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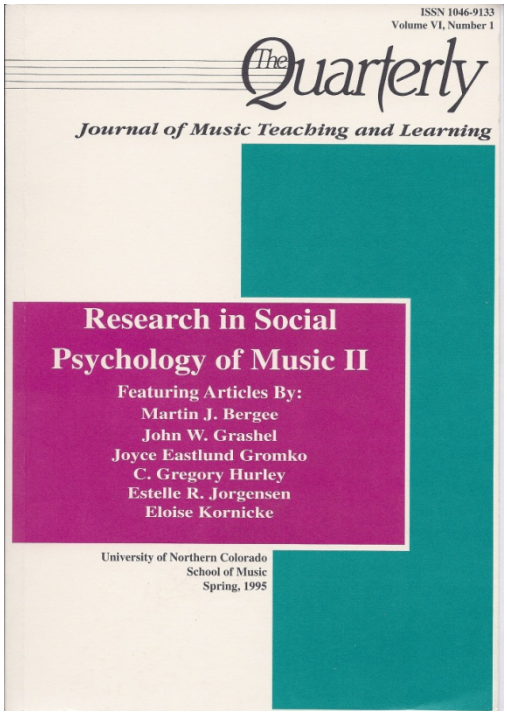

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Student Motivations For Beginning and Continuing/ Discontinuing String Music Instruction

By C. Gregory Hurley
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Introduction

Instrumental music teachers make assumptions daily concerning their students, including the ways that students can be motivated, the musical tastes of the students, and the influences that make music important to each child. Intuitively, motivation appears to be important to student learning; and further, research has pointed to a correlation between motivation and student achievement. Cattel, Barton, and Dielman (1972) found that 20 to 25 percent of achievement can be attributed to motivation. Citing studies of Gordon (1965, 1967, 1970), Hedden (1982), Roby (1962), and Young (1971, 1976) that determined 61 to 79 percent of musical achievement was credited to non-motivational variables, Asmus (1986a) concluded that as much as 38 percent of musical achievement may be attributable to motivation variables.

> The model for this research has been adopted primarily from Parsons's research ...[in which] she posits that many cultural factors influence the child's beliefs and perceptions regarding a myriad of activities.

Research on motivation and achievement that considers achievement choices in the field of instrumental music is limited. There is, however, evidence showing that motivation affects achievement behaviors in music students. Asmus (1985, 1986b) used Attribution Theory as a basis to determine attribution patterns for success and failure in various students. Ritcher (1989) examined the developmental nature of ability ascriptions in a general music setting. Austin (1988) and Chandler, et al. (1986) studied student attribution patterns in competitive music settings.

Many researchers (Austin, 1988; Chandler, et al., 1986; Greenburg, 1970; Hedden, 1982; Klinedinst, 1989, Lillemyr, 1983; and Morehouse, 1988) have recognized the importance of self-concepts and attitudes in the achievement and/or retention of music students. Hylton (1981) and Koutz (1987) addressed students directly to determine the personal value and meaning of music instruction at the high school level.[1] While motivation variables should not be

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considered fixed and unalterable, there exists a shortage of systematic research concerning motivational factors for initial student engagement in string instrumental education and the motivational factors that influence students to continue or discontinue instruction.

Purpose of the Present Study

Previous researchers have traditionally inquired after students' motivations for joining music programs, or manipulated several variables (scores on music aptitude tests, IQ, general academic achievement, etc.) to predict achievement and retention. Only one study (MacKenzie, 1991) has directed questions to students concerning personal motivations for beginning instrumental music instruction; however, the study did not seek to understand why students continued/discontinued to participate in instrumental lessons.

Because achievement behaviors (including choices concerning which activity to pursue, persistence level, and performance level) are dependent to a large degree upon motivation, research is needed to more fully comprehend the mediating role of thoughts on motivation. Thus, the purpose of this study has been to survey students themselves, using open-ended interviews, in order to come to a deeper understanding of student thoughts on motivation. From this will come insight about achievement choices, particularly the choice of activity to pursue. Students were encouraged to express self-perceived motivations for initial enrollment in a string ensemble and articulate how their perspectives were accommodated or altered over a period of years so that influences on decisions concerning continuance/discontinuance of string study could be ascertained. Interviews with these students were conducted at a pivotal point when a high percentage of students discontinue participation in an instrumental music ensemble: between the elementary and middle school levels.

The investigation was guided by the following research questions:

1. What were the motivations, as stated by string students, to begin instruction on a string instrument?

2. (a) What were the stated ways in which these motivational factors are shaped and/or altered over time, and (b) if changes occurred, what self-reported factors influenced the change?

3. What were the major reasons provided by students for continuing in the string program?

4. What were the major reasons provided by students for discontinuing study of a string instrument?

Research Model

In utilizing a qualitative methodology that directly addresses student motivation for initial and continued (or discontinued) participation in the achievement-oriented context of a string instrumental music class, cognitive theories of achievement motivation have provided the conceptual framework through which student responses were analyzed. Through the "lens" of cognitive theories of motivation, it has been possible to categorize and examine trends that influenced achievement motivation behaviors.

Cognitive achievement theorists assume that it is the child's own perceptions of achievement, expectations for success, and personal values that affect motivation and determine achievement behaviors. Weiner (1984) stated that a theory of motivation "must embrace phenomenology and accept that one acts on the perceived, rather than the real world" (p. 16). Motivation is primarily correlated with self-concepts, and student achievement choices are greatly influenced by self-perceptions. Wolff (1978) stated, "The way a person thinks about himself is a vital factor in learning, and it is generally thought that by improving a student's self-image his achievement in other domains will improve as well" (p. 15).

In order to appreciate more fully the mediating influences that guide student choices concerning which activities to pursue, student responses were analyzed in light of two major variables that influence achievement behaviors, as identified by the model in Figure 1: the value of the task to the individual, and the individual's expectations for the task. While this study investigated change/no change in the variables of task value and student expectations, it was important to note the many complex processes through which expectations and values were formed. Fur-

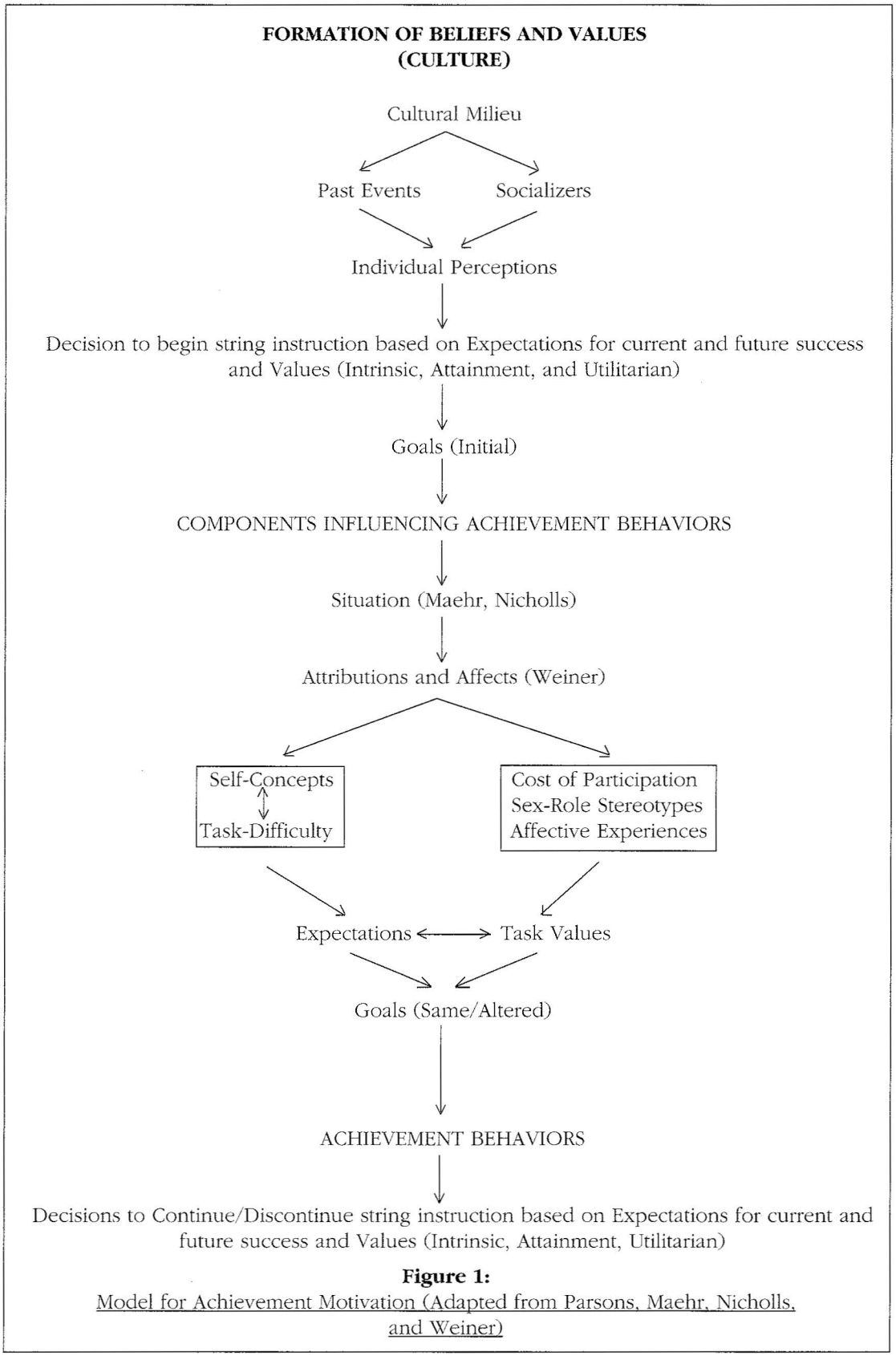

Figure 1:
Model for Achievement Motivation (Adapted from Parsons, Maehr, Nicholls, and Weiner)

ther, student-centered responses revealed reasons for continuation/discontinuation based on changes in student motivations.

The model for this research has been adopted primarily from Parsons's research and model (1983a; 1983b). In her model, she posits that many cultural factors influence the child's beliefs and perceptions regarding a myriad of activities. Cultural creations, such as past events (e.g., grades) and classroom situations that reflect a cultural emphasis affect students in profound ways. Additionally, the child's major socializers, such as parents and teachers, communicate cultural beliefs and stereotypes to the child. Most importantly, it is the child's perceptions of these cultural factors that most influence achievement behaviors.

The model identified student perceptions of cultural beliefs and student attributions as major influences on an individual's expectations and task values. A student's personal interpretation of perceived successes or failures influences expectations for future success through the formation of self-concepts and estimates of task difficulty. Task values, while largely determined by the culture in which the child participates, are also influenced by attribution patterns. Attribution patterns influence affective responses and estimates of the cost of participating in the activity. Sex differences in attribution patterns may be influenced by culture, and may reinforce sex-role stereotypes. The variables of cost of participation, affective experiences, and sex-role stereotypes most influence task values. Expectations for future success and task values influence future achievement behaviors such as choice, persistence, and performance level. This model assumes that children have initial values and expectations for participating in a task, and that these variables are subject to change as attributions are made throughout the formal learning process, thereby influencing achievement behaviors.

Method

Four distinct populations of students were identified for interview purposes (n=21) in order to address specific research questions. Each population was drawn from the same school site within the selected school district, and these students retained the same string teacher between the elementary and middle school levels. In all groups except C. below, there were an equal number of boys and girls. These groups were comprised of:

- First-year students in a string instrumental program (fourth grade) (n=6).
- Continuing string students entering the middle school (sixth graders) who began string instruction in the fourth grade (n=6).
- String students who showed promise as an instrumentalist but chose to discontinue string study when they reached their first year at a middle school (n=5).
- String students who discontinued string instruction at the middle school level, but were assessed by their teacher as students who should drop from instruction because of a perceived lack of necessary skills for successful continuation (n=4).

Transcriptions of student narratives were read and re-read in order to observe themes and key statements that reflected motivational issues. The student responses were filtered through the research model to determine the existence of cultural and/or attribution patterns that allowed for an initial interest in string music instruction. Further, cultural issues and attribution patterns that affected student expectations and values were observed in a change/no change category. Within this category, factors that had shaped and/or altered original motivations were ascertained. A third stage of analysis determined motivational determinants for continuation or discontinuation in this set of students.

Results

First Stage Analysis - Beginning String Instruction. Responses provided by all students (n=21) were categorized into statements that reflect beliefs from the cultural surroundings and perceptions of string class participation. This categorization provided the basis for analysis of the beginning students interviewed in this study to determine the value of the task to individuals, and their expectations for future success or failure. Specific factors common to every student could not be discerned as reasons for beginning string instruction. Through data analysis, however,

responses could be grouped into two main variables: cultural influences and values.

Students expressed an intrinsic interest in instruments. The cultural background of these students may have influenced such considerations. Cultural influences for beginning string instrumental instruction centered around major socializers involved with the student. Socializers, who could be parents, teachers, friends, or siblings, influenced the student through expressed and/or demonstrated behaviors, attitudes, and expectations for the child.

The parents or family friends of these students currently play instruments in the home. In addition, some of these students have older siblings who play instruments. Of the twenty-one students interviewed for this research, only two did not mention knowledge of a close relative, parent, sibling, or friend who played an instrument. The sheer number of students who openly talked about someone they knew who had been involved with instrumental music is strong evidence of a cultural influence that might predispose these students toward instrumental music instruction. Student comments, therefore, reflect this strong cultural influence. Representative quotes include:[2]

> DB/2: Well, I thought it was going to be fun and my friends were joining and I wanted to do something with them.

> DA/4: I just wanted to play, and mostly it was because my brother and sister played it, and I thought it was neat because I thought it would be fun just to play an instrument.

> B/3: Well, everybody in my family has been playing strings so I kind of wanted to, and I remember in third grade, we had this thing like where all the people that were in strings played for us, and then I wanted to play the violin.

> C/3: Well, my dad was a strings player. He had a bass and I decided it would be fun to join in and it was.

The majority of students at both grade levels overwhelmingly expressed personal interest factors as value considerations for beginning string instruction. These personal interest factors centered around an intrinsic interest in music or in the musical instrument itself. In addition to expressing general interest in music, several students expressed interest in string instruction because they thought it would be "fun."

> C/1: Well, I'm a pretty musical person, I play the oboe, piano, and I sing [in addition to cello]. It was something that I wanted to do. I like music a lot.

> C/5: In fourth grade, Mr. [name omitted] came in and gave all the fourth graders a demonstration and he played the viola (that's what I play), and he played it really neat and I thought that I might be able to do that some day.

> C/4: I really like to play instruments, and strings was my first opportunity so I said that I would take it and it's been really fun.

> DB/2: Well, I thought it was going to be fun and my friends were joining and I wanted to do something with them.

> DA/1: I don't know. I just wanted to play an instrument and I thought it would be fun.

Several students joined the string instrumental class for reasons extrinsic to the string class itself. Missing another class in order to participate in strings was a value consideration for some students. Occasionally the class was selected as a substitution for a musical instrument that was not offered at the school (such as guitar).

> B/4: I thought [the strings class] would be neat because, well, I thought it was going to be during one of my worst classes.

> DB/2: [the opportunity to miss a class in order to participate in the string program] was pretty important....I wouldn't have to listen to lecture.

> B/5: I like strings and like instruments, and I really wanted to play the guitar....I said I wanted to play [viola] because they said that schools won't let you play the guitar yet. I'm not old enough. So I said I wanted to play the viola then.

> DB/1: I knew [the guitar] wasn't going to be in [the strings class], I just wanted to take the class for fun and see how it was.

Several students expressed a variety of interests for joining the string program. Aside from personal interests in the string class, these students expressed factors related to affiliation needs. Such needs could be discerned in the expression of the desire to be with friends or to play the instrument for friends and family.

> DA/5: Yeah, well um, one day we were having chorus in fourth grade and this guy came in, Mr. [name omitted], and he was demonstrating all the instruments and he was like really good and it looked fun and he described what would happen and stuff, and I talked to my friends and they all said they were gonna do it and stuff so that's how I really decided.

> B/1: It just sounded kind of fun, to learn how to play an instrument, and so I could, like just learning how to play and playing the songs for my family.. and just know that I can play it [the violin].

To summarize, specific factors common to every student could not be discerned for beginning string instruction. This research has stated a belief that the cultural background in which the student participates influences task values and attributional patterns. The most common element between students who began string instruction was the identification of socializers involved in instrumental music.

While student comments did not link specific socializer effects (except in a few cases) to decisions for initial participation in the string instrumental class, almost all of the students had parents, siblings, or friends who were actively involved with instrumental music. A majority of students have parents who are involved with music.

Suzuki has recognized the importance of the family in early childhood education as providing the motivation to learn language. It is for this reason that Suzuki instruction encourages the parents to play the instrument before the child (to bring it into the life view of the child). The influence of parental involvement seems applicable to this research in that most parents or other family members played an instrument, or a friend of the family was identified as playing an instrument. The type of instrument did not seem as important as the fact that someone in the family performed on an instrument.

Additionally, the students in this study joined the string class based on value considerations, although the values expressed have been shown to be highly divergent. These value considerations were based on student needs to be with friends, to miss a less desirable class in order to participate in the string class, or the student chose to take strings because they were not able to receive instruction on another instrument that they wished to learn. It is anticipated that these initial value considerations may need to be altered in order to sustain interest in the string program.

Second Stage Analysis - Change/No Change. A second stage of analysis was to build student profiles for change/no change in student responses to motivational issues. At this stage, the research determined the factors that shaped and/or altered motivational determinants based on the responses of three groups of subjects. The three groups were composed of sixth grade students from the following categories: Continuers; Discontinuers A; and Discontinuers B. Any motivational issues that remained constant or changed from a student's original motivations were noted.

Most students joined the string class for intrinsic interest reasons; however, utilitarian value considerations were also noted. Previous and anticipated affective experiences that have influenced the task value of participation in the string class were reported by both continuers and discontinuers.

Continuing students valued the task to the extent that they either did not experience cost of participation conflicts with the strings class, or if conflicts were noted, the strings class was valued highly enough for continued participation. Continuing students noted that the eventual cost of participation in the activity might be a consideration in choosing the course in the future, especially in regard to homework responsibilities. All the stu-

dents recognized the importance of the "core" courses (eg. math, science, English), and they perceived music courses to be of secondary importance and value for future career goals.

Analysis at this stage has noted the changes in values and the related issue of cost of participation as prime considerations for continuation or discontinuation in the school string program. Continuers expressed positive changes that had resulted in personal growth and meaning as evidenced by statements reflecting an increased intrinsic interest in the subject matter.

> C/2: Well, when I first started with the cello, our teacher started us with real easy [pieces] and I thought, "Oh, this isn't going to be very much fun," and then now I like it better because it's more challenging.

> C/6: Well, I guess I would have grown closer to the instrument that I've played....Because I like the instrument that I've chosen, and I still like the satisfaction of being able to play it.

These students expressed goals for future involvement as a result of these changes.

> C/1: The way I am thinking now, maybe if I get a little more serious and practice more, when I get older, I might be able to play in an orchestra.

> C/2: I'll probably keep playing it [cello] maybe until high school. I might keep going after that, I don't know about the cello...and then I plan on playing my violin for a long time.

> C/3: I think it's just the enjoyment of playing. I don't exactly want to go on playing the violin or a strings instrument [as a profession], it's just something that I'll be able to do when I grow up. If somebody calls and they're having a party, or getting a band together, I'll be able to play something.

> C/4: [Carl plans to continue to play the violin for a long period of time so that] like when I have kids I can, if they really like strings, I can help them out.

The continuing students expressed several categories of personal meaning for string class participation. All of the sixth grade continuing students expressed personal satisfaction and growth through the experience of the string class. Additionally, several students acknowledged musical growth and the satisfaction that comes with successful experiences. Integrative meanings also were discussed. One student in particular mentioned being able to play at parties when he gets older, and other students expressed a desire to be with their friends.

By stating goals for future involvement in string music activities, these continuing students implied that instrumental music experiences were valued. These students plan to continue to pursue activities associated with string playing based largely on this value consideration. For several students, these personal meanings have arisen from their perception that they are successful on their chosen instrument and in the class; they feel challenged by the activity and perceive themselves as successful. Other valued activities have not influenced the cost of participation to the student, and socializers have encouraged the students' continued efforts to succeed.

Discontinuing students expressed the perceived cost of participation as changing their strength of motives to achieve and continue participation. Because the string class met on Friday afternoons during a study hall period, the lack of time for study meant that they would have homework over the weekend. Several students stated that they were unwilling to forego the study hall period in order to remain involved with the strings class.

> DA/3: Usually, I have a study hall on Friday, so I think if [the string class] was like during a different day of the week, then I think I might have taken it.

> DB/3: I was afraid that I would have too much homework and I wanted to have the least homework I could, so I wanted to have a study hour instead of strings or any school activities.

Additionally, students expressed cost of participation issues in relation to other valued activities such as sports or school work as reasons for discontinuing string instruction.

DA/4: I never had time to practice because I play sports, and I had to do those, and because I didn't really know the notes or anything like that because I never had time to practice.

DA/5: Well, I didn't really want to practice because I didn't have a lot of time anymore because I was involved in a lot of sports stuff, and I also had to do my homework.

These value considerations for both sets of Discontinuers had a negative effect on decisions to continue string music instruction. Discontinuers largely expressed cost of participation issues (e.g. taking the instrument home, time away from sports activities, time away from study halls, interest in band instrument instruction in which they were also involved), which altered their positive motivations for continued involvement in a string instrumental class.

The discontinuing students in this study did not admit to a lack of ability but did acknowledge that varying amounts of effort had been required to reach desired goals. With the exception of one student, these students did not relinquish effort based on a concept of low ability. These issues, however, did affect the valuing of the activity, especially in relation to the perceived cost of continued participation in the string class when other more highly valued experiences were present.

Most students felt they were successful in the string instrumental class. All students cited effort (internal-unstable) attributes as a major factor toward gaining or sustaining success on a string instrument. Only a few mentioned the effects of natural ability, and then only as a secondary issue. The belief that effort most affects outcomes places learning under their control. In this case, students did not feel limited by natural ability, but suggested that more effort might be required to achieve at a desired level (thus affecting the perceived cost of further participation in the activity). Discontinuers did not express a desire to give extra effort to the string class when they perceived that this extra effort would take away from other valued activities.

Third Stage Analysis - Motivational Determinants for Continuation/Discontinuation. At the third stage of analysis, statements provided by continuers and discontinuers for beginning string instruction were compared with motivational changes to determine factors affecting task expectations and values. Through this analysis, motivational determinants for continuation/discontinuation were ascertained. General trends for continuation or discontinuation were reported when detected.

All continuing students expressed positive self-concepts. These students cited feelings of accomplishment, enjoyment of the challenge of string playing, an enjoyment of music, and a personal satisfaction with the choice of instrument as considerations for continued involvement in the string class.

C/1: I think like some people just have it [ability], well I think that I just have it, and some of my friends and I are just born with it. Other people have to work at it, especially like have to practice more often than I do, I don't practice that much.

C/2: Sometimes I hear people play and I think, "Oh, I can do that," or like, "I'm that good," or something...

C/3: After you get the hang of it [the violin], it's real easy, the songs come around real easy, you know the notes so it's real easy to play.

C/4: I play about average, and I try my hardest, and I'd say I get a pretty good outcome.

C/5: I think I'm pretty good.

C/6: Well, I guess the more I practiced, the better I got at it....Knowing that I can do it, just being able to do it [provides satisfaction].

The continuing students in this study perceived the string class to be of high personal value. These students' initial values for joining the string class were sustained and facilitated over the course of study. Furthermore, continuing students expressed other factors that led to continued involvement in the school string program. These factors included a growing personal commitment to performing on a string instrument, a class-

room situation that was personally satisfying, and the expressed desire to remain involved in the string program through the identification of long-range goals for string music instruction.

> C/1: Now it is more of a challenge. Now it is see how good you can get and maybe you'll make something out of it someday. I'm becoming a little bit more serious about it than when I first started.
>
> C/3: That [knowing how to play an instrument] is sort of something special, or something you always know how to do.
>
> C/4: I just thought this [the string class] is a great experience for me.
>
> C/6: Music is a part of my life; I really like music a lot.

Students are unlikely to participate in those activities thought too difficult to achieve success, or which take time away from other valued activities. Parsons (1983a) has cited the cost of participation as one variable affecting the subjective task value of the activity. With the exception of one student, discontinuing students expressed that they were performing adequately in the string class, but the cost of participation (which affected task value) played a major role in their decisions to discontinue instruction. Some discontinuers expressed that the class had become more difficult, which for some, had deleterious effects.

Both sets of discontinuers expressed cost of participation issues as primary reasons for discontinuing string instruction. Initial value considerations for string participation were not facilitated for these students, based on a variety of factors. Most often, issues related to the cost of participation affected initial value considerations for joining the string class in a negative manner. Students cited, as cost of participation issues, conflicts with study halls, sports activities, an interest in other instruments, and taking the instrument home for practice. These issues were major variables which detracted from the value of the string class.

Further, some discontinuers expressed dissatisfaction with the class itself. These students became bored in the class and felt that the class was not a challenge. With the addition of cost of participation factors that affected the value of the task to the individual, these students chose to discontinue string instrumental instruction. Seldom was a single issue identified that contributed solely to the student's decision to discontinue string instruction. Most often, a combination of variables affected the subjective task value of the string class.

Other students expressed that they had not maintained their practicing, which had affected their ability to maintain an acceptable level of playing. In these cases, the students dropped string instruction because they perceived they were not performing at an acceptable level. It was explained that the lack of practice and resulting low level of achievement had affected the value of the class to these individuals. The class no longer was perceived as being fun (an initial value consideration). In addition, compounding variables, such as the student's interest in other activities (such as sports or other instruments) or the realization that friends or siblings had dropped string instruction, were influential on decisions to discontinue string instruction.

Discussion

While the students in this study did not address parental influences as affecting their motivations for beginning string instrumental instruction in a direct manner, the sheer number of students who had a parent involved with instrumental music presents a convincing argument that parents, indeed, did influence the child's initial expectations and values. Even though the parents of these students rarely verbalized that participation in an instrumental class was expected of the student, the students' recognition that parents played instruments for enjoyment led to the perception that instrumental music instruction would be worthy of study. Other than parents, this study shows that motivational decisions were influenced by general music teachers, classroom teachers, the string teacher, friends of the student, friends of the family, and siblings.

Students in this study also emphasized the social aspects of participating in a string pro-

gram. In addition to expressing interest in string instruction, students often stated that their friends were joining the string program. For some students, this factor strongly encouraged initial participation in the string class.

In almost every case, students who discontinued instruction retained a positive attitude about the time they remained in string instrumental instruction. The issue is not that the students suddenly developed negative feelings toward string instruction; rather, other opportunities of even higher value to the student arose and/or the cost of participation in time away from other valued activities required students to make a decision among choices of activity to pursue. This supports Parsons' (1983a) assertion that task values most influence choices to continue instruction.

Results from other research on instrumental ensembles have been corroborated through this research. MacKenzie (1991) concluded that a student's personal interest in learning to play an instrument and the influence of the string teacher were primary factors influencing decisions to begin instrumental music instruction. Koutz (1987) concluded that students who no longer participated in the band program cited conflicts with other activities in which they were interested as primary reasons for discontinuance. Allen (1982) and Solly (1987) drew similar conclusions for the causes of student dropout. In these studies, the two most frequently cited reasons were schedule conflicts and a loss of interest; other salient variables included a low self-image regarding music and student/teacher conflicts. While polling high school seniors who had discontinued band instrumental instruction, Anthony (1974) found that dropouts cited the scheduling of rehearsals as a major problem with their continuation in the band program. Anthony concluded that students do not exit the band program because of any single factor. As was the case in this study, it is a combination of negative factors that apparently influences student decisions to continue or discontinue in instrumental music classes.

The results of this study differ from MacKenzie's in two key ways. The students in MacKenzie's study did not recognize the variable of parental influence as being a highly motivational determinant. Additionally, MacKenzie reported that females, much more than males, cited the social aspects of instrumental study as a motivational determinant. The present study did not corroborate this finding.

The students in the study expressed positive self-concepts of their playing abilities; however, these positive self-concepts were not enough to keep all students involved in the string program. This research has concluded that value considerations may play a more important role than expectations of current and future success in achievement choices for the students interviewed. Self-concepts have been determined to be only one factor that influences the value of the task to the individual.

Because self-concepts are only one aspect that will affect the value of the task to the individual, it is important for teachers to understand other variables that might influence student valuing of the task, and that could build positive self-concepts in order to sustain student interests. A task-oriented classroom setting could facilitate positive self-concepts by downplaying ego involvement. Various implications for grading and other evaluation conditions (such as chair seating) could be derived from this conclusion.

This study has provided an initial investigation of student reasons for beginning string instrumental instruction, noted salient motivational changes, and investigated student-centered reasons for continuation and discontinuation in a string instrumental program. Nonetheless, many research questions remain unanswered. This research is situation specific and examined a limited age range of students in a particular setting. Future research warrants the examination of varied settings and variables, including teacher influences, classroom learning situations, school scheduling, grade level of the students, and cultural issues.

Notes

1. See Hurley (1993) for a detailed literature review.

2. B = first year students (Beginners); C = Continuing students at the 6th grade level; DA = Discontinuing 6th grade students who showed a potential for string playing; DB = Discontinuing 6th grade students who were assessed by their teacher

to be lacking in ability to continue successfully. The numbers indicate which student in each of the groups.

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Call For Papers

Sixteenth International Seminar on Research in Music Education
In Frascati, Italy on July 13-19, 1996
and
XXII ISME International Conference
In Amsterdam, Holland on July 21-27, 1996

The Research Commission of the International Society for Music Education invites: reports of recent research in music education for the Sixteenth International Seminar to be held from July 13-19, 1996 in Frascati, Italy; and research posters for the XXII International Conference of ISME to be held from July 21-27, 1996 in Amsterdam, Holland. Papers selected will normally reflect an experimental, observational, descriptive, ethnographic, philosophical, or historical research design. Papers selected will focus upon a clearly articulated research question of hypothesis.

Procedures for submitting papers are as follows:

Submit three copies of a paper reporting recently completed research which contributes to the theory or practice of music education. The implications of the research for music education should be stated clearly. The paper must be submitted in English and must not exceed 2000 words excluding references. No more than one table and one figure shall be included. Three copies of an abstract (no more than 200 words) must accompany the paper. Papers and abstracts must be typed and double spaced. At the top of the first page of the paper and of the abstract, the following information should be included: name, address, and whether the paper is being submitted for consideration for the seminar, the poster session, or both.

Submit a one-page curriculum vitae and a statement specifying particulars of any earlier presentation of paper at a seminar or conference at national or international levels. Decisions concerning the acceptance of papers rests solely with the Research Commission as communicated by the Chair of the Research Commission. All above materials must be postmarked AIRMAIL no later than November 1, 1995.

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