

**The Status of the Use of Music as a Counseling Tool
by Elementary School Counselors in Virginia**

by

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(ABSTRACT)

This study was designed to ascertain the current status of the use of music in the counseling work of elementary school counselors. The sample for this study consisted of counselors who were employed full-time as elementary school counselors, and who were current members of the Virginia Counselors Association. Data were collected through mailed survey packets consisting of a questionnaire regarding counselors' use of music over the past year, and a stamped, self-addressed return envelope. A total of 255 counselors were mailed survey materials. This mailing resulted in 147 usable returns.

Overall, counselors indicated they used music in their work with students. Results showed the 73% of counselors who used music, incorporated it mostly into classroom guidance sessions with kindergarten through second graders, and used mostly commercially produced materials/activities. Respondent who used music were 90% female and 10% male, averaged over 16 years employment in the field of education, and averaged nearly 9 years as elementary school counselors. The majority were currently assigned to one school, and indicated previous elementary school teaching experience in the regular education area. These counselors strongly believed in the ability of music to improve: focus and maintenance of attention; group participation; student/counselor rapport; and retention of concepts taught. A large majority held masters degrees, and perceived themselves as very or somewhat proficient in the use of music as a counseling tool. Nearly all counselors indicated they had received no criticism for using music in their work.

Nearly all survey respondents indicated graduate training in the use of music as a counseling tool as either existent but inadequate, or non-existent. Counselors also saw training through workshops as unavailable. Respondents, however, indicated a strong desire to pursue more training in the use of music as a counseling tool if it was available.

Several recommendations were drawn from the study. These included: the need for more training in the use of music as a counseling tool in both graduate schools and professional workshops; the need for counselors to keep abreast of music materials/activities incorporating music which are, and will become available; and, the need for more research to measure the effects of music when used as a counseling tool with elementary school students.

DEDICATION

This work is dedicated to my late father, Curtis P. Bixler, and my mother Anna Lee Bixler. Their belief in my abilities and the value of higher education, and their example of a strong work ethic, set me on the journey which is culminated in this work. I sincerely love and thank them.

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CHAPTER 1

INTRODUCTION

Counselors who work with children are aware of the special characteristics and needs of this young population. Developmentally, children differ from adults cognitively, emotionally, physically, and psychologically, and these differences require special knowledge and sensitivity by the counselor. Erdman and Lampe (1996) point out that pouting, crying, remaining silent, laughing, fidgeting, and fighting are some of the natural means children use to express their needs and feelings. Children use these means of expressing themselves at times in lieu of the method of verbalizing their needs and emotions. School counselors faced with children lacking sophisticated verbal skills may need to unlock the children's doors of self-expression with play, stories, and other natural keys. Counselors may find that alternative techniques to verbal counseling, such as play therapy and art therapy (Vinturella & James, 1987), storytelling (Gardner, 1971), and music (Gladding, 1992a), are effective ways to engage children in the counseling process.

As schools move forward into the twenty-first century, school counselors face the challenge of meeting the needs of an increasingly varied and complex student population. Our youth are confronted with a myriad of daunting issues as many develop in an environment characterized by poverty, substance abuse, child abuse, family instability, and domestic and community violence (Kirst, 1991; Weist, 1997), and inadequate child care (Schorr, 1997). Horowitz (1989), notes additional stressors including a lack of family support systems, increasing neglect, soaring divorce rates and a sense of depersonalization in the schools.

Due to factors such as these, certain children in our complex society are "at risk" of failing to succeed in life because of the adversities of their young lives (McWhirter, McWhirter, McWhirter, & McWhiter, 1995). While risk implies the potential for negative outcomes, it also suggests that negative outcomes may be avoided. Several authors have reported on studies about resiliency as it refers to positive outcomes in at-risk children. Resiliency is the capacity of those who are exposed to identifiable risk factors to overcome those risks and avoid negative outcomes such as delinquency and behavior problems, psychological maladjustment, academic difficulties, and physical complications (Hauser, Vieyra, Jacobson, & Wertreib, 1985; Werner, 1992; Werner, Bierman, & French, 1971; Werner & Smith, 1977, 1982, 1992).

Werner (1984) identified several factors present in the lives of resilient children: a personal temperament that elicits positive responses from family members as well as strangers, a close bond with a care-giver during the first year of life, and an active engagement in acts of required helpfulness in middle childhood and adolescence. In addition to these traits, Beardslee and Podorefsky (1988), and Dugan and Coles (1989) identified role models outside the family as potential buffers for vulnerable children. These included teachers, school counselors, supervisors of after-school programs, coaches, mental health workers, workers in community centers, clergy, and good neighbors. Elementary school counselors, therefore, who use and/or develop innovative techniques involving music, may be providing not only an avenue for self-expression, but also a means of enhancing the resiliency skills of students.

The broad goal of elementary school counseling is to help students develop their potential (Ginter, Scalise, & Presse, 1990). By addressing students' problems at an early age, elementary school counselors have a unique opportunity to have a positive impact upon the child's entire

future. In order to meet the ever increasing needs of the at-risk population, school guidance and counseling programs have continued to evolve.

The first school guidance programs appeared in the late 1800s and were closely connected to vocational education. Early programs involved the provision of guidance classes to promote character development, teach socially appropriate behaviors, and assist with vocational planning (Paisley & Borders, 1995). During the course of the twentieth century, school counselors have moved from focusing on vocational guidance (pre-1950s), to fostering personal growth (1950s), to enhancing individual development (1960s), to implementing comprehensive developmental guidance and counseling programs (1970s-present; Paisley & Borders, 1995; Wittmer, 1993). Each change in focus prompted a corresponding change in the counselor's role and function. Waltz (1988) states that counselors don't need to change for the sake of change; however, if counselors have a fault, it is that they may not change often enough or soon enough to meet challenges. Others have also emphasized the need for school counselors to be flexible and embrace new methods in their efforts to meet the needs of increasingly at-risk students (Cole, 1988; Keys, Bemark, & Lockhart, 1998). Within the framework of current comprehensive developmental guidance and counseling programs, elementary school counselors have an opportunity to enhance their skills and expand their repertoire beyond the more traditional verbal counseling techniques.

According to Broucek (1991), wounds to students' self-confidence can be healed through creative experiences such as those provided through music. Counselors can use the natural affinity of children for music to promote fun, learning, good feelings, and bonding among children from diverse backgrounds (Crabbs, Crabbs, & Wayman, 1986). Most children love music, and it is a natural mode of expression for them. Music activities in counseling can be tailored to meet both the developmental level of the child and the musical expertise of the counselor. The counselor need not be an accomplished musician to use some music activities effectively. Minimal musical skill and maximum enthusiasm are basic necessities (Newcomb, 1994).

Rotter (1990) has espoused school counseling programs as being an integral part of the educational process, and therefore they must be of a kind and quality to prepare today's youth to become tomorrow's fully-functioning, contributing citizens. Music, used within the counseling framework, can be a valuable tool to aid in the growth and development of elementary school children. However, with little relevant research available, the nature of elementary school counselors' use of music as a counseling tool remains largely unknown. This study will provide needed information in this area by discerning the status of the use of music as a counseling tool by elementary school counselors in Virginia.

Rationale for the Study

Elementary school counselors are advocates for children. As such, they have a powerful effect on the psychosocial development, personal adjustment, and self-actualization of students. Elementary school counselors deliver a multi-faceted, preventative program geared to meet the developmental needs of children in grades K-5. Yet, the available literature suggests that elementary school counselors are increasingly called upon to not only defend their very existence (Kaplan, 1996), but also to deal with the increasingly serious societal issues of child abuse, violence, drug abuse, one-parent families, homelessness, neglect, and even suicide. All this while they continue to provide a planned, sequential program of service designed to aid all children in

mastering academic, personal, and career tasks essential for effective growth, development, and learning.

It is important, therefore, that elementary school counselors are knowledgeable about music techniques and methods which may provide one more tool to help in the exploring, understanding, and working through of problems with which their students are confronted. Although there is an abundance of music therapy literature (Madsen,1991; Staum,1993; Colwell,1994; Eidson,1989), and music education literature (Norris,1990; Modugno,1991; Hoskins,1988; Giles, Cogan, &Cox, 1991), available pertaining to children, there appears to be little research literature related to the use of music in counseling, and specifically to the use of music as a counseling tool in the elementary school setting. A survey of elementary school counselors in the Commonwealth of Virginia as to the current status of their use of music in the elementary school counseling setting will provide valuable baseline information, and a foundation upon which to promote music as a useful tool in the counselor's "bag of tricks".

Purpose

The purpose of this study was to provide research on the use of music in elementary school guidance and counseling programs. Specifically, this study investigated and described the status of the use of music as a counseling tool by elementary school counselors in the Commonwealth of Virginia, and discovered whether those counselors who use music as a counseling tool share common characteristics. Finally, information gained through this study will help to determine what changes should be made, such as changes in counselor education training programs, so that all elementary school counselors could use music as a counseling tool with this population.

Research Questions

Six general questions will be addressed in this research study. Through surveys of elementary school counselors, answers to the following questions will be sought.

1. What use do elementary school counselors make of music in their work?
 - a. How often is music used as a counseling tool?
 - b. With which students is music used?
 - c. What types of activities/materials incorporating music are used?
 - d. What types of counseling services incorporating music do elementary school counselors provide?
 - e. What types of music are used?
 - f. What criteria are used to select the music?
 - g. What assistance from others, if any, have counselors had in using music in their work?
2. What do counselors believe are identifiable benefits provided to students through the use of music?
3. What do elementary school counselors believe would be helpful to more effectively use music as a counseling tool?
 - a. How proficient do counselors view themselves in the use of music in their work?
 - b. How do elementary school counselors view the effectiveness of any preparation they received in the use of music as a counseling tool?
 - c. Do elementary school counselors believe they need more training to successfully incorporate music as a counseling tool?
4. Do barriers exist which hinder counselors from using music in their work?

5. What are the characteristics of elementary school counselors who use music as a counseling tool?
 - a. What are their genders?
 - b. What are their ranges of years of service in education?
 - c. What are their ranges of years of service as elementary school counselors?
 - d. What kind of teaching backgrounds have they had, if any?
 - e. What kind of music training have they had, if any?
6. What are the characteristics of the settings of elementary school counselors who use music in providing counseling services to students?
 - a. How many schools do these counselors serve?
 - b. How many students do these counselors serve?
 - c. What grade levels are represented at the school(s) in which they work?
 - d. Are their schools urban, suburban, or rural?

Limitations

1. Because this study involved only elementary school counselors in Virginia, results should be cautiously generalized to areas outside Virginia.
2. The study considered only elementary school counselors, results may not be generalizable to other populations of counselors.

Definitions

The following terms will be used throughout the study.

Counseling - "a personal relationship and interaction in which students confidentially explore their feelings, ideas, and behaviors with a professionally trained counselor" (Myrick, 1987, p. 7). Counseling may take place on an individual or small group basis.

Group Guidance - "the major purpose of group guidance is to provide information. Guidance groups are often found in educational settings, such as classrooms, where teachers or counselors help students come to understand better themselves, others, and the world" (Gladding, 1992b, p. 299).

Elementary school - any school identified as an elementary school by the Commonwealth of Virginia.

Elementary school counselor - a school counselor whose primary assignment is the grades within the elementary school.

Summary

Schools in the twenty-first century will be challenged to meet the growing needs of a diverse and complex population. Elementary school counselors are in a position to address the increasing needs of "at risk" students through developmentally appropriate guidance and counseling programs. However, counselors may need to find alternative techniques to verbal counseling to engage children in the counseling process. Music, a natural mode of expression for most children, can be a valuable tool to aid in the growth and development of elementary school students. There is currently little research literature available on the use of music as a counseling tool in elementary school guidance and counseling. The research provided through this study will ascertain the status of the use of music as a counseling tool by elementary school counselors in Virginia.

A review of literature is presented in Chapter Two. Chapter Three contains the

evaluation design, including the survey population, and data collection procedures. The results of the survey are reported in Chapter Four. A review of the research questions, a summary of the results, and recommendations are discussed in Chapter Five.

CHAPTER 2

REVIEW OF LITERATURE

This review of literature encompasses the existing literature related to the use of music as a therapeutic medium with children. Literature was identified using not only the term counseling with music, but also related terms such as music therapy with children, music education, and music therapy with the disabled. A review of counseling literature produced only a few relevant articles, and very little current research focusing on the use of music as a counseling tool with children. This literature review, therefore, includes research in the areas of music therapy and music education which supports the therapeutic use of music with children.

Music Used to Effect Behavioral Change in Children

Music has long been employed in efforts to effect a variety of childhood behaviors. Music can be used to reduce children's anxiety (Cooke, 1969), develop children's rapport with the counselor (Hudson, 1973), build group cohesion (Henderson, 1983), reduce student disruptive behavior (McCarty, McElfresh, Rice, & Wilson, 1978), raise self-esteem in disadvantaged problem students (Michel & Martin, 1970), improve test-taking attitudes (Wilson, 1986), and motivate slow learners (Yarbrough, Charboneau, & Wapnick, 1977).

Additionally, research has demonstrated the usefulness of music in interventions to modify inappropriate responses (Greenwald, 1978; Madsen & Wolfe, 1979; Stevens, 1971; Wilson, 1976), modify activity level (Reardon & Bell, 1970; Stevens, 1971), and improve performance (Fitzpatrick, 1959; Knill, 1983; Madsen & Geringer, 1976; Mowsesian & Heyer, 1973; Richman, 1976; Sternlight, Deutch, & Siegal, 1967). Carefully selected background music has been used to stimulate or to calm children (Chetta, 1981; Cooke, 1969), to reduce stress and focus attention (Ostrander & Schroeder, 1979), to keep students quiet and relaxed or lift boredom (Giles, 1991), and to reduce off-task responses and increase performance accuracy (Burleson, Center, & Reeves, 1989).

Bowman (1987) points out that music has been used to bring about these behavioral changes using a variety of approaches. For example, it has been used as a positive reinforcer of behavior (Wilson, 1976) and as a cue for behavioral change (Kramer, 1978). Meeker (1985) emphasized the efficacy of teaching children lessons through songs with desired messages contained in the lyrics. Music also can be used to elicit memories, fantasies, and visual imagery in the counseling session (Cooke, 1969). Gladding and Mazza reported a technique in which clients make up their own songs (cited in Gladding, 1985). This approach can promote increased self-awareness, emotional release, and planning for the future. Harper (1985) notes that perhaps the most common method by which school counselors use music is to have students hear or sing songs that introduce, enhance, or review guidance lessons.

Although all the creative arts help foster a link between the inner world of a person and outside reality, music "enhances this process by requiring time-ordered and ability-ordered behavior, evoking affective response and increasing sensory input. Music also requires self-organization and provides an opportunity for socialization..." (Wager, 1987, p. 137). It therefore, serves multiple purposes in helping individuals become more aware, able, confident, and social. In general, the arts help clients: create and improve their self-concept, enrich their lives, see

facets of the world they may have previously missed, focus on what is troubling them and to gain direction, convey feelings in a socially acceptable way, and promote flexibility and change (Gladding, 1992a).

Music Employed in the Counseling of Children

Recent studies have investigated the effects of music versus nonmusic counseling sessions, and the relationship between adolescent turmoil and two types of popular music. Staum (1993), in a study of homeless children aged 5 - 14 years, interspersed verbal counseling sessions designed to teach independent problem-solving skills with four musically implemented conditions including singing, dance/rap activities, contingent instrument playing and musical drama. The results indicated no apparent trends in any of the music or verbal sessions and no improvement in the subjects' ability to problem-solve. However, the author suggests that sessions involving fast-paced, familiar music activities fostered better participation. Took and Weiss (1994), in a study of the relationship between heavy metal and rap music and adolescent turmoil, found that there is less association of heavy metal and rap music with adolescent turmoil than previously suspected. However, the authors found that gender played an important role in their finding since the majority of the heavy metal and rap listeners turned out to be male. Additionally, the study suggests that early poor academic achievement may draw adolescents to these types of music. The authors further suggest that the appropriate place for intervention may be with elementary school children who are having problems and lack a sense of accomplishment.

Stephens, Braithwaite, and Taylor (1998), report on the development of an innovative model to promote HIV/AIDS prevention among African American adolescents and young adults. The four-session small-group counseling model integrates hip-hop music in prevention and health maintenance. The sessions are focused on pre-selected songs with themes which include HIV risk behaviors. Sessions begin with a general discussion on participants perceptions of each song and artist, and continue with a discussion of risky behaviors and not the lyrics or content of the songs. The authors contend the use of hip-hop music, a form of music popularized by young African Americans, may be used by prevention personnel to educate these populations about protective factors for HIV. The model seeks to enable participants to acquire resources (e.g., decision-making skills/information) to reduce their practice of HIV risk behaviors. The authors propose the effectiveness of using the cultural and environmental influences of the target audience cannot be over-emphasized.

Music has proven to be an effective tool in efforts to raise cultural awareness. Lee and Lindsey (1985) describe a group counseling model for Black elementary school students in which Black art forms (music, drama, poetry, folklore, and graphic expression) are used as educational aids in the counseling process. D'Andrea (1995), in a unique synthesis of art and technology, describes the use of computerized music to promote multi-cultural awareness and harmony. By programming songs from different parts of the world into the computer's memory, counselors can provide students an opportunity to learn about music created and enjoyed by other cultures, thus enhancing skills that are necessary to effectively and respectfully interact with persons from diverse cultural, ethnic and racial backgrounds.

Standley (1996), in a meta-analysis, evaluated 208 variables derived from 98 studies incorporating music as a contingency for educational and therapeutic objectives. The analysis demonstrated that the effects of contingent music are profound, can be creatively designed, are highly effective as a contingency for either increasing desirable behavior or reducing undesirable

behavior, and are applicable across a wide variety of educational/therapeutic endeavors. Based on the studies analyzed, the author notes that predicted effects in counseling seem particularly strong yet much underutilized. Analysis by age revealed decreasing effects from infancy through each level of the school years to high school. This finding would support the efficacy of music as a counseling tool with elementary school age children.

Therapeutic Uses of Music With Disabled Children

Music therapy is the unique use of music in the accomplishment of therapeutic aims: the restoration, maintenance, and improvement of mental and physical health. It is the systematic involvement within music to bring about desirable changes in human actions. Such changes enable the individuals undergoing therapy, whether they are children, adults, or the elderly, to experience a greater understanding of themselves and their environment, thus achieving a more appropriate adjustment to the society in which they find themselves (National Association for Music Therapy, 1983).

Music therapy has been used to address a wide variety of childhood conditions and disabilities including developmental delays, autism, conduct disorder, attention deficit disorder, and problems related to memory and attention. Gunsberg (1988), in a study of twelve developmentally delayed and nondelayed children, examined the effectiveness of Improvised Musical Play (IMP), an intervention technique using improvised music and lyrics to facilitate social play. Analysis of videotaped episodes indicated that IMP typically sustained social play episodes lasting more than three times the expected duration. In addition, the study results indicated that music provided a commonly-felt stimulus that fostered group cohesion, encouraged the flow of ideas, and prompted social interaction between delayed and nondelayed preschool children.

In a study to assess the effects of music on communication responsiveness in children with developmental delays, Braithwaite and Sigafos (1998) suggest that embedding communication opportunities within a musical activity may lead to increased appropriate communication responses. The study involved a comparison of social versus musical antecedents. The subjects (3 boys and 2 girls with a mean age of 3 years 10 months) each had severe delays in adaptive behavior. The social interaction condition involved the teacher greeting each child individually with a verbal "Hello" combined with the manual sign for "Hello". The teacher then attempted to maintain social engagement with the child using eye contact and facial expressions during a 10 second response interval. The type and presentation of opportunities in the music condition were similar to those of the social interaction condition, except each opportunity was embedded within song and music with the teacher playing acoustic guitar and singing. For three of the five children, the musical antecedent condition appeared to facilitate communication responsiveness and it was comparable to social interaction alone for the remaining two children. The results suggest that musical antecedents can facilitate communication responsiveness in some children with developmental disabilities.

Recent research has demonstrated that, during the course of normal musical acculturation, children become quite sensitive to the structural regularities of our musical culture (i.e., rhythm, phrase length, harmonic language, tonal centers, tempo, dynamics; Trehub, 1993). In addition, this sensitivity implies the presence of a complex and sophisticated mental representation of that musical information (Sloboda, 1985). Miller and Orsmond (1994), report on a new methodology for investigating the expression of those musical sensitivities in children with developmental disabilities. The objective of the research was to examine whether different

levels of musical organization could be discerned in spontaneous behavior. Participants were 24 children chosen from special classrooms serving children with developmental delays (mean age 93 months). Children were nominated by their classroom teacher as exhibiting special musical interest. For each child nominated as musically inclined, a companion child with no particular interest in music was chosen. A portable keyboard and PC laptop compatible recording software were used. Analysis of the recorded sessions suggests that meaningful differences in musical structure can be derived from spontaneous, untutored improvisations by children with disabilities. In addition, the results suggest that significant baseline changes in behavior may occur in more extended interactive sessions, as repeated opportunities to explore the keyboard were associated with more sophisticated behavior and as an impetus for meaningful changes.

Ellis (1995), describes the early stages of the development of a new approach - sound therapy - for children who have severe learning difficulties and physical handicaps. Sound therapy combines the power of new technology with an aesthetic response to sound, and allows children to resonate individually and personally with sound itself. A movement-to-sound device converts a physical gesture (the wave of a hand, lift of a leg or foot, the blink of an eyelid) into sound. The movement-to-sound device is used in conjunction with a keyboard synthesizer which generates sound. The author describes a case study in which a seven-year-old boy with Leigh's disease (a muscular disease which causes weakness of all muscles, particularly hands, feet, and tongue) who participated in sound therapy for 11 weeks. Videotaped analysis of sessions revealed the subject's delight in being able to change a sound and have control over this through physical movement. At first, the movements were vigorous and quick. Gradually over the weeks a more contemplative response developed. During week 4, the subject's body straps, which he normally needed to support his torso, were removed and he was able to vastly increase his movements. The author concludes that sound therapy clearly supported physiotherapy sessions. Further, it was suggested that focusing on sound's timbre, texture, volume, and contrast are powerful musical events with great therapeutic potential.

Autism has been conceptualized as "a failure to engage in patterned intersubjective coordination and exchange with other people" (Hobson, 1994, p. 87). Children with autism fail to use social and affective behaviors that are typical for normal 7 to 9 month-olds (Lord, 1984). Wimpory (1990), reports that such early difficulties in social interaction may contribute to lifelong problems with social cognition and symbolic play in autism. Music has been shown to be an effective tool in facilitating lasting changes in the autistic child's developmental patterns. Wimpory, Chadwick, and Nash (1995) report on a case study of a 3-year-old girl in which Musical Interaction Therapy (MIT) was used. MIT synchronizes live music to adult-child interactions and aims to enable children with autism to anticipate their partner's actions on the basis of music synchronized to those actions. The results of the study and two-year follow-up confirmed improvements in the child's use of social acknowledgment, eye contact, and initiations of interactive involvement. The child no longer showed frequent social withdrawal. The authors of the study posit that the results offer preliminary evidence that MIT facilitates playful joint action formats that generalize beyond the therapeutic setting.

Hairston (1990), reports on an experimental study involving 8 mentally retarded autistic and mentally retarded nonautistic children (average age of 8 years 10 months). The purpose of the study was to evaluate and analyze the responses of the subjects when provided a program of music therapy. Baseline rates were established for later comparison. The children received music lessons of 7 minutes each, daily for 5 weeks. The materials used in the music therapy sessions were basic rhythm instruments: drums, tambourine, triangle, cymbals, rhythm sticks, shakers,

and several activity records involving subject participation. The findings indicate few significant differences in measures of behavior and development between the retarded children who were autistic and the retarded children who were nonautistic. The nonautistic children did not sustain developmental gains accrued by both groups during the experimental period. Findings did indicate, however, significant changes in the nonautistic children's behavior in three of the categories used: increase in time spent observing the teacher, a significant increase in appropriate play, and a significant increase in acceptance of physical contact.

Music has been shown to be an effective tool in the hospital setting. Malone (1996), reports on an experimental study involving the effects of live music on the distress of pediatric patients during intravenous needle insertion. An experimental group of 20 patients age 7 and under received music as a distraction during invasive procedures. The music intervention consisted of age appropriate children's songs led by the researcher with guitar accompaniment. This group was compared to a control group of 20 pediatric patients who did not receive music. Statistical analysis revealed a significant difference between groups for the pre-needle and post-needle stages with the music group exhibiting less behavioral distress. The author concluded the addition of music therapy as a noninvasive technique in achieving the goal of pain management during invasive procedures appears to be justified with the pediatric population.

Music therapy has been used as an effective tool for increasing the self-esteem of adolescents with behavior problems (Johnson, 1981). Working with a 12-year-old boy diagnosed with conduct disorder, Kivland (1986) reports on the use of music as part of an overall program designed to change behavior and increase self-esteem. Individual music therapy sessions including activities such as ear training and self-expression proved effective in increasing self-esteem, improving parent/child and peer relations, and decreasing negative self-statements.

Attention-Deficit/Hyperactivity Disorder constitutes a management problem for parents, teachers, and others dealing with children. The Diagnostic and Statistical Manual of Mental Disorders, Fourth Edition (DSM-IV), describes the essential features of the disorder as "a persistent pattern of inattention and/or hyperactivity-impulsivity that is more frequent and severe than is typically observed in individuals at a comparable level of development" (APA 1994, p.78). The prevalence of Attention-Deficit/Hyperactivity Disorder (ADHD) is estimated at 3% - 5% in school-age children (APA, 1994).

In a study of eight males (ages 6 to 8 years), who were previously diagnosed as having ADHD, rock music was proposed as an adjunctive therapy which could provide additional supportive management and which could be administered without training. Three concepts derived from ADHD and psychology of music literature formed the framework for the exploratory study. The concepts were as follows: (1) The rhythmicity and intense repetitive beat of rock music stimulates an increased arousal of the cerebrum (indicating attending activity); (2) Prominent beat rhythm of rock music overrides environmental distractions and produces orienting responses in children with ADHD; and, (3) Rock music with its repetitive beat tends to produce a reduction in skeletal muscle tension, resulting in reduced motor activity. Subjects participated in two 20-minute sessions on separate days of each other. The first session involved free play. For the second session, the investigator preselected three mazes and helped the child choose one to color during the session. During the music portions of the sessions, music was heard through headphones. The music used was instrumental, had a distinguishable melody line, and a rhythm that was repetitive and predominant. During the test sessions, observers recorded the activities of each child but did not know when the music was on until after all sessions were completed. Results indicated a statistically significant reduction in the number of motor activities

during music periods within the test sessions. No significant differences were noted regarding attention span (Cripe, 1986). The lack of effects on attention span may be related to sampling limitations (i.e., small sample size) and/or the use of very young children (ages 6 to 8) who may not be developmentally ready for mature selective attending (Ross, 1976).

Other researchers have also investigated the potential for therapeutic applications on problems related to memory and attention. Morton, Kershner, and Siegal (1990), investigated the effect of music on memory and attention using a dichotic listening task with 16 right-handed males (age 10 to 12 years). On dichotic listening tasks, the right ear is normally superior for processing verbal stimuli. All subjects were tested on a dichotic listening task ("report as many digits as you remember hearing") on two separate occasions. One half of the subjects were tested following a "quiet" condition. The condition involved filling in identification data (i.e., name, age, school, date, etc.) on answer forms. The other half were tested following a music condition which was characterized as filling in identification data while listening to a music selection. Results of the study indicated that prior exposure to music increased memory capacity and reduced distractibility. The authors note that reduced distractibility following a music presentation indicates a music-induced enhanced ability to process information. The findings may have implications for the ADHD population as music could prove effective in enhancing classroom attending behaviors and the ability to process information. Other studies have also supported a music-induced decrease in activity level (Gregoire, 1984; Reardon & Bell, 1970).

Therapeutic Uses of Music in Elementary Education

The visual and performing arts have been part of the structured educational curriculum in schools for many decades. Experiences in the arts can provide developing children with opportunities to enhance organizational skills, develop group cohesion and cooperation, and channel creativity. In addition to the traditional role music has played in the educational system, researchers have begun to investigate music's ability to effect change in student behavior when employed in less traditional ways.

Research has shown that music can support various objectives in the elementary classroom including meeting the needs of at-risk students (Duerksen & Darrow, 1991; Weinstein, 1995; Madugno, 1991), increasing memory capacity and reducing distractibility (Morton, Kershner, & Siegal, 1990), improving intergenerational interaction (Frego, 1995), and enhancing social interaction between regular and special needs students (Walczyk, 1993; Gunsberg, 1988). Colwell (1994) writes that in an educational application musical knowledge is targeted, while in a therapeutic application, music becomes the medium for targeting nonmusical goals. Therapeutically, music has been used to reinforce school-aged children's academic and social behaviors, including reading development (Colwell, 1988; Holland, 1976; Madsen, 1991; Madsen, Smith & Freeman, 1988) and appropriate social behavior necessary for optimal learning (Colwell, 1991; Eidson, 1989). Other research has demonstrated that music can successfully facilitate recall and retention of academic material (Gfeller, 1983; Shehan, 1981; Wolfe & Horn, 1993). Morton, Kershner, and Siegal (1990) report that music-induced brain arousal enhances information processing and that there is a potential strategic role for music in educational as well as therapeutic settings. Children with short-term memory difficulties may benefit from exposure to music prior to certain tasks that require short-term memory processes. Additionally, the results of this study indicate potentially long-term therapeutic effects from brief pairings of music with behavioral tasks.

Music seems to play a significant part in child development and has been shown to be an

effective component of language development (Lamme, 1990; Strickland & Morrow, 1990). Singing is a natural activity for children and may help link oral to written language through rhyme, rhythm, and repetition of vocabulary and story structure (Dulaney-Barclay & Coffman, 1990; Dulaney-Barclay & Walmer, 1992; Lynch, 1986; Wiseman, 1992).

Colwell (1994) reports on a study using music in the whole language kindergarten. The philosophy of the whole language concept is that children learn to read and write by listening, watching, speaking, and writing through a developmental approach to language acquisition (Norris, 1990). Colwell describes how music was used as a structural prompt to pair the sung word to the written text during music sessions nested within the whole language framework. Each of three classes received a different shared reading treatment condition during music sessions: song rehearsal of the text set to music; spoken and song rehearsal of the text set to music; or spoken rehearsal only of the text. During music sessions, the attention and participation level of students in the two groups with song rehearsal appeared to be higher. Eye contact to the book, vocal participation, and the number of children following the print with their fingers was noticeably greater. Repetition of the text seemed to be less tedious a task for subjects in the song rehearsal condition. Additionally, memorization of the song allowed the subjects more opportunities independently to pair verbal lyrics with the printed text on a more consistent basis. Longer retention of the text through song rehearsal/memorization also appeared to be a benefit (Colwell, 1994). These findings support earlier research by Wiseman (1992) which found that music can provide an additional means of focusing attention on the shared reading experience to encourage development of emergent reading abilities.

There is evidence to support the premise that music, when used to enhance speech and language development, can not only function as an additional clue to be processed but also as a motivator and reinforcer. Hoskins (1988), in a study with preschool language delayed children, found significant improvement in vocabulary recognition after using antiphonal singing paired with picture cards. In a study involving first graders, Madsen (1991) reports on the effect of music paired with and without gestures on the learning and transfer of new vocabulary. Results indicate that music did enhance new word learning and the ability to transfer those words learned. Additionally, the theory that music served as a reinforcer or motivator seemed to be supported.

During the past 25 years, many claims have been made concerning the effects that television may have on children's early learning. Listening to and singing songs, and watching television are only a few of the ways that children may begin to learn verbal behavior. In earlier cultures, the singing of songs may have functioned as a unique kind of mnemonic framework through which social knowledge could informally be communicated and orally passed down from generation to generation. Songs and rhythmically presented sayings may have been composed in order to tell stories of significant life events (Radocy & Boyle, 1988; Sloboda, 1985). Popular music of our current culture still reflects and conveys themes of social significance. There is, however, a certain portion of the popular music genre which is written, arranged, and recorded in a predetermined effort to assist in the teaching and learning of social information, as well as knowledge of academic concepts and operations.

Wolfe and Jellison (1995) examined the information that preschool children reported during interviews that immediately followed a single viewing of musical segments from educational videos. Questions for the interviews, based on the "intended messages", were related to information in the videos that was either explicit or implicit. Analysis showed that the frequency of accurate and appropriate responses was highest when questions were specific

(explicit information) and lowest when questions were related to more abstract ideas and information (implicit information). Additionally, few children were able to make meaningful transfers of implicit messages to new situations. The results suggest that young children can remember and recall specific and repetitive information present in educational music videos, but implicit messages presented through song are more difficult to discriminate.

From an adult perspective, educational videos may be teaching important lessons such as "accept who you are", "be yourself" or "learning to accept others who are different" but the children in the Wolfe and Jellison (1995) study clearly were not able to verbalize these messages. Madsen (1983) purports that "adult conceptualizations" employ abstract words and phrases that, unless operationalized into more explicit words or actions, would appear far too mature for young children to identify. Wolfe and Jellison (1995) conclude from their study that the creation of video segments that are able to convey abstract ideas through meaningful actions or overt behaviors that can be discretely observed, may increase the opportunity for young children to begin to learn about important human values.

While music and art have been used for many years to alter mood and assess emotional problems in patients of mental and psychiatric institutions and hospitals, they have not been used to any extent in the public schools. A report from the National Institute of Medicine (National Advisory Mental Health Council, 1990) indicated that 15% to 22% of children and adolescents in the United States have mental health problems severe enough to warrant treatment, yet estimates suggest fewer than 20% of this group receive any type of mental health services (Costello, 1990; Tuma, 1989; Zill & Schoenborn, 1990). Children in American schools are apparently suffering from such stresses in the home and at school that the rate of emotional disturbance is rising at an alarming rate. Educators have begun to investigate the potential for music to relieve stress and help children at risk for emotional and behavioral problems (Ross, 1990).

Giles, Cogan, and Cox (1991) report on a study to develop a music and art program that would promote the emotional health and assess the emotional states of elementary school children in a homeroom class setting. Three styles of music were tested for effectiveness in altering mood: classical, music from Walt Disney films, and electronically generated "new age" music. Freestyle drawings of 255 first and second graders, made while they listened to music, were analyzed for indications of aggression, depression, and organicity. The results of the music styles' effectiveness showed that new age and Disney music were significantly more effective than classical music in altering mood. Analysis of the drawings indicated that 41% of the children were suffering from depression, aggression, or organicity, and often masked their actual feelings. Results of the study indicate that the drawings may serve as an assessment tool while the music of Walt Disney films or new age electronically generated music may improve children's emotional state. Further, the authors suggest that classroom teachers, as well as counselors, could effectively use these two techniques as an easy-to-administer, inexpensive prevention/intervention program to promote emotional health. Happy, healthy children could benefit from such a program, as well as children who are suffering from depression or other negative emotions. Still others may be showing early signs of such disorders, and the music/art program might reveal yet undetected stress.

Summary

The purpose of this chapter was to present a review of the current research literature on the uses of music to effect change in children. Music has been shown to be an effective means to

change behavior, facilitate improved participation in group activities, increase confidence, reduce activity levels, enhance speech and language skills, and promote emotional health. In addition, music has been used to address a variety of childhood conditions including developmental delays, attention deficit disorder, and problems related to memory. Music, therefore, holds potential for effective uses in the elementary school guidance and counseling setting. The research design, including a description of the subjects, and data collection procedures, are presented in Chapter Three.

CHAPTER 3

METHODOLOGY

This study employed quantitative research methods to discover the status of the use of music as a counseling tool by elementary school counselors in Virginia. Primary analyses were accomplished using descriptive statistics. Study procedures are detailed throughout this chapter.

Research Questions

The purpose of this study was to investigate and describe the status of the use of music as a counseling tool by elementary school counselors in the Commonwealth of Virginia. The survey was designed to answer the following research questions: 1. What use do elementary school counselors make of music in their work? 2. What do counselors believe are identifiable benefits provided to students through the use of music? 3. What do elementary school counselors believe would be helpful to more effectively use music as a counseling tool? 4. Do barriers exist which hinder counselors from using music as a counseling tool? 5. What are the characteristics of elementary school counselors who use music as a counseling tool? 6. What are the characteristic of the work settings of elementary school counselors who use music in providing counseling services to students?

Population and Sample

The survey population was elementary school counselors in Virginia. Since a list of elementary school counselors was not readily available, a random sample of full-time elementary school counselors who were members of the Virginia Counselors Association was selected. The list, which contained 589 current members (as of January, 2000), was obtained. Suskie (1996) notes that for a sampling error of 5% from a population of 500, the sample size needs to be 217. Based on this formula, a population of 589 requires a sample size of 255 to achieve a sampling error of 5% or less. A sample size of 255 not only fell within the limits of the study's budget, but also satisfied the desire for a low sample error in survey results.

Threats to Survey Validity

In addition to the validity of generalization to the survey population and similar populations, Suskie (1996) explains that the most important characteristic of an internally valid survey is that it accurately measures what you want it to measure. Therefore, efforts were made to ensure that the survey was complete and explicit, yet concise and easily readable. Suskie (1996) recommends steps to ensure survey validity. First, compare results with results from a variety of other measures and data collection methods. Studies similar to this overall study, however, were not available. Second, compare results from diverse groups to see if the differences match what others have found. Again, however, there have been no studies reported in research literature investigating the use of music as a counseling tool by elementary school counselors. Third, have people with diverse backgrounds and viewpoints review the survey before it is administered. The survey used in this study was reviewed for clarity by a college English instructor, an elementary school principal, a music specialist, and doctoral committee members. Fourth, pilot test the survey. The questionnaire used in this research was pilot tested by

ten elementary school counselors who were colleagues of the author. These counselors not only completed the survey, but gave feedback on any questions or directions they found unclear or ambiguous, and how long it took them to complete the survey. Based upon the pilot test responses and input from doctoral committee members, the questionnaire was revised. In addition to these steps, Suskie (1996) writes that it is particularly important to strive to keep the survey free from bias and ambiguities. Every attempt was made to follow this suggestion as the questionnaire used in this research was developed.

Threats to Survey Reliability

The reliability of survey results were considered. Each single survey response may not be reliable over time. Suskie (1996) notes that consistency over time is only rarely a concern since most questionnaires deal with opinions or other information that is expected to change over time. The purpose of a questionnaire study is often to collect information to help facilitate change, as was the case with this research.

Data Collection Process

Survey materials were distributed and returned by mail. This involved a five-step data collection process: (1) a pre-survey postcard; (2) initial survey mailing; (3) a postcard reminder; (4) first follow-up mailing to those who did not return their initial surveys; and, (5) second follow-up mailing. Every effort was made to ensure the highest possible response rate to the survey. Suskie (1996) lists several factors which may have the most effect on response rate. Among these are: asking simple, non-threatening questions; surveying better educated people who are more likely to respond; being considerate of respondents by making completing the survey as easy as possible; and, providing a professional, well-produced questionnaire package. All of these factors were given consideration in the design and implementation of this study. In addition, as an incentive, those who responded were given the opportunity to receive a copy of the survey results.

Analysis of Data

Because the survey was primarily designed to describe the status of the use of music as a counseling tool, primary analysis was accomplished using descriptive statistics. All data were analyzed using the SPSS computer program in the statistics lab located in East Eggleston Hall on the Virginia Tech campus in Blacksburg, Virginia. Suskie (1996) reports that research literature suggests that late responders (those who respond to the very last follow-ups) are similar to people who never respond, and responses from late responders can be used to infer what non-responders' answers would have been. Suskie (1996), notes also that unfortunately, there is research literature to refute this. She therefore suggests that, to be safe, the researcher should strive for the highest response rate possible, and not infer anything about non-respondents from the responses that are received. That approach was utilized in this research. A pre-survey postcard encouraging counselors' participation, a postcard reminder, two follow-up mailings of complete survey packets, as well as the incentive of a copy of the survey results, were all part of the survey process. Surveys which were returned undeliverable due to inaccurate addresses were considered non-responses. Due to the high return rate, non-responses were considered to have no significant impact upon the results of the study. Since survey questions were not scaled, missing data were not considered to be problematic, and are reflected in the response totals of each table.

The questionnaire used in this study was designed by the author. A review of existing

research literature provided no examples of questionnaires related to the 6 research questions which were addressed in this study. However, the content of the questionnaire drew extensively on the extant research literature. Questionnaire items were designed based on reported positive outcomes relating to the uses of music with children. These positive outcomes, which were reported in Chapter 2, include improved social interaction, better participation, improved memory and retention of concepts, and modified activity level, among other positive outcomes.

Research question 1 (What use do elementary school counselors make of music in their work?) was divided into 7 sub-questions. Data from 10 survey items were analyzed to answer the sub-questions. Sub-question "a" (How often is music used as a counseling tool?) was addressed by 1 survey item. Analysis was accomplished using descriptive statistics including frequency, percent, mean, standard deviation, and range. Sub-question "b" (With which students is music used?) was addressed by 2 survey items which were analyzed using frequencies and percents. Sub-question "c" (What types of activities/materials incorporating music are used?) was addressed by 1 survey item and was analyzed using frequencies and percents. Sub-question "d" (What types of counseling services incorporating music do elementary school counselors provide?) was addressed by 3 survey items. These items were analyzed using descriptive statistics including frequency, range, mean, and standard deviation. Sub-question "e" (What types of music are used?) was addressed by 1 survey item. Analysis of these data were accomplished using descriptive statistics including frequency, range, mean, and standard deviation. Sub-question "f" (What criteria are used to select the music?) was addressed by 1 survey item. These data were analyzed using descriptive statistics including frequency, range, mean, and standard deviation. The last sub-question under research question 1, sub-question "g" (What assistance from others, if any, have counselors had in using music in their work?), was addressed by 1 survey item. These data were analyzed using frequencies and percents. In addition, open-ended responses were sorted into categories and were reported as frequencies.

Research question 2 (What do counselors believe are identifiable benefits provided to students through the use of music?) was addressed by 1 survey item. These data were analyzed using descriptive statistics including frequency, range, mean, and standard deviation.

Research question 3 (What do elementary school counselors believe would be helpful to more effectively use music as a counseling tool?) was divided into 3 sub-questions. Data from 3 survey items were analyzed to address the sub-questions. Sub-question "a" (How proficient do counselors view themselves in the use of music in their work?) was addressed by 1 survey item. Data were analyzed using frequencies and percents. Sub-question "b" (How do elementary school counselors view the effectiveness of any preparation they received in the use of music as a counseling tool?) was addressed by 1 survey item. These data were analyzed using frequencies and percents. Sub-question "c" (Do elementary school counselors believe they need more training to successfully incorporate music as a counseling tool?) was addressed by 1 survey item. Data were analyzed using frequencies and percents.

Research question 4 (Do barriers exist which hinder counselors from using music as a counseling tool?) was addressed by 2 survey items. These data were analyzed using frequencies and percents. In addition, open-ended responses were sorted into categories and were reported as frequencies.

Research question 5 (What are the characteristics of elementary school counselors who use music as a counseling tool?) was divided into 5 sub-questions. Data from 8 survey items were analyzed to address these sub-questions. Sub-question "a" (What are their genders?) was addressed by 1 survey item. Analysis of these data was accomplished using frequencies and

percents. Sub-question "b" (What are their ranges of years of service in education?) was addressed by 1 survey item. These data were analyzed using descriptive statistics including frequency, range, mean, and standard deviation. Sub-question "c" (What are their ranges of years of service as elementary school counselors?) was addressed by 3 survey items. Analysis of two of these items was accomplished using descriptive statistics including frequency, range, mean, and standard deviation. One item was analyzed using frequencies and percents. Sub-question "d" (What kind of teaching backgrounds have they had, if any?) was addressed by 2 survey items. Data from both items were analyzed using frequencies and percents. Sub-question "e" (What kind of music training have they had, if any?) was addressed by 1 survey item. These data were analyzed using frequencies and percents.

The final research question (What are the characteristics of the settings of counselors who use music in providing counseling services to students?) was divided into 4 sub-questions. Data from 4 survey items were analyzed to address the sub-questions. Sub-question "a" (How many schools do these counselors serve?) was addressed by 1 survey item. These data were analyzed using frequencies and percents. Sub-question "b" (How many students do these counselors serve?) was addressed by 1 survey item. Data from this item were analyzed using descriptive statistics including frequency, range, mean, and standard deviation. Sub-question "c" (What grade levels are represented at the school(s) in which they work?) was addressed by 1 survey item. These data were analyzed using frequency and percent. Sub-question "d" (Are their schools urban, suburban, or rural?) was addressed by 1 survey item. These data were analyzed using frequencies and percents.

Summary

This chapter provided a description of the research methods and the underlying rationale for their use in this study. Survey procedures, participants, instrumentation, data collection procedures, and analyses were also discussed. Chapter 4 presents the results of the study. Chapter 5 contains the summary of the results and recommendations.

CHAPTER 4

RESULTS OF THE STUDY

This chapter contains the results of the data analysis procedures described in Chapter 3. The results of data collection procedures are described in the first section. The second section (survey part 1) describes elementary school counselors' use of music in their work. Perceptions about training needs (survey part 2) are examined in section three. Barriers to counselors' use of music (survey part 3) are presented in section four. The fifth section (survey part 4) provides demographic information about the respondents. Additional comments (survey part 5) will also be described.

Survey Responses

Data were collected through a five-step process: (1) a pre-survey postcard; (2) the initial survey mailing; (3) a postcard reminder; (4) a follow-up mailing of survey materials; and, (5) a final follow-up mailing of survey materials. Of the 255 counselors in the sample, 185 returned their survey materials. The resulting response rate was 73%. There were 70 non-respondents (27%). Of the returned surveys, 38 (21%) were not usable. These respondents indicated they were no longer working as elementary school counselors, were currently graduate students, or refused to complete the survey. The remaining 147 usable surveys are detailed throughout this study. Of those who completed the survey, 108 (73%) responded "yes" to the first question ("As an elementary school counselor, have you ever used music as part of your counseling work?") and completed the entire survey. Another 39 (27%) responded "no" to the first question. These respondents were asked to complete sections two, three, and four of the survey (perceptions regarding training needs, barriers which hinder the use of music, and demographic information). Survey results will be reported by survey section. In section one, only "yes" respondents will be described (those indicating they use music). Results for both "yes" and "no" respondents (those indicating they do not use music) will be described in sections two, three, four, and five.

Part 1

Counselor Use of Music With Elementary-aged Students

Item "1a" asked if respondents had ever used music as part of their counseling work. Counselors were asked to skip to part 2 if they had never used music. One hundred and eight counselors responded "yes" to this question and completed survey parts 1 through 5; 39 counselors responded "no". These counselors completed survey sections 2 through 5.

Item "1b" asked respondents to indicate the number of times they used music over the part year. The responses to this item ($n=108$) had a range of 264 with a mean of 36 times. See Table 1 for a detailed account of these data.

Item "1c" asked respondents to indicate the number of students with whom they used music in each of the grades pre-kindergarten through five. During pre-testing of the survey, no misinterpretation of this question was indicated. However, upon examination of returned surveys, it became evident that many respondents simply checked the grade levels with which they used music rather than indicating the number of students. Therefore, responses of either a

number or a check were interpreted as the use of music in that grade level.

Nineteen respondents (17.6%) indicated their use of music in pre-kindergarten, while 87 counselors (80.6%) indicated their use of music with kindergarten students. Seventy-three respondents (67.6%) indicated they incorporated music into their counseling work with first grade students, while 59 counselors (54.6%) used music with second graders. Forty-one respondents (38%) indicated their use of music with third

Table 1

Use of Music Over the Past Year

Number of times used	Frequency of response	Percent of total
0-4	21	19.5
5-10	26	24.1
12-23	20	18.6
27-36	7	6.4
37-50	12	11.1
52-68	6	9.0
70-100	9	8.2
<u>Over 100</u>	<u>7</u>	<u>6.6</u>
Total 3840	108	100%

Note: N=108; Mean=35.96; S.D.=49.61; Range=264.

graders. Thirty-five (32.4%) and thirty (27.8%) of respondents indicated their use of music with fourth and fifth graders respectively. Frequencies and percentages for item "1c" are detailed in Table 2.

Item "1d" asked counselors to indicate the percent of regular education, special education, and alternative education students with whom they used music. A large majority of respondents ($\underline{n}=96$), indicated regular education students were an average 90.8% of the students with whom they used music, while a smaller number of counselors ($\underline{n}=74$), indicated special education students comprised 14.3% of the students with whom they used music. One counselor indicated alternative education students comprised 5% of the students with whom music was used. Data for the use of music with regular education, special education, and alternative education students are detailed in Table 3.

In item "1e" respondents were asked to indicate which types of materials/activities incorporating music they used over the past year. Counselors were directed to choose from three response options and check all that applied. The majority of respondents ($n=95$) indicated "Commercially produced educational materials/activities" comprised 88% of the music used. The second most frequently chosen response, "Counselor-made materials/activities" ($n=45$), comprised 41.7% of the music used. "Other types of materials/activities", the third response option most frequently checked by respondents, comprised 12% of the music used. Responses to the third option will be discussed further in Chapter 5. See Table 4 for complete details of these data.

Items "1f", "1g", and "1h" asked counselors to indicate the number of times they used music in individual counseling, small group counseling, and classroom guidance sessions over the past year. Respondents to item "1f" (individual counseling)

Table 2

Frequency and Percent for Counselor Use of Music By Grade Level

Grade level	Frequency of response	Percent of use
Pre-Kindergarten	19	17.6
Kindergarten	87	80.6
First Grade	73	67.6
Second Grade	59	54.6
Third Grade	41	38.0
Fourth Grade	35	32.4
Fifth Grade	30	27.8

Table 3Descriptives for Type of Student With Whom Music Was Used

Type of student	Number of responses	Range	Mean number of students	Standard deviation
Regular education	96	40-100	90.8	12.95
Special education	74	1-100	14.3	19.12
Alternative education	1	0-1	5.0	.00

Table 4Frequency and Percent of Use for Types of Music Materials/Activities

Type of materials/activities	Frequency of response	Percent of use
Commercially produced	95	88.0
Counselor-made	45	41.7
Other	13	12.0

Item "1i" asked counselors to indicate what percent of music they used over the past year was: classical, rap, rock, pop, ethnic, heavy metal, new age, country, an educational kit/program (children's songs), or other. The majority of respondents ($n=88$) indicated an educational kit/program (children's songs) comprised an average 84.7% of the music they used. With responses from 26 counselors, classical music obtained the second highest mean percent of indicated use (35.2%). Pop music was used by 17 counselors and comprised an average 28.8% of the music these counselors used. Fifteen counselors responded that "Other" comprised 39.6% of the music they used over the past year. "Other" responses will be examined further in Chapter 5. Of the remaining types of music (rap, rock, ethnic, heavy metal, new age, and country), rock music had the highest mean percent of usage at 28.4% with 16 counselors responding. Table 6

presents a complete account of these data.

Item "1j" asked counselors to rate, using a Likert-type 4 point rating scale, how important each of five criteria were in the selection of the music the respondents used over the past year. The response options included: (1) "Very important"; (2) "Somewhat important"; (3) "Not very important"; and, (4) "Not important at all". The first criteria (The music used was familiar to the counselor) received a mean rating of 2.04 from those counselors responding ($n=104$). The second criteria (Music had been an effective counseling/educational tool in the past) received a mean rating of 1.70 with 106 counselors responding. The third criteria (The music used was familiar to the students)

Table 5

Descriptives for the Use of Music in Three Settings

Setting	Number of responses	Range	Mean usage	Standard deviation
Individual counseling	103	1-51	2.32	7.06
Small group counseling	106	1-156	5.36	16.74
Classroom guidance	101	0-264	28.041	44.25

Table 6

Descriptives for Types of Music Used

Music type	Number of responses	Range	Mean usage	Standard deviation
Classical	26	1-100	35.15	36.01
Rap	16	1-60	17.06	17.22
Rock	16	1-100	28.44	36.98
Pop	17	1-100	28.88	31.39
Ethnic	7	1-50	15.43	20.47
Heavy metal	0	0	.00	.00
New age	7	5-30	16.43	9.00
Country	7	1-50	16.71	18.80
Kit/program (children's songs)	88	5-100	84.74	26.18
Other	15	2-100	39.60	38.42

received a mean rating of 2.65 from 101 respondents. The fourth criteria (The music used would introduce or reinforce a concept) received a mean rating of 1.17 with 107 counselors responding. Those responding ($n=103$), gave the final criteria (The music was part of a kit program I purchased) a mean rating of 2.16. See Table 7 for complete details.

Item "1k" included seven statements regarding counselors' perceptions of results achieved among the students with whom they used music. Response choices for each of the seven statements included: (1)"Agree"; (2)"Disagree"; and, (3)"Undecided". The first statement (Improved focus/maintenance of attention) received a mean response of 1.14 from respondents ($n=99$). The second statement (Improved student/counselor rapport) received a mean response of 1.31 from responding counselors ($n=104$). The third statement (Improved group participation) received a mean response of 1.16 from respondents ($n=105$). The responses ($n=106$) to the fourth statement (Improved retention of concepts) resulted in a mean of 1.40. The fifth statement (Improved social interaction) received a mean response of 1.50 from respondents ($n=105$). The responses ($n=105$) to statement six (Improved attitude) resulted in a mean of 1.57. The final statement (Little or no discernible benefit) received a mean response of 2.03 from respondents ($n=99$). See Table 8 for details.

Item "1l", the final survey item in part 1, asked counselors if any other professional or non-professional had assisted them in using music in their counseling work. Responses to this

item ($n=108$) indicated 22 counselors (20.4%) received assistance. A further examination of those responses appears in Chapter 5. Table 9 contains the data for item "11".

Table 7

Descriptives for Criteria Used in the Selection of Music

Criteria	Number of responses	Range of responses	Mean rating	Standard deviation
Familiar to counselor	104	1-4	2.04	1.05
Effective in the past	106	1-4	1.70	.83
Familiar to students	101	1-4	2.65	1.03
Introduce/reinforce concept	107	1-3	1.17	.42
Part of purchased kit/program	103	1-4	2.16	1.20

Table 8Descriptives for Benefits Achieved Through the Use of Music

Benefit	Number of responses	Range of responses	Mean rating	Standard deviation
Improved focus/maintenance of attention	107	1-3	1.14	.50
Improved student/counselor rapport	104	1-3	1.31	.70
Improved group participation	105	1-3	1.16	.54
Improved retention of concepts	106	1-3	1.40	.79
Improved social interaction	105	1-3	1.50	.86
Improved attitude	105	1-3	1.57	.90
Little or no discernible benefit	99	1-3	2.03	.45

Table 9Frequency and Percent for Professional or Non-Professional Assistance

Assistance	Frequency of response	Percent of total
Yes	22	20.4
No	<u>86</u>	<u>79.6</u>
Total	108	100%

Part 2

Perceptions Regarding Training Needs in the Use of Music as a Counseling Tool

Results of survey part 2, as well as parts 3 and 4, will continue to reflect the responses of those counselors who responded "yes" ($n=108$) to the first survey question ("As an elementary school counselor, have you ever used music as part of your counseling work?"). In addition, the responses of those counselors who indicated "no" to the first survey question ($n=39$), will also be detailed.

Part 2 of the survey was designed to obtain counselors' perceptions regarding training in the use of music as a counseling tool. Item "2a" asked counselors to rate their proficiency in using music in their counseling work. The majority of "yes" respondents (87.9%, $n=94$) indicated they perceive themselves as "Very proficient," "Somewhat proficient," or as having "Limited proficiency". One-hundred percent of "no" respondents ($n=39$) indicated they perceive themselves as having "Limited proficiency or as "Not proficient". See Table 10 for a complete presentation of these data.

Item "2b" asked counselors to rate the effectiveness of the preparation they received in graduate school and professional workshops in the use of music as a counseling tool. Of the "yes" respondents ($n=101$), 93.5% rated the effectiveness of graduate training as either "Existent but inadequate" or "Non-existent". All "no" respondents (100%, $n=39$) saw graduate school preparation as either "Existent but inadequate" or "Non-existent". A large majority of the "yes" respondents (73.5%, $n=72$), indicated training through professional workshops as "None available" while another 11.2% saw this training as "Adequate" ($n=11$). One hundred percent of "no" respondents ($n=39$), indicated "none available" or "not of interest". Table 11 gives a complete accounting of these data.

Item "2c" asked counselors to indicate if they would pursue more training in the use of music as a counseling tool if it was available. A large majority of the "yes" respondents (88.8%, $n=95$) indicated they would "Definitely" or "Probably" pursue more training if it was available. Nearly three-fourths of the "no" respondents (74.4%, $n=29$), indicated they would "Definitely" or "Probably" pursue more training if it was available. Table 12 presents complete details of these data.

Table 10

Frequency and Percent for Counselor Self-rating of Proficiency in Music

Proficiency	Frequency of response	Percent of total
<u>"Yes" respondents:</u>		
Very proficient	11	10.3
Somewhat proficient	38	35.5
Limited proficiency	45	42.1
Not proficient	<u>13</u>	<u>12.1</u>
Total	107	100%
<u>"No" respondents:</u>		
Very proficient	0	.0
Somewhat proficient	0	.0
Limited proficiency	5	12.8
Not proficient	<u>34</u>	<u>87.2</u>
Total	39	100%

Part 3

Barriers Which May Hinder the Use of Music as a Counseling Tool

In this section of the survey, counselors were asked to respond to two items which addressed barriers to, and criticism of, the use of music as a counseling tool with elementary school students. Item "3a" was an open-ended question which asked those counselors who do not use music ("no" respondents) to briefly explain why they do not use music in their counseling work. Those responses will be examined in Chapter 5. Item "3b" asked all counselors to indicate if they had received any criticism for using music in their counseling work. Nearly all "yes" respondents (98.1%) indicated they had received no criticism, while all "no" respondents (100%), checked the response option "have not used music". Table 13 gives a complete accounting of these data.

Part 4

Demographic Information

The fourth survey section asked all "yes" and "no" respondents to supply demographic information. Item "4a" asked respondents to identify their gender. Of the "yes" respondents, (89.8%, $n=97$) were females, while males ($n=11$) made up

Table 11Frequency and Percent for Effectiveness of Music Training

Effectiveness	Frequency of response	Percent of total
<u>Graduate school</u>		
"Yes" respondents:		
Excellent	2	1.9
Adequate	5	4.6
Existent but inadequate	12	11.1
Non-existent	<u>89</u>	<u>82.4</u>
Total	108	100%
"No" respondents:		
Excellent	0	.0
Adequate	0	.0
Existent but inadequate	2	5.1
Non-existent	<u>37</u>	<u>94.9</u>
Total	39	100%

(table continues)

Effectiveness	Frequency of response	Percent of total
<u>Professional workshops</u>		
"Yes" respondents:		
Excellent	6	6.1
Adequate	11	11.2
None available	72	73.5
Not of interest	<u>9</u>	<u>9.2</u>
Total	98	100%
"No" respondents:		
Excellent	0	.0
Adequate	0	.0
None available	29	74.4
Not of interest	<u>10</u>	<u>25.6</u>
Total	39	100%

Table 12

Frequency and Percent for Pursuit of More Training

Pursue Training	Frequency of response	Percent of total
<hr/>		
"Yes" respondent:		
Definitely	41	38.3
Probably	54	50.5
Probably not	11	10.3
Definitely not	<u>1</u>	<u>.9</u>
Total	107	100%
<hr/>		
"No" respondents:		
Definitely	6	15.4
Probably	23	59.0
Probably not	9	23.1
Definitely not	<u>1</u>	<u>2.6</u>
Total	39	100%
<hr/>		

Table 13

Frequency and Percent for Criticism Received

Criticism	Frequency of response	Percent of total
<u>"Yes" respondents:</u>		
Yes	2	1.9
No	106	98.1
Have not used music	<u>0</u>	<u>.0</u>
Total	108	100%
<u>"No" respondents:</u>		
Yes	0	.0
No	0	.0
Have not used music	<u>39</u>	<u>100.0</u>
Total	39	100%

10.2% of the respondents. Among the "no" respondents, 94.9% were females ($\underline{n}=37$) while 5.1% were males ($\underline{n}=2$). Table 14 presents these data.

Item "4b" asked all counselors to indicate their years of employment in the field of education. "Yes" respondents ($\underline{n}=107$) averaged 16.6 years of employment in the field of education with a range of 1-39 years. "No" respondents ($\underline{n}=38$) averaged 15.1 years of service in the field of education with a range of 1-32 years. See Table 15 for a complete description of these data.

Item "4c" asked all respondents to indicate their years of service as elementary school counselors. All "yes" respondents ($\underline{n}=108$) completed this item. Their responses indicated an average of 8.8 years as elementary school counselors with a range of 1-30 years, while "no" respondents to this item ($\underline{n}=38$), averaged 7.6 years as elementary school counselors with a range of 1-15 years. Table 16 presents the data for item "4c".

Item "4d" asked counselors to indicate the year in which their counseling degree was completed. "Yes" responses spanned the years from 1967 to 1999 ($\underline{n}=105$, range =32) with a resulting mean year of 1987. "No" responses spanned the years from 1967 to 1999 ($\underline{n}=38$, range =32) with a resulting mean year of 1989. Table 17 presents these data.

Item "4e" asked counselors to indicate their highest earned degree. Of the "yes" respondents, a large majority held masters degrees (93.3%, $n=98$), while 3 counselors (2.9%) held doctorate degrees. Four additional counselors (3.8%) indicated other types of degrees (those responses will be examined further in Chapter 5). A large majority of the "no" respondents (97.4%, $n=38$) held masters degrees, while one counselor held a doctorate degree (2.6%). Table 18 presents the data for items "4e".

Survey item "4f" asked counselors to indicate their professional background prior to working as an elementary school counselor. Response options included: "High school teacher", "Middle school teacher", "Elementary school teacher", and "Other". Percent of responses for this item will not equal 100 as respondents were free to check all appropriate response options. Of the 108 "yes" respondents, 12 counselors (11.1%) indicated high school teaching experience, 13 counselors (12%) indicated middle school teaching experience, while 57 counselors (52.8%) indicated elementary school experience. Forty-six counselors (42.6%) indicated they had other types of professional backgrounds. "No" responses ($n=39$) indicated that 4 counselors (10.3%), had high school teaching experience, 7 counselors (17.9%) had middle school teaching experience, 20 counselors (51.3%) had elementary school teaching experience, while 20 counselors (51.3%) indicated other types of professional backgrounds ("Other" responses will be detailed in Chapter 5). Table 19 presents these data.

Item "4g" asked respondents to indicate in which educational area they worked prior to becoming an elementary school counselor. Percent of responses for this item will not equal 100 as counselors could check more than one response option. The majority of "yes" respondents (51.9%, $n=56$), indicated prior regular education experience. Twenty-two counselors (20.4%) indicated they did not have prior teaching experience, while 21 respondents (19.4%) indicated "Other". Five counselors (4.6%) indicated music education experience. The majority of "no" respondent (59%, $n=23$) indicated prior regular education experience. Five counselors (12.8%) indicated "Did not teach", while 9 counselors (23.1%) indicated "Other". There were no counselors with music education experience in this group. See Table 20 for details.

Table 14

Frequency and Percent for Gender

Gender	Frequency of response	Percent of total
<u>"Yes" respondents:</u>		
Female	97	89.8
Male	<u>11</u>	<u>10.2</u>
Total	108	100%
<u>"No" respondents:</u>		
Female	37	94.9
Male	<u>2</u>	<u>5.1</u>
Total	39	100%

Table 15

Descriptives for Years Employed in Education

Survey group	Number of responses	Range of responses	Mean employment	Standard deviation
"Yes" respondents	107	1-39	16.6	9.98
"No" respondents	38	1-32	15.1	8.91

Table 16

Descriptives for Years Employed as Elementary School Counselor

Survey group	Number of responses	Range of responses	Mean employment	Standard deviation
"Yes" respondents	108	1-30	8.83	5.47
"No" respondents	38	1-15	7.61	4.39

Table 17

Frequency and Percent for Year Counseling Degree Completed

Survey group	Frequency of response	Percent of total
<u>"Yes" respondents:</u>		
1967-1978	22	21.0
1979-1990	39	37.1
1991-1999	<u>44</u>	<u>41.9</u>
Total	105	100%
<u>"No" respondents:</u>		
1967-1978	7	18.4
1979-1990	16	42.1
1991-1999	<u>15</u>	<u>39.5</u>
Total	38	100%

Note: "Yes" respondents: Mean=1987.14; S.D.=8.35; Range=32. "No" respondents: Mean=1988.60; S.D.=8.15; Range=32.

Table 18

Frequency and Percent for Highest Degree Earned

Degree earned	Frequency of response	Percent of total
<hr/>		
"Yes" respondents:		
Masters degree	98	93.3
Doctorate degree	3	2.9
Other	<u>4</u>	<u>3.8</u>
Total	105	100%
<hr/>		
"No" respondents:		
Masters degree	38	97.4
Doctorate degree	<u>1</u>	<u>2.6</u>
Total	39	100%

Table 19

Frequency and Percent for Professional Background Prior to Elementary School Counseling

Work setting	Frequency of response	Percent of respondents
<hr/>		
"Yes" respondents (<u>n</u> =108):		
High school teacher	12	11.1
Middle school teacher	13	12.0
Elementary school teacher	57	52.8
Other	46	42.6
<hr/>		
"No" respondents (<u>n</u> =39):		
High school teacher	4	10.3
Middle school teacher	7	17.9
Elementary school teacher	20	51.3
Other	20	51.3
<hr/>		

Table 20

Frequency and Percent for Educational Area Prior to Elementary School Counseling

Educational Area	Frequency of response	Percent of respondents
<u>"Yes" respondents (n=108):</u>		
Special education	10	9.3
Music education	5	4.6
Regular education	56	51.9
Did not teach	22	20.4
Other area	21	19.4
<u>"No" respondents (n=39):</u>		
Special education	5	12.8
Music education	0	.0
Regular education	23	59.0
Did not teach	5	12.8
Other area	9	23.1

Item "4h" asked those "yes" counselors who were not previously music teachers (n=103) to indicate if they had any music training. A majority of respondents (57.3%, n=59) indicated previous music training while 40.7 (n=44) indicated no training. None of the "no" respondents were previously music teachers. Among the 39 "no" respondents, the majority (64.1%, n=25) indicated no music training. All respondents were asked to elaborate on their music training. Those responses will be examined further in Chapter 5. See Table 21 for a complete presentation of these data.

Item "4i" asked all survey respondents to indicate the number of schools to which they were assigned. Of the 105 "yes" respondents, a large majority (81.9%, n=86) indicated they were assigned to one school. The majority of "no" respondents (88.6%, n=31) also indicated they were assigned to one school. See Table 22 for a complete accounting of these data.

Item "4j" asked all counselors to indicate the estimated enrollment of the school(s) to

which they were assigned. The "yes" respondents to this item ($n=104$) indicated a mean enrollment of 714 with a range of 4904, while the "no" respondents ($n=35$) indicated a mean enrollment of 662 with a range of 1090. Table 23 presents these data.

Item "4k" asked respondents to indicate the grade levels represented at the school(s) to which they were assigned. The majority of "yes" respondents (52.8%, $n=56$) indicated schools which included grades kindergarten through five, while 21 counselors (19.8%) indicated schools which included pre-kindergarten through grade five. The majority of "no" respondents (55.6%, $n=20$) indicated schools which included kindergarten through grade 5. See Table 24 for a complete presentation of these data.

The final survey question in part 4, item "4l", asked all counselors to indicate the setting of the school(s) in which they worked (urban, rural, or suburban). Of the 107 "yes" counselors responding to this item, over 50% ($n=54$) indicated they worked in suburban schools, 28% ($n=30$) in rural schools, while 21.5% ($n=23$) indicated they worked in urban schools. "No" respondents to this item ($n=32$), indicated their work settings as 53.1% suburban ($n=17$), 28.1% rural ($n=9$), and 18.8% urban ($n=6$). Table 25 presents these data.

Table 21

Frequency and Percent for Previous Music Training (Non-Music Teachers)

Music training	Frequency of response	Percent of total
<u>"Yes" respondents:</u>		
Yes	59	57.3
No	<u>44</u>	<u>2.7</u>
Total	103	100%
<u>"No" respondents:</u>		
Yes	14	35.9
No	<u>25</u>	<u>64.1</u>
Total	39	100%

Table 22

Frequency and Percent for Number of Schools Assigned

Number of schools	Frequency of response	Percent of total
"Yes" respondents:		
One	86	81.9
Two	17	16.1
Three	1	1.0
Four	<u>1</u>	<u>1.0</u>
Total	105	100%
"No" respondents:		
One	31	88.6
Two	3	8.6
Five	<u>1</u>	<u>2.8</u>
Total	35	100%

Table 23

Descriptives for Enrollment of Assigned School(s)

Enrollment	Number of responses	Range of responses	Mean enrollment	Standard deviation
"Yes" respondents	104	96-5000	714.18	548.26
"No" respondents	35	110-1200	662.37	229.28

Part 5

Additional Comments

All counselors were asked to make additional comments which would be helpful in understanding how they or other elementary school counselors incorporate music into their counseling work. A total of 47 counselors offered comments (37 "Yes" respondents, and 10 "No" respondents). By a wide margin, comments offered by both sets of respondents were positive regarding the use of music in elementary school counseling. For reporting purposes, both negative and positive comments were sorted into categories. The 41 positive comments fell into four categories in which counselors: (1) stated their desire for more training; (2) reiterated their belief that music reinforces concepts taught; (3) reiterated their belief that music focuses attention and calms; and, (4) reiterated their use of kits in classroom guidance which incorporate music. Examples of positive comments included: "Some counselors feel they are not adequately trained in music to include it as a counseling tool. I feel students love it and respond well to it no matter how used as long as it is fun and appropriate."; "Music is a great medium to get concepts across. I have found that music helps make the message stick."; "During my graduate training, no one ever mentioned music as a counseling tool. It is such a part of my life that I naturally incorporate it into my counseling. Music soothes, facilitates, excites and opens new avenues."; and, "Music utilized by this respondent in connection with school counseling was limited to kit programs." The negative comments fell into two categories in which counselors: (1) were concerned about using music due to the current political climate; and, (2) felt they had too many additional responsibilities. Examples of negative comments included: "I used to use music more to help with relaxation, but with current political climate I'm afraid I would be accused of doing meditation."; and, " I feel more like an administrator than a counselor now and this effects how I counsel." See Table 26 for details.

Table 24

Frequency and Percent for Grade Levels of Assigned School(s)

Grade levels	Frequency of response	Percent of total
"Yes" respondents:		
Pre-kindergarten-five	21	19.8
Kindergarten-five	56	52.8
Kindergarten-six	13	12.3
Other	<u>16</u>	<u>15.1</u>
Total	106	100%
"No" respondents:		
Pre-kindergarten-five	2	5.6
Kindergarten-five	20	55.6
Kindergarten-six	5	13.8
Other	<u>9</u>	<u>25.0</u>
Total	36	100%

Table 25

Frequency and Percent for Setting of Assigned School(s)

Setting	Frequency of response	Percent of total
<hr/>		
"Yes" respondents:		
Urban	23	21.5
Rural	30	28.0
Suburban	<u>54</u>	<u>50.5</u>
Total	107	100%
<hr/>		
"No" respondents:		
Urban	6	18.8
Rural	9	28.1
Suburban	<u>17</u>	<u>53.1</u>
Total	32	100%
<hr/>		

Table 26

Sorted Additional Comments

Comment	Total "yes" responses	Total "no" responses
Positive comments:		
"Desire more training"	7	7
"Music reinforces concepts taught"	12	0
"Music focuses attention and calms"	6	2
"Use kits in classroom guidance which incorporate music"	7	0
Negative comments:		
"Concerned about current political climate"	2	1
"Too many additional responsibilities"	<u>3</u>	<u>0</u>
Total	37	10

Summary

The response rate for the survey was 73%. The results of the data analyses related to elementary school counselors' use of music in their work, perceptions about training needs, barriers to the use of music by elementary school counselors, demographic information, and, additional comments, were reported in this chapter. Chapter 5 contains a summary of the study results and recommendations.

CHAPTER 5

SUMMARY AND RECOMMENDATIONS

This final chapter includes a review of the research questions, methodology employed in the study, and a summary of the results. Also included in this chapter are recommendations for counselor education training programs, recommendations for elementary school counselors, and recommendations for future research in the use of music in school counseling work.

Review of the Research Questions

This study was designed to investigate and describe the status of the use of music as a counseling tool by elementary school counselors in the Commonwealth of Virginia. The following research questions were posed:

1. What use do elementary school counselors make of music in their work?
2. What do counselors believe are identifiable benefits provided to students through the use of music?
3. What do elementary school counselors believe would be helpful to more effectively use music as a counseling tool?
4. Do barriers exist which hinder counselors from using music as a counseling tool?
5. What are the characteristics of elementary school counselors who use music as a counseling tool?
6. What are the characteristics of the settings of counselors who use music in providing counseling services to students?

The participants in this study were selected at random from the 1999-2000 membership roster of the Virginia Counselors Association (VCA). Data were collected through a mailed survey packet containing the survey and a self-addressed, stamped envelope. A total of 255 VCA members were selected to receive the survey and 185 surveys were returned. A return rate of 73% was achieved. There were 70 non-responses. Of the returned surveys, 38 (21%) were deemed unusable. Data from the remaining 147 usable surveys are reported in this study.

Summary of the Results

The results of the study will be summarized and discussed for each of the research questions which formed the basis of the study.

1. What use do elementary school counselors make of music in their work?

The majority of the elementary school counselors who responded to the survey indicated they use music in their counseling work with students. Survey results indicated 73% used music an average of 36 times over the past year with mainly regular education students, but also with special education students. Only one respondent used music with alternative education students. Music was used most often by responding counselors in kindergarten (80.6%), first (67.6%), and second grades (54.6%). Music was used in grades three (38%), four (32.4%), five (27.8%), and pre-kindergarten (17.6%), but to a lesser degree. These results seem to support the findings of Standley (1996), whose meta-analysis revealed that music as a contingency for educational and therapeutic objectives has decreasing effects through each grade level of the school years to high school. The only anomaly in the results of this present study is the indicated use of music in pre-

kindergarten. The use of music in that grade level received the lowest percent (17.6%) from respondents. This finding may be partially explained by the fact that the majority of respondents' work settings did not include pre-kindergarten (this finding will be discussed later in Chapter 5).

Survey respondents indicated that 88% of the music they used with students over the past year was commercially produced. In addition, counselor-made materials and activities comprised nearly 42% of the music used. Among the responses of the 13 counselors who indicated the use of other types of materials and activities, "Student-created songs/raps" was the most common response. These "Other" responses were sorted into seven categories and are detailed in Table 27 (see Appendix A).

On average, classroom guidance sessions contained most of the music used by counselors who responded to the survey. Although music was incorporated into individual and small group counseling sessions, it was used far fewer times in these settings. A contributing factor to this finding may be that most of the currently available commercially produced elementary counseling materials incorporating music are designed mainly for classroom guidance use. Additional support for this perspective may be seen in the finding that an educational kit/program comprised 85% of the music used by the majority of counselors responding to the survey. Classical music, at 36%, ranked as the second most used music by respondents, while 15 counselors indicated "Other". Among those respondents, "Counselor/student created songs" was the most common response. "Other" responses were sorted into seven categories and are detailed in Table 28. (see Appendix A).

Respondents to the survey were asked to indicate how important each of five criteria were in the selection of the music they used over the past year. The mean responses to the criteria showed that counselors found all five criteria to be "Very important" or "Somewhat important". Based on their responses, the criteria can be prioritized in the following order: (1) The music used would introduce or reinforce a concept; (2) Music had been an effective counseling/educational tool in the past; (3) The music used was familiar to the counselor; (4) The music was part of a kit/program I purchased; and, (5) The music used was familiar to the students. This finding seems to be supported by responses to survey part 5 which asked counselors to offer additional comments. Of the positive comments offered by respondents, "Music would reinforce concepts taught" was the most often cited benefit to the use of music (see Table 26).

Over three-fourths of responding counselors indicated they received no professional or non-professional assistance in using music in their work. Counselors were asked to elaborate if they had received assistance. The elaborative responses from the 22 counselors who received assistance were sorted into three categories: (1) Assistance from music teacher/specialist; (2) Assistance from music therapist; and, (3) Music was part of a school-wide character education program. Nineteen of the 22 counselors received assistance from a music teacher/specialist. See Table 29 (Appendix A) for complete details.

2. What do counselors believe are identifiable benefits provided to students through the use of music?

Counselors were asked to respond to 7 statements regarding perceived benefits among those students with whom they used music over the past year. The statements were generated from the research-based positive outcomes cited in Chapter 2. The mean responses indicated counselors disagreed with only one of the statements (Little or no discernible benefit). This finding seems to indicate those counselors who use music believe there are definite and discernible benefits to the use of music as a counseling tool. Based on counselors' responses, the

other 6 statements can be ranked from most to least important as follows: (1) Improved focus/maintenance of attention; (2) Improved group participation; (3) Improved student/counselor rapport; (4) Improved retention of concepts; (5) Improved social interaction; and, (6) Improved attitude. That counselors gave "Improved focus/maintenance of attention" the highest mean response, along with a high mean rating for "Improved retention of concepts", seems to support this study's finding in which counselors ranked as the most important criteria in music selection "The music used would introduce or reinforce a concept." Additionally, counselors rated "Improved group participation" as the second most important perceived benefit to the use of music. These findings, as well as the finding that respondents used music to the greatest extent in the classroom guidance setting, seem to support Harper (1985), who posited that perhaps the most common method by which school counselors use music is to introduce, enhance, or review guidance lessons.

3. What do elementary school counselors believe would be helpful to more effectively use music as a counseling tool?

All counselors were asked to rate their proficiency in the use of music as a counseling tool by checking one of the following responses: (1) Very proficient; (2) Somewhat proficient; (3) Limited proficiency; or, (4) Not proficient. Of the "yes" respondents, a total of 87.9% indicated some level of proficiency in music, with the majority of those (77.6%) rating themselves as "Very Proficient" or Somewhat proficient". "No" respondents (those counselors who do not use music) clearly saw themselves as having little proficiency, as 87.2% indicated "Not proficient" while the remaining 12.8% indicated "Limited proficiency". These findings are amplified when viewed from the perspective of counselors' responses regarding previous music training. Results indicate 57.3% of "yes" respondents had previous music training, while 64.1% of "no" respondents had no previous training in music. Counselors were asked to elaborate on any previous music training. The majority of those who offered further elaboration indicated some type of instrumental music training, with piano lessons the most common response. For reporting purposes, responses were sorted into 4 categories and are detailed in Table 30. (see Appendix A).

When asked to rate the effectiveness of training in the use of music as a counseling tool, 82.4% of "yes" respondents indicated this type of training in graduate school as "Non-existent". Among the "no" respondents, 94.9% indicated "Non-existent". Nearly three-fourths of both "yes" and "no" respondents indicated "None available" regarding training through professional workshops. However, when counselors were asked if they would pursue more training in the use of music as a counseling tool if it was available, 88.8% of "yes" respondents indicated "Definitely" or "Probably", while 74.4% of "no" respondents indicated "Definitely" or "Probably". These findings seem to indicate a current lack of training opportunities, but a strong desire on the part of survey respondents to acquire more training in the use of music as a counseling tool.

4. Do barriers exist which hinder counselors from using music as a counseling tool?

"No" respondents were asked to explain briefly why they do not use music in their counseling work. By far, the most common response involved the lack of any background or training in the use of music as a counseling tool. Twenty-three of the 39 counselors who responded cited this reason. The responses of those counselors were sorted into 8 categories and are detailed in Table 31. (See Appendix A).

Counselors were asked to indicate if they had received any criticism for using music in their counseling work. Among the "yes" counselors, 98.1% received no criticism. Of the two counselors who had received criticism, one indicated a parent and administrator had offered the

criticism and stated: "You have to be so careful what you use, regardless if the students listen to it themselves". The second counselor who received criticism indicated it came from a few teachers who felt music "gets the kids all hyped up".

5. What are the characteristics of elementary school counselors who use music as a counseling tool?

Females made up nearly 90% of the respondents who indicated they used music in their counseling work over the past year, while males comprised slightly more than 10%. These percentages correspond roughly to the gender make-up of the overall sample, which was approximately 92% female and 8% male. Counselors who used music averaged over 16 years experience in the field of education, and nearly 9 years as elementary school counselors. Over 93% held masters degrees, while less than 3% held doctorate degrees. Education Specialist was the degree of the four counselors who chose "Other" as their response. Nearly 80% of the counselors who used music earned their highest degree between 1979 and 1999, with nearly 42% completing the degree between 1991 and 1999. Among "no" respondents, nearly 95% were females, while males comprised just over 5%. This group of counselors averaged over 15 years experience in the field of education, and over 8 years as elementary school counselors. Over 97% held masters degrees, while less than 3% held doctorate degrees. Nearly 80% of the "no" counselors earned their highest degree between 1979 and 1999, with nearly 40% completing the degree between 1991 and 1999.

The majority of counselors who used music in their counseling work with students were previously elementary school teachers (52.8%). Fewer counselors (23%) had high school or middle school teaching experience. Forty-six "yes" respondents indicated "Other" types of professional backgrounds. Those responses were sorted into 4 categories. The majority of the responses were categorized as "Other public education experience", or "Other counseling experience". Among the "no" respondents, the majority were previously elementary school teachers (51.3%), while a smaller group had high school or middle school teaching experience (28.2%). Twenty "no" respondents indicated "Other" types of professional backgrounds. As with the "yes" respondents, the majority of responses were categorized as "Other public teaching experience" or "Other counseling experience". Table 32 presents complete details of the 66 "yes" and "no" respondents' "Other" responses. (see Appendix A).

The majority of counselors who used music over the past year had prior teaching experience in the regular education setting (51.9%), while fewer counselors had prior special education experience (9.3%), or music education experience (4.6%). Among the "no" respondents, the majority had prior teaching experience in the regular education setting (59%). Five counselors had prior special education experience (12.8%). There were no counselors with prior music education experience in this group of respondents. A combined total of 30 "yes" and "no" respondents indicated "Other" as their prior area of educational experience. Those responses were sorted into 3 categories, with the majority categorized as being either "Prior education experience", or "Prior counseling experience". Table 33 contains these data. (see Appendix A).

Nearly 82% of counselors who used music with their students over the past year were assigned to one school. Another 16% worked in two schools. Over half (50.5%) of the school(s) in which these counselors worked were in suburban settings, had average enrollments of 714 students, and the majority included grade levels kindergarten through five (52.8%). Among the "no" respondents, 88.6% were assigned to one school, while another 8.6% worked in two schools. More than half (53.1%) of the school(s) in which "no" respondents worked were in

suburban settings, had average enrollments of 662 students, and the majority included grade levels kindergarten through five (55.6%). A total of 25 "yes" and "no" respondents indicated "Other" when asked which grade levels were represented at their school(s). Those responses were sorted into 9 categories, and are detailed in Table 34. (see Appendix A).

Findings

The results of this study strongly indicated the majority of elementary school counselors who were surveyed have some level of proficiency in music, and use music as a counseling tool with their student. The majority of counselors believed strongly in music's ability to provide positive outcomes with the elementary school population. This finding may be directly related to the finding that those counselors who used music had personal experience and training in music. Personal enjoyment of music, and involvement in musical activities appears to provide counselors with an understanding of music's ability to promote emotional and psychological well being. In addition, those personal musical experiences appear to enable counselors to more readily employ music as a tool in their counseling work.

Counselors used music mostly in the classroom guidance setting, where the main purpose of activities is to provide information. They also indicated strong support for music to improve the focus and maintenance of attention, to improve group participation, to improve student/counselor rapport, and to improve the retention of concepts. Taken together, these findings could be interpreted as an indication of counselor effectiveness. Counselors who employ music as a tool in the classroom guidance setting, may be more effective and efficient since students may be more easily engaged in the learning process through the use of music. Given the current trend in education toward accountability through testing, counselors who use music to support the teaching of concepts such as test-taking and study skills, may not only aid in the improvement of students' performance, but also validate the continued need for counselors in the elementary school setting. Additionally, the findings that the majority of counselors used commercially produced materials/activities which incorporated music, and that these materials were used mainly in the classroom guidance setting, may indicate a lack of appropriate materials/activities incorporating music for other counseling settings. If such materials were produced, made available, and used by counselors, more students involved in small-group and individual counseling could also benefit from the proven positive effects of music. And, as an additional incentive for the use of music in all counseling settings, only a very small minority of counselors who used music in their work received any criticism for it.

The largest percent of respondents who used music in their counseling work were previously elementary school teachers. This finding may relate to the fact that many elementary school classroom teachers have experience using music with their students on a regular basis. Many elementary school teachers use music to begin the day, as the basis for movement activities, to learn the alphabet, to reinforce number concepts, and to calm. The results of this study indicate those experiences may have a motivating influence on elementary school teachers who have become counselors in continuing to use music as a tool in their work.

Some of the most important conclusions that may be drawn from this study relate to training issues in the use of music as a counseling tool. While a vast majority of counselors who used music indicated some level of proficiency in the use of music in their counseling work, a vast majority also indicated inadequate to non-existent graduate training in this area. In addition, a large majority of these counselors also indicated training through workshops was unavailable. It is apparent from these findings that counselors who use music in their work are applying skills,

training, and expertise which they gained on their own, to their counseling work in the elementary school setting. That the majority of all survey respondents (including those who did not use music in their work) strongly indicated they would pursue training in the use of music as a counseling tool if it was available, speaks to the current void in, and need for, training opportunities.

Recommendations

The results of this study form the basis for recommendations to the counseling profession, and to researchers who may wish to investigate further the uses of music in counseling.

Recommendations For Counselor Educators

More training for elementary school counselors regarding the use of music as a counseling tool is both needed and wanted. Additional training for school counselors in the use of music as a counseling tool needs to take place both in graduate schools and professional workshops. Graduate school training in the use of music as a counseling tool was viewed negatively by the majority of all survey respondents. These respondents indicated graduate training was non-existent. Professional workshops were also rated negatively as most respondents stated that workshops were unavailable to them. These professional workshops are needed because many counselors, who are already employed either are, or perceive themselves to be, poorly trained in the use of music as a counseling tool. This recommendation is supported as the majority of all survey respondents indicated they would definitely or probably pursue more training in the use of music as a counseling tool if it was available. In addition to the closed survey responses, which indicated the desire for more training, counselors' most commonly occurring written comment reiterated the desire for additional training.

Recommendations for Elementary School Counselors

Elementary school counselors need to keep abreast of current elementary school guidance and counseling materials incorporating music which are, and become, available. The majority of counselors responding to the survey indicated their belief in the research-based positive outcomes which music has been shown to provide, including their strong support for music's ability to reinforce concepts which are taught. Counselors, therefore, should be encouraged to develop new materials and activities which incorporate music, and to share those materials and activities with other counselors. As was reported in the survey results, some counselors already creatively incorporate student generated songs/activities into their counseling work. Counselors do not need to be expert musicians to incorporate music. They may, however, need to be open and alert to opportunities to add to their repertoire of counseling skills.

Recommendations for Future Research

More research is needed regarding the use of music as a counseling tool. This study has provided baseline information on the current use of music as a counseling tool in the elementary school counseling setting. Research is needed to provide an extensive bibliography of current materials/activities available which incorporate music and are appropriate for the elementary school setting, and the bibliography needs to be made available to counselors. Additionally, controlled studies designed to measure various effects of music as a counseling tool with

elementary school students could add validity to the use of music with this population.

Since this study found the majority of elementary school counselors who used music as a counseling tool worked in suburban schools, future research investigating the effects of the use of music with non-suburban versus suburban students may be useful. A replication of this study with other age groups of students may also provide useful information regarding the effects of music in counseling. Other opportunities for future research lie in what effects the use of music may have on counselors. Are counselors who use music happier in their jobs? Are they more satisfied? Finally, research related to the inclusion of training in the use of music as a counseling tool in graduate school counselor education programs, may provide data which could impact future program planning.

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APPENDIX A

TABLES

Table 27Sorted "Other" Responses for Types of Materials/Activities Used Over the Past Year

Response	Number of respondents
Used workshop materials	1
Used original compositions	2
Used instruments	2
Used student-created songs/raps	3
Used tapes for relaxation	1
Used no music so far this year	2
Used recorded "pop" music	<u>2</u>
Total	13

Table 28Sorted "Other" Responses for Type of Music Used Over the Past Year

Response	Number of respondents
Used counselor/student created songs	8
Used children's songs (not part of a kit)	1
Used Baroque music	1
Used other artists (Red Grammer)	1
Used meditative ocean sounds	1
Used music borrowed from the music teacher	1
Used "pop" songs or T.V. themes with changed words	<u>2</u>
Total	15

Table 29Sorted Written Responses for Professional or Non-professional Assistance

Response	Number of respondents
Assistance from music teacher/specialist	19
Assistance from music therapist	2
Music was part of school-wide character education program	<u>1</u>
Total	22

Table 30Sorted Written Responses for Previous Music Training

Response	Number of respondents
Instrumental training: (including: piano, guitar, drums, brass and string instruments)	54
Vocal training: (including: school, church musical theatre)	9
Other training: (undergraduate classes, music therapy)	7
Omitted any explanation	<u>3</u>
Total	73

Table 31Sorted Written Responses for Not Using Music

Response	Number of respondents
Have no background or training	23
Never considered/see no need to use music	6
Not proficient	3
Not relevant	1
Time constraints	3
Lack materials/equipment	1
Have music on in office most of the time	1
Might be accused of using meditation	<u>1</u>
Total	39

Table 32

Sorted "Other" Responses for Professional Background

Response	Number of Responses
Other public education experience: (including: school psychologist, substitute teacher, adult educator, instructional assistant, school social worker, contract administrator, instructional consultant, pre-school teacher)	23
Other counseling experience: (including: middle or high school counselor, community agency, private practice, crisis counseling, government counselor, music therapist, social worker)	21
Business experience: (including: entrepreneur, CPA, computer analysts, corporate trainer, human resources, odd jobs, personnel director, organizational psychologist, retail management)	10
Other: (including: naturalist, daycare, military, real estate, at-home parent, student)	12
Total	<u>66</u>

Table 33

Sorted "Other" Responses for Prior Education Work Area

Response	Number of Responses
Other public education area: (including: middle/high school counseling, school psychology, school social work, vocational counseling)	12
Other education area: (including: higher education, reading specialist, teaching assistant, art education)	13
Other: (including: semi-retired, retail, hospital, at-home mom, day care management)	5
Total	<u>30</u>

Table 34

"Other" Responses for Grade Levels

Grade level	Number of Responses
Pre-kindergarten: (including: pre-k, pre-k-3, pre-k-4, pre-k-6, pre-k-12)	5
Kindergarten: (including: k-2, k-3, k-4, k-9, k-12)	10
Grades 3-5	4
Grades 3-6	1
Grades 4-6	1
Grades 5-6	1
Grades 6-8	1
EMR	1
ED	<u>1</u>
Total	25

APPENDIX B

SURVEY MATERIALS

Dear Elementary School Counselor:

In a few days you will receive, by mail, a questionnaire asking about the important work you do as a school counselor. The questionnaire will take only a few minutes to complete. The information you provide will help ascertain what use you and other school counselors make of a particular counseling strategy. Your response is important. I hope that you will take a few minutes of your valuable time to respond.

Thanks!

Larry Bixler
School Counselor
Doctoral Candidate

Date

Name

Address

Dear Elementary School Counselor:

As a doctoral candidate in Counseling at Virginia Tech, I have chosen as my dissertation topic to investigate the status of the use of music as a counseling tool by elementary school counselors. As elementary school counselors, you and I work daily with children who, due to their developmental stage, lack sophisticated verbal skills. Alternative strategies to verbal counseling, such as music, may provide effective ways to engage children in the counseling process. However, there is very little written that relates to elementary school counselors' use of music in their counseling work. My dissertation will help provide a "snapshot" of the current uses of music by counselors. It will also, I hope, provide a useful source of information to school counselors, counselor education programs, and others about the potential for incorporating music into counseling work.

As part of a carefully selected sample, your response is very important. Please help by taking time to assist in this study by answering the enclosed questionnaire, whether or not you have used music in your counseling work. The questionnaire is expected to take no more than fifteen minutes of your valuable time to complete. The questionnaire contains an identification number for mailing and follow-up purposes only. The information you provide will be strictly confidential. Data will be reported in composite form rather than by individual counselor. A postage-paid envelope has been provided for your convenience and I am asking that you respond by (date). If you would like a summary of the study results when they become available, please include an index card with your name and address in the return envelope.

If you have any questions, please feel free to call me at (540) 344-0824, or e-mail me at bixlerl@yahoo.com. My doctoral committee advisor, Dr. Tom Hohenshil, a Virginia Tech faculty member in Counselor Education, may be reached at (540) 231-9720.

Thank you for your participation!

Sincerely,

Larry Bixler
502 Highland Ave.
Roanoke, VA 24016

**STUDY OF THE USE OF MUSIC AS A COUNSELING TOOL
BY ELEMENTARY SCHOOL COUNSELORS**

Questionnaire

Part 1

Please respond to the following statements which are designed to determine your use of music in your work with elementary age students. As you respond, please consider not only individual and small group counseling, but also classroom guidance activities. The information you provide will be subject to the strictest confidentiality procedures. Data will be reported in composite form, rather than by individual counselor.

- a. As an elementary school counselor, have you ever used music as part of your counseling work? ___yes ___no (If "no", skip to **Part 2**).

- b. Over the past year, I have used music approximately ___times with my students.

- c. Of the students with whom you used music, how many were:

pre-K? ___	3rd? ___
K? ___	4th? ___
1st? ___	5th? ___
2nd? ___	

- d. What percent were:

regular education? ___%
special education? ___%
alternative education? (other than special education)___%

- e. What types of materials/activities incorporating music have you used over the past year?
(Check all that apply)

___commercially produced educational materials/activities
___counselor-made materials/activities
___other materials (please explain)_____

- f. Over the past year, approximately how many times did you use music in individual counseling sessions?___

- g. Over the past year, approximately how many times did you use music in small group counseling sessions?___

- h. Over the past year, approximately how many times did you use music in classroom guidance sessions? ___

- i. Considering the music you used over the past year in your counseling work with students, what percent was:
- | | | | |
|---|-------------------------------|--------------|--------|
| classical? | _____% | ethnic? | _____% |
| rap? | _____% | heavy metal? | _____% |
| rock? | _____% | new age? | _____% |
| pop? | _____% | country? | _____% |
| educational kit/program (children's songs)? | _____% | | |
| other? | _____ % (please explain)_____ | | |

- j. Considering the criteria listed below, please indicate how important each was in your selection of the music you used over the past year:

	Very important	Somewhat important	Not very important at all	Not important important
the music used was familiar to the counselor	_____	_____	_____	_____
music had been an effective counseling/educational tool in the past	_____	_____	_____	_____
the music used was familiar to the students	_____	_____	_____	_____
the music used would introduce or reinforce a concept	_____	_____	_____	_____
the music was part of a kit/program I purchased	_____	_____	_____	_____

- k. Results among those students with whom you used music were:

	Agree	Disagree	Undecided
improved focus/maintenance of attention.	_____	_____	_____
improved student/counselor rapport.	_____	_____	_____
improved group participation.	_____	_____	_____
improved retention of concepts.	_____	_____	_____
improved social interaction.	_____	_____	_____
improved attitude.	_____	_____	_____
little or no discernible benefit.	_____	_____	_____

- l. Have you had any other professional or non-professional (i.e. music specialist, music therapist, parent volunteer, etc.) assist you in using music in your counseling work?

_____yes

_____no

If "yes", please explain:

Part 2 [All counselors please complete this section]

Please respond to the following questions regarding your perceptions about training needs in the use of music as a counseling tool.

- a. How proficient are you in the use of music as a counseling tool? (Circle one)
- | | | | |
|-----------------|---------------------|---------------------|----------------|
| Very Proficient | Somewhat Proficient | Limited Proficiency | Not Proficient |
|-----------------|---------------------|---------------------|----------------|
- b. Rate the effectiveness of the specific preparation you received in the use of music as a counseling tool in:
- Graduate School: excellent existent, but inadequate
 adequate non-existent
- Professional Workshops: excellent none available
 adequate not of interest
- c. If more training in the use of music as a counseling tool was available to you, would you pursue it? (Circle one)
- | | | | |
|------------|----------|----------|------------|
| Definitely | Probably | Probably | Definitely |
| | | Not | Not |

Part 3 [All counselors please complete this section]

Please respond to the following questions which will assist in determining what barriers may exist which hinder counselors from using music as a counseling tool.

- a. If you do not use music in your elementary school counseling work, briefly explain why not.
- b. Have you received any criticism for using music in your counseling work?
- Yes No Have not used music
- If "yes", from whom? (i.e. parents, administrators, etc.)

Part 4 [All counselors please complete this section]

Please complete this section to provide some demographic information. This will assist in the interpretation of the results of this survey. The information from this section, like the others, will be summarized without reference to individual respondents, schools, or school system.

- a. Gender of respondent _____
- b. Years employed in the field of education _____
- c. Years employed as an elementary school counselor _____
- d. Year that counseling degree was completed _____
- e. Highest degree earned _____

- f. Professional background prior to working as an elementary school counselor
 Teacher
 high school
 middle school
 elementary school
 Other (please explain)_____
- g. In what program area did you work prior _____special education _____regular education to becoming an elementary counselor? music education did not teach other area (please explain)_____
- h. If not previously a music teacher, do you have any music training?
 Yes No
 If "yes", please explain:
- i. Number of schools to which you are assigned _____
 j. Estimated enrollment of the school(s) _____
 k. Grade levels represented at school(s) _____
 l. Setting of the school(s) in which you work (Check one) Urban Rural Suburban

Part 5 Additional Comments [All counselors please complete this section]

Thank you for lending your valuable time in completing this survey. Please make any additional comments that you feel would be helpful in understanding how you or other elementary school counselors incorporate music into their work.

Dear Colleague,

You recently received a questionnaire asking about your use of music in your counseling work with elementary school students. I would really like to hear from you! Your response is very important in order to get a clear picture of how counselors may or may not use music as a counseling strategy. Please respond even if you have not used music within the past year. I look forward to hearing from you soon. If you have already completed the questionnaire, please accept my thanks for your valuable input.

Sincerely,

Larry Bixler
Elementary School Counselor
Doctoral Candidate
bixlerl@yahoo.com

VITA

Larry L. Bixler
502 Highland Avenue
Roanoke, Va. 24016

- Education: Ed.D., Counselor Education, Virginia Tech, 2001.
MA, Counselor Education, Radford University, 1988.
MA, Music Education, West Virginia University, 1972.
BM, Music Education, West Virginia University, 1971.
- Honors: Winner, Young Artist's Competition, West Virginia University, 1971.
Phi Kappa Phi National Honor Society
- Affiliations: American Counselors Association
American School Counselors Association
Virginia Counselors Association
Roanoke Area Counselors Association (Virginia)

A certified teacher and school counselor, Larry has 25 years experience in the field of education. Larry's experience includes public school music teaching, private and college level piano teaching, and school counseling. Larry has also facilitated "Parents Anonymous" groups for the Child Abuse Prevention Council, and "Transparenting" groups for divorcing parents. In addition, Larry has extensive musical theatre experience including musical directorships of a USO Troop tour to Greenland, Iceland, Labrador, and Newfoundland, and a nationally recognized regional theatre company.