

1979

# The Use of Telelessons in Preparing Fifth and Sixth Grade Students to Attend a Youth Concert Performed by the United States Coast Guard Band

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THE USE OF TELELESSONS IN PREPARING  
FIFTH AND SIXTH GRADE STUDENTS TO ATTEND A YOUTH CONCERT  
PERFORMED BY THE UNITED STATES COAST GUARD BAND

by

John C. Foltz

An Abstract

of a thesis submitted in partial fulfillment of the  
requirements for the degree of Master of Science in the  
School of Communications at  
Ithaca College

December 1979

Thesis Advisor: Dr. Ronald Nicoson

## ABSTRACT

"Each year hundreds of symphony orchestras (and bands) in the United States play literally thousands of youth concerts for millions of young listeners in large and small cities."<sup>1</sup> It is noted that the audience behavior and success of the concerts are directly related to audience preconcert educational training. This preparation is often neglected or inadequate. The problem of this study was to create a preconcert educational package that would serve the needs of a typical youth concert audience through the medium of television.

A video taped telelesson was produced to serve as the preconcert educational tool. In the program, a walrus puppet and a woman conduct a humorous discussion about the band that will be visiting her school. The puppet explains several teaching points about the concert via excerpts of the performing musical organization. The telelesson was viewed by an experimental group of fifth and sixth grade students. Two days later that experimental group and a control group, which received no preconcert training, participated in a concert by the United States Coast Guard Band as part of the regular audience. Two days after the concert, both groups were administered a post-test of questions dealing with the areas of:

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<sup>1</sup>Thomas H. Hill and Helen Thompson, The Organization and Presentation of Symphony Orchestra Youth Concert Activities for Music Education Purposes, Washington, D.C., U.S. Department of Health, Education and Welfare, 1968, p. 1.

1) information about the individual subject, 2) teaching points in the lesson about the concert, and 3) the post concert feelings of the subject.

Statistical treatment of the data, t-tests, analysis of variance and joint frequency distributions support the conclusion that the telelesson used in this study was significantly effective in preparing fifth and sixth grade students for the concert by the Coast Guard Band. It was also concluded that the experimental subjects, who viewed the telelesson, answered post concert feelings questions favorably toward the band more often than those who did not view the telelesson.

It was concluded that the use of the video taped telelesson may be effective as a means of preconcert audience training for musical organizations performing youth concerts.

THE USE OF TELELESSONS IN PREPARING  
FIFTH AND SIXTH GRADE STUDENTS TO ATTEND A YOUTH CONCERT  
PERFORMED BY THE UNITED STATES COAST GUARD BAND

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A Thesis Presented to the Faculty  
of the School of Communications  
Ithaca College

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In Partial Fulfillment of the  
Requirements for the Degree  
Master of Science

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by  
John C. Foltz  
December 1979

Ithaca College  
School of Communications  
Ithaca, New York

CERTIFICATE OF APPROVAL

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MASTER OF SCIENCE THESIS

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This is to certify that the Thesis of

John C. Foltz

submitted in partial fulfillment of the  
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Jan. 31, 1980

## ACKNOWLEDGEMENTS

The author would like to acknowledge the efforts of Lt. Lewis J. Buckley, MUCM James L. Dygert, MUC Ralph Thorpe, members of the Coast Guard Band and the Coast Guard Media Center for their assistance in production of 'The Concert Band'. Without their unselfish support and devotion this study would have been impossible.

For continued support and encouragement in the creation of this document the author would like to sincerely thank Nancy Kronstadt.

## TABLE OF CONTENTS

Acknowledgements		ii
List of Tables		iv
CHAPTER		
I	INTRODUCTION AND BACKGROUND	1
	Significance of the Problem	
	Hypothesis	
	Purpose of the Study	
	Assumptions and Limitations	
	Definition of Terms	
II	REVIEW OF RELATED LITERATURE	10
	Primary Sources	
	Secondary Sources	
	Summary	
III	DESIGN OF THE STUDY	28
	Description of the Research Design	
	Sampling Procedures	
	Data Gathering Instruments	
	Statistical Treatment	
IV	ANALYSIS OF DATA	33
V	SUMMARY, CONCLUSIONS AND RECOMMENDATIONS	43
	Restatement of the Problem	
	Description of Procedure	
	Major Findings	
	Conclusions	
	Recommendations for Further Study	
APPENDIX		
1	PHOTOGRAPHS OF TELELESSON	53
2	SCRIPT OF TELELESSON	58
3	SAMPLE QUESTIONNAIRE	67
4	LETTERS OF ENDORSEMENT	71
BIBLIOGRAPHY		74

## LIST OF TABLES

1	T-TEST OF TEST SCORES BY EXPERIMENTAL AND CONTROL GROUPS	34
2	T-TEST OF FEELINGS BY EXPERIMENTAL AND CONTROL GROUPS	35
3	ITEM ANALYSIS FOR TEST SCORE QUESTIONS	38
4	ITEM ANALYSIS FOR FEELINGS QUESTIONS	41

## CHAPTER I

### Introduction

#### Introduction and Background

The United States Coast Guard Band is an ensemble of forty-five men and women. As the only musical organization for the entire Coast Guard, the band's responsibilities include performing public relations concerts throughout the United States, providing music for the official ceremonies and functions held by the Coast Guard, and representing the Coast Guard as official musical ambassadors. In fulfillment of those responsibilities, the band routinely performs concerts planned and presented expressly for students. Those concerts are called youth concerts.<sup>1</sup>

"Each year hundreds of symphony orchestras (and bands) in the United States play literally thousands of youth concerts for millions of young listeners in large and small cities."<sup>2</sup> The youth concert audience most often represents students from fourth to ninth grades.<sup>3</sup> The objectives of these youth concerts can be grouped into the areas of organizational objectives and educational objectives. The organizational objectives are

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<sup>1</sup>Lewis J. Buckley, interview held at Coast Guard Academy, New London, Connecticut, November, 1978.

<sup>2</sup>Thomas H. Hill and Helen Thompson, The Organization and Presentation of Symphony Orchestra Youth Concert Activities for Music Education Purposes, Washington, D.C., U.S. Department of Health, Education and Welfare, 1968, p. 1.

<sup>3</sup>ibid., p. 42.

those which meet the needs of the performing musical ensemble. The educational objectives are those which meet the needs of the student audience.

Four reasons, or objectives, bands and orchestras identify for presentation of youth concerts are:

- 1) the obligation of the performing group to provide fine music to the youth of its community,
- 2) the value of developing in youth an awareness of fine music and cultural experiences,
- 3) the need to do all possible to develop, among young people, those who will become concert goers and who will assume cultural leadership for the future,
- 4) the need to provide children with spiritual values in listening to great music.<sup>1</sup>

The influence intelligent listening has on the musical experience is paramount.

. . . almost every musical situation implies three distinct factors: a composer, an interpreter, and a listener. They form a triumvirate, no part of which is complete without the other. Music begins with a composer, passes through the medium of an interpreter, and ends with you, the listener. Everything in music may be said, in the final analysis, to be directed at you - the listener. Therefore, to listen intelligently, you must clearly understand not only your role but also that of composer and interpreter.<sup>2</sup>

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<sup>1</sup> ibid., p. 13.

<sup>2</sup> Aaron Copland, What to Listen for in Music, New York, McGraw Hill Book Company, 1957, p. 86.

By more clearly understanding the processes of music, the listener is able to be more active. He or she is actually participating in the musical experience. The rewards to this listener are many. Increased enjoyment, better retention, and greater understanding of concerts are a few.

The youth concert can be part of a well balanced education. It provides the opportunity for large numbers of people to hear live music. For many this may be the first opportunity to participate in live music. It serves to reinforce music training already received in school and is an exciting visual and aural experience.

The success of the youth concert is measured by several groups. The conductor of the performing organization makes an evaluative judgment based on factors of his performance, the performance of the musical organization, the acoustical and extraneous factors of the hall, and the audience.<sup>1</sup> The performers in the organization make judgments using criteria available from their perspective. Educators attending the youth concert measure the success of the concert. The evaluative criteria they use may be different from those of the musician. The educator may judge success based on the musical sound or the audience behavior. The student audience will make evaluative judgments as to the success of the concert which would be measured by different criteria from those of the educators or the musicians.

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<sup>1</sup>Buckley, interview.

Although the musicians, educators, and students evaluate the success of the concert from different perspectives, the variables controlling the musical situation are the same -- composer, interpreter and listener. The listener, as a variable, determines the success or failure of the youth concert more frequently than do the other variables of the musical situation.<sup>1</sup>

The triumvirate of composer, interpreter, and listener in the youth concerts performed by the Coast Guard Band depends very critically upon the audience. The compositions chosen are accepted pieces of music. Most are printed by publishers and have been tried and accepted as good music. At the time of the youth concert, the role of the composer is minimal. The role of the interpreter is assumed by the Coast Guard Band. The band, as a full-time professional ensemble, is aware of the importance of the interpretation and has accepted its responsibility by careful rehearsal and preparations prior to the concert.<sup>2</sup> The remaining component of this trilogy is the listener.

Band and orchestra administrators identify a problem with youth concert presentation as being preparation of the audience for the concerts.<sup>3</sup> The objectives of the organization performing the concert can be met if the hall and audience are conducive to a successful concert. The objectives of the

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<sup>1</sup> Ibid., interview.

<sup>2</sup> Ibid., interview.

<sup>3</sup> Evelyn Meine, Chicago Symphony Orchestra Educational Director, telephone interview, December, 1978.

educators and the student audiences cannot be served unless the audience is prepared for a successful experience and aware of its role as an audience.

### Significance of the Problem

Each year the Coast Guard Band and other similar ensembles perform youth concerts as a part of their normal activities. Research studies conclude that the success of the concerts is increased by preparation of the audience.<sup>1</sup> It is further noted that the number one reason for inappropriate audience behavior is inadequate concert preparation.<sup>2</sup> The research of Hill and Thompson indicates that this preparation ideally should be done by a music specialist.<sup>3</sup> In twenty cities studied by Hill and Thompson the job of preconcert training varied greatly. The range of activities has included instruction by the classroom teacher using orchestra prepared literature, by the music specialist of the school district using existing materials and/or orchestra prepared literature, and by the conductor of the organization presenting the youth concerts.<sup>4</sup> Some limited use of radio broadcasts in conjunction with concert guides has been noted in Hill and Thompson's study. The use of television in preconcert training has

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<sup>1</sup>Hill and Thompson, Organization and Presentation of Youth Concert Activities, p. 64.

<sup>2</sup>ibid., p. 50.

<sup>3</sup>ibid., p. 130.

<sup>4</sup>ibid., p. 60-64.

been infrequent and has been tested even less frequently.<sup>1</sup> Television, whether in the form of ITV, public broadcast, or closed circuit, has been tested and used in music education for several years. The primary use has been to supplement regular music education or to replace that education with TV viewing. Other uses of television for music education have included music series, concert broadcasts, and entertainment type programs.

In the case of the Coast Guard Band, the youth concert audience receives little or no preconcert training. A music specialist is not available to travel to each school scheduled for a youth concert prior to that concert. Often, concerts are arranged by auxiliary groups such as the PTA. The preparation of the concert audience becomes the responsibility of the sponsor organization or the classroom teacher. The audience does not, as a routine practice, receive preconcert information.<sup>2</sup> Interviews and research studies indicate that this type of preconcert preparation occurs frequently, especially among performing organizations with small budgets.

Many organizations involved in youth concert presentations are concerned with finding innovative ways to train the youth audience. The increased success derived from prepared audiences, as evaluated by orchestra and band management, has served as an incentive to explore new techniques.<sup>3</sup> Information derived from interviews with band and orchestra management and current research studies agree that the area of preconcert training has

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<sup>1</sup> *ibid.*, p. 64.

<sup>2</sup> Buckley, interview.

<sup>3</sup> Buckley, interview; Meine, interview.

not received the amount of critical examination necessary to determine what methods are effective in training the youth concert audience. The conclusions of Hill and Thompson, for example, suggest future "controlled studies to evaluate the validity and effectiveness of various pre-concert and post-concert teaching techniques in making youth concerts significant as educational experiences for students".<sup>1</sup>

#### Hypotheses

It is hypothesized that after attending a youth concert presented by the Coast Guard Band, the fifth and sixth grade students who view a pre-concert telelesson will receive higher scores on a post-test of knowledge and attitude than those who do not view a telelesson.

It is further hypothesized that among the group of students viewing the telelesson, questions about tone production of the instrument families will be correctly answered more frequently than among the students not viewing the telelesson. It is also hypothesized that the group viewing the telelesson will answer "Agree" more frequently on the following statements:

1. I felt well prepared to enjoy the music in this concert.
2. I would tell my friends that I enjoyed the band concert.

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<sup>1</sup>Hill and Thompson, Organization and Presentation of Youth Concert Activities, p. 141.

3. After hearing this concert, I feel I would like to hear more concerts.
4. The concert band sounded exactly as I expected it to sound.

### Purpose of the Study

The purpose of this study is to:

1. Identify the educational needs (teaching points) of the typical audience that attends Coast Guard Band Youth Concerts through survey of music specialists and the Director of the Coast Guard Band.
2. Produce a prototype telelesson based on the educational needs of the audience.
3. Test the prototype telelesson's effectiveness.
4. Make recommendations for the use and procedures governing the telelesson.

### Assumptions and Limitations

It is assumed that the composition of the professional military band closely resembles that of the professional symphony orchestra, that many of the objectives for the performance of youth concerts are the same among bands and orchestras, and that the musical objectives of both organizations are similar. It is further assumed that research collected about orchestra youth concerts is applicable and beneficial to the study of band youth concerts. Long range study of the youth concert was not possible or practical.

The experimental portion of the study was conducted with the cooperation of the Coast Guard Band and the Westerly, Rhode Island,

School District. Limitations were placed on the study by availability of the band and a school which met the criteria of: 1) willingness to allow research to be conducted, 2) a student population large enough to divide into experimental and control groups, and 3) a geographical location accessible to television services provided by the Coast Guard or Ithaca College.

#### Definition of Terms

<u>Aspect ratio</u>	the ratio describing the proportions of the television viewing screen
<u>Docent</u>	lecturer, teacher
<u>ITV</u>	instructional television
<u>Telecourse</u>	an educational course of study presented through use of several telelessons
<u>Telelesson</u>	a single educational lesson presented through the use of television, often using videotape
<u>VTR</u>	videotape recorder
<u>VTR cassette</u>	videotape cartridges (in this study 3/4 inch cassettes were used)
<u>Youth concert</u>	a concert performed by a musical organization expressly for students
<u>2500 megahertz system</u>	FCC controlled, Instructional Television Fixed System using four channels, repeaters and microwave point to point transmission (this system is used by school districts for interconnecting schools for ITV programming)

## CHAPTER II

### Review of Related Literature

The related literature in the area of youth concerts, music education telelessons and telecourses, and ITV for elementary music education has been categorized into the areas of primary and secondary sources. The primary sources include personal interviews with the Director and Assistant Director of the United States Coast Guard Band, the General Manager of the Eastern Connecticut Symphony Orchestra, and the Educational Director of the Chicago Symphony Orchestra. The secondary sources include documents sponsored by the Health, Education and Welfare Department, research of industry, and research of the educational sector.

#### Primary Sources

Lt. Lewis J. Buckley  
Director, U.S. Coast Guard Band

Part of the overall mission of the Coast Guard Band is to perform public relations concerts. In this capacity, the band performs two types of youth concerts. The on location concerts are held at the schools which request a performance by the band. These concerts are often sponsored by affiliate groups such as the PTA. Other youth concerts are held by combining several groups of students and inviting them to attend a performance at the Coast Guard Academy, which serves as the performance

facility for the Band.

In a personal interview with Buckley, the author was informed that no materials were used by the band to augment audience preparation. Buckley observed that any instruction prior to the youth concerts is undertaken by classroom teachers or sponsor organizations. He further observed that "the success of the youth concerts performed by the Coast Guard Band is largely dependent on the reaction of the audience".<sup>1</sup> Buckley indicated a need to increase the frequency and quality of preconcert audience training.

The role of the band in performance of youth concerts has been:

1) selection of music which is suitable to the age and musical sophistication of the audience, 2) rehearsal of music to ensure the best possible performance, and 3) performance of the music at the concert. Funding for activities in the area of preconcert training has not been allocated.

Buckley observed that no training package or audience supplement is generated by the Coast Guard Band. The Band does support public relations concerts with printed material for use in advertisements, but no educational materials or packages exist for use with the youth concerts.

MUCM James L. Dygert  
Assistant Director  
U.S. Coast Guard Band

James Dygert conducts many of the Coast Guard Band youth concerts. Dygert discussed his enthusiasm in choosing appropriate music and methods

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<sup>1</sup>Buckley, interview.

of presenting information at those concerts with the author. It is beneficial, according to Dygert, to perform a youth concert for a group which is musically aware and receptive to the event. Dygert indicated that he feels improvement is necessary in the area of preconcert preparation. Dygert supported Buckley's claim that materials were not available for preconcert preparation and expressed interest in exploring means of creating a package for use in audience preparation.

Both Buckley and Dygert agree that in the area of children's concerts, the atmosphere prior to performance and the student behavior during concerts can affect the success of the performance more than any other factor. It was also their contention that a relationship existed between the audience preparation for the concert and the audience receptiveness at the concert.

John Toohey  
General Manager  
Eastern Connecticut Symphony

John Toohey, General Manager of the Eastern Connecticut Symphony Orchestra, feels that the children's concerts are an important tool in community relations. The ECSO performs five adult concerts and one youth concert each season. Toohey indicates a need to "sell the orchestra"<sup>1</sup> to the community. As part of the product philosophy, all audiences must be attracted. The youth audience is important because of its potential

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<sup>1</sup> John Toohey, interview held in the Office of Eastern Connecticut Symphony Orchestra, November 21, 1978.

between 1) the test scores of the fifth grade students and those of the sixth grade students, 2) the feelings of the fifth grade students and those of the sixth grade students, and 3) the test scores of the students who play musical instruments and those of the students who do not. The following was found to be true:

1. There is no significant difference between fifth and sixth grade subjects and the test scores those subjects received.
2. There is no significant difference in responses to questions about the feelings between fifth and sixth grade students.
3. There is no significant difference between test scores among those students who play musical instruments and those who do not. However, among the students who play musical instruments 33% answered all questions about the telelesson teaching points correctly, and of the nonplayers only 12% answered all questions correctly.

TABLE 3  
ITEM ANALYSIS FOR  
TEST SCORE QUESTIONS

Test score is obtained by adding the number of correct responses to questions 7-17	Level of Significance 1-tailed T-test	% of Correct Responses		% Difference Between Experimental and Control Groups
		Experimental Group	Control Group	
7. Concert bands are organized into families.	.144	97.9	92.9	4.9
8. Brass instrument tone is produced by the lips of the player.	.076	88.9	76.2	14.7
9. Woodwind tone is produced by the reed.	.005	75.6	52.4	23.2
10. String instrument tone is produced by the bow.	.234	73.3	61.9	11.4

TABLE 3 - Continued

Test Score	Level of Significance  1-tailed T-test	% of Correct Responses		% Difference Between Experimental and Control Groups
		Experimental Group	Control Group	
		Joint Frequency Distribution		
11. Percussion tone is produced by striking the instrument with a beater or mallet.	.003	64.4	31.0	33.4
12. What is the conductor's job?	.480	97.7	97.6	.1
13. Why does a concert band need a conductor?	.022	97.8	85.4	12.4
14. When the conductor walks on the stage for the first time the audience should...	.011	97.7	82.5	15.2

TABLE 3 - Continued

Test Score	Level of Significance 1-tailed T-Test	% of Correct Responses		% Difference Between Experimental and Control Groups
		Experimental Group	Control Group	
		Joint Frequency Distribution		
15. The signs to let you know when to clap are...	.001	97.7	73.2	24.5
16. It is important for the audience to be quiet...	.125	95.5	82.5	13.0
17. The players keep from getting mixed up by...	.030	95.3	80.5	14.8

TABLE 4  
ITEM ANALYSIS FOR  
FEELINGS QUESTIONS

Feelings - sum of responses to questions 18-22	Level of Significance  1-tailed T-Test	% of Correct Responses		% Difference Between Experimental and Control Groups
		Experimental Group	Control Group	
		Joint Frequency Distribution		
18. I felt prepared to enjoy the concert.	.055	95.6	85.5	10.1
19. I would tell my friends that I enjoyed the concert.	.016	97.8	85.4	12.4
20. I would like to hear more band concerts.	.042	95.6	85.4	10.2
21. I felt well prepared to enjoy the music in the concert.	.445	26.7	22.0	4.7

TABLE 4 - Continued

Feelings	Level of Significance  1-tailed T-test	<u>% of Correct Responses</u> Experimental Group      Control Group  Joint Frequency Distribution		<u>% Difference</u> Between Experimental and Control Groups
22. The band looked like what I expected it to look like.	.234	33.3	26.8	6.5

## CHAPTER V

### Summary, Conclusions and Recommendations

#### Restatement of the Problem

"Each year hundreds of symphony orchestras (and bands) in the United States play literally thousands of youth concerts for millions of young listeners in large and small cities."<sup>1</sup> Information derived from research studies and personal interviews indicates that the success of the youth concert and the audience behavior are directly related to preconcert preparation of the audience. It is further noted that this preparation is often neglected or inadequate. Various studies made recommendations that different methodologies of preconcert training be tested. The review of the literature further implies a lack of research in the area of youth concert presentation, and suggests increased use of radio and television.

The use of television in music education has been researched in some areas: use of telecourses to substitute for regular music education, use of public broadcast programs supplemented with teacher guides, and use of television to supplement music education in the classroom. The findings of this research imply that programs of fifteen minutes in length, used

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<sup>1</sup>Hill and Thompson, Organization and Presentation of Youth Concert Activities, p. 1.

as a support of regular music education work best, especially if the program is produced by skilled music and communication specialists.<sup>1</sup>

The problem of this study was to create a preconcert educational package that would serve the educational needs of a typical youth concert audience through the medium of television. The package was designed to support a youth concert by the United States Coast Guard Band, serve as sole means of preconcert training for that youth concert, and be tested for effectiveness in a controlled setting.

#### Description of Procedure

A telelesson was created to serve as a preconcert teaching mechanism. This was accomplished after careful evaluation of the typical Coast Guard Youth Concert audience, and assessment of the preconcert educational needs (teaching points) of that audience. The telelesson was conceived as a humorous discussion between a walrus puppet dressed in a band uniform and a woman. During the discussion, prerecorded video excerpts of the Coast Guard Band were inserted onto the viewing screen to demonstrate the teaching points. Photographs of the telelesson are in Appendix 1.

A tool of evaluation was created in the form of a post-test. The post-test questioned subjects in three areas: information about the subject, information about the telelesson teaching points and the concert, and the post concert feelings of the subject.

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<sup>1</sup>Barbara Rustin, "Looking at Television Isn't Enough", Music Educators Journal, No. 47, January 1971, p. 66.

Selection of an experimental population was done. In cooperation with the Coast Guard Band, a site was chosen that was close enough to the Coast Guard Academy to permit access to video equipment supplied by the Coast Guard, that had a student population in the fifth and sixth grade that numbered at least eighty, that had an approximately equal distribution of socio-economic backgrounds of students, and that had scheduled a youth concert by the Band. The fifth and sixth grade population of High Street Elementary School, Westerly, Rhode Island, was chosen. One class of fifth grade students was assigned to the control group, the other to the experimental group. The same was done for the sixth grade.

The experiment was conducted. The experimental group saw the telelesson two days before the scheduled youth concert; no other pre-concert training was done. The control group did not see the lesson nor did they receive any preconcert training. Both groups participated in the youth concert as part of the regular audience. Every effort was made to preserve the atmosphere of the normal youth concert. Two days after the concert all students were administered the post-test.

The test data were compiled through use of the Statistical Package for the Social Sciences (SPSS) computer program. T-tests, analyses of variance and joint frequency distributions were computed using information from the three areas of the post-test.

#### Major Findings

Careful examination and statistical treatment of the data supports

seven major findings:

1. Students viewing the telelesson scored significantly higher on questions in the area of teaching points covered in the telelesson about the concert than those students not viewing the telelesson.
2. Student response to questions about their post concert feelings was more favorable to the Coast Guard Band from those students viewing the telelesson than from those students not viewing the telelesson.
3. Students viewing the telelesson scored significantly higher on questions about:
  - tone production on brass instruments
  - tone production on string instruments
  - the need for a band conductor
  - the audience reaction to the conductor
  - the applause of the audience.
4. Students viewing the telelesson scored significantly higher on the feeling statements:
  - I would tell my friends that I enjoyed the band concert.
  - After hearing this concert I feel I would like to hear more concerts.
5. On all post-test questions but one, the students viewing the telelesson gave a higher percentage of correct answers than those who did not view the telelesson.

6. There was no significant difference in responses to questions about feelings of the subjects between fifth and sixth grade students. There was no significant difference between fifth and sixth grade subjects and the test scores those subjects received.
7. There was no significant difference between test scores among those students who play musical instruments and those who do not. (It was noted that among those who did play musical instruments, thirty-three percent answered all questions about the telelesson teaching points correctly, and of the nonplayers only twelve percent answered all questions correctly, though these results are not statistically significant.)

### Conclusions

The item analysis of the teaching points included in the telelesson, Tables 3 and 4, shows that the program was either significantly effective in those teaching points, questions 8, 10, 13, 14, and 15, or are effective but not significantly in questions 6, 7, 9, 11, 12, and 16. In only one case was the effect of the telelesson adverse -- the tone production of the percussion family. This was not, however, statistically significant. The hypothesis, that among the groups of students viewing the telelesson, questions about tone production of the instrument families will be answered correctly more frequently than among the students not viewing the telelesson, is accepted for the areas of brass, woodwind, and string instruments but rejected for the percussion instruments.

### Positive Effects of the Prototype Lesson

It is concluded that the specific prototype telelesson of the Coast Guard Band, used in this research, was significantly effective in presenting the previously identified teaching points about the band concert, and did not have a significant adverse effect on the information obtained by the subjects about the other teaching points (summarized on pages 28 and 29). The positive effects of the telelesson proved to be significantly more effective than hypothesized; at the .01 level rather than the .05 level. The students in the experimental group knew information about the concert prior to attending the concert, and they were able to retain information about the teaching points after the concert.

The attitudes of those students receiving preconcert training provided through the prototype lesson seem to be more positive than those not viewing the lesson. The researcher believes that those receiving training were more receptive to the concert and showed an attitude that did not distract from learning. The groups viewing the telelesson enjoyed the concert more than those not receiving training. This is indicated by the responses to post concert feelings on the post-test. This group was also more favorable to repeating their experience as expressed by their response to the questions, "I would tell my friends about the concert" and "I would like to hear more concerts".

### Telelesson Use by the Coast Guard Band

The use of telelesson preconcert training for youth concerts by the

Coast Guard Band is feasible under certain conditions. The factor most limiting to the telelesson format of preconcert training for the Coast Guard is video playback equipment. It cannot be assumed that every school requesting a concert by the Coast Guard Band is equipped with such equipment. The use of the telelesson is limited to schools which have equipment or are able to gain access to equipment either from the Coast Guard or other sources. The videotape format cannot be expected to work in every case.

The cost of the telelesson production for the Coast Guard is relatively low. By utilizing existing facilities at the Coast Guard Academy, production costs are minimal. Duplication of telelessons can be accomplished in-house. The performance facility used by the band is adequate for telelesson production. It would be desirable to obtain assistance from communication specialists to assure the sophistication of any telelessons produced.

Before a commitment to telelesson training of youth concert audiences is made, guidelines for use and implementation of the lessons should be established. At the same time, the development of teacher guides and support materials for youth concert audiences which would enable the training to be convenient and effective to use would be beneficial. If telelessons were produced and utilized, periodic re-evaluation of their effectiveness would be important.

It is recommended that the prototype telelesson serve as a model for use by the Coast Guard Band. A revision of the program is suggested before

It is used extensively. The revision would include the emendation of the percussion tone production section, the expansion of the sophistication level and the addition of teacher guides.

#### Improvement of the Prototype Lesson

The prototype telelesson used in this research could have been more effective in the teaching point concerning tone production of the percussion instruments. This section failed to produce the expected results possibly because of the design of the section. In the production of future programs, it would be desirable to isolate the motions of the percussion player and to show more detailed analysis of the beaters and mallets used in striking the percussion instruments. It would also be beneficial to increase the sophistication of the production by using video and audio effects that have become familiar to students through their normal television viewing. It would be useful to provide teacher guides to support any video production. The guides should be designed and created with language and methodologies which are familiar to classroom teachers. The guides should be created by music and education specialists with the format of the telelesson in mind.

#### Suggestions for Telelesson Designs

The research of Meine, Levine, Rustin, and that of this study provide a vantage point for recommendation of telelesson design criteria. The use of puppets, animation, and other attention-getting devices is effective. This technique captures the attention of the audience and facilitates

transmission of information. The length of the telelesson should be about fifteen minutes for single productions. The pace of the program should be upbeat and lively. The production should be done by music and communication specialists and should be geared to an audience accustomed to viewing sophisticated television programs for children. The level of information should be adjusted to the age level of the viewers and assistance from classroom teachers should be solicited. As mentioned above, the classroom teachers should be provided with teacher guides which explain the teaching points of the telelesson in language and methodologies familiar to them.

#### Use by Other Organizations

The use of the telelesson as a preconcert training tool has been shown to be effective within this study. This format could be used by other organizations engaged in the presentation of youth concerts. The programs are economical when the production is done in cooperation with existing facilities such as local schools and colleges or local public and educational television stations. The cost of this training is further reduced if the program is used frequently.

Combining the teaching points of the telelesson to serve the needs of several similar organizations may be feasible. As an example, it may be possible to produce programs that serve orchestras. This type of program would not make reference to any particular one, but would focus on the similarities of all orchestras. The same type of production could be made available for the band. Another type of production could

examine subject areas of youth concerts. These might include composers of music frequently performed on youth concert programs, musical style periods, or specific works of music. Examination of the use of 16mm film as an alternative for large distribution markets may be desirable.

#### Recommendations for Further Study

It is recommended that this experiment, or one similar to it, be replicated with other groups of students to include a larger population among control and experimental groups, a larger geographical area, and a use of other musical performing organizations.

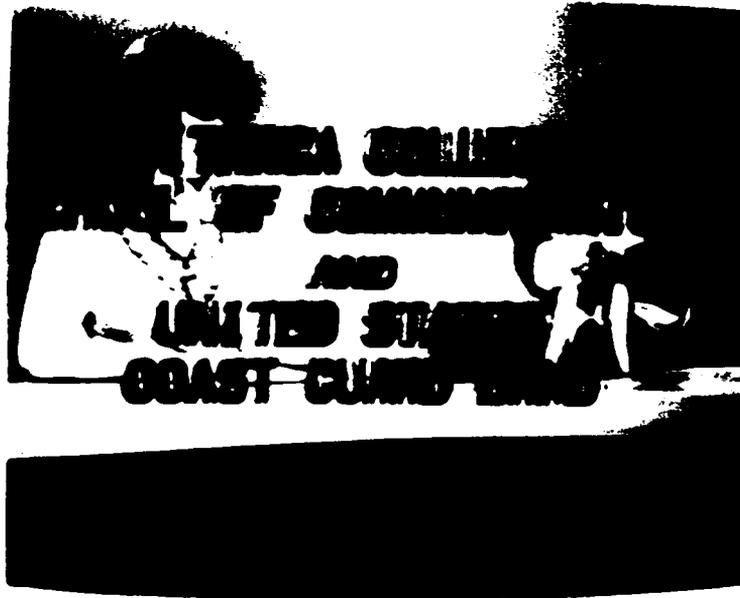
The researcher suggests a comparison be made between the television methodology used in this study and a methodology utilizing teacher guides with the telelesson. Further recommendation is made that the methodology of television as a preconcert tool be subjected to a long range study of its useful effect.

The author believes that a survey of classroom teachers to determine their preference of preconcert teaching tool formats would be beneficial to the youth concert management. In conjunction with such a survey, it would be desirable to study and test other methodologies.

**APPENDIX 1**

**PHOTOGRAPHS OF TELELESSON**

# TITLES AND GRAPHICS



# STUDIO ANCHORPERSONS



**Beth**



**-with puppet**



**Wally the Walrus**



**-with conductor**

to become regular orchestra subscribers. If the orchestra concert presented to the young people is successful, the needs of the orchestra can be served, according to Toohey. An audience awareness campaign for the youth concert scheduled in 1979 was being planned. The campaign did not include the use of TV or VTR as a teaching tool. Toohey indicated that from his association with the American Symphony Orchestra League, he was familiar with symphonies who participated vigorously in youth concerts, among them the Chicago Symphony. He also said that to his knowledge "few orchestras if any were using a telelesson as a preconcert tool".<sup>1</sup>

Evelyn Meine  
Educational Director  
Chicago Symphony Orchestra

The Chicago Symphony Orchestra, a major symphony orchestra,<sup>2</sup> performs youth concerts as part of its regular season. The series of youth concerts performed by the orchestra is broken into three categories, separated by age of audience. The first group is grades 4, 5, and 6, the subsequent groups are 6, 7, 8, and 9-adult respectively. In each group eight concerts are performed. The total youth concert audience involves 300 schools and approximately 60,000 children.

A brochure is mailed to all schools describing the youth concert procedure and audience conduct. Subjects covered in the mailing include

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<sup>1</sup>John Toohey, interview.

<sup>2</sup>Symphony orchestras are categorized by the American Symphony Orchestra League. Major symphony orchestras are those whose budget is one million dollars or more.

courteous applause; necessity of quiet during the performance; how and when to applaud; traffic patterns for transit to and from the hall; a brief description of the program to be performed; a discussion of expectations for supervision of the audience by the classroom teachers; and ways to receive materials and help in preparing the youth concert audience for the performance.

Preparation for the youth concert program in Chicago is done by the classroom teachers using printed materials supplied by the orchestra. The materials are obtained from the orchestra on the request of the classroom teachers. The Symphony also makes available, on a request basis, a docent program. The docent program is made up of volunteer groups who provide preconcert lectures and materials. The docents are retired teachers, persons from the orchestra women's guild, and volunteers. They receive training and have a music background preparing them to undertake the task of audience preparation. The docents go to the schools requesting this service and give two lectures prior to the youth concert.

The services are free to the requesting schools. Funding for preconcert activities is done partially from the orchestra budget and partially from donations by support groups, such as the ladies' auxiliary and orchestra guild. The cost of operation of the docent preconcert educational program is approximately \$3,000 to \$5,000 annually. Additional costs for printed materials are estimated at between \$3,000 and \$4,000 annually. In the opinion of Meine, the amount of materials distributed by the orchestra is at the most desirable level. Meine feels that the use of the docents in

preconcert training has "helped audience programs improve by 3,000%".<sup>1</sup>

When questioned about the use of television as a preconcert educational tool, Meine stated that to her knowledge "television was not being used by major symphony orchestras as a teaching tool".<sup>2</sup> It was further recommended by Meine that this field be examined by groups such as the Chicago Symphony.

At the time of this writing the Chicago Symphony was conceptualizing the use of video tapes in training of handicapped youth audiences. The Symphony proposal included cooperation with the Chicago School Board and a script writer to create a program involving two puppets. Meine indicated that the format discussed in the Coast Guard Band telelesson research was "a fantastic teaching mechanism",<sup>3</sup> that the program was similar to efforts proposed by the Chicago Symphony, and that the long range goal of the educational staff of the Symphony was to experiment with the telelesson concept.

#### Secondary Sources

Thomas Hill and Helen Thompson  
Organization and Presentation  
of Orchestra Youth Concerts

The 1969 study conducted by Thomas Hill and Helen Thompson, titled Organization and Presentation of Symphony Orchestra Youth Concerts, deals

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<sup>1</sup>Meine, interview.

<sup>2</sup>ibid., interview.

<sup>3</sup>ibid., interview.

with a detailed study of youth concerts in twenty selected American cities. Hill and Thompson explore the history and purpose of the youth concert. In their research, they consider the socio-economic conditions, the financing and operations and the educational value of symphony youth concerts.

The conclusions of the study indicate that the youth concert is a valuable educational tool when the audience has been prepared for the performance. However, preparation is best accomplished by a music specialist. The classroom teachers are ill equipped to adequately cover material necessary for thorough preparation. The success of the concert is often determined by the audience, and Hill and Thompson indicate a correlation between audience preparation and concert success.

As a recommendation for improvement the study advocates an increase in the use of television and radio as supportive entities for symphony youth concert success.

In support of their recommendations, Hill and Thompson report that "715 of 739 music teachers were of the opinion that students should learn something about the music to be played prior to hearing it at youth concerts."<sup>1</sup> It is further reported that the number one reason for unacceptable behavior is inadequate concert preparation.

Preparation methods used by the twenty cities surveyed included listening to music, creating maps, displays, posters, making evaluations, etc., but none used television. Only three of the twenty organizations used

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<sup>1</sup>Hill and Thompson, Organization and Presentation of Youth Concert Activities, p. 5.

no materials.

Thomas A. Carpenter  
Utilization of ITV In Music Education

A second Health, Education and Welfare study completed in 1968 by Thomas A. Carpenter, The Utilization of Instructional Television in Music Education, surveys the use of ITV in the music education field in the United States. Carpenter cites seventeen cities as being models in the use of ITV and gives a descriptive account of each program. Of the programs described, the author noted four of the cases had in fact used the ITV format in conjunction with youth concerts.

Programs in one case were orchestra originated; others were initiated as part of the music education curriculum. Some of the programs used the telelesson as a supplement to the youth concert. The effect of the telelesson used was not tested or evaluated. No discussion was directed at the satisfactory accomplishment of objectives of the youth concert format.

Carpenter concludes that ITV is valuable as a music education resource, especially when done by a crew of selected music and communication specialists. The study blames the lack of competent uses of ITV as being one of the primary causes of the failure of the medium to reach its potential value in music education.

"TV More Than a Talking Face"

In an article prepared for music educators, Mr. Carpenter focuses attention on the use of TV education and its compatibility with classroom music. He outlines four different types of television used for classroom

music: closed circuit TV (or VTR), 2500 megahertz systems, open air circuits on commercial stations, and open air circuits of educational stations. Carpenter describes the advantages and disadvantages of all four systems. He says most "televised music instruction today is intended to provide direct instruction".<sup>1</sup> The supplemental approach to telelessons was not discussed thoroughly in this article.

The trends of telelessons, according to Carpenter, are toward self contained lessons in a series of "singles". He suggests not to pattern telelessons on traditional teacher models but to try other methods such as the team teaching format. In team teaching, two instructors are used; often a man and a woman. As a closing note, Carpenter asks for improved methods of evaluating the TV lessons.

#### "Television and Video Recording in Music"

Another of Thomas Carpenter's works deals with a general overview of TV and ITV in music education. This article annotates the experiences of previous studies into a brief description for the non-music educator. Carpenter speaks about telelessons from a production standpoint when he lists several prohibitive factors of TV music education. The list includes: 1) costs of recording tape for archival purposes, 2) cost of hardware, 3) copyrights and related problems, 4) what to show on the screen when music is played,

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<sup>1</sup>Thomas Carpenter describes direct instruction as "the use of television to provide the major content of school music instruction", "TV More Than a Face", Educational Technology II (August 1971), p. 17.

5) music manuscript non-conformation to the TV's aspect ratio, and 6) need for assessment and evaluation of TV lessons by their creators.

The use of TV and ITV in music education is compiled into three areas. The first is classroom teaching. TV teachers use their skills as Media/Music specialists to create telelessons. These lessons are used more frequently at the elementary school level and are often saved and presented for a three to five year period. The second use of TV and VTR is as a mirror for classroom teachers and conductors. In order to see what body movements, style and mannerisms teachers and conductors have, a TV camera would be focused on them during their presentation. They would then review the tape and observe their presentation. The final use of TV and ITV discussed is in the applied music studio. Tapes of singers and players are made, then the work is measured during playback in terms of technical and musical quality.

National Center for School  
and College Television  
"News Supplement"

In 1966, the National Center for School and College Television was established by the Office of Education and the Indiana University Foundation. As a permanent agency, its function was to provide quality instructional materials and information in the field in instructional television. After a two year demonstration program, the Center concluded that the use of educational television will expand; that few local productions were suitable for larger distributions; that a high reuse of the center's material was noted; that increased activity was necessary in the elementary education field; that the research of the center would foster greater use of ITV and

greater commitment to the production of instructional television programs.

"Demonstration of National Program  
for ITV Final Report"

The 1966 conference of the NCSCCT produced a document reporting the status of music telecourses, the discussion of seven music and instructional authorities participating in the conference and a breakdown of the information gathered at the conference. This report indicated that 15 minutes was the most popular length for elementary telelessons, that 83% of the programs evaluated were placed on video tape, and that most lessons were part of a course of thirty or more lessons.

The conclusions of the educational and music authorities were similar. A general negative attitude toward the use of the telecourse as a replacement for music education and music educators was noted. The authorities indicated that "television in music education is existing in spite of itself."<sup>1</sup> Further conclusions indicated a lack of teacher knowledge of the subject area, and lack of creativity and imagination in the telelessons. Some conferees agreed that television "ought to contribute to the student's total development by furthering his understanding of the creative process."<sup>2</sup>

Myung Ja Nam  
Bach ITV Program

The doctoral dissertation of Myung Ja Nam at the University of Oregon

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<sup>1</sup>The National Center for School and College Television, "A Demonstration of a National Program Agency for Instructional Television", Bloomington, Indiana, Indiana University Foundation, 1968, p. 5.

<sup>2</sup>ibid., p. 6.

In 1976 developed and tested a fifteen minute black and white ITV program about the life and works of J.S. Bach. The program was field tested with fifth and sixth grade pupils to evaluate their awareness of and reaction to visualizations and content of the program. Nam found that after using a t-test on the data gathered in his post-test, the use of the television program proved effective in introducing students to the music of J.S. Bach. Further conclusions were that students preferred the animated section of the program to the harpsicord and tonal matching section.

Educational Television Department  
Milwaukee, Wisconsin  
"ITV Teacher Guides"

The Milwaukee Public Schools embarked on a research project in 1962 which culminated in production of teacher guides for the middle primary, upper primary, fourth, fifth and sixth grades to accompany instruction television telecasts on WMVS-TV. The WMVS-TV station provides services to several agencies in the Milwaukee area and is owned and operated by the Milwaukee Vocational and Adult Schools. It provides instructional telecasts at the elementary and secondary levels, general educational programs to children and adults, and adult and college level telecourses.

The curriculum of the project breaks instructional television into five curriculum areas: art, music, physical education, science, and foreign language. Telecasts are used to relate to on-going curriculum and supplement the classroom experience with introductory motivations, 'rare and unusual experiences through the medium of television which would be difficult or impossible to do in the classroom'.

The curriculum guide is designed to give the classroom teacher a description of the telecast and calendar of broadcast times. The guide suggests related activities to reinforce learning. The music portion of the curriculum is aimed at supplementing the 100-minute weekly time allotted for music instruction. When the telecast is viewed it is considered part of the time allotted for music education.

The six middle primary lessons deal with listening to recorded music. The upper primary lessons continue the listening portion of recorded music but include more exercises and related subjects. Lessons for the fourth, fifth and sixth grades are the same. This program sequence strives to acquaint students with the different instrument families and the symphony orchestra. The objectives of the curriculum are to encourage students to listen to broadcasts and telecasts which present orchestras, bands and other instrumental performers, attend concerts, read and report on the history, instruments and the lives of famous performers, make music notebooks, and build a vocabulary list of musical terms.

The television lessons showed the symphony orchestra and then each member of the woodwind, brass, string and percussion family respectively. The broadcasts gave a brief history of the origin of the instruments, a description of tone production and a demonstration of the instrument being played. Following the discussion the symphony orchestra was shown, and follow up lessons of recordings or orchestra music were recommended.

Toby Levine

WETA-MUSIC: "Guide to Classroom Use"

The MUSIC series was produced through a grant from the Allied Chemical Corporation. The ten 30-minute, fast paced, humorous programs explored various aspects of music, such as "MUSIC...is improvised", "MUSIC...is harmony", "MUSIC...is melody", "MUSIC...is rhythm", etc. The programs feature Murry Sidlan, Music Director of the New Haven Symphony Orchestra and Resident Conductor of the National Symphony Orchestra from 1973-1977, and were produced at WETA-TV, Washington, D.C. The concept of MUSIC is to present foundations of musical education through many musical styles, "appropriate to a viewing audience that has highly sophisticated tastes both in television viewing and in music."<sup>1</sup>

Through the efforts of Toby Levine and associates, a guide to classroom use was developed and tested in grades four through six. The guide gives a program synopsis, and lists behavioral objectives and concepts of each program. Included are suggested activities for preparation and follow up of the telecast. The language of the guide is non-technical and is presented according to established educational methodologies used in other disciplines. At the end of the guide, the classroom teacher is supplied with a discography of music, instruments in the classroom, and a recommended reading list for both teachers and students.

The instruments of the orchestra or band are not included in a

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<sup>1</sup>Toby Levine, MUSIC: Guide to Classroom Use in Intermediate Grades, Bethesda, Md.: ERIC Document Reproduction Service, ED 143 596, 1977.

specific section of the MUSIC series of the classroom guide. The format deals with concepts and elements of music rather than the specific area of instrument identification. The synopsis of the programs clarifies the intention of the series to be geared to a sophisticated audience. Some scripts used footage from several countries and elaborate studio sets. One program featured excerpts of the National Symphony Orchestra and University of Maryland Chorus performing the Ninth Symphony of Beethoven.

Leonard Bernstein  
"Young People's Concerts"

The Young People's Concerts were initiated in 1958 by Leonard Bernstein, who at that time was conductor of the New York Philharmonic Orchestra. As a composer, performer and conductor, Bernstein pioneered the efforts of the youth concerts performed via television. The eight concert scripts, compiled into a volume entitled Young People's Concerts, are supplemented by recordings of the television concerts.

The production, sophistication, and technical excellence of the Young People's Concerts have made them milestones in the orchestra and music education fields. Bernstein used several theatrical and visual props to transport the message of his lectures to the audience. In one production, a huge copy of the opening of Beethoven's Fifth Symphony was painted on the floor. For music examples, Bernstein used the New York Philharmonic seated on stage during the presentation, and a piano which he played to demonstrate various phrases, melodies, etc.

The Joy of Music

Scripts and photographs of the Young People's Concerts are found in the book, The Joy of Music. In this work, Bernstein carries on three imaginary conversations about music, discusses sound reproduction, and includes information about the concerts. The objective of the Young People's Concerts was to provide the experience of live music performance supplemented by music education about the music performance in the format of a television performance. The taped program was produced with the intention of broadcast on commercial and public television. The programs, therefore, were not created to serve as a supplemental educational tool prior to a live performance, but to serve as a self contained performance.

Barbara Rustin"Looking at Television Isn't Enough"

Barbara Rustin, TV teacher and Coordinator of Televised Music Instruction for the Georgia Department of Educational Television Services, offers several suggestions for use of television in music education. She contends that television's advantage over other media is its flexibility to: 1) be paced for a particular audience, 2) to offer replays, 3) to freeze action, and 4) to dissolve audio and visuals for review. Rustin says telelessons must be made "as ear and eye catching as the best commercial television productions" and cites as an example the Children's Television Network production, "Sesame Street".<sup>1</sup> To create effective educational productions,

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<sup>1</sup>Barbara Rustin, "Looking at Television Isn't Enough", Music Educators Journal, 57 January 1971, p. 66.

Ruskin offers several suggestions for production ideas. They include:

- 1) the use of props and visual images, such as the character generator,
- 2) teaching the script to classroom teachers,
- 3) supplying an outline of the lesson including behavioral objectives, and
- 4) application of different educational formats in telelessons, i.e., lecture, socratic and discovery.

#### Summary

The research of Hill and Thompson established that there are deficiencies in the area of preconcert training for orchestra youth concerts. This view is supported by Buckley, Director of the Coast Guard Band. Interviews with Buckley of the Coast Guard, Meine of the Chicago Symphony, and Toohy of the Eastern Connecticut Symphony define a need for this preparation to be undertaken and to be innovative and creative. The use of the telelesson format for preconcert training has not, however, been examined. The interviewees were not aware of endeavors of this type by other musical organizations. The National Center for School and College Television studies indicate that the format of telelessons and telecourses may be effective as educational packages. The experiments of Nam at the University of Oregon support this claim.

Suggestions for production of the telelesson have been made by interviews and current research. Meine, Rustin and Nam discuss the use of animation, puppets, and elaborate sets to enhance productions. Both Nam and the National Center for School and College Television have concluded that the ideal length of a single lesson be fifteen minutes. Carpenter

feels the most beneficial combination for production is a specially selected crew of music and communication specialists. It was further indicated by Meine that the format of the Coast Guard Band telelesson research was "a fantastic teaching mechanism".<sup>1</sup>

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<sup>1</sup>Meine, interview.

## CHAPTER III

### Design of the Study

#### Description of the Research Design

A research plan was established which included these provisions:

Establish teaching points (needs assessment)  
for the fifth and sixth grade youth concert  
audience

Produce a prototype telelesson

Test the lesson

The educational needs for the fifth and sixth grade youth concert audience were defined.<sup>1</sup> Five areas were examined: 1) audience behavior: When to applaud? What to do when the conductor enters the stage? etc., 2) visual and aural identification of the band: What does the band look like? Where does the band sit? What does the band sound like? etc., 3) function of the conductor: What does the conductor do? How does the band know when to start? How does the band know when to play loudly? etc., 4) description of the instrument families: What are the families of instruments? What do the individual instruments in each family have in common? Of what material are the instruments made? How is the tone

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<sup>1</sup>Mr. David Riley is a member of the Music Education Faculty at Ithaca College and supervises student teachers. He assisted in the development and definition of the youth concert audience needs.

produced?, and 5) aural identification of the instrument families: What do the woodwinds sound like when they play together? What sound does the brass section make? What does the percussion family sound like?

Following the definition of the audience needs, a script for the proposed telelesson was created. The program was produced using pre-recorded video segments of the United States Coast Guard Band in a performance setting. The segments demonstrated the various teaching points of the script. These points were inserted into a discussion held between a walrus puppet and a woman. The humorous format was videotaped at the Ithaca College television facilities and transferred to VTR cassettes. A copy of the telelesson was given to the Coast Guard Band and another was retained for the research. Photographs of the telelesson are in Appendix 1.

The site was chosen based on the criteria of geographical location, number of students and socio-economic composition of the school. The school selected was close enough to the Coast Guard Academy to allow access to video equipment supplied by the band for the experiment. It was decided that a minimum population be defined, in this case eighty subjects, and that the socio-economic background of the community from which those subjects were drawn be homogeneous.

#### Sampling Procedures

The Director of the Coast Guard Band was consulted and the schedule of the band examined. It was decided that the High Street Elementary School, Westerly, Rhode Island, best fit the needs of the experimental plan.

The principal of the school was contacted and the population for the prototype lesson discussed. After obtaining permission from the Westerly School District, the fifth and sixth grade population was divided into two groups. Each group consisted of one class of fifth and one class of sixth grade students. The classes were similar in socio-economic backgrounds, contained the same profile of ability level students, and were almost identical in size.<sup>1</sup>

On February 22, 1979, the group of students designated "experimental" viewed the telelesson. The program was presented in their regular classroom on equipment loaned by the Coast Guard. The regular classroom teacher was present during the presentation. The researcher was present only to begin the program and observe. No questions were fielded by either the classroom teacher or the researcher. No other preparation for the youth concert was done. The group of students designated "control" did not view the prototype telelesson and did not receive any auxiliary preparation for the youth concert.

On February 27, 1979, both experimental and control groups attended the youth concert held at the High Street Elementary School. Both groups attended the same concert and participated as part of the normal audience. Every attempt was made by the researcher to preserve the atmosphere of the normal youth concert and preconcert activities.

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<sup>1</sup>Based on information supplied by the Principal, Mrs. Longolucco.

## Data Gathering Instruments

A post-test questionnaire was developed by the researcher to determine student learning in three areas.<sup>1</sup> The first area was information about the subjects -- Is the subject in fifth or sixth grade? Does the subject play a musical instrument? Did the subject view the telelesson? etc. The second area of information was retention of teaching points covered in the telelesson about the band concert. Questions in this area included identification of tone production of the instrument families, job of the conductor, behavior of the audience, etc. The final area was the feelings of the audience after viewing the concert. The statements in the feeling section of the post-test examined the post concert attitude of the subjects -- Was the subject prepared to enjoy the music? Would the subject tell friends about the concert? Would the subject like to hear more concerts? etc. Appendix 3 contains the complete text of the questionnaire.

All students in the control and experimental groups were administered the questionnaire two days after the band concert. The questionnaire was given by the regular classroom teachers. An introductory statement was made by each teacher which explained that the questionnaire would be used by the band to try to make the concerts more successful. The subjects were also told that this was not a test and no grades would be given. Responses

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<sup>1</sup> Assistance in adapting the questionnaire for the typical youth concert was given by Mr. Riley and Mr. Schuller. Mr. George Schuller is a member of the psychology faculty at Ithaca College.

to the test were recorded by students circling either "yes" or "no", in the case information section; marking "agree", "disagree", or "not sure" in the tone production section; checking the best answer in the conductor and audience behavior section; and marking "agree", "disagree", or "not sure" in the feeling section of the test.

### Statistical Treatment

Computerized data analysis was done using SPSS. SPSS is the abbreviation for Statistical Package for the Social Sciences and is one of the most popular and widely used languages for statistical analyses.<sup>1</sup> The information was categorized into the areas of case information, test score, and feelings. The case information data separated the control group from the experimental group, the boys from the girls, and the fifth from the sixth grade, etc. The test score data were made up of the number of correct responses to the questions dealing with the telelesson teaching points. The feelings data included responses to the questions about the audience post concert feelings. In the feeling section, correct responses were interpreted as those responses most favorable to the Coast Guard Band.

The variables, case information, test score, and feelings were subjected to t-tests, analyses of variance, and joint frequency distributions. In all cases, rejection or acceptance of the hypotheses was based on the .05 level of significance.

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<sup>1</sup>William R. Klecka, Norman H. Nie, and C. Hadlai Hull, SPSS Primer, New York, McGraw Hill Book Company, 1975, p. 1.

## CHAPTER IV

### Analysis of the Data

The analysis of data collected from the experimental group, those subjects who viewed the telelesson, and the control group, those subjects who did not view the telelesson, was measured at the .05 level of significance. This standard of acceptance indicates that the difference between the mean scores of the groups is so large that the factors separating these means "would not likely have resulted from sampling error in more than 5 out of 100 replications of the experiment. This suggests a 95% probability that the difference was due to the experimental treatment rather than to sampling error."<sup>1</sup>

The control group consisted of 42 subjects; the experimental group 45. Of the 87 subjects, there were 46 males and 41 females. Joint frequency distributions indicate that approximately the same percentage of students played musical instruments in both groups.

T-tests of the means of the control and experimental groups, and analysis of variance of the telelesson score and the control and experimental groups indicated that students viewing the telelesson scored

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<sup>1</sup>John W. Best, Research in Education, Englewood Cliffs, N.J., Prentice-Hall, Inc., 1977, p. 277.

significantly higher on questions in the area of teaching points covered in the telelesson about the concert than those students not viewing the telelesson, (.000 level of significance), as Table 1 shows. The hypothesis, that after attending a youth concert presented by the Coast Guard Band, the fifth and sixth grade students who view a preconcert telelesson will receive higher scores on a post-test of knowledge and attitude than those who do not view a telelesson, is supported by this statistic.

TABLE 1  
T-TEST OF TEST SCORES BY  
EXPERIMENTAL AND CONTROL GROUPS

Variable Test Score*	Number of Cases	Mean	Standard Deviation	Degrees of Freedom	1-tailed Level of Significance
Experimental Group (telelesson viewers)	45	9.40	1.684	83.22	.000
Control Group (non-telelesson viewers)	42	7.90	1.819		

\*The test score is obtained by adding the correct responses to questions 7-17 about telelesson teaching points about the concert.

Student response to questions about their post concert feelings was more favorable to the Coast Guard Band from those students viewing the telelesson than from those students not viewing the telelesson (see Table 2). The results of this t-test support the hypothesis that the group viewing the telelesson will answer "Agree" more frequently on the statements . . . (about post concert feelings).

TABLE 2  
T-TEST OF FEELINGS BY  
EXPERIMENTAL AND CONTROL GROUPS

Variable Feelings*	Number of Cases	Mean	Standard Deviation	Degrees of Freedom	1-tailed Level of Significance
Experimental Group (telelesson viewers)	45	3.91	1.01	81.73	.008
Control Group (non-telelesson viewers)	42	3.33	1.162		

\*Feelings is obtained by adding the correct responses to questions 18-22 about the post concert feelings of the subject.

The t-test of statistical inference and the joint frequency distribution were used to evaluate each variable of the post-test (Tables 3 and 4). The following statements were supported:

1. Subjects viewing the telelesson scored significantly higher on the questions about how tone is produced on brass instruments; how tone is produced on string instruments; why the band needs a conductor; how the audience should react to the conductor; how to know when to applaud.
2. On feeling statements, "I would tell my friends that I enjoyed the band concert" and "After hearing this concert I feel I would like to hear more concerts", the students viewing the telelesson answered "agree" significantly more often than those students not viewing the lesson.
3. Students viewing the telelesson gave a higher percentage of correct answers on all questions except tone production of the percussion family than those students not viewing the telelesson.<sup>1</sup>
4. On the questions about the instrument families and tone production, students were given a choice of responses; "agree" was correct, "not sure" was acceptable, and "disagree" was incorrect. The students who did not view the telelesson gave incorrect responses more frequently than those students who viewed the telelesson (see Tables 3 and 4).

Three additional t-tests were conducted to evaluate the difference

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<sup>1</sup>This is statistically significant in only seven of the questions.

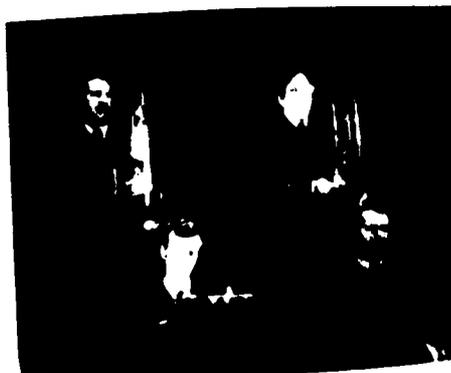
# ILLUSTRATIONS OF TEACHING POINTS



Conductor's job



Brass family



Woodwind family





percussion  
family



close up shots  
demonstrate  
teaching points



**APPENDIX 2**

**SCRIPT OF TELELESSON**

THE CONCERT BAND

Ithaca College/U.S. Coast Guard Band

Fade to Black

The Concert Band (graphic)

(Walrus writing music at desk; Beth walks in startles Walrus.)

TC3 RC3

TC1 RC1 (Music Drops to floor)

TC2 RC2 (Beth picks up music and looks at it)

TC1 RC1 B: Sorry, Wally. I didn't mean to scare you. Hey. What's this?

TC2 RC2 W: It's music.

B: (holds paper to her ear) I can't hear anything.

W: That's because the music is still in my head. It hasn't been played yet. It's for a concert.

TC1 RC1 B: A concert?

W: Yes...The Coast Guard Band Concert. I'm helping them get ready for a concert at your school.

TC2 RC2

WIPE TO F-CTR R-VTR B: You're helping them? How?

INSERT 1

W: I met with the conductor of the band and told him about the music I was writing for the concert. He is looking forward to my composition.

TC3 RC3

TC2 RC2 B: (looks puzzled)

W: You don't know about Band Concerts, do you?

B: (shake head)

TC3 RC3 W: Do you know what a concert band is?

B: No, Wally, I've never been to a concert or seen a concert band. I don't think I would even recognize one if I fell over it. What does a concert band look like?

TC1 RC1

W: Well, Beth, the concert band looks like most large musical groups. The Coast Guard Band that is coming to your school has twenty-three men and women.

TC2 RC2

R-VTR

B: Where do they sit?

T-VTR INSERT 2

W: Most concert bands sit on the stage in one area of a large room set aside to serve as a stage. They sit in curved lines all facing the center of the stage.

TC2 RC2

B: Where do I sit?

W: You are going to be the audience. You sit across from the band and face them so you can see and hear easily.

R-VTR

B: Wally, how can that many people play together and not get mixed up?

T-VTR INSERT 3

W: The people in the band all have the same music and each one has his or her own copy. There are directions on the piece of paper that the players follow.

In front of the band is a conductor who helps them keep together. The conductor tells them whether to play soft or slowly...or faster and loudly.

B: What if they didn't have a conductor?

W: Watch!

RC2

TC2

END INSERT

B: (Laughing) The conductor is important, Wally.

W: You're important too, Beth. The band likes to hear your applause. It lets them know you like the music.

RC3

TC3

B: How does the audience know when to applaud?

RC1

TC1

W: There are some signs to let you know when to clap and when not to clap. The first sign is when the music stops.

Sometimes the piece of music has many different sections, like a train; so you shouldn't clap until the last section has been played.

RC2

TC2

B: You mean after the caboose has passed by.

W: Yes...the caboose. (Wally has hand on head in amazement) The second sign is when all of the players put their instruments down.

RC1

TC1

B: On the floor! (knowingly)

W: No, not on the floor! When the players stop, the instruments are taken away from their normal playing positions.

R-VTR

T-VTR

INSERT 4  
RC2

END INSERT

TC2

B: What if I don't know when the caboose has gone by and I can't see if all of the instruments are out of playing positions?

W: If you can't tell when the music is finished and you are not sure if the instruments are taken out of the playing positions? In that case there is another sign to let you know when to clap. That final sign is when the conductor lowers his arms and shows he is finished conducting the music.

(T-VTR) R-VTR  
 INSERT 5

(TC3) RC3 END INSERT  
 RC1 B: I got it!

(TC1) W: At the beginning of the concert all the players wait on stage for the conductor. The conductor usually enters from one side of the stage. He stops and takes a bow before starting the concert. A polite audience will applaud when the conductor walks on stage... to let him know he is welcome.

R-VTR  
 (T-VTR) INSERT 6  
 RC2 END INSERT

(TC2) W: It is important for everyone in the audience to remain quiet so we can hear and enjoy the music.  
 B: I think I can remember all this. Now... Who plays in the band?  
 W: The band is a community of instruments.

RC1 B: A community? Like my town?

(TC1) W: Almost. Your town is made up of many families who work and live together; and of individuals who live within those families. In music, the band is the community. There are families of instruments who work and play together and individual instruments within the families.

RC2

TC2 \_\_\_\_\_  
 B: In my town there are lots of families.  
 Are there many instrument families?

R-Chromakey  
 R-VTR

TC2 \_\_\_\_\_  
 W: In the concert band there are three  
 instrument families. One instrument  
 family is called the PERCUSSION  
 family. This family contains the drums.

T-VTR \_\_\_\_\_  
 INSERT 7

Key In-"PERCUSSION"

Key Out Snare drum...  
 cymbals...

RC2 \_\_\_\_\_  
 END INSERT

TC2 \_\_\_\_\_  
 In the percussion family the instru-  
 ments are struck with mallets or  
 beaters or hit together. The job of  
 percussion section is to provide a  
 solid beat for the music to rest upon  
 and to add colorful sound to the music  
 of the other two families of the  
 concert band.

RC3

TC3 \_\_\_\_\_  
 B: I didn't know the drums belong to a  
 family called PERCUSSION!

TC1 \_\_\_\_\_  
 RC1

TC3 \_\_\_\_\_  
 W: PERCUSSION

TC1 \_\_\_\_\_  
 RC1 B: Percussion..What are the other two  
 instrument families, Wally?

TC1 \_\_\_\_\_  
 W: The other families are played by blow-  
 ing wind through the instrument. The  
 families are named for the material  
 used to make the instruments. So we  
 get the Brass Family, instruments made  
 of brass or metal; and the woodwind  
 family, instruments made of wood.

R-VTR \_\_\_\_\_  
 The Brass Family has several members.  
 The largest is the TUBA...

T-VTR

INSERT 8

Key in 'BRASS'

Key out

Then the EUPHONIUM, almost like a small tuba...

the middle instrument is the horn...

and the smallest is the trumpet.

When they play together, the Brass family can make different sounds. They play soft and mellow... or martial, like a parade. Sometimes they can sound jazzy!

The sound of the brass instruments is made by the lips of the person playing the instrument. His lips buzz as he pushes air into the tubes of the instrument. The buzz is made louder by the metal pipes in the horn. He can turn the volume up or down by using more or less air.

Key in 'WOODWIND'

Key out

The Woodwind family is very similar to the Brass family. They sit near the Brass family in the concert band. There are several members. The largest is the Bass Clarinet and the Bassoon...

The middle instruments are the saxophones.

The small instruments are the clarinets and the smallest are the flutes and oboes. They play most of the high notes in the concert band.

The sound of the woodwind instruments is produced by a small piece of wood called a reed...

The reed is specially cut and shaped to fit on the mouthpiece. When the player pushes air over the reed, the reed vibrates and the sound goes through the instrument.

The woodwind instruments can play slow and soft music...Sometimes the woodwinds are asked to play high and fast notes.

When the families of instruments are placed together we hear the sound of the total concert band.

RC2

END MUSIC

(TC2)

B: So, the three families are the percussion...brass and woodwind. And these families make up the Concert Band? Is that all the instrument families?

W: Technically, yes, but sometimes the concert band uses an instrument that belongs to the string family. The string instruments are found in an orchestra and the largest member of that family, the string bass, sometimes plays with the concert band.

R-VTR

(T-VTR)

INSERT 9

W: The bass is a large wooden instrument with four long strings on the front. The player has a bow that he pulls across those strings and the sound is made.

Key In "STRING"

Key out

RC2

END INSERT

(TC2)

B: That's a lot to remember, all that stuff about the conductor and when to clap and those instrument families. Could you give me an instant replay on some of that stuff about a concert band?

R-VTR

(T-VTR)

INSERT 10

W: Sure!

Key In-CONDUCTOR

Each player has his or her own music. Everyone follows the conductor. We clap at the end of the piece of music, watch to see when the instruments are taken out of playing position or when

the conductor shows he is finished conducting, to know when to clap.

The instrument families are:

PERCUSSION  
BRASS

Percussion

Brass

(The sound of the Brass section)

WOODWINDS

Woodwinds

They play slow and soft or fast and loudly.

The sound is made by the lips of the player on the brass mouthpiece, by the reed on the woodwind instrument and by the mallets and sticks of the percussion family. The band sometimes uses the string bass from the string family...

STRING BASS

CONCERT BAND

The whole concert band!

RC2

END MUSIC

TC2

B: Thanks, Wally. I'll be looking forward to the Coast Guard Band Concert...

W: (clip mikes, continue conversation)

STANDBY  
ANNOUNCE

CUE ANNOUNCE

ANNOUNCER: The Concert Band was produced cooperatively by the Ithaca College School of Communications and the United States Coast Guard Band.

FADE TO BLACK

**APPENDIX 3**

**SAMPLE QUESTIONNAIRE**

The band that recently played at your school is trying to make improvements in the concerts you see and hear. Please help them by answering these questions about the concert you saw. This is not a school test. You won't be given a grade but please try to give the best answer you can.

1. I am in grade (circle one) 4 5 6.
2. I am a boy \_\_\_\_\_ girl \_\_\_\_\_.
3. I saw the TV show called "The Concert Band" yes \_\_\_\_\_ no \_\_\_\_\_
4. I have been to band concerts before. yes \_\_\_\_\_ no \_\_\_\_\_
5. I play a band instrument. yes \_\_\_\_\_ no \_\_\_\_\_
6. I like listening to concert bands. yes \_\_\_\_\_ no \_\_\_\_\_
7. Concert bands are organized into instrument families.  
agree \_\_\_\_\_ disagree \_\_\_\_\_ not sure \_\_\_\_\_
8. Tone is produced on brass instruments by the player blowing air into the mouthpiece making his lips vibrate.  
agree \_\_\_\_\_ disagree \_\_\_\_\_ not sure \_\_\_\_\_
9. Tone is produced on woodwind instruments by the player blowing air into the mouthpiece causing the wooden reed to vibrate.  
agree \_\_\_\_\_ disagree \_\_\_\_\_ not sure \_\_\_\_\_
10. Tone is produced on string instruments by pulling a bow across the string.  
agree \_\_\_\_\_ disagree \_\_\_\_\_ not sure \_\_\_\_\_
11. Tone is produced on percussion instruments by striking them together or hitting them with a mallet.  
agree \_\_\_\_\_ disagree \_\_\_\_\_ not sure \_\_\_\_\_
12. The job of the conductor is (check the best answer)
  - a. \_\_\_\_\_ to tell people where to sit
  - b. \_\_\_\_\_ to give people something to watch
  - c. \_\_\_\_\_ to show the players how to hold the instruments
  - d. \_\_\_\_\_ to show the players when and how to play the music

13. A concert band
- \_\_\_\_\_ cannot play together unless they have a conductor
  - \_\_\_\_\_ does not really need a conductor
  - \_\_\_\_\_ uses a conductor only for fast music
  - \_\_\_\_\_ uses a conductor only for slow music
14. When the conductor walks on the stage for the first time
- \_\_\_\_\_ the audience should be very quiet
  - \_\_\_\_\_ the audience should clap to show him he is welcome
  - \_\_\_\_\_ the audience should stand up
  - \_\_\_\_\_ the audience doesn't have to do anything
15. There are three signs to let you know when to clap. Those are when the music stops, when the instruments are taken out of the normal playing positions and
- \_\_\_\_\_ when the lights are turned on in the room
  - \_\_\_\_\_ when the people in the band stand up
  - \_\_\_\_\_ when the conductor lowers his arms to show he is finished conducting
  - \_\_\_\_\_ when the conductor leaves the stage
16. It is important for the audience
- \_\_\_\_\_ to like every piece of music that the band plays
  - \_\_\_\_\_ to be quiet during the concert so everyone can hear and enjoy the music
  - \_\_\_\_\_ to talk about the music when the band is playing
  - \_\_\_\_\_ to smile when the band is playing so people think you like the concert
17. The players keep from getting mixed up when they play by
- \_\_\_\_\_ watching each other
  - \_\_\_\_\_ tapping their feet
  - \_\_\_\_\_ remembering all the notes they play
  - \_\_\_\_\_ reading the directions on the music and following the conductor

18. I felt well prepared to enjoy the music in this concert.

agree \_\_\_\_\_ disagree \_\_\_\_\_ not sure \_\_\_\_\_

19. I would tell my friends that I enjoyed the band concert.

agree \_\_\_\_\_ disagree \_\_\_\_\_ not sure \_\_\_\_\_

20. After hearing this concert, I feel I would like to hear more concerts.

agree \_\_\_\_\_ disagree \_\_\_\_\_ not sure \_\_\_\_\_

21. I did not know enough about a band before hearing the concert.

agree \_\_\_\_\_ disagree \_\_\_\_\_ not sure \_\_\_\_\_

22. The concert band did not look like what I thought it would look like.

agree \_\_\_\_\_ disagree \_\_\_\_\_ not sure \_\_\_\_\_

23. The concert band sounded exactly as I expected it to sound.

agree \_\_\_\_\_ disagree \_\_\_\_\_ not sure \_\_\_\_\_

24. The men and women of this band were members of the

\_\_\_\_\_ Army

\_\_\_\_\_ Navy

\_\_\_\_\_ Coast Guard

\_\_\_\_\_ Marines

\_\_\_\_\_ None of these

\_\_\_\_\_ I don't remember

**APPENDIX 4**

**LETTERS OF ENDORSEMENT**



DIRECTOR  
THE UNITED STATES COAST GUARD BAND  
NEW LONDON, CONNECTICUT 06330  
January 3, 1979

To Whom It May Concern:

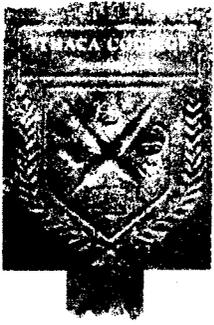
Mr. John C. Foltz is currently a graduate student at Ithaca College of Ithaca, New York. He is presently developing his thesis for a Master of Science degree in Educational Communication. Primary research for this thesis involves the use of preview audio-visual presentations, selective testing, and other activities.

In conjunction with this project, he is working with the United States Coast Guard Band and is involved with planning and presenting the USCG Band's performances before young audiences. He is pursuing this project to evaluate and propose improvements in our programs with the full cooperation of the Communications Department of Ithaca College and the United States Coast Guard. John is a former member of the USCG Band and is known personally to me to be a highly competent and responsible individual.

We feel this research to be highly valuable in enhancing our educational performances and will directly benefit our and other organizations engaged in similar educational cultural activities. The results of this work will be made available to all interested groups.

I hope that you will cooperate with and encourage John in this work. Thank you.

LEWIS J. BUCKLEY  
Lieutenant, USCG



# ITHACA COLLEGE.

Ithaca, New York 14850

TELEPHONE (607) 274-3214

SCHOOL OF COMMUNICATIONS

January 12, 1979

To whom it may concern:

This letter confirms that Mr. John C. Foltz is currently a full-time graduate student in the School of Communications graduate degree program at Ithaca College, Ithaca, New York. He is presently developing his thesis for the Master of Science degree in Educational Communications with a primary research of previewing audio/visual presentations, selective testing, and related research activities to accomplish the goal.

Please grant necessary opportunities and extend all courtesies to help Mr. Foltz accomplish his research goals. We appreciate all cooperation and encouragement that you may extend to John in this important work.

Thank you.

Sincerely,

A handwritten signature in cursive script, reading "R. R. Nicoson".

Dr. R. R. Nicoson, Ed.D.  
Professor and Chairman  
Graduate Studies in  
Communications

RRN/et

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