

Figure 1
Operational Definition of High and Low Magnitude

Teacher Behavior	High Magnitude	Low Magnitude
Eye Contact	Maintains with group and/or individuals throughout rehearsal.	Never looks at individuals or group. Looks at music, ceiling, or occasionally in direction of piano.
Closeness	Frequently walks or leans toward chorus or particular section.	Stands behind music stand at all times. Music stand is always a minimum of four feet from chorus.
Volume and Modulation of Voice	Volume constantly varies. Wide range of volume as well as speaking pitch. Voice reflects "enthusiasm and vitality."	Volume remains clearly audible but the same approximate volume and pitch throughout rehearsal. Voice reflects little "enthusiasm and vitality."
Gestures	Uses arms and hands to aid in musical phrasing. Great variety of movement. Varies size of conducting patterns to indicate phrases, dynamics, and the like.	Strict conducting pattern, never varying. Uses arms and hands for attacks and releases. Exact movements.
Facial Expressions	Face reflects sharp contrasts between approval/disapproval. Approval is expressed by grinning, laughing aloud, raising eyebrows, widening eyes. Disapproval is expressed by frowning, knitting brow, pursing lips, narrowing eyes.	Neutral mask. No frowns. No smiles.
Rehearsal Pace	"Rapid and exciting." Quick instructions. Minimal talking. Less than one second between activity. Frequently gives instructions to group while they are singing.	"Slow and methodical." Meticulous care and detail in instructions. Always stops group to give instructions.