also responded that during recruitment, they encourage students to play the instruments that are needed to balance their bands.

**Brad Ollmann**

Carroll Gonzo, supervisor

*A Study of Kindergarten Students' Pitch-matching Accuracy When Responding to Two Male Voice Qualities: The Male Falsetto Voice Quality and The Adult Male Voice Quality*

The intent of this study was to determine the extent

of male and female kindergarten students' pitch-matching accuracy when responding to two male voice quality models. Four sub-questions were examined: (1) Is there a difference in student pitch-matching accuracy when a male music teacher models a descending minor third in his falsetto



or adult male voice quality? (2) Is there a difference in pitch-matching accuracy between boys and girls when responding to the falsetto and adult male voice quality models? (3) Is there a difference in intervallic accuracy when a male music teacher models a descending minor third in his falsetto or adult male voice quality? (4) Is there an improvement in student pitch-matching and intervallic accuracy after undergoing a fifty-day treatment period? This study assumed that the subjects could match the descending minor-third pitch pattern as modeled by the voice of an adult female.

Twenty prescreened kindergarten students from two intact classrooms completed (a) two vocal pretests, (b) a fifty-day treatment period, and (c) two vocal posttests that were identical to the vocal pretests. The pre- and post-test were identical: students vocally responded to a descending minor-third interval sung by a falsetto male vocal model and an adult male vocal model. During the treatment period, subjects received instruction in the context of their kindergarten classrooms. The

*(Student Abstracts continued)*

researcher implemented numerous pitch-matching strategies and techniques that facilitated vocal accuracy. All songs were sung in an adult male voice quality and pitch range, and all pitch-matching activities were sung in falsetto voice quality and pitch range.

In response to the four thesis sub-questions, research results revealed the following conclusions: (1) In both the pre- and post-test, subjects responded more accurately to the falsetto voice quality model rather than the adult male voice quality model; (2) Female subjects responded more accurately than male subjects in all vocal tests except the pretest using the adult male pitch model; (3) In both the pre-test and posttest, subjects sang intervals more accurately when responding to the falsetto voice quality model rather than the adult male voice quality model; and (4) There was a significant improvement in student pitch-matching and intervallic accuracy after undergoing a fifty-day treatment period.

Because this research study used a very small sample from one school, the validity of the results may be limited. It is recommended that this study be replicated with a larger sample of students ( $n > 100$ ) from a number of school settings representing different socioeconomic groups.

**Amy Pohl**  
Carroll Gonzo, supervisor

*A Comparison of Fourth Grade Student Perceptions of Their Compositional Process and Product for Two Different Tasks*

The purpose of this study was to describe and compare fourth grade student perceptions of their compositional process and product given two different tasks. The 19 students in the study completed two composition projects that included preparatory experiences followed by tasks with guidelines. The first task included a rhythmic speech template for which

the students created a melody and the second task had no template, so students composed both the melody and the rhythm.

Following the first and second task, students responded to survey questions addressing their process, the helpfulness of the tasks guidelines (form, pitch set, and ending pitch), the helpfulness of the rhythmic speech prompt, evaluations of their compositions, and their attitudes. Student responses to both tasks were very positive and similar with regards to their attitudes and self-evaluations. However, when asked to choose, more students preferred the second task without the rhythmic speech prompt. Notable differences were evident in the processes for the two tasks in that more exploration time and process related problems were reported for task one. Responses to the guidelines and rhythmic speech prompt were varied, although overall fewer students responded that the guidelines were helpful for the second task. A majority found the ending pitch guideline and rhythmic speech prompt helpful, whereas the pentatonic guideline was reportedly least helpful to the greatest number of students. A majority found the rhythmic speech template helpful, yet even more responded that it was easier to create their own rhythm than to use the prompt.



In the current study, tasks with and without rhythmic speech templates resulted in positive attitudes towards composition. However, by comparison, more students preferred the second task and felt less reliant on guidelines for this task. Findings suggest that it is important to provide students with a variety of composing experiences. Flexible parameters or perhaps less guidelines are suggested for secondary experiences to best meet the needs of diverse groups of students. In the current study, it was impossible to determine if all of the process findings were truly associated with task design since the experience gained from task one could have influenced the responses towards task two. Therefore, future research comparing student perceptions of different tasks should control for the influence of experience.

## 2006 SUMMER/FALL WRAP UP

### Student Recitals

Performers for two 2006 Music Hours included:

Julie Enwright, Voice	Katy Howd, Flute
Faith Gaskell, Piano	Aaron Kapaun, Voice
Patrick Geiger, Voice	Amanda Kaus, French Horn
Brandy Gullickson, Voice	Skye Sanford, Voice
John Habermann, Voice	LaGretta Stegner, Voice

### Students Passing Their Oral Comprehensive Examinations

#### Summer:

Laura Bergren  
Nyssa Brown\*  
Sarah Burdick\*\*  
Allison Cramer  
Kristine Happ\*  
Erin O'Neil  
Gwen Sarya\*  
Barry Zumwalde

#### Fall:

Beth Anderson  
Jody Petter\*  
Allison Swiggum  
Jenn Walker

\* Exemplary performance in the oral comprehensive examination earned these four students a "High Pass" designation. Congratulations!

\*\* Stellar performance in the oral comprehensive examination earned this student a "Superior High Pass" designation. Bravo!

### Welcome New MAME Students

#### Fall 2006

Andrew Naseth (Choral) Minneapolis, MN  
Sean Vander Veen (Instrumental) Shakopee, MN

#### Winter 2007

Scyler Shearer (Orff) Minneapolis, MN

### MAME 2007 Dates and Deadlines

#### January

1/5 Registration deadline for spring courses  
1/6 J-term course, GMUS 544 11 begins  
1/30 GMUS 772 begins

#### February

2/3 GMUS 608 and 612 begin  
2/20 GMUS 544 21 begins

#### March

3/30 Applications deadline for summer term and fellowships  
3/31 Performance Assessment Hearing

#### April

4/15 Deadline for defending thesis  
4/30 All thesis/final project revisions completed for May diploma

#### May

5/18 Spring semester ends  
5/19 Commencement

#### June

6/1 Filing deadline for July diploma  
6/15 Registration deadline for courses with a start date of July 2 – July 18  
6/22 Registration deadline for courses with a start date of July 23 – Aug. 6  
6/29 Application deadline for fall term

#### July

7/13 Deadline for defending thesis for July diploma  
7/20 Performance Assessment Hearings  
7/21 Performance Assessment Hearings  
7/31 All thesis/final project revisions completed for July diploma

## STUDENT PROFESSIONAL NEWS

**Deanna Anderson** performed a musical impersonation of Fanny Mendelssohn-Hensel during her November 19, 2007 recital. Her recital was titled *Fanny's Fugato*.

**Douglas Beam's** article, "What are the Questions of a First-Year Orff Schulwerk Music Teacher?" was published in the Fall, 2006 issue of *The Orff Echo*.

**Tara (Stevenson) Finne**, along with Steve Calantropio, Donna Fleetwood and Nick Wild, presented a workshop focusing on the 1970's text "Murmurs of Earth" by Carl Sagan at the 2007 American Orff Schulwerk Association conference in Omaha, NE. The text is a description of a record containing music and photography of the planet earth sent into outer space accompanying the Voyager 1 and 2 space craft in 1977. The objective of the workshop was to present new and inventive means of inspiration and material to Orff Schulwerk teachers for the purpose of artistic development and exploration within their current curricula.

## ALUMNI NEWS

**Leigh Ann Mock-Garner (2002)** and her husband Bill are excited to introduce Liam Cal Garner to the world. He was born on September 30 at 8:14 a.m., weighing 7 lbs. 14 oz. and measuring 20 inches. All are well, but mom and dad need some sleep!

Send your news to Karen  
Howell: [klhowell@stthomas.edu](mailto:klhowell@stthomas.edu)

## MAME FACULTY NOTES

**Dr. Gleason** was a member of the conference committee that organized and hosted the International Wind Music History Conference and Vintage Band Festival in July in Northfield, MN, sponsored by the Historic Brass Society (HBS) and Die Internationale Gesellschaft zur Erforschung und Förderung der Blasmusik (International Society for the Promotion and Investigation of Wind Music) (IGEB). This occasion marks the first conference co-hosted by the two organizations and the first IGEB conference held in the U.S. Dr. Gleason also chaired a session on “Musical Migration,” and gave a presentation on military music in Chicago in the 1930s.

**Dr. Doug Orzolek**, Associate Professor of Music Education and Associate Director of Bands, will complete his two-year term as President of the Minnesota Music Educators Association in May of 2007, and will represent Minnesota at several meetings throughout the year. During the 2006-07 school year, he will present a keynote address at the Minnesota Collegiate MENC Conference at St. Cloud State University, present his thoughts and ideas on accountability at the North Central MENC Convention in Lincoln, NE, and present a paper on assessment strategies at the Symposium on Assessment in Music Education at the University of Florida in Gainesville, FL. In addition, he has been notified of acceptance of an article in the upcoming edition of *Research and Issues in Music Education* and his paper on assessment



strategies will be published in the proceedings of the assessment symposium. Dr. Orzolek has also been invited to serve as the guest conductor of the Minnesota Band Director’s Association 6–8 Grade Honor Band.

**Dr. Jill Trink**a, Director of Graduate and Undergraduate Programs in Music Education, was the music education clinician at the two-day conference of the Northwestern Wisconsin Education Association, October 12-13, in Eau Claire, WI. She presented day-long sessions on “Making Folk Music Come Alive in the Classroom” and “Teaching Upper Level Rhythmic and Melodic Concepts and Elements.” She presented “Making Folk Music Come Alive in the Classroom” for the Kodály of the Ozarks chapter of OAKE in Springfield, MO, on October 28. Dr. Trink is currently working on her fifth CD/Book, *Sing a Song of Sixpence*, to be published by GIA in 2008.



## 2007 PROFESSIONAL DEVELOPMENT OPPORTUNITY

Umculo! Kimberley is a professional development program offering experienced general and choral music educators a teaching and learning experience immersed in the South African communities of Kimberley and Galeshewe. Nearly every July and August since 1998, Kathy Robinson, Associated Professor at the University of Atlanta, has taken music educators to Kimberley to teach, live among, and learn from people in an unfamiliar culture know for its rich indigenous musical traditions. For many participants this has been a rich, life-changing experience.

Umculo! functions as a 3 credit graduate course and is designed to develop: deeper understandings of the role of culture in learning and music making in Black South Africa, specifically, and unfamiliar cultures in general; skills in learning and making Black South African children's and choral music; expanded frames of reference musically, socially and pedagogically; and, skills to share this teaching and learning experience with students and teachers in North America in such a manner that honors and respects the tradition, the music makers, and the aural transmission process.

Every year there are more and more teachers wanting to share in this rich experience. Umculo! Kimberley is looking for experienced elementary and secondary choral and/or general music teachers who have:

- A strong desire to learn about the music, culture and educational system of South African peoples;



- Vocal/choral teaching experience at elementary/secondary level; 2 years minimum;
- Solid musicianship skills (high level aural, sight reading, and critical listening skills);
- Solid piano and vocal skills (ability to render piano accompaniment and good vocal model with understanding of vocal technique);
- Good interpersonal skills (ability to relate to and get along with others different from one's self); and
- Previous travel experience (or a desire to get some!).

The project runs from approximately July 6-August 28, 2007. In addition to 6 weeks in Kimberley/Galeshewe, there is also a three-day safari to Kruger

Park, and tour Johannesburg, Soweto, and Capetown. Round-trip airfare from participant's home city to New York, our departure city, plus room and board while in Kimberley/Galeshewe are covered. The cost to participants is course registration for 3 graduate credits through the University of Alberta (\$1200US), airfare from New York to South Africa (approx. \$2000 US), and, approximately \$900US for the safari and touring. For more specific information go to <http://www.education.ualberta.ca/umculo>. Please note that while the site is informative, it is scheduled for an update this fall.

If you have any questions or concerns about the project please feel free to contact Kathy Robinson via e-mail ([kathy.robinson@ualberta.ca](mailto:kathy.robinson@ualberta.ca)), or school phone (780)-492-0924 or at home (780) 640-6536.