
Strong Vocational Interest Scales for Music Teachers

M. KLEIST, C. H. RITTENHOUSE, and P. R. FARNSWORTH

Department of Psychology, Stanford University, Stanford, California

FOR SOME YEARS there has been available for use with the *Vocational Interest Blank for Men*¹ a musicians' scale which was standardized on 500 professional musicians.

Two hundred and fifty musicians were used to develop the scale and 250 to establish the norms. These men averaged 32.6 years in age, no one being over 60. As a group they had had 12.4 years of schooling, and had been engaged professionally in some phase of music for at least three years prior to taking the test. The standardization group was composed of members of a symphony orchestra, of players in dance bands, of music teachers, etc.

As the population tested in the standardization of the musicians' scale had been admittedly rather heterogeneous, an attempt was made in 1946 and 1947 to build a new musicians' scale for men which would restrict the standardization group to music teachers and supervisors.² Care was taken to use the same statistical procedures which, in recent years, have been employed in the construction of all the other Strong scales. This new scale was found to be approximately as reliable as the older scale for musicians, *i.e.*, the former's value was 0.86 and the latter's 0.87.

From the 482 male music teachers whose names appeared in the 1945-1946 edition of the *California School Directory* 150 completed blanks were received. And from the Strong office files the blanks of 43 other music

teachers and supervisors were added. The members of this group of 193 averaged 38.8 years of age; they had gone through the sixteenth grade on the average, and had had about 17 years of teaching experience. One hundred forty-three were secondary school teachers, 13 were college teachers, 10 were supervisors or coordinators, and 27 were private teachers. The group, then, was far more homogeneous than the original Strong musician group with its teachers, symphony performers, and jazz players.

Rescoring the 193 blanks with the older musician-scale weights yielded values which correlated 0.68 with scores obtained through the use of the newer weights. However, when the blanks of 110 Stanford University students in a class in general psychology were scored on these two sets of weights, the coefficient of correlation was seen to be 0.83. From this finding it must be concluded that the two scales with their somewhat different weights do not do an essentially dissimilar job of forecasting.

The scales so far discussed have as their test items those of the *Vocational Interest Blank for Men*. The comparable women's blank³ has so far had no musicians' scale of any sort. Hence, late in 1948 and during the first half of 1949, an attempt was made to construct a scale for women music teachers.⁴ One hundred seventy-five women teachers were contacted, largely from the membership of the Music Teachers' Association of

¹ E. K. Strong, Jr., *Vocational Interest Blank for Men* (Stanford, California: Stanford University Press, 1945).

² M. Kleist, "A Vocational Interest Scale for Music Teachers" (Master's thesis, Stanford University, 1947).

³ E. K. Strong, Jr., *Vocational Interest Blank for Women* (Stanford, California: Stanford University Press, 1946).

⁴ C. H. Rittenhouse, "Vocational Interests of Women Music Teachers" (Master's thesis, Stanford University 1949).

California. A few music teachers were obtained through a scrutiny of the city directories in the San Francisco Bay area. Although more than 75 partially filled out the blanks, only this number returned completely usable replies. The mean age of this group of 75 was 48.2. On the average these women had finished 13.9 years of school. Their years of teaching experience ranged from three to 50 years.

Strong reports the reliabilities of the scales which make use of the *Blank for Women* to range from 0.74 to 0.94. As this new scale yielded a value of 0.91 it becomes one of the more reliable of Strong's women's scales.

Its reliability also compares favorably with those reported above for the two musicians' scales obtained from the *Blank for Men*.

It would seem that these two new musicians' scales show promise of future usefulness. One becomes the first women's scale in the musical area. Both reflect the interests of more homogeneous occupational groups than does the older scale for musicians. However, until the standardization groups are considerably enlarged, these scales must not be considered to be in final form.⁵

⁵ The weights for these two new scales are to be found in the Kleist and Rittenhouse theses which may be obtained via interlibrary loan.

PAUL R. FARNSWORTH, Professor of Psychology at Stanford University, has been interested in music tests for some time. As early as 1931, his "An Historical, Critical, and Experimental Study of the Seashore-Kawwassner Test Battery" appeared in *Genetic Psychology Monographs* (IX, 291-393). In the same monograph series (1934, XV, 1-94) more of his data on musical tests can be found. He also has published four articles on music tests, and a fifth is now current on a new sort of self-rating scale for interest in music. C. H. RITTENHOUSE recently received his M.A. degree in psychology at Stanford. MYDELLE KLEIST is now with the Child Guidance Clinic of the San Francisco Public Health Department.