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ELEMENTARY MUSIC SUPERVISION IN THE LOGAN CITY SCHOOLS:  
ITS RELATIONSHIP TO THE GENERAL MUSIC PROGRAM  
IN ITS HISTORICAL SETTING

by

Amelia M. Beecher

A thesis submitted in partial fulfillment  
of the requirements for the degree

of

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## PREFACE

The great responsibility of educators, to enlarge and modify the world of the pupil, is a task not easily done. In the search for competence to match the demands of this profession, educators search their own command of the subject areas of the curriculum. They find their knowledge inadequate and begin to probe more deeply, to understand how curricular areas have developed, how they can be most effectively taught, and how they might be expected to produce better standards for the future. It was in response to these realizations and their related teaching problems that this study was made.

As this study progressed a great deal of material was carefully read and annotated; a much larger amount was surveyed and indexed. Recent research was also surveyed and categorized, and the present general music curriculum was researched and outlined.

The rewards have been continuous and immediately useful as each concept has expanded into more completely detailed patterns, and as the patterns have in turn been incorporated into upgraded preparations for lesson presentation.

The writer acknowledges with deep appreciation the encouraging guidance and remarkable patience of the thesis committee members.

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## ORIGIN AND NATURE OF THE STUDY

This study has been made in response to some of the problems observed in the general music program of the Logan City School District during the five-year period 1960-1965. As the number of classroom units increased during these years, the function of the elementary music supervisor was modified. Supervision as a "visiting music teacher" on a bi-monthly schedule gradually changed to supervision as a "teacher consultant" whose scheduled classroom visits were once a month or less.

During these scheduled visits, the classroom teacher planned and presented two or more music lessons for observation. Other scheduled contacts were either teacher-supervisor consultations, or were supervisor demonstrations in the classrooms, prepared in response to the teacher's requests and needs. More and more supervision time was spent in an effort to help the teacher to teach music, rather than in helping the pupils to sing.

This shift of responsibility for teaching the general music program, from the supervisor to the classroom teacher, fostered many problems. Most of these problems were conspicuous because of their repetition throughout the district. Those of most consequence are commented upon in this study.

The problem of the "low-singer" crossed classroom and school boundaries and seemed to reflect the values of the whole social climate

rather than poor teaching in any one area. Pressures which placed value on little boys as prospective athletes also seemed to push them into shamed avoidance of their soprano child's voice. Boys reached for deep, adult bass tones with avid dedication and ignored the demands of the melody and whatever harm they were doing to their ability to hear and to sing accurately.

Some school-room factors seemed to aggravate this problem; teachers and administrators observed accurate singers become progressively more offended by the quality of music made by groups which included out-of-tune singers. When musically oriented pupils began to take private piano lessons, they seemed to realize that they would learn all about music through regular practice on their instrument, and soon abandoned all but token participation in the classroom music period. They pretended to be bass singers, joined the out-of-tuners, and encouraged other boys to do the same. This process accelerated under an idealized man teacher, who was able to sing in a comfortable low voice, or under musically permissive teachers who did not know what musical standards to expect or how to achieve them.

The cumulative effects of this out-of-tune singing problem were very detrimental musically. Intermediate teachers were especially vulnerable, and some who were unable to reverse this trend abandoned singing altogether and centered their music instruction around a strong listening program. By all musical criteria, nearly half of the pupils from the elementary schools were becoming non-singers by the time they entered junior high school.

Strong efforts were made in several areas to motivate the musically talented pupils to participate in more positive leadership roles; i.e., specific instruction in singing a treble clef bass was given, beginning in the fourth grade; pupil and teacher workshops were held; special units in conducting were prepared and reserved for the sixth grade pupils; better equipment, and records of higher quality were provided; and copies of up-to-date texts, which included concise guide material for the teachers, were all made available to every grade level. Helping the pupils to sing on pitch became the elusive goal of the singing program. Pupil response to these efforts was satisfactory, but ways to accomplish these desired outcomes, which would be more self-sustaining and which could be achieved through a more economical use of classroom time, were needed.

Still seeking to improve motivation by raising the standards of musical quality through maximum development of pupil leadership, supervisors gave attention to the sequence pattern of the curriculum. A noticeable unevenness in the presentation of the fundamentals of music was found, probably due, in part, to the lack of a current Utah state guide in music. Also noticeable was the improved musical quality of pupil response wherever these fundamentals of music were being taught.

A district elementary school music guide was outlined to counteract the unevenness of content and to build developmental strength into this area of the music program. This guide will be used and evaluated by the elementary teachers and administrators and then will,



hopefully, be brought into line with the general music program in the junior high, be accepted as a valid standard and printed. It may be either superseded by, or used with, the much more comprehensive Utah state music guide which will, it is hoped, soon be available.

The Logan City Elementary Music Guide referred to developed in response to the deep respect which grew, during this five-year period, for the skills, knowledge and problems of the elementary classroom teachers as they presented their pupils for observation. Many expressed feelings of helplessness to do their best teaching in music because of the immense cumulative pressure of preparation and presentation time in other curricular areas. Many agreed that, probably more in the arts than in other subject areas, the problems of achieving a self-sustaining standard of quality, in the restricted time available, were extremely difficult, if not impossible to solve.

In the continuing effort to recognize and counteract these problems, and to present demonstration lessons of value to the teachers, intermittent inquiry deepened into the consistent study and research which resulted in the present study. Better solutions to many specific problems were sought.

First: As elementary classroom teachers were asked to accept prime responsibility for the general music program, a more firm understanding of the historical background of music education and the role it has played in public education was needed. What practices motivated excellence in music education of past educational programs? Could these practices be adapted to help solve present problems in the general music program?

Second: The historical methods and the developmental modifications of teacher training needed to be understood before present practices could be evaluated. Is there at present a method of music teaching in which classroom teachers might become proficient? What recommendations could be made to increase the classroom teacher's effectiveness in its use?

Third: How did the component parts of the present general music program develop? Can the general music program curriculum be outlined into some sort of stabilized, sequential arrangement which would lend itself to a brevity of presentation, which would eliminate some of the unevenness of present offerings, and which would provide a basis for sound research?

Fourth: What is the present strength of the general music program as shown in the most recent statistical surveys of the National Educational Association? What are some of the problems of current research? Do historical and present goals justify efforts for extensive improvement of the current offerings and methods of presentation of the general music program?

CHAPTER I  
HISTORICAL SURVEY

Ancient beginnings

Australian aborigines dance at the slightest excuse, according to Bergamini (1964, pp. 186-187). Dance music is provided by the clapping of boomerangs, the drone of the didjeridoo flute, and the singing of onlookers. Howell (1965, p. 189) says that the bushmen of Africa are also excellent musicians, their playing, singing, and dancing all being beautifully developed. The whirling churinga of the stone age, pictured in The Epic of Man by Courtland Canby and others (1961, p. 35), encourages us to suppose that ancient aborigines may have treasured their musical sounds and developed their unique instruments in some similar manner--learning through their need some of these basic uses of music: to bring composure, courage, and an eager tolerance of effort to the business of living.

The musician with a lyre, pictured on the "Royal Standard of Sumer," in The Epic of Man (p. 77), may be the earliest picture of a musical instrument being played. Succeeding civilizations have left many pictorial and architectural illustrations of their musical instruments.

Peoples of ancient Ninevah used the five tone scale, according to Good (1953, p. 9). They probably exported it to Greece, where music, beginning in the Homeric era, developed so beautifully that we still look upon it as the Golden Age of Music. The musical scales and octaves

the transposition of key-signatures, and the neumes of Greece became the foundation of present day notation, records Apel (1958, pp. 302, 303, 485).

Music was a valuable part of the curriculum in the earliest schools of ancient Greece and was commented upon by Plato and Aristotle in the defense of good education. They believed that music could be used in character training because it affected the emotions directly. Plato (1952, p. 344) even warned that "when modes of music change, the fundamental laws of the State always change with them. Our guardians must lay the foundations of their fortress in music."

Aristotle (1952, pp. 544-546) explored at length the place of music in the school curriculum. He claims, "It is difficult, if not impossible, for those who do not perform to be good judges of the performance of others. Besides, children should have something to do. They should be taught music in such a way as to become not only critics but performers."

"Is the chief value of music for amusement, education, or intellectual enjoyment?" he asks, and then he answers that it must be all three.

When men hear imitations, their feelings move in sympathy. Rhythm and melody supply imitations of anger and gentleness, and also of courage and temperance, and of all the qualities contrary to these. Listening to such strains, our souls undergo a change. . . . Music has a power for forming the character, and should therefore be introduced into the education of the young. (p. 546)

In his Explanation of a Paradox of the Ancients in Respect to Manner, Montesquieu discusses the same points of view.

Polybius informs us that music was necessary to soften the manners of the Arcadians, who lived in a cold, gloomy country; that the inhabitants of Cynete, who slighted music, were the cruelest of all the Greeks, and that no other town was so immersed in luxury and debauchery. Plato is not afraid to affirm that there is no possibility of making a change in music without altering the frame of government. Aristotle, who seems to have written his Politics only in order to contradict Plato, agrees with him, notwithstanding, in regard to the power and influence of music over the manners of the people. (p. 17)

The warnings of these eminent philosophers were inadequate to stem the tide of history, and their government and music did change. The ethos of the Grecian modes were degraded by the Roman conquerors into instrumental accompaniments for licentious pantomime, gladiatorial combat and warfare.

During the Christian Era a new music developed. The responsorial, melismatic singing of the Hebrew liturgy, the spontaneous musical developments of the early Christian congregations, and this decadent Greco-Roman music blended and grew, because of a spiritual necessity, into the sacred chants of the Catholic Church. It was unadorned, melodic singing and was called cantus planus, plainsong, or plainchant.

An important factor in the standardization of the plainchant during these centuries was the great Roman Schola Cantorum, a school of singing, founded, according to tradition, during the fourth century, immediately after the edict of Milan. . . . For nearly eight hundred years this institution maintained its identity and helped spread the traditional manner of singing the music of the Church throughout all her domains, even as far afield as England. (McKinney and Anderson, 1949, p. 120)

St. Ambrose systematized the use of plainsong in the religious ceremonies, and Pope Gregory, at the end of the sixth century, reviewed

them and collected them into his Antiphonale Missarum, the whole repertoire of chants then being used.

The classical conceptions of Greek musical theory were largely preserved by Boethius and Cassiodorus, officials at the court of Theodorich the Great. Boethius, a minister at the court, wrote five books on music, De Musica, which remained, according to McKinney and Anderson (p. 123), the standard textbooks on music during the Middle Ages in Europe.

The Council of Aachen, under Charlemagne, passed the decree that every convent and cathedral must establish schools in which boys were to be taught the Psalter, singing, the computus, and grammar. Good (pp. 75-76) says that attention was given to the appointment of only gifted and well-trained teachers and the schools were opened to all children. A nine-year course in music teaching was given at Rome for the monks who would be the music teachers in these monastery schools. They studied from Pope Gregory's precious book of chants and were expected to memorize them all. Musical solfeggio, the staff and the clef signs had their beginnings in these monastic schools, largely under the leadership of the monk, Guido de Arezzo. (Buchanan, 1944, pp. 100-104)

These monastery and cathedral schools of the Middle Ages were primarily music schools, instituted for the specific purpose of providing competent musicians for the Christian Church. It is worthy of note that every great medieval musician was a product of these schools and, eventually, a teacher in them and that the title for a musical director in most European languages has as its original meaning "master of the chapel," i.e., the boy's choir and its associated school. Moreover, most educated men of the time--saving of course, the nobility--owed their opportunity for schooling to the beauty of their childhood

voices, which qualified them for admission. (Britton, 1958, p. 197)

At least two centuries of feudalism, invasions, civil disorder and religious decline followed the close of Charlemagne's reign and resulted in a mixing of cultures and ethnic races. The monastic schools were aided in education by the chivalric schools and guilds. Beautifully crafted musical instruments were produced by the guild workers, but music education was strong only in the monastery schools.

The crusades served to unite the West, increased the knowledge of the world, developed means of transport and made Europe aware of the more advanced Eastern civilization.

Cities grew in size, and so did the schools, many of them developing into universities. Faculties of Arts, Law, Medicine, and Theology lectured in Latin, and the lectures were read slowly so that they could be copied, word for word. Excellent musicians, composers, master teachers and great writers developed, and some began schools of their own. Out of a limited population, youths by the tens of thousands came to the great teachers of that era; and out of the ensuing intellectual ferment the universities grew and became centers of learning in the various countries.

#### European development

Music held a place in the curriculum of schools throughout the turbulence of the renaissance and the reformation, as control of the schools gradually became the business of the state instead of the church.

As cities and universities grew in size and wealth, men became preoccupied with their own capacity for learning and for producing beauty. Their elaborate cathedrals were filled with the elaborate music of their choirs. Musicians began composing more melodic music and writing it in mensural, or measured style. Polyphonic music became popular, with several voices woven together in motet form.

The beautiful love songs and poetry of the troubadours and trouveres of France, and the minnesingers of Germany, added a loveliness of melody and a rhythmic gaiety to music. These musicians sang and played in the halls of the castles instead of the churches. The Meistersingers, who carried on this early art, organized themselves into guilds where they taught, sang, played, and composed music. McKinney and Anderson (1949, p. 186) say that these guilds may have been the first organized music schools outside of the church.

Apel (1958, pp. 601-602) tells us that the printing of music began in Rome in 1476, quickly following the development of the printing press. The laborious double impression process was used to print the first part books, and was kept in use until 1584, when Sadeler, of Antwerp, developed the copper plate process, which is still used today.

The fine composers and musicians who were trained during the medieval period were employed by the church or by wealthy families who became their patrons. Josquin Des Prez, became the great composer of this time, because of the expressive charm of his music. Coclico, a pupil of Des Prez, describes his method of teaching:



My teacher Josquin . . . never gave a lecture on music or wrote a theoretical work, and yet he was able in a short time to form complete musicians, because he did not keep back his pupils with long and useless instructions, but taught them the rules in a few words, through practical application in the course of singing. (Rossi and Rafferty, 1963, p. 32)

It is interesting that the development of the new styles and the new beauty in music paralleled the ferment of change in the political and religious life of Europe.

Soon after Martin Luther, a well-trained musician himself, established his Protestant church at the great University of Wittenberg where he taught, he associated himself with two excellent musicians, Conrad Rupff and Johann Walter. They began under his direction to select the best Latin chorals for use in the church and set them with German texts, according to Rossi and Rafferty (1963, p. 42).

Good (1953, p. 158) tells us that the reformation in Switzerland was begun by another well-trained musician, the young humanist, Ulrich Zwingli. We learn from Rossi and Rafferty (1963, p. 43) however that the German Reformed Church, which Zwingli helped to establish, later came under the leadership of John Calvin, who banned all music from the church services except the unaccompanied singing of the Psalms. Musicians mourned as the beautiful church organs were destroyed by Calvin's edict.

Good (1953, pp. 160-161) also relates how the reformation impoverished the monastery schools, and how many were destroyed or were forced to close. The later founding of the strictly-disciplined Jesuit schools revived Catholic education and established other monastic schools, but whether music was of prime importance as one of their studies is not specified.

This ferment of religious upheaval, the extended contemporary wars, the exploration of the new world, and the social changes which resulted, encouraged the growth of a philosophy of realistic inquiry. New schools, called academies, began to provide a more practical education. Bacon and Descartes did much to define and to promote the scientific method of inquiry that was used so ably by the growing number of scientists in all walks of life. Their philosophy was extended into the field of education by the English writer John Locke who, says Good (1953, p. 186), "condemned music because it wastes so much of a young man's time."

Did music persist because of worth or habit? When Rousseau contended that we should teach children "what they are to practice when they are men, not what they ought to forget," and "to learn music thoroughly we must make songs as well as sing them, and the two processes must be studied together," we ask with Good (1953, pp. 207, 215) if he was considering the necessity, utility, or morality of human development that he so strongly advocated as curricular criteria. Were Rousseau's questions better than the ancient questions of Aristotle (1952, pp. 544-546) who asked, "Is the chief value of music for amusement, education, or intellectual enjoyment?" Aristotle answers his own question by claiming that it must be all three. Explosive changes going on in the basic organization of society posed a host of other questions that led men to turn from music education in particular and to investigate instead the ultimate goals and effective methods of all education.

Good (p. 226) tells of the Swiss pastor and schoolmaster Planta, who joined many other noteworthy Swiss educators of his time in founding experimental schools. Planta's basic aim was to develop Christian men who would work for Swiss unity. His contemporary, Basedow, favored state control of education, according to Good, but his educational goal was international and aimed towards cultivating the brotherhood of all mankind. Good also tells about Salzmann, a member of Basedow's staff, who improved the teaching of physical education, science and industrial arts when he instituted his Philanthropinum at Saxe-Gotha.

The greatness of these men, and others of their able contemporaries, was nearly overshadowed by the remarkable work of Pestalozzi, who advocated education based on anschauung, or observation. "Pity and charity only nourished the social evils they were trying to allay, and society must first become educated before it could become enlightened, purified and elevated," he claimed, (Good, p. 239). He encouraged parents and teachers to carefully plan, and grade for proper sequence, the experiences which would be lessons to the young. His recommended anschauung followed this course: (1) confused sensations; (2) clearness and descriptions; and (3) definition and classification. Music was a large part of all of these experimental schools of Switzerland and was usually taught by special teachers, well trained in music.

Other great European educators who influenced educational thought around the world were Herbart and Froebel, the two Germans who began making deep inquiry into how students learn. Herbart, according to Good (pp. 251-263), taught that learning is by association coupled

with interest and that it follows these steps: (1) clear concepts, (2) association with something known, (3) systematic arrangement into a new concept, (4) use of the new learning or method. Besides the logical ordering of the material and its usual adaptation to the age of the pupils, Herbart proposed three other principles for curriculum organization. These are as follows: (1) correlation, (2) concentration, (3) the culture epochs principle which later proved unuseable. To Herbart, the aim of all education was virtue, and in education it was best attained by government, instruction and training.

Creative self-activity through social participation is the basis of Froebel's psychology. The child is by nature a doer, and learning is secondary to doing through all the five stages of his growth--infancy, childhood, boyhood, youth, and maturity. The interested, inquiring activities of childhood become the exploring, purposeful performances of maturity. Froebel organized and named kindergartens, many of which were established during his lifetime.

Good remarks (p. 275) that Froebel studied music teaching at Yverdon under Naegeli and Pfeiffer, Pestalozzi's music specialists. These men advocated teaching music by natural methods, beginning with rote singing, and they prepared popular collections of songs for the young. Froebel studied their system and their books carefully and used them in his kindergartens.

As the great medieval universities organized themselves into nations of schools, they began adding political patriotism to their other binding customs of common origin--language, history and religion.

Eventually the organizations of universities became the political foundations for the great nation states of Europe.

The musically-rich church schools persisted as cathedral schools but diminished in importance as the period of cooperation, then competition between church and state, ended with the state in control of public schools. Education for the common people was one of the most divisive concepts, and the emerging dominance of nations was partly based upon providing common schools for all.

The influence of the great European innovators of educational philosophy was persistent throughout these slowly developing school systems of European nations. Their influence was also apparent in the development of American educational practices. Experimental work is going on today in an effort to refine and apply their scientific method of evaluation and gradual structuring of the curriculum in the general music program. The field of music education still retains a tenuous, but very strong tie to the musically oriented church schools of Europe which produced the many remarkable musicians and composers, whose excellent work in music comprises the bulk of the western world's rich heritage of musical literature.

#### American adaptations

There are some interesting preliminaries to the introduction of music education into the curriculum of the American public schools. Britton summarizes the research of Lota M. Spell as she tells about some of these musical happenings.

The first school on the North American continent was a music school, organized precisely upon the model of the European cathedral school. . . . Pedro de Gante, a lay-brother of the Franciscan order, landed at Vera Cruz on August 30, 1523. Within a year of his arrival, he had opened a school for the sons of native chiefs at Tezcoco in a building placed at his disposal by Ixlixochitl, the Aztec emperor. The subjects he taught included reading, writing, singing, playing on various instruments, copying musical manuscripts, and constructing instruments. By 1527 the school had been moved to Mexico City, and its pupils were soon being sent out to smaller villages as teachers. The lasting influence of de Gante's work in Mexico can be seen in "the love of music which is a distinguishing characteristic of the Mexican today."

In 1540 Coronado was sent with an army to what is now New Mexico. Among the priests he left there was one Juan de Padilla, who is known to have been previously active as a music teacher. By 1630, there were Spanish friars in twenty-five missions serving pueblos comprising sixty thousand Indians. At each mission a school similar in type to that of Pedro de Gante was maintained. Although this music teaching came to an end with the destruction of the New Mexican missions during the 1680's, the Spaniards continued elsewhere to organize schools with music as the principal subject--in Texas, in New Orleans, and in California. (Britton, 1958, p. 197)

Britton cites another musical development in the early conquest of the Northern and Middle Western sections of the continent.

Jesuit priests from France habitually depended upon music and the delight which the Indians took in it for aid in their missionary endeavors. The Jesuit Relations are full of accounts describing the effects European music exerted upon the Indians. From near Quebec in 1675, for example, Pere Enjalran wrote, "The nuns of France do not sing more agreeably than some savage women here; and, as a class, all the savages have much more aptitude and inclination for singing the hymns of the Church." (Britton, 1958, p. 198)

Indians also responded readily to music instruction from the Puritan and Calvinist settlers of New England, this time singing the Protestant Psalmody.

John Eliot, that remarkable Puritan divine who translated the whole of the Bible into the Indian language, who was one of the principal versifiers of the Bay Psalm Book, and who regularly preached to four Indian congregations in addition to that of his fellow colonists at Roxbury, also found time to translate the Psalms into Indian metrical verse, and himself taught the Indians to sing them. (Britton, p. 198)

German settlers in Pennsylvania organized schools for their children, in 1664, in which music was taught. Good (p. 372) tells how they were noted for their excellent work with the Indians, for the excellent teaching that was characteristic of their schools, and for their devotion to music, especially that of Bach.

The plantation culture that developed in the Southern colonies obtained musical instruments, books and furniture from England. Because the population was so scattered, music was usually valued as the recreation of the home.

Good's account of the English settlements in America records (p. 369) that the Pilgrims had only one music book with them on the Mayflower, the Ainsworth Psalter, but that other New England colonists had none. In 1640 the Massachusetts settlers printed the Bay Psalm Book which, Britton claims, was the first book published in the English colonies. The Bay Psalm Book was without musical notation until its ninth edition, printed in 1698. Following the publication of this printed music, there was considerable public agitation for better singing by "rule and art." In 1723 many churches had adopted this improved standard and gradually other improvements followed. Better singers sat together and became a choir. As choir singing improved, so did that of the congregation, and "lining out the tune" became unnecessary.

Out of this condition of affairs and the urgent need of instruction in the rudiments of music emerged the singing-school. The first practical instruction book on singing was written by Rev. John Tufts, of Newbury, and issued in Boston about 1712. . . . It was very successful and was reprinted in many editions, though it used a letter notation on the staff instead of notes.

The first instruction book with printed music, said to be the first music printed with bar-lines in America, was by Rev. Thomas Walter of Roxbury. (Birge, 1928, pp. 5-8)

Following 1721, when both Tuft's and Walter's textbooks appeared in Boston, a continuously growing stream of music textbooks were printed in America, at least 154 by the end of 1800. Their compilers were all teachers of singing schools and some were also composers. The music of these American texts and their composers were almost universally accepted by the American people from about 1770 to the early 1800's. The music had a distinctively American sound. The popularity of these early music texts was encouraged by the singing teachers who were in such great demand to organize and provide instruction in the singing schools.

The singing schools were never legal or formal institutions. Often a music teacher was invited to begin a school by the church officials, or the leading citizens of the town, or he came to town and began one on his own.

They were taught in most instances by an itinerant singing master, classes typically meeting once or twice a week for a month or two, the whole term ending with a concert referred to in the sources as a "singing lecture," since the local minister usually was called upon to deliver an appropriate sermon. (Britton, 1958, p. 201)

As the teachers began their lessons, quarrels broke out, because a new way of singing the Psalms was being introduced. The new style



would soon win grudging support, and singing by "rule and art" was taught. The teacher organized his own classes, which were generally held at night. He taught them and collected his own modest fees and worked at some other occupation during the day. Moses Cheney, born in 1776, describes a singing school:

"The sessions were held either in the homes of the members or in the school house. At the first meeting boards were placed on kitchen chairs to answer for seats and all the candidates for membership paraded around the room in a circle, the singing master in the center. The master then read the rules, instructing all to pay attention to the rising and falling of the notes. Books containing individual parts, treble, counter, tenor and bass were distributed, and directions for pitch were given. Then the master commenced. 'Now follow me right up and down; sound.' So the master sounded and the pupils sounded and in this way some learned to sing by note and others by imitation. At the close of the session the singing master agreed to give instruction for one shilling and six pence per night and to take his pay in Indian corn." (Birge, p. 12-13)

Most of the early singing teachers were self-taught, and they taught the rudiments of music, each in his own way. They helped to bring order out of the chaos of church singing, laid the first foundations of technical knowledge of music, and encouraged musical growth in many of their students.

The popularity of the singing schools, mentioned as an early form of adult education, may be one of the reasons why music was not given major emphasis in the schools for children. Reading and writing were most important in the elementary school at Fort Amsterdam in 1633, and later in the Dame Schools of Connecticut in 1654. However, officials took account of the pupils in other early schools to make sure the children could read and understand the principles of religion and

the laws of the country, according to De Young (1950, pp. 164-165). These schools were dominated by the church and the pupils were taught reading, writing, arithmetic, singing of hymns, prayers and catechism. Until music was taught in the public schools, the singing school and the church choir were the chief forms of music education open to the people.

Lowell Mason and his brother Timothy were outstanding professors of music at the Boston and Cincinnati Academies, and it was largely upon the foundation of their work that music was introduced into the American public schools. The Western Literary Institute and College of Professional Teachers in the seventh annual meeting in Cincinnati of Friday, October 7, 1837, voted upon a report that had been requested concerning "Vocal Music as a Branch of Common School Education." This report concluded that:

1. All men can learn to sing.
2. Vocal music is of physical, intellectual, and moral benefit as a school subject.
3. To bring about the introduction of music in the schools, the popular mind must be ready to recognize its desirability and teachers of the common school must be qualified. (Gary, 1964, pp. 4-5)

Boston began to give such instruction regularly in 1838 when Lowell Mason became the supervisor of music in the schools of that city. According to Britton, his accomplishments in music education were due to his own abilities as a musician and teacher rather than to the methods he promoted.

Perhaps the most-to-be-regretted endeavor of the first teachers of music in our public schools was their uninformed attempt to introduce Pestalozzian method.

It is well known that Lowell Mason . . . exerted himself over a long period of years in promoting a teaching method the principles of which he did not understand, holding before him as the bible of the method a work he had plagiarized from a nonpertinent source. (Britton, pp. 206-207)

In some form or another, the influence of Pestalozzi was great in all American schools; his use of rote singing as a basis for further music learnings is still used today. Luther Whiting Mason, who taught music in Cincinnati in 1856, advocated the same rote process successfully. He was editor of the widely used National Music Course, a series of charts, and a method that accompanied them, and his reputation as an authority on music for the primary grades caused him to be called to Japan and Germany. He was also one of the founders of the music section of the National Education Association.

Luther Mason is only one of a long line of music teachers who did outstanding work in the schools, published their own music courses, edited music magazines, and spearheaded the organization work for music teachers which gave them access to each other's best methods and highest standards. Charles Aiken became Cincinnati's first superintendent of music in 1871 and helped prepare and publish the Young Singer series of texts, the Cincinnati Music Readers, the High School Choralist and The Choralists Companion during the 1860-1870 period. George Root was a teacher and composer, who wrote many civil war songs. He conducted summer institutes in Massachusetts during the late 1860's. John E. Bailey carried public school music to the South after the Civil War. Walter H. Aiken spent fifty-six years in music education as a teacher, a superintendent, a researcher, and an editor of school

music. Philip C. Hayden taught and was founder of an early professional magazine, The School Music Monthly, and helped to found the Music Supervisors National Conference. Benjamin Jepson published the Music Readers, which were widely used, and was followed by Gustavas F. Junkermann who also prepared editions of the Cincinnati Music Readers.

At the turn of the century Samuel W. Cole stated that the real purpose of teaching music in the public schools is not to make expert sight-singers nor individual solosits. These are an end, not a means. He is quoted by Gary (p. 27); "A much nobler, grander, more inspiring privilege is yours and mine; to get the great mass to singing and to make them love it." His warnings about over-emphasizing reading skills were well founded, because during that same decade, Sterrie Weaver and Ralph Baldwin were presenting demonstrations of students doing sight reading exercises they had not previously seen. This effort was the result of tedious drill work without musical results.

As new organizations came into being, singing school conventions were held. T. P. Giddings spoke for the child's voice at one of them held in 1907. He asked teachers to carefully build for resonant power, not loud singing. Prominent musicians today remember riding down the Mississippi River in the Blackhawk with P. C. Hayden's orchestra. They were on their way from Keokuk, Iowa, to perform at a music clinic for the teachers of Lee county. William Tomlins conducted a choir of over 500 children for the teacher's convention at Lincoln, Nebraska, the first convention with national scope. He is also credited with bringing a new emphasis to the spiritual values in music education. Blanche

Evans introduced piano instruction into the schools in 1914. Peter Dykema was elected president of the Music Supervisor's National Conference. He was a remarkable teacher himself, as well as a composer and an arranger.

Will Earhart encountered monotone singing at Memphis in 1919 and was disturbed by its implications. The teachers, he found, had quit singing for several weeks so they could drill their pupils in reading to pass the musical exams. Although he was reassured by the fine singing of the eighth grade children, he began to speak for more music training for prospective teachers.

Recent writers in the music education field have tended to respond to the findings of educational psychology and to the unique character of the American culture, defending her folk music and encouraging her composers. A few of these authors, and their concepts are mentioned: Gladys Andrews, writing of creative movement for children; Francis Andrews and Joseph Leeder, writing of the unique aspects of the general music program in the junior high school; Satis Coleman introducing the use of rhythm instruments; Jacques-Dalcrose, teaching rhythm through body response; Hollis Dan, and his choral arrangements as well as his song collections; James Mursell and O. M. Hartsell, exploring the quality of all aspects of the music curriculum; William Hartshorn and Gertrude Kinscella, writing on how to listen to music with appreciation; Beatrice and Max Krone, writing simple singable, harmonic arrangements for part singing; Lila Belle Pitts, writing on the natural development of the child's singing voice; William R. Sur, writing on the use

of Audio-Visual materials in music; Archie Jones, exploring and editing in the whole field of music education; Edward Bailey Birge, and his fine history of public school music; Bjornar Bergethon and Eunice Boardman, two of the most recent of a long list of writers for the college courses in teacher preparation; Olin Downs, Deems Taylor, Leonard Bernstein and others who have authored books based on their radio and television presentations concerning symphonic music.

These outstanding music people, joined by many others of only slightly diminished stature, are modifying and gradually improving the role of music education in the American schools. They seem progressively to seek more practical answers to the curriculum problems of the general music program of today. In this they contrast sharply with the early music educators who slavishly adopted European practices. Britton accuses early music educators of ignoring worthwhile developments in this country just because they were American.

They would have nothing to do with the shape note system of musical notation then in almost universal use both in churches and in singing schools. The shape note system provides the most effective means yet devised to teach music reading. Entirely an American invention, it is intriguing to the learner, and it embodies none of the inherent disadvantages of such special notations as the Tonic Sol-Fa so popular in England.

They brought into our schools the music of the reform--pretty, bland, unexciting--music of other nationalistic idioms, particularly English and German. The American people . . . quickly began to manifest a certain suspicion of what came to be considered good music. (Britton, pp. 205-206)

Wood tells of another distinctively American contribution to music education that was well-used.

The emergence of instrumental music in the schools began about 1900, and was a distinctly American product, having no precedent in European schools as had vocal music. The first significant instrumental instruction is thought to have begun with the organization of a school orchestra in Richmond Indiana, in 1898, although transitory efforts were made prior to that date. By 1915, Oakland, California, reported the existence of twenty-nine grade school orchestras and an equal number of bands. . . . A striking growth of school bands took place in the 1920's spurred by the contest movement in that decade. These instrumental groups were usually begun on an extracurricular basis, and then gradually made their way into the curriculum. From that time on, expansion of instrumental music in American schools has been one of the most spectacular developments in musical, as well as educational history. In number and in quality of performance, the development of these instrumental groups is unrivaled by that of the educational system of any other nation of the world. The vocal music activities continued and improved, but the focus of attention was, for more than twenty years, on the rising band and orchestra movement. (Wood, 1960, p. 350)

Wood summarizes another important change in American public school music. This development was more vitally connected to the general music program.

Also of major importance in the 1920's was a re-examination of the music program in the elementary schools, which, after experimentation in new methods as well as changes in concepts of supervision, grew from a curriculum based on note-reading and vocal music into one, which, still recognizing vocal music as the basic activity, added to this rhythmic response, listening, performing on easy-to-play instruments, and various creative activities. Judging by the number of books written in this area, the greatest ferment of ideas and the most important advances in the philosophy of today's teaching of music have taken place in the elementary area, and much of what has been successful at that level is influencing present-day teaching on the junior and senior high school levels. (Wood, pp. 350-351)

It should also be mentioned that the educational philosophy called pragmatism also originated in America and had its effect on how teachers

were trained and on the content and presentation of lesson material. Though he was not the first pragmatist, John Dewey refined and restated the doctrines of pragmatism during his fifty-year span of writing. "All education is experience," he stated, "but all experience is not educative, for some experience is miseducative and distorts growth. Experience has value according to the direction it takes." (Ruppel, 1965, pp. 2-3) The questions which irritate music educators today stem from the many teaching problems highlighted by Dewey's observation. The patient inquiry, study and evaluation now going forward should present us with more accurate statements of our goals in the general music program, and more economical methods of reaching them.

#### Contemporary philosophy

Current basic concepts in music education are explored in the Fifty-seventh Yearbook, Part I, of the National Society for the Study of Education, 1958. The quality of the thoughts represented in this yearbook lend added emphasis to the comments made. Some thoughts that seem especially applicable to the general music program will be summarized here.

Madison, (1958, pp. 3-29) says these things concerning the general music field of new concepts: The theoretical approach is the most practical but it must not exclude awareness of the beauty music can bring. The subordination of musical values for social ones is a deplorable trend. The child must be led to think of what he can do for music and teachers must be trained to help them be effective in this kind of thinking.



McMurray (1958, pp. 30-60) has these comments on pragmatism in today's music teaching: A tendency to avoid difficult technical material is traced to the influence of pragmatism, but pleasure is not a stimulant to growth in musical perception. It is simply an occasion for enjoyment. The element of difficulty in assimilating musical skills challenges pupils and creates interest in learning.

Broudy (1958, pp. 62-87) speaks for realism: "To say that music ought to be part of general education is to say that all of us ought to be musically literate." Why each child should have to discover by himself the standards of music any more than he should have to discover standards in other curricular areas is difficult to understand. "If there can be method in the teaching of music it makes sense to ask that teachers master it," he claims.

Mueller (1958, pp. 88-122) also comments on our musical heritage and how it should be taught in a sociological context:

The concept of higher taste persists. This concept is not too difficult to define. It is a mixture of the approved masterpieces which carry a historical prestige all their own, plus the conviction that "high" and "good" in the aesthetic world assumes a certain intellectual complexity, a certain seriousness, a certain permanence. (p. 109)

McKay (1958, pp. 123-139) asks us not to be too narrow in our purposes or in the range of musical teachings we present. Pupils must have a wide range of experiences and they must come to understand the quality of the music they hear in a cultural context.

Mursell (1958, pp. 140-162) questions whether development depends upon experience alone and asks, "Does not maturation also play a part?"

While no one can mature over the years without having experiences, no experience can affect anyone not mature enough to be sensitive to it. . . . The emergence and explication of pattern, which is the growth process itself, takes place through differentiation and integration. . . . This manifests itself in a gain in precision and control. (p. 143-149)

The musical language must be taught in musical ways to develop this growth process properly.

Thorpe (1958, pp. 163-194) makes these interesting applications of learning theory as applied to education. Learning depends upon capacity, previous experience, the situations, and it follows a period of trial and error. Solutions are gained by insight and this attained insight can be utilized in new situations. The fundamentals of motivation, maturation, pattern learning, systematic evaluation and integrating development, must be given attention in lesson planning.

Gaston (1958, pp. 292-309) speaks of the remarkable therapeutic influence which music has. "Not only does music dissipate aloneness by providing freedom but it dissolves aloneness in a much stronger way by speaking of one's good feeling for another. There is nothing mysterious about this; it is a common experience of everyone." (p. 299)

Evaluation, as a term, is more comprehensive than measurement, according to Leonhard (1958, pp. 310-337), and it involves three steps: "(1) identification, formulation, and validation of objectives, (2) the collection of data relevant to status in relation to those objectives, and (3) the interpretation of the data." (p. 310) He speaks of these things in detail as they relate to the improvement of music education.

In discussing the role of music in general education, Burmeister (1958, pp. 215-235) speaks again of the value of teaching pupils to read music and he emphasizes the burden placed upon the classroom teacher who must find a way to teach music with competence. Burmeister has a pungent comment on the music literature to be used:

The music educator must choose his materials from music we like, music that is good for us, and music that is good by definition. . . . There is justification for using all kinds of music, but there is no necessity for using any but the best of each kind. (p. 234)

The poor discipline and morale found at times in all areas of the music program warn alert teachers of curriculum defects. They begin to "measure the type of music program they have against the kind they want," according to House. (1958, pp. 236-260), and to search for better procedures. He says that the job of curriculum building may become complex, but it need not be blind.

Hartshorn (1958, pp. 261-291) takes the position that responsiveness to the beauty of tone in musical sounds needs to be directed and developed. "Like love, judgments of value cannot be forced, yet education cannot leave growth in this area to chance." (p. 290) "One does not impose a taste upon the listener in wishing for him that the best his mind can know will be that which his heart desires." (p. 291)

All music educators value the wisdom given by Benn (1958, pp. 339-355) in her summarizing statements for new teachers:

Teachers must constantly keep in mind that the element which distinguishes music from any other artistic or academic endeavor is its unique employment of sound as its material and its subject matter. (p. 342)

Children should not be permitted to engage in what passes for musical experience without really knowing what it feels like to have their singing voices coincide with others. (p. 345)

Children learn to produce musical patterns beautifully and accurately because they have been allowed the time to make inward images which, when delivered aloud, satisfy the critical ears of their teachers. (p. 344)

Standards of judgment must be actively worked upon by the teacher since the child's purpose in coming to school is to establish a behavior superior to that which he would exhibit if allowed to learn at random. . . . Let us be certain that they make the judgment out of knowledge. (pp. 350, 353)

Education may not waste its time on miseducative ventures. (p. 342)

### Summary

Man's search to improve his ability to make music and to teach his musical skills to others have formed the very cornerstones of public education. The position of prime importance music held in the ancient schools of Greece became stronger during the early development of Christianity. Isolated monasteries gave musical training to monks, who later became teachers of music in the more numerous cathedral schools which were established throughout Europe. These cathedral schools and their music also extended to colonial Spanish America. The sacred chants of the Catholic Church were the music curriculum.

The religious ferment of the reformation was paralleled by civil unrest, educative and scientific inquiry, and a new, more melodic style of beauty in music. Contention grew over who should run the schools, who could attend, what should be taught in them, and how it could be

taught best. As new subjects entered the curriculum, music moved to a secondary position and became the secular preoccupation of the concert halls and the growing nationalism, in addition to being the spiritual uplift of the churches.

Early efforts to improve the singing in church services in New England Colonial America led to casually organized singing schools, a form of adult education intended to train singers to read and perform music accurately. The success of these schools laid the foundation for the inclusion of music in the public schools, beginning at Boston in 1838. These first efforts at teaching music in the public schools were based upon the teachings of influential European educators. The American shape note system of music reading and the American folk music were shunted aside. The school instrumental program, growing in Indiana and California, were soon exported to many nations.

A re-evaluation of the American general music program took place in 1920, which led to the present organization of the general music curriculum of singing, reading, playing, moving to music, creating and listening. Much of this curricular activity has been in the elementary schools, kindergarten through sixth grade.

Music has moved away from the position of prime importance that it held in the ancient educational curriculum to a secondary position in today's science-oriented public schools. Contemporary leaders in the field have given grave consideration to the problems of music education, under the auspices of the Music Educators National Conference. Their statements of philosophy furnish valuable guidelines for evaluation of the program.

They recommend that the most practical approach to beautiful music is through the study of music, its written language, and its cultural setting, not through the backdoor of social studies. If there can be method in the teaching of music it makes sense to ask that teachers master it, and begin to help the pupil to know what he can contribute to music. Our musical literacy should include the standards of higher taste and good music, as well as a command of the language; we cannot leave growth in this area to chance.

CHAPTER II  
CURRENT CURRICULUM

Introduction

Singing comprises the great bulk of the general music program in today's elementary schools. The quality of the pupil's participation in singing, and the variety and quality of the musical literature used, are often the best barometer of the teacher's effectiveness in this area of the curriculum.

Teachers request help to become aware of the component parts of the general music area and of ways to use them. The contributions which each of these six parts can make towards a musically alert pupil growing into a musically competent adult, are subject to constant evaluation.

These valued component parts of music are often given coincidental consideration as they occur in the process of helping children to sing. At other times they must be explored in exacting detail to insure accurate performance and, even more important, continuing future participation.

Most teachers need help to make this kind of searching study for, and with, their students. Teachers' manuals, music guides, and text books dealing with the history, philosophy, and teaching methods of the general music program all make this same kind of searching study of the component parts of the curriculum in order to give the teachers the effective help they request in these areas.

These printed materials all suggest that the component parts should be taught not in isolated segments but in whatever combinations will enhance the pupil's command of his musical language and his deep feelings of joy in its correct use.

### Singing

For any student, the most important results of the singing program are learning songs that he can understand and love, developing his singing voice so that he can sing in tune, with an easy beautiful tone and with musical accuracy, and to sing.

The singingsless school probably thwarts and stunts the child's emotional growth as the speechless school is believed to have thwarted the child's intellectual development.

The unit is learning to sing. The child has mastered the unit when he can and does use his voice for this purpose. (Brooks and Brown, 1946, pp. 109, 158)

The teacher employs many concepts to help the student approach these goals. She learns that:

Singing readiness is the desire of children to sing. Singing is a skill. Vocal control and aural exactness are necessary for its development.

Good singing is characterized by the following:

1. Good tone quality.
  2. Correct tempo.
  3. Correct rendition of the symbols on the printed page.
  4. Correct phrasing.
  5. Obvious emotional response.
  6. Good enunciation.
  7. Good pronunciation.
- (Meyers, 1956, pp. 40-42)

Mursell suggests that satisfactory results cannot be obtained unless attention is given to the basic physical factors which modify tone production. He names these four:



1. Freedom of the mouth and jaw, and no obvious straining and tightening of the muscles of the neck.
2. A posture suitable for effective use of the vocal apparatus.
3. Conscious control of breathing.
4. Intentional and deliberate projection of the voice.

(Mursell, 1956, p. 221)

In every general music class there are uncertain singers who have neither the vocal control nor the aural exactness needed to sing the correct pitches. They foster uneasy, concerned attention in the other members of the class and anxiety in the teacher. Mursell comments on their problems:

The proper development of musical hearing is something which cannot be slighted without unfortunate results. Hearing is the very center of musicianship. . . . In the first place we should understand that hearing, all the way from the most relaxed and uncritical enjoyment to the most precise and exacting analysis, depends upon mental control and mental training. It is a matter of proper discrimination, proper noticing. (Mursell, 1943, p. 148)

Norton suggests these causes of uncertain singing:

The child who does not match tones accurately has been conditioned in some way to avoid singing; he has been reared . . . without musical participation. He is therefore five years or so behind the other children of his class. (Norton, 1960, p. 33)

McHugh also lists some of the physical and psychological reasons for poor singing, such as infected and enlarged tonsils or adenoids, defect of the vocal mechanism, huskiness or hoarseness, improper breath control, singing readiness, inattention to pitch, aural deficiencies, poor coordination of the vocal muscles, malnutrition, lack of musical mindedness, or musical background experiences, discouragement, timidity or overaggressiveness, and sometimes even childish whim. (McHugh, 1960, pp. 35-40)

Leading the remedial suggestions that are given is the statement, "the child learns to sing by singing." This concept seems to be strengthened by the experiments of Brody who worked with children aged nine to seventeen. She sought to improve such factors in singing as posture, respiration, phonation, resonance, and articulation. She never asked her students to think tone quality or to listen to pitch. She reports that all the non-singers learned to carry tunes. (Brody, 1949, pp. 22-24)

Smith reported similar results from his study measuring the vocal improvement of three-year-olds as they were taught in classroom groups. His research supported the following conclusions:

Large group vocal training was successful with three and four-year-old children. No individual training was provided and yet the children improved significantly in tuneful singing ability.

Training in the lower range produced the most general improvement. The results in this range are consistent with the earlier findings of Jersild and Bienstock who trained children in pairs. (Smith, 1963, p. 140)

Many boys experience lack of vocal control twice during their general music experience--while they are learning to achieve control during their primary grades, and later as adolescents when physical changes make retraining necessary. The teacher has a unique problem with these boys' voices. Terry comments on the junior high teacher's problems:

He is working with young men whose voices fall into one of three stages of development:

1. The unchanged voice--high or low.
2. The changing voice--alto-tenor, or cambiata.
3. The changed voice--or nearly so, baritone or bass.

All normal boys will experience a change in voice. During this period of change the voice will move from the child's high voice to the man's low voice. The latter is an experience completely new to the boy; the voice sounds an octave lower. (p. 136)

Some other important problems peculiar to the singing program are also commented upon:

The inherent quality and range of a child's voice are the result of his physical structure. The quality we hear, though, is the result of his effort to copy a model--it is the responsibility of his teacher to be certain he has a good model. (Meyers, 1956, p. 32)

Meyers continues this discussion of the singer's prototype:

The question often arises as to whether or not the teacher should sing with the class. Many writers say very definitely that she should not. The theory on which this statement is based is that a teacher who is singing cannot listen carefully to the children. Therefore she does not notice incorrect tones, mispronounced words, or bad tone quality. In addition, if she sings constantly, the children will come to depend on her, and there will be a lack of growth in independence among them, and lack of opportunity for the musical memory to develop. It is developed by remembering, and with the teacher singing, the children don't have to remember; they follow along less than a split second behind and appear to be remembering. (Meyers, p. 47)

Grant adds another caution in this same area:

It is highly important that the teacher should not sing with the class as a matter of regular routine. . . . If the class cannot sing without the teacher it does not really know the song. (Grant, 1951, pp. 25-26)

The eight or nine years of song-singing in the general music classes can push open the door of life-long interest and use of the singing voice through songs that are well taught and well sung. Songs that correlate with social studies can develop feelings of empathy for other peoples throughout life. Widely-known songs can make a

sociability contribution that is unique to music. All this infers that the songs that are taught, by their very quality, have the power to lift or to restrain the student. Mursell recognizes the teacher's responsibility to choose, and to present in a compelling way, songs of this quality:

We will wish to teach children that they can sing, and also teach them how to sing, but this is not all. We will also wish to reveal to them what to sing, where to find vocal materials and how to use and enjoy them. (Mursell, 1956, pp. 204-205)

A peculiar problem arises in connection with the songs used in school. How much can the teacher consult with her pupils in the choice of songs? How much school time can be spent with songs that are easily learned from other sources? A 1933 survey by Jones and Menzek on "Children's Interests in Music" reports these findings:

We compared the song preferences of children in Grades V, VI, VIII, and X with the songs included in the course of study. Preferred songs were those learned outside of school, and courses of study contained only a small percentage of these favorites. Suggested is the disconcerting conclusion that, since much of the music teaching does not meet the interests of the students, attempts to develop a liking for good music may actually be alienating them from it. (Hendrickson, 1960, p. 912)

We may question the conclusions of this research with Reimer, and others, but these preferences do suggest that we like best what we know best and that the teaching effort has fallen short in some way. The teacher may ask herself if readiness for the new material was given adequate attention in the choice of background information. Did the lesson itself include too much for comprehension or interest span, or did it seem insignificant because not enough was presented at one time?

Excellent teaching requires this balance. In Hartsell the results of such excellent teaching are defined this way:

Every child has the right to such teaching as will sensitize, refine, elevate and enlarge not only his appreciation of music, but also his whole affective nature, to the end that the high part such developed feeling may play in raising the stature of mankind may be revealed to him. (Hartsell, 1963, p. 4)

Mursell (1956, p. 222) proposes the use of harmony to increase interest in chosen songs which may seem too easy and therefore not challenging to the student. He claims that part singing is one of the most delightful and intriguing forms of musical enjoyment and should be experienced as such.

Part singing can be used in some form on every grade level, from simple rounds and descants to regular four-part harmony. Elliot (1960, p. 47) lists these two important considerations in teaching part singing: pupil readiness and appropriate material. When these things are given proper attention the results usually give satisfaction and the repetition for retention becomes a joy leading to lifelong recall. This is an important result of any pupil's general music class activity.

### Listening

For the student, there are many important and diversified results he may receive from instruction in music listening. The exquisite feeling of identification he can know as he learns of composers and the cultures and ideas they have expressed in the richly-beautiful language of musical sound; the sense of wonder concerning his own musical performances and whatever effects they have on other ears; his increasing

command of aural perception in related areas--these are all very personal results. He adds to them by acquiring knowledge that permits him to share the musical and social experiences of his fellow students, and he treasures the knowledge that permits him to identify with his preferred teachers, friends, and performers, or that lets him distinguish himself from his family.

Many authors comment on other cultural advantages to be gained from instruction in music listening. Wright (1939, p. 161) says that it "sets up high art ideals, develops perception of musical ideas, enriches greatly the ordinary music experiences obtainable from books." The United Nations Educational, Scientific, and Cultural Organization mentions that music is a heritage belonging to everyone and that the listening program should "develop appreciation, taste, and critical judgment of the listener from his earliest youth, so as to train him and enable him to appreciate the beauty and wealth of musical masterpieces." The Music Educators National Conference (1955, p. 104) declares that it should "develop discriminating taste, and . . . teach our musical heritage." Sur (1958, p. 28) claims that instruction in music listening should also help students to "learn audience etiquette."

Monsour defines listening goals:

The primary goal of the listening program is the enjoyment derived from listening to music of lasting value. Music of good quality should have a natural appeal to students, provided they actually listen to what is contained in the music they hear. (Monsour, 1963, p. 24)

Hartsell quotes the Child's Bill of Rights, as accepted by the Music Educators National Council. The Sixth Bill may be considered again in relation to music listening.

Every child has the right to such teaching as will sensitize, refine, elevate, and enlarge not only his appreciation of music, but also his whole affective nature, to the end that the high part such developed feeling may play in raising the stature of mankind may be revealed to him. (Hartsell, 1963, p. 4)

How this ideal is to be realized is not specified, exactly.

Hendrickson (1957, p. 913) reflects this concern when he states, "The literature is barren of scientific evidence on how to build a love for good music." We must depend upon personal experiences to give us practical hints on what to do and what to avoid in planning listening experiences for our students.

Hartshorn makes these comments on the problems of teaching listening and appreciation:

Judgments of value cannot be forced, yet education cannot leave growth in this area to chance. . . . Teaching is an art . . . which reveals the music to the listener with freshness and spontaneity. . . . If the experience is impersonal, dull, and routine in character, the response is likely to be one of distaste. If on the other hand, it is characterized by vitality, enthusiasm, and a sense of discovery, it may influence taste in a positive way. (Hartshorn, p. 290)

Mursell suggests that music listening, well-taught, provides a strong motive for serious study, performing, musical exploration, learning mastery of the score, concert attendance, building up a repertoire of music that is familiar, and joy in all this, (Mursell, 1943, pp. 143-159). Meyers (p. 23) warns that "every experience with music makes its contribution toward appreciation, whether it be a positive or a negative contribution." Earhart (1923, p. 3) adds that "music can have only two elements of beauty. They are beauty of tone (as distinguished from ugly sounds or noise) and beauty of tonal design

(how tones move). . . . It is not a matter of instantaneous perception."

In keeping with the psychological studies of Ausubel we must:

Stress breadth rather than depth. Breadth of course, inevitably implies a certain amount of superficiality, . . . but superficiality is not synonymous with triviality or with slipshod, unsystematic, or outdated teaching. (1963, p. 134)

Meyers concurs, suggesting a wide variety of experiences with music as a basis for the recognition and comparison which are necessary for growth. This "wide variety" and "breadth of content" is most effective when it is introduced on the child's level. With young children this may be only a suggestion for movement or a mood response. Stories, anecdotes, discussions, pictures, film strips, films, thematics, or concert notes may be selected, and adapted to the context which will help the student to enjoy the music and relate it to its human setting.

Children can be aware that in every piece of music something is being said, or expressed. Earhart (p. xiii) states that "when we listen we should listen for something in particular. If we listen for nothing in particular we hear just that: that is we hear nothing definite. This is in accordance with the principle of selective attention." This type of learning also corresponds to the "correlative type of meaningful reception learning--relating presented new ideas to existing concepts in the cognitive structure," propounded by Ausubel (p. 116).

Mursell (1956, pp. 282-299) divides listening experiences into these four general categories: (1) normative, show us how--to sing a song, play a piece, interpret a passage, or improve a performance;



(2) interpretive, related to the title words, historical background or human events; (3) exploratory, to discover mood, style, best recordings and arrangements, and the richness and variety of background music; (4) analytic, centers on form, structure, content, tempo, dynamics, melodic line, instrumentation, tone color, harmony, similarities and variations, and rhythmic content.

We must be careful to introduce these concepts gradually lest we swamp the listeners with too much detail. We must let them notice as they hear repetitions, and we must encourage auditory imagery or mental rehearing and recall for emotional identification. Holvik (1960, p. 128) gives us a sequence to follow: "The discovery must come first, then the enjoyment, and then the ability to discriminate and choose intelligently."

Whatever else is being stressed in music experiences, we realize that listening of some kind is going on. Children respond so readily to the music they hear that we assume with some reason that their negative reactions have been learned from a poorly given lesson or a prejudiced adult. Davies (1934, p. 15) takes us to task when she comments on the school role in discouraging aesthetic progress. She claims that "our hymn playing of Christmas carols, and our song accompaniments in the singing lesson should be as careful and as beautiful as we can make them." How often in schools are these played in a perfunctory and slipshod manner?

Mursell (1956, p. 299) encourages us to "make the listening experience we organize memorable," for the important thing about listening lessons is this: "The music in my heart I bore long after it was heard no more."

Reading

For any student, the most important result of the reading program is that it makes available to him the performing, interpretive skills of music. Brooks and Brown (p. 176) say "Mastery of the musical score opens a vast storehouse of musical literature and gives him the means of musical expression." As he comes to know the refined classics of musical literature, he grows in his perception of quality and he re-creates musical works with increasingly accurate reading.

Musical illiteracy is a tremendous handicap and a potent limitation upon the use and enjoyment of music. Even a very moderate ability to deal with the score opens up all sorts of avenues which would otherwise be closed. Mastery of the score greatly favors participation in instrumental and vocal performance, precise insight into musical structure, and some of the most interesting and repaying types of listening.

Reading properly planned, properly organized, and properly taught need not and should not absorb a disproportionate amount of time. The score is immeasurably less complex than any major language . . . about thirty symbols. (Mursell, 1943, pp. 234-235)

Mursell warns, however, that music reading is begun too young. Second graders find it troublesome and baffling. Teachers would do well to consider these preparatory concepts. Basic requirements are copious suitable material that favors a rapid, progressive eye movement. Proper sequence includes (1) readiness in chronological age, (2) music experience in general, (3) music experience in specifics, (4) social urgency, (5) specific training of the eye and ear for phrase structure, key signatures and accidentals, and for time indications, (6) independent mastery. Useful methods are (1) extensive rote experience, (2) score browsing, (3) use of syllables, (4) response to tonality and rhythms, (5) instrumental experience. (1943, pp. 237-254)

We are asked to "present symbols in musical settings to clarify musical meanings, with many repetitions in other musical or review settings," (Mursell, 1956, p. 187). Bauman (1947, p. 136) makes the same point when he states that theory is valid only in terms of tonal experiences--using the ancient wisdom of Comenius by giving concrete, auditory pictures in sound of the things being taught. The Dalcroze method of eurhythmics teaches the elements of music mainly through play experiences, and though misused and misunderstood, the presentation of basic concepts through eurhythmics is still serviceable today. Berlin-Papish makes these points as she adapts the Dalcroze teachings to instrumental reading:

1. The important thing is that the child obtain a vital experience with music before he begins to play. Preparatory training is essential before instrumental practice of any sort.

2. A correct sense of time and rhythm can be achieved only through a direct contact with music and its motive elements. This cannot be done by dividing an apple or counting aloud.

3. As in other fields of modern education the child should be familiarized first with the substance of the concept--the living tune, the melodious sound. Only afterwards can he grasp the symbols of this sound--the note.

4. Ways must be found to rouse in the child an inner response of his imaginations, emotions, intelligence, and memory. Continuous appeal to his imagination is in keeping with the mental development of a young child and enriches his inner experience. (Berlin-Papish, 1965, p. 8)

Sur (p. 23) also affirms that "at no other level of music instruction are participation and action so important. . . . Each pupil should have many opportunities to participate in class activities by producing music." Schubert and Wood (1964, p. vi) caution that while "most

time is given to musical performance, . . . proper emphasis is given to explanation, review, and evaluation."

To prevent this reading-performing participation from becoming pressured and negative, competent teachers structure lessons very carefully for the class then being taught, so that the students can enjoy it as a delightful experience and still be able to identify and understand the musical learnings they have received. To do this structuring properly we must remember these things:

Music is sound, organized in patterns that are scientifically exact, and we must consider ways to teach it that will establish working conditions between the ear, eye, and understanding. . . . Music reading is taught as a language is taught--by using combinations of symbols, rather than individual symbols. (Meyers, p. 178)

Mursell (1956, p. 148) says that these symbols are the "things that a person should notice if he is to get the full effect of a piece of music, whether he wants to sing it, play it, dance to it, or listen to it." On pp. 171-172 he offers this further basic thought, "Every procedure for the teaching of reading must meet one essential requirement: it must be designed to enhance and improve the learner's understanding of music. . . . The best procedure . . . produces this desired mental effect."

Shall we do as Winslow and Dallin have done (1960, chap. 3 and 4) and divide reading into two areas: reading rhythm and reading pitch? Can we improve our structuring of lesson experiences by considering the question raised by Nye (1953, pp. 41-42) who asks, "If you don't use syllables, what do you use?" Each teacher makes her own answer

to these problems and contemplates again the results she hopes for, the musically skilled reader, as described by Meyers:

1. He automatically comprehends the various music symbols and guides to interpretation on the printed page--eye recognition.

2. He has sufficient vocal control so that his voice responds--physical control.

3. He makes his eyes travel ahead of his voice--symbol recognition from careful scrutiny. (p. 178)

It takes great skill and wise planning to keep each child working to improve himself in this area. Teachers recognize that in music reading, as in all other reading skills, pupils achieve at many levels, and at different speeds. Mursell agrees and encourages teachers to greater effectiveness in planning as he cites the importance and usefulness of maximum development in music reading skills for each pupil.

Even a modest degree of music reading skill can go a surprisingly long way; ie., accompanying, playing, singing socially, helping with church music, membership in choirs, playing groups, clubs and at home. (Mursell, 1956, p. 162)

#### Movement to music

For any student, the most important results of moving to music include the complete involvement that this active physical participation gives ~~and the accompanying imagery~~ which provides emotional release and the freedom to respond. Bergethon and Boardman (1963, p. 257) state, "For many children it will be the most effective way to attain the basic concepts of musical organization. For some, this mode of expression may prove to be the most satisfying." They warn, however, that:

The teacher will keep the role of physical movement in its proper perspective, remembering that it is the musical response with which we are concerned and not

merely the development of good physical coordination. . . . She will use movement to help the children grow in their understanding of all aspects of musical organization. . . . The terms "physical movement" and "rhythmic response" are not necessarily synonymous.

The following teaching procedure is suggested:

1. The children listen quietly to the music.
2. The children move freely and spontaneously to the music.
3. Discuss the various responses, encouraging the children to evaluate their movements for exactness.
4. The children again move to the music, this time attempting new movements or improving the previous ones.
5. Steps three and four may be repeated as often as time permits and interest dictates.
6. Guide the children to concentrate in their responses on reflecting a specific aspect of the music such as the meter, rhythmic patterns, the melodic direction, phrase, repetition and contrast, or harmonic changes. (Bergethon and Boardman, 1963, p. 257)

Physical movement may be used to accompany songs, to develop a variety of free interpretive responses which move constantly toward more and more exact reflection of the musical line, to respond to the rhythm of the music with appropriate fundamental steps such as walking, running, hopping, etc; exploring all the possibilities of a particular movement such as ways to walk, run, jump, etc; exploring ways to combine movements to reflect musical differences; learning traditional folk dances and creating new ones, and developing group interpretations to music.

Mursell (1956) advocates the use of movement in learning about rhythm: (1) large movements are better than small ones, (2) free-flowing, better than short jerky ones, (3) coordinated are better than isolated ones, (4) the movement must be expressive. He continues:

There must be development, an evolution of rhythmic grasp. . . . It means increasing precision, increasing subtlety and finesse. . . . When this development does not take place . . . children will consider the whole activity babyish, and they will have none of it. (Mursell, 1956, pp. 266-267)

Bergethon and Goodman (pp. 22-23) chart a sequence of learnings to be derived from moving to music. These learnings move from recognition of changes in the mood and rhythmic pattern of the music and awareness of beat, a repertoire of action songs, and interpretive, impersonating, and dramatizing movements in Grade I to a vocabulary of formalized dance steps and movements for period dances and dance forms, and the use of the basic conducting beat patterns in Grade VI. The sample lesson suggestions given in the text are few, but very good.

Monsour (pp. 23, 61, 91) uses movement to music in this same context in her suggestions for junior high general music classes. She suggests the use of the conductor's beat patterns, clapping to sharpen rhythmic interpretation, and the use of bodily movement to interpret a fugue. There may be some question on limiting the use of bodily movement to these areas only.

Mursell's suggestion, that "the best approach to rhythm is by way of movement," brings the rhythm of music into prime focus, with bodily movement as its easiest means of expression. He asks us to contemplate some of the characteristics of rhythm.

I will define rhythm as an expressive pattern of accent, duration and pause, . . . made up of at least two elements. There is the rhythm of the underlying beat, which the German's call Takt. And there is the rhythm of the phrases, which overlies and twine about the beat. (1956, pp. 258, 262)

. . . . .

It is organized flow. It has shape, form and definition. It determines the attack and release of phrases, superimposes parts, and holds the composition together as a totality.

Accent, subordination, timing--all these are important, but their vital effect and meaning depends upon the total shapes or groupings they create.

Invariably stressed elements are prolonged and subordinate elements are abbreviated. What determines how music ought to be performed and ought to sound is the demand of the rhythm and not the arithmetical indications of the score. (1943, pp. 205, 207, 210)

It is impossible to over-emphasize the importance of rhythm as a factor in musical beauty and expressiveness. Unless one grasps the rhythm, one has not grasped the music. (1956, p. 255)

These concepts are certainly not quarter notes or half rests, or any of the other symbols of musical language, yet many students are told about rhythm through definitions of this musical alphabet without experiencing the pulsing flow of it in relation to its sounds, the insistent effect it has upon us, or the interpretation of a complete written score. We can't pretend to know rhythm if we only know definitions and not responses. Beatrice and Max Krone say we will know rhythm with these things:

Our hands, our bodies, and our minds. The instinct to keep time is about as fundamental as any, . . . but the ability to maintain an independent drum pattern against a melody, and ability to coordinate our muscles, whether in dancing or in fingering an instrument, and the ability to recognize and reproduce a rhythmic pattern from the printed symbols are achievements. (Max and Beatrice Krone, 1952, p. 47)

There is a sequence for understanding and using rhythm says Rinehart:

The basic rhythms of music are the outgrowth of body movements. . . . Begin with music and rhythm



through the body, . . . duplicate these same rhythms with the rhythm instruments, then, once a child can effectively execute the basic patterns, a chart showing them may be presented. (Rinehart, 1960, p. 317)

Harris reiterates this same concept:

The student must develop a sense of rhythmic images. Note values must be taught as felt relationships--one to the other--and above all else, as they relate to the basic pulse. (Harris, 1960, p. 326)

The Granite School Guide lists these aspects of rhythm, with teaching suggestions, as a valuable part of the curriculum:

1. Rhythm means that movement of tones in time.
2. There is rhythm in music as there is rhythm in nature.
3. Every song has at least three distinct basic rhythms--beat, meter, and melody.
4. Rhythm greatly influences the mood of music.
5. Contemporary composers and jazz musicians use polyrhythms and complex meters based upon odd numbers in an attempt to depart from the ordinary orderly rhythmic systems and to explore new possibilities in rhythmic expression.
6. Certain rhythms are indigenous to particular world cultures. (Granite School Guide, 1964, pp. 119-132)

Hartsell (pp. 22-23) gives twenty suggestions on how to begin movement-to-music activities in the classroom.

The important thing about movement-to-music is the increasing control it can develop. The student begins by moving to rhythm, continues by identifying and interpreting rhythms, by seeing and reproducing the rhythmic notation through voice or instruments or the dance, and finally, by creating and writing rhythmically. It is in this developmental mental pattern that the teacher guides the students, beginning with the instinctive, aboriginal activity of physical response to rhythm and moving to understanding and use of the rhythmic indications of the musical score.

### Playing instruments

For any student, the important thing about playing instruments is the feeling of touching and controlling things that sound. The sense of feeling is so keen in children that they delight in the manipulation of instruments, especially when the manipulation results in lovely music. This delight is immediate and very satisfying.

Easy-to-play instruments bridge the technical barrier presented by standard orchestral instruments. Their many positive values more than compensate for their musical limitations. Learning about the tonal possibilities and the physical characteristics of each instrument brings interested preciseness to their use. This precise use aids tremendously in developing accurate responses to the musical score, leading to competent and satisfying group participation.

Hartsell maintains with Andrews and Cockerville:

If the instructional program in an elementary school is satisfactory, it will include using classroom percussion, melody, and harmony instruments for song accompaniments, rhythmic interpretations and dramatization, creating melodies and exploring tonal and rhythmic relationships. (Hartsell, p. 27)

They warn us, however, that the rhythm band as usually organized and conducted, often bears little or no resemblance to a musical experience. It is more in the nature of a mechanical experience.

Murcell (1956, pp. 229-230) describes any musical instrument as a "mechanical device for making musical sounds," and asks us not to despise some music-making machine because it is crude and simple.

Bergethon and Boardman (p. 248) take issue with this point of view, asking that "the instrument collection be made with care, avoiding

homemade instruments unless the end product is musical in sound. . . . Instruments that are little more than noise makers or toys have no place in the classroom."

These easy-to-play instruments are recommended for the general music program:

Drums, rhythm sticks, triangles, sandblocks, coconut shells, sleigh bells, tambourines, cymbals, gong, maracas, quiro, castanets, and finger cymbals.

Every classroom in the elementary school also needs one or more sets of resonator bells. Be certain that the set of bells obtained for use in your school has individually detachable bars.

The autoharp is also permanent equipment. It is an harmonic instrument and provides an harmonic accompaniment; it is not intended for use in playing melody. (Hartzell, pp. 28-29)

These are the critical, practical questions that need to be considered whenever an instrument is used in the schools:

You are not trying to train performers? Very true, but negative indeed. Consider, what are you trying to develop? Poor performers? Clumsy performers? Bad performers?

What you should be trying to do is to develop musically discriminating, musically sensitive, musically intelligent, musically interested performers--performers who are growing musically through the use and study of instruments. That is the right answer. (Mursell, 1956, pp. 227-228)

As we are able to keep this musically discriminating, sensitive, intelligent, interested performer in mind, we can adapt our expectations to any grade level, as suggested by Bergethon and Boardman.

The experience of playing common classroom instruments is an activity in which many may participate on varying levels of competence, each individual contributing an important part to the whole and each receiving satisfaction from the whole. There should be opportunities for:

1. Playing simple percussion instruments, such as the drum, sticks, and triangle.
2. Playing simple melodic instruments, such as the resonator bells, xylophone, and recorder.
3. Using the autoharp for chordal accompaniments.
4. Exploring at the piano keyboard, including how to chord. (p. 7)

Hartsell (p. 27) justifies the use of melody, harmony, and percussion easy-to-play instruments in the music curriculum because they "provide a type of experience which extends musical learning and understanding beyond the use of the singing voice."

Monsour (p. 34) agrees, claiming that, "Playing instruments is an excellent way to develop sensitivity to both the melodic, rhythmic, and harmonic structure; phrasing; dynamics; and tone-color."

Timmerman relates the exploration of instruments and their sounds to the general field of science.

Children discover that longer bars, tubes, or strings make lower sounds than the short ones. They learn that pitch may be altered in various ways, they learn that sounds may be amplified or muted, and they discover that tone quality is easily changed. Many of these scientific principles are of interest to the young child, and if he is awakened to the possibilities, his natural curiosity will lead to continuous growth throughout his life. (Timmerman, 1960, p. 59)

Mursell (1956, pp. 233-234) summarizes these musical advantages, saying that, "Instruments can give precision to musical responses, they can put the spotlight on tone quality, and they can put the spotlight on harmony." He also lists other personal and social values: a musical participation that isn't vocal, the satisfaction of being able to manipulate the instrument, practice it properly and play it well, pride in his accomplishment and in the possession of the instrument,

social prestige, and the building of the life-long resource of being able to play.

Dubois discusses the added field of keyboard experiences and suggests these things that children can learn and do:

Primary grades (1-2-3)

1. Examples of high and low.
2. Examples of soft and loud.
3. Examples of up and down.
4. Examples of fast and slow.
5. Fragments of tunes that move stepwise (from line to space to line).
6. Fragments of tunes that skip (from line to line, space to space).
7. Sounds of animals, birds, insects.
8. Sounds of nature: thunder, raindrops.
9. Sounds of community helpers: postman's whistle, fire siren.
10. Finding the key note (do, or I).
11. Finding the tonic chord (1-3-5).

Intermediate grades (4-5-6)

1. Extension of primary activities in terms of the children's previous experience.
2. Playing simple, repeated refrains of songs; for example, "Oh, Yes," from "John the Rabbit."
3. Recognition of major and minor tonality.
4. Playing primary chords as accompaniments.
5. Recognition of quality of primary chords.
6. Questions and answers.
7. Original tunes and rhythms.
8. Playing easy tunes, such as "Hot Cross Buns."
9. Getting acquainted with bass clef--for accompaniments and as preparation for reading instrumental music (trombone, cello).
10. Transposition of tunes in order to use the autoharp.

Junior high school (7-8)

1. Extension of the foregoing in terms of the student's previous experience.
2. Playing simple tunes.
3. Playing by ear.
4. Chordal and rhythmic accompaniments.
5. Theme music from TV, radio, movies.
6. Harmonization of folk and familiar tunes.
7. Transposition and modulation.
8. Building scales, including pentatonic and modal (association with social studies and science).

9. Original music.
10. Descants (and original descants).
11. Obligatos (original for those students with instrumental interest).
12. Emphasizing music that can be used at home and socially.
13. Beginning understanding of contemporary idioms. (Dubois, 1960, pp. 52-53)

For teachers who are reluctant to explore the keyboard instruments

Egbert has these comforting words to say:

Keyboard experience may be conducted either by a music specialist or by a classroom teacher; it requires little knowledge of the piano. Teacher-in-service workshops have proved adequate for providing musically unschooled teachers with sufficient knowledge to carry on keyboard experiences. (Egbert, 1960, p. 54)

### Creating

For any student, the most important result of creating in music may be sensing the valuable wonder of his own initiative and personal choices in relation to music. This wonder promotes and supports the active, exploratory attitudes of mind which are the very essence of continuing development and interest.

Bergethon and Boardman (p. 7) say that "to produce one's own compositions is perhaps the ultimate, and certainly the most personal, of all musical expressions. The experience of creating should be offered to all."

Mursell cautions us not to limit our thinking in this area.

Creative expression involves many implications:

1. We should not think of creative work merely as the composition of music by the pupils, but also in the singing of songs, the playing of instrumental compositions, listening, dramatizations, rhythmic and the dance.

2. It belongs in all grades, but the age, maturity and background of the children cannot be ignored.

3. It is a mistake to think that creative expression in music is the prerogative only of those who have special talent.

4. Creative expression certainly cannot be taught as a routine. . . . The learner must give himself to the task. He learns only as much as his capacities allow as he gives himself to it wholeheartedly. (Mursell, 1943, pp. 277-279)

An experimental study on the effectiveness of creative experiences was done by Earhart and Gatto. They made this report of their findings:

Two fifth grades--twenty-six pairs of children--were matched on the Kwalwasser-Dykema Tests, and in class attendance. In the experimental groups, work in musical notation and improvising melodies was introduced as part of the regular music class period. At the end of the nineteen weeks, this group excelled the control group on a repetition of the K-D Tests, a dictation test, and such other criteria as enthusiasm, sensitivity to tonal features, and aesthetic feeling in singing as rated on the basis of personal reaction by qualified judges. (Earhart and Gatto, 1933, p. 912)

Other interesting points are raised by Døig (1942) in her analysis of the characteristics of children's musical compositions; both pitch and rhythm sequences became increasingly stereotyped at higher age levels, and a strong preference for scalewise melodies and major keys was noted. In the two studies which she made, the subjects for tune writing were given to children aged six to twelve, and six to sixteen. The results were similar in both cases.

These findings raise many intriguing questions about the growth pattern of the child or the quality of stimulation received in his music lessons. They may cast doubts on this advice of Mursell:

The creative worker uses his knowledge and skill not as a stock on which he can draw, but as a stimulus which suggests new notions, which arouses new choices, and which points toward new ways. . . . Background material should not be thought of, learned, or taught as inert content to be stored away, but rather as a stimulating agency. (Mursell, 1943, pp. 283-292)

Is Mursell contradicting himself when he makes these further suggestions?

Special occasions, . . . days and seasons should be used as stimuli for musical initiative on the part of the children. . . . The more they can do on their own account to arrange programs, . . . the better. (p. 290)

Some question the wisdom of examining our non-musical background for stimuli, to be used for creative musical experiences, while excluding the whole content of the personal musical background.

The Doig conclusions seem to suggest instead that the maturing child needs help to increase the size . . . variety of his accumulation of musical memories. This, of course, has a great deal to do with the teacher. Musical growth requires creative teaching.

You may think I have gone to the extreme in stressing the initiatives and personal choices of the children, and that I have left nothing for the teacher to do but sit in the background and watch things happen. If this is all the teacher does, nothing much will happen. Possibilities must be opened up, suggestions must be made, dead ends must be avoided, . . . creative response requires such guidance everywhere, and the giving of the guidance is creative teaching.

You need to organize situations such that what is in a child has the best possible chance to come out. He needs help and guidance, to see new possibilities, to avoid frustrations, to use performance opportunities. (Mursell, 1956, pp. 343-345)

Most important of all, Mursell mentions that the child needs examples, enthusiasm, and cooperation.



This fussiness about the stimulation of creativity may stem from the definition of terms discussed by Ausubel when he speaks of the educational problems that are raised by the confused semantics in the field of creativity.

Distinctions between creativity, general creative abilities, and the creative person should be clearly understood by those who use these terms so glibly . . .

The creative person is, by definition, a much rarer individual than the intelligent person. Thousands of intelligent individuals exist for everyone who is truly creative . . .

Many of the most creative children tested by our staff achieve IQ's in the 120's or slightly under, and most of these children generally achieve quite well. Most such children would not be included in most special programs for gifted children however . . .

The noncreative high IQ individual who does well on academic tasks, but never generates an original idea, is a very familiar figure in our culture . . .

The high IQ's tend to converge on stereotyped meanings, to perceive personal success by conventional standards, to move toward the model provided by teachers, to seek out careers that conform to what is expected of them . . .

The high creatives tend to diverge from stereotyped meanings, to move away from the model provided by teachers, to seek out careers that do not conform to what is expected of them . . .

Actually, creativity is a rare gift. The school can only help in actualizing its expression in those rare individuals who already possess the necessary potentialities . . .

It is probably true, however, that general creative abilities, in contrast to creativity per se, are more widely distributed and also more susceptible to training. In this sense it can be validly claimed that some creative traits are present in all children; enthusiasts about creativity training, however, tend to imply that potentialities for creativity reside in every child, but that their expression is stifled by the culture. It would be more precise and defensible, in my opinion, to state that general creative abilities exist in most children, but the educational system tends to discourage their development. (pp. 99-103)

Unstructured permissiveness discourages the development of creativity as thoroughly as the lock-step, everyone-on-the-same-page

lesson presentation. Unplanned expression tends towards immaturity, while creativity tends to be well-thought-out, and carefully planned for maximum effect, a reaching for higher levels of maturity.

The Granite Music Guide expresses some of the limitations of teaching creativity in the junior high school and offers suggestions for experiences which would stimulate it.

In our general music classes students will not have the maturity or the technique for musical composition, but all can create on some level, however immature. This creative ability should be utilized to organize and clarify musical insights at all levels. Techniques develop by solving problems, and when we involve the student in classroom activities we provide the opportunity for creating. . .

1. Students may be led to create or help to create descants.
2. Introductions and codas may be created either instrumentally, vocally, or rhythmically.
3. Simple songs may be composed.
4. Students may be led to create harmony either instrumentally or vocally.
5. Students may be led to create rhythms.
6. Students may be encouraged to make instruments.
7. Students may wish to create a drama by writing new lyrics to well-known songs and putting them together to make a story.
8. Students can take part in deciding how various songs are to be interpreted. (pp. 145-146)

These recommended additions to the general music program seem amply justified by the eager response pupils make to all the exciting creative uses of the musical language.

#### Present practices

In recent years some have feared that the growing tendency to emphasize the sciences, and the basic communication subjects might cause music and art to be neglected or even to disappear from the public school program. To see whether this might be so, the National

Education Association Research Division made a survey in 1962 to see just how strong music and art are in the schools in this decade. Their summary of their statistical findings is as follows:

The data collected in this survey indicate that music holds a firm position in the elementary-school curriculum. Time allotments in recent years had remained the same or increased--seldom decreased. A high percent of schools employed music specialists. The majority of schools offered pupils instruction on musical instruments. Record players, tape recorders, pianos, and rhythm instruments were available.

However, pupils in small districts with fewer than 6,000 pupils were likely to suffer disadvantages in music as compared with those in districts with enrollments of 6,000 or more. A larger percent of small districts provided no formal instruction in music, and those that had formal instruction allotted less time to it. In small districts specialists were not as widely employed, and the classroom teachers were less likely to have help through workshops than those who taught in a large district. Pupils in small districts were not offered as much opportunity for instruction either in groups or individually. Less music equipment was available.

But even the one-teacher school often had its own record player, and teacher and pupils there could take many opportunities to enjoy music, even if the instruction was not as sophisticated as in larger schools. This small sample of schools representing school systems all over the United States shows that elementary-school children and teachers everywhere are finding music an important and worthwhile part of the total school program. (National Education Association, 1963, p. 22)

### Summary

Singing comprises the bulk of the general music program in the elementary schools. The quality of the pupil participation in singing and of the songs used are strong indicators of the teacher's effectiveness in teaching music. The six component parts of the general music program are taught and used in whatever combinations enhance the pupil's command of music.

In singing, the unit is learning to sing. It is a learned skill, which depends upon physical and intellectual readiness for proper development. Pupils who do not sing accurately are most often handicapped by a lack of background experiences in music rather than physical inabilities. Ways to help these children to sing accurately, in classroom groups, should be found during the primary grades. Boys must often re-learn the skill during their adolescent growth changes. Teachers should present appropriate songs with sufficient background material for interest readiness, with a good model, and many opportunities to sing harmony. She should be sure her pupils sing without her so that their independence in singing will develop and her perception of singing problems will grow.

The listening program should develop appreciation, taste, and critical judgment in pupils to enable them to know and understand and love their musical heritage. Pupils can be led to realize the ability of music to elevate the stature of mankind. Teachers should be aware of this also and take care that their lessons are presented with vitality and enthusiasm to produce a positive reaction. A wide variety of content is necessary for comparative recognition; this variety may have to be treated superficially, but must not be presented in a slipshod or trivial manner. An increasing number of audio-visual materials are available to the teacher to help her prepare her pupils for memorable listening experiences. Unprepared listeners hear very little and retain a negative impression of the music. Much of their response depends upon the mental imaging they have been led to do.

Just as "musical illiteracy is a tremendous handicap and a potent limitation upon the use and enjoyment of music," so does mastery of the score open a "vast storehouse of musical literature and give to the student the means of musical expression." The skill of music reading should be introduced when readiness has been achieved. For the student, even a small skill at music reading opens the door to many musical opportunities.

The complete involvement with the rhythm and mood of the music brings emotional release and mental imaging to the pupil who responds with movement. Creative movement calls for exploring all the possibilities of combining movements which will reflect the music. Movement in learning about rhythm must be large, free-flowing, coordinated and expressive and must lead to increasing control and precision or pupils will resent it as being babyish. Pupils should understand notes and rests as symbols of the impulses which encouraged them to movement.

The sense of feeling is so keen in children that they delight in the manipulation of instruments. Easy-to-play instruments bridge the technical barrier presented by standard orchestral instruments. Although musically limited, these simple instruments encourage preciseness as they are used to dramatize, to interpret, to create or accompany. Teachers are warned to make their use a musical experience, to select good instruments, and to realize that this activity is training performers, good or bad. The relationship of rhythm instruments to the science of sound is noted, with other more personal and social values. Keyboard experiences are also recommended.

Creativity should be part of every musical experience, in every grade, and for every child. Creative experiences have a stimulating effect upon other musical learnings and, in a large measure, reflect the quality of past music lessons. The creative music lesson is carefully structured rather than being permissive, for pupils need examples and help to become creative musicians. Although general creative abilities are common to every child the truly creative person is very rare and may have difficulty conforming to class expectations. Composing one's own music is the most vital and personal of all musical expressions.

The National Education Association Research Division Survey of 1962 indicates that the place of music in the schools is becoming stronger as to time spent, equipment provided, and specialist help available to teachers. Small districts were less advantaged than large ones, but all schools provided some musical opportunities.

### CHAPTER III

#### RECENT RESEARCH

##### Review of recent research

Choate (1965, p. 67) says that research in the field of music education is multiplying in a very healthy manner, and the past twenty years have seen a significant disciplining of inquiry and of basic research in the profession.

No compilation of Masters' theses has been published since 1956, but at that time there were three hundred, and it is estimated that there are now fifteen hundred.

Choate summarizes the Doctoral dissertations which have been compiled, and he says one thousand have been reported to date.

The first publication of the Bibliography of Research Studies in Music Education was issued in 1944. Arnold M. Small served as editor of this fifty-five page booklet which covered the years 1932-1944. In 1949, William S. Larson prepared a second bibliography which was cumulative for the years 1932-1948. Mr. Larson also edited the bibliography covering the years 1949-1956. (Britton, 1964, p. 3)

The most recent compilation is the current bibliography, "Doctoral Dissertations in Music and Music Education," 1957-1963, edited by Roderick D. Gordon, JRME XII, Spring, 1964.

Mr. Gordon expects to bring this annual listing up to date in the Spring 1966 issue of JRME, and at that time he will include titles of doctoral studies in progress.

In the paper presented by Mr. Choate, at the New England Conference on Educational Research, held at Rhode Island College, Providence,

November 27-28, 1964, music education research was discussed in detail. Bibliographical sources of research were listed, research evaluation criteria were given and type groupings of the available studies were suggested. Areas in which further research would be profitable and sources of financial assistance were also listed for those who might be interested.

The three type groupings given by Choate (pp. 67-75) were (1) philosophical or speculative investigations, (2) descriptive studies such as surveys, interrelationship comparisons or developmental studies and (3) experimental or basic research.

Only those doctoral dissertations completed in 1960-1965, dealing with the general music program, and some of the peripheral factors contributing to its effectiveness, have been used for this study. One hundred and twenty-three dissertations were within this area and they present some interesting thoughts for contemplation.

When ranked in Choate's three categories, the studies show the relationships outlined in Table 1.

Table 1. Distribution of research by type categories.

Number of studies	Type of study	Percentage of total
29	Philosophical or speculative investigations.	.235
51	Descriptive studies such as surveys, inter-relationship comparisons, or developmental studies.	.416
43	Experimental or basic research.	.349



The relationship shown by Table 1 leads us to question the quantity of the creative, exploratory work being done in music education research. Is there enough quality to the speculative research now going forward concerning our basic philosophies and aims to balance the lack of quantity?

There are really two levels in which effects of music education should be measured, according to Bennett Reimer. (1965, pp. 147-158) The first level would be scientifically measuring the achievement of particular aspects of musical learning. The second level deals with the long-term results of musical experiences on the general level of taste or preferences. Mr. Reimer's study questions whether the second type of measurement can be done, overcoming the problems involved, and providing more than limited insight into effects that might be significant. His concern seems justified as he evaluates the conflicting conclusions from a number of doctoral dissertations.

Erneston (1961, p. 149) found that pupils with wide experience in music scored high, and that sex differences were insignificant but that public school music education had little if any effect on the pupil's musical preferences.

Rubin (1952, p. 150) agrees with Erneston about the inadequate effect of school music on musical preferences but disagrees with the findings which show the relationship between music experiences and musical ability to be high. Mr. Rubin finds them low.

Stewart (1961, p. 152) concludes that school music does influence the performance-related skill, ability, and knowledge of those who participate but that it is of negligible influence on musical preferences.

Falkner (1957, p. 152) finds that music experience does improve adult tastes, and Peterman (1954, p. 153) finds that there is little difference.

Rogers (1956, p. 154), in his study of teen-age musical preferences, causes Mr. Reimer to question with concern the practice of having pupils compare serious and popular music on the basis of which is "liked better." The teen-ager's healthy preference for popular music does not need to interfere with his capacity to understand and enjoy serious music.

Rogers recommends that early and intense experience with classical music is necessary if the social disadvantage of such music is to be overcome. "Those music educators who feel that children should not be exposed to many types of classical music until they are intellectually ready seem faced with a rather long vigil," he concludes. (p. 155)

These studies all demonstrate the problems of research, more than they do about the effects of music education, according to Mr. Reimer.

When one reads a dissertation with a title such as "A Study to Determine the Effect of Musical Experience and Mental Ability on the Formation of Musical Taste," for example, it would be only proper to keep in mind that what one is really reading is "A Study of the Relationships Among Scores on the 'Hevner-Seashore Oregon Test of Attitude Toward Music,' the 'Wing Standardized Tests of Musical Intelligence,' and the 'School and College Ability Tests.'" The scientific method has built-in limitations when dealing with qualities of appreciation, creativity, aesthetic insight, and subjectivity. Statistical findings cannot tell us about these things as well as they have been told by the great philosophers and artists of every age. (Reimer, 1965, pp. 156-158)

Much of the difficulty in doing statistically valid research in the field of music education may be due to the lack of satisfactory standardized achievement tests in music, or to the kind of standardized curriculum goals which would give meaning to such a testing program. Swinchoski discussed this problem as a basis to construct, validate and standardize a test of achievement in music for use in the intermediate grades.

Achievement tests in music currently available for use in the intermediate grades are unsatisfactory in many respects: 1. they are insufficiently comprehensive in scope, 2. the size of the item samples is generally inadequate for purposes of comprehensiveness or reliability, 3. many of the "appreciation" and "achievement" tests make use of a simple paper-and-pencil format, neglecting aural presentation of the test items, and 4. few of the tests have been shown to possess acceptable levels of validity. (Swinchoski, 1963, p. 159)

Swinchoski determined the content of the current music program from the authorities in the field, the courses of study published by state departments of education and large school systems, and the musical text books in current use. From these sources he defined an area of consistent content.

Criteria for achievement were formulated and woven into the framework of a test. Activities in rhythm, listening, creativity, and music reading were tested. Singing and instrument playing, though deemed valuable, were omitted because of the difficulties encountered in testing.

After his test was checked for reliability, validity, item data, and standardization, and after the modifying factors of teacher and

class data, and the time allotments for music instruction were all considered, Swinchoski submitted the following conclusions:

1. The tests of the Music Achievement Test Battery were sufficiently sensitive to measure significant increments of increase in mean scores between adjacent grade levels.

2. The tests were valid, both from a logical standpoint, and on the basis of the agreement between the earned test scores and the teacher's estimates of pupil achievement in the four areas of music activities tested.

3. Reliability coefficients calculated for the four separate tests were not satisfactory, but when re-computed for the combined scores on all four tests, these coefficients were considerably improved.

4. Item discriminability was good, 72 percent of the items showing satisfactory discrimination indexes.

5. On the average, the items employed in the Music Achievement Test Battery were too difficult.

6. Within the limitations noted above, the Music Achievement Test Battery as constituted in this report may be considered a valid, discriminating technique for measuring several aspects of music achievement at the intermediate grade level for which measurement had hitherto not been attempted. (Swinchoski, 1963, pp. 167-168)

This discussion of the difficulties inherent in competent research in the field of music education, entice us to consider the areas probed by the recent dissertations in a new context. In Table 2, on the next page, they present another picture when ranked in broad subject areas.

No truthful conclusions can be drawn from this cautious ranking, for too many parts of the studies explored overlapping concepts. Some interesting speculation may result, however. Six areas account for 79.7 percent of the studies made. The questions of basic philosophy and their impact on the curriculum are considered in this well studied

Table 2. . Distribution of research by subject areas.

Number of studies	Subject areas	Percentage of total
21	Training, and inservice training of teachers.	17.1
21	Historical and contemporary comparisons.	17.1
16	Physical facilities and audio-visual equipment.	13.0
15	Basic philosophy and some responding curricular practices.	12.2
13	Psychology of music learning and valid measurement devices.	10.6
12	Factors contributing to music appreciation.	9.7
8	Singing and tone discrimination.	6.5
6	Usefulness of piano training.	4.9
5	Quality of texts and materials.	4.1
3	Methods to encourage creativity.	2.4
2	Positive and negative effects of background music.	1.6
1	Factors in musical training of the educable retarded.	0.8
123		100.0

group. The remaining six areas account for 20.3 percent of the studies, and the problems of how to develop creativity are considered in this group.

It will be interesting to note how much this very general picture will change in response to future research. We may also wonder if the impact of vast change in the rapidly expanding physical facilities and audio-visual equipment of the schools will show positive values in their relationship to music education. Future research may clarify these questions.

In his historical critique Britton claims that we are still at the beginnings of our research into the role of music in the educational curriculum.

We do not really know why people like music nor why it exists at all. We know it to be a purely human product in the sense that it originates and exists only in the human mind, but we have only speculative notions with regard to why the mind creates music and why the human being is everywhere musical. In the second place, no general history of music education has yet been written, nor can one be written soon because the necessary monographs are small in number and cover only a few, and to a large extent, unrelated areas. Thus, . . . one finds it difficult to secure the facts that might define the role which music has actually played in educational systems. (Britton, 1958, p. 196)

The progress report of the United States Panel of Educational Research and Development would agree with Britton in a different context. They claim, as reported by Zacharias (1964, pp. 47-49), that the music education in today's schools has special needs that cannot be filled unless competent research is done. Their two-week seminar of musicians and teachers at Yale, in June 1963, began with

the comment that means and equipment provided in the schools are inadequate and anti-musical. Good music has been corrupted for school use by erroneous transcriptions and banal arrangements. School bands have excellent technique in marked contrast to the level of taste indicated by the music they perform.

The panel who came to these disturbing conclusions was exploring the lack of balance between the federal financing available for the improvement of the science curriculum and that of the arts. Their recommendations for improvement in music education fell into these four general areas: (1) curriculum problems, (2) theories of music learning, (3) the development of composers and (4) raising the pupils standards of musicality. They expanded their recommendations into these statements of needs.

1. A new, really musical music series for the curriculum that would engage the students' interest through excitement about the music itself.
2. To develop musical taste, not cater to it.
3. A repertory which would include different kinds of music.
4. The core of materials would be the parts, scores, and song books of music the pupils would be singing and performing. Guides, records, films and supplementary books would also be used.
5. Materials would be tested in the schools to find what children will really like, how taste develops, what teachers can teach, and how gifted teachers can help less gifted ones.
6. The use of the inductive method in teaching the music.
7. Ways to encourage pupils to not only perform and listen, but to improvise and write music.
8. The advantage of bringing professional musicians into the schools on a large scale, as part-time

teachers, performing visitors, or audiences for student performances. (Zacharias, 1964, pp. 47-49)

Future studies of interest should result from the Ford Foundation grant for a five-year project entitled The Contemporary Music Project for Creativity in Music Education.

This undertaking will embrace three major types of endeavor: (1) fellowships to young composers to reside in public school districts to compose for school performing groups; (2) seminars and workshops on contemporary music and creativity in music education; (3) pilot projects at the elementary and secondary school level in selected public school systems to initiate methods of presenting contemporary music and to bring about fuller realization of creative talent. (N.E.A., 1963, p. 352)

Choate also encourages more studies in music education, and he lists these specific areas for investigation.

1. Achievement tests.
2. Learning theories and their applications to music learning.
3. The process of creativity.
4. Group behavior.
5. Comparative studies of teaching systems.
6. The effect of subsidies on music.
7. The relationship of given factors--intelligence, socio-economics, musicality, aesthetic sensitivity, programs for the culturally deprived.
8. Relationships or effects of body movement, control, posture, psychol-physical tensions on performance in music. (Choate, 1965, p. 67)

As studies in these areas are made, and their results become cumulative, they should exert a positive, refining pressure on the whole music education field, and on the general music program in particular. The results produced should be felt and responded to with delight by all competent teachers and their pupils.



### Summary

Subjects dealing with the general music program are given 27.4 percent of the attention in the doctoral research studies of the years 1960-1963, according to the compilation published in 1964. Reference is made to the bibliographical sources, evaluation criteria and suggested type groupings. The 123 dissertations, dealing with the general music program, were tentatively ranked in the suggested type categories. Descriptive studies were greatest in number, accounting for 41.6 percent of the studies made. Experimental, or basic research accounted for 34.9 percent and philosophical, or speculative investigations were only 23.5 percent of the total. Should philosophical or speculative research be encouraged, or is this an adequate ratio?

The effects of music education are measured on two levels, scientifically measuring a musical achievement and attempting to measure the long-term effects of musical experiences on taste or preferences. The wide variance in tests of preference and the lack of standardized curriculum goals make it difficult to arrive at any valid conclusions in either area. These difficulties suggest that the dissertations be ranked in a different context, according to subject areas.

Six areas account for 79.7 percent of the studies, and basic philosophies and impact on the curriculum are considered in this group. The remaining six areas account for 20.3 percent of the studies and the development of creativity is in this area.

The place of the general music program in our schools cannot be measured accurately until more research is done. Historical studies, that might lend impetus for speculative research, are not yet being made because of a lack of monographs in the area of music education history. When this is done, the special needs of music education in today's schools can be identified and filled.

Critics accuse the schools of presentations that are inadequate and anti-musical and they make recommendations for improvement in (1) curriculum problems, (2) theories of music learning, (3) the development of composers and (4) raising pupil standards of musicality. In addition to these areas, research in achievement tests, group behavior, comparative studies of teaching systems, the effect of subsidies, measures of sociological relationships and measures of the effect of body movement and control on performance tensions is also needed.

All of these findings, concerning the general music program, give insight into the nature of the classroom teacher's problems, the musical expectations of the curriculum, the musical expectations of the pupils and the kinds of help that might be most useful in resolving these problems.

#### Research and the low-singer

How much guidance does research give to the classroom teacher? Is this help recognizable and readily available? Would music specialists be needed to understand and implement it? The classroom teachers' textbook guide material from 1904 to 1962 was researched in an effort

to find answers to these questions. The problem of the low-singers was used as a pilot study to test the findings.

Singing is such a joyful thing to do and is usually so comfortable and easy that the temptation to just go ahead and sing, without any further preparation, becomes understandable. Elementary teachers who reach no further than this, for or with their pupils, soon hear the "confusion of pitches" encouraged by the low-singers.

Grant (p. 103) has collected the following labels for these children who cannot carry a tune properly:

1. Defective singers.
2. Non-singers.
3. Out-of-tuners.
4. Listeners.
5. Monotones.
6. Conversational singers.
7. Uncertain singers.

As instrumental musicians receive training in how to tune-up accurately, so must our student singers be led to know how to tune-up their voices, and this becomes the teacher's first responsibility in the singing program.

There are two very compelling reasons why the "tuning-up" skills must come first for teacher and pupil. Both reasons are sounds: first, the wonderful sound of music--accurate in pitch, rhythm, harmony, balanced tone, and feeling, and insistently, compellingly beautiful to the performer and his audience; second, the painful sounds resulting from inaccuracies in pitch that distress the rhythm, harmony, tone, and feeling of the whole song. These dissonant sounds distress audiences and disappoint and embarrass the performer.

Dissonant sounds in singing have been motivating us since colonial times to improve our singing skills; indeed the earliest schools in America were the singing schools which served to gradually improve the singing in church services. The first published books in America were the song books, printed to bring about singing by rule and art. The fact that we are still struggling with the same problem suggests that this is a skill that must be taught and that it can be learned.

All music text books available to this study include a section on how to help the defective singers. McLaughlin speaks of this problem as it relates to the development of the child-voice.

In bad singing the style is coarse and shouting, and the tone is muffled, guttural, or nasal in quality. The children begin to lose interest, because, producing these tones in the wrong manner, they soon find that they cannot "get up" to the high notes, and so come to the conclusion that they cannot sing. Then, stimulated by the few who can produce the high tones, the others begin straining their voices in order that they too may reach the coveted "top note" and the more the voices are strained the more the singing tends to become out of tune.

.....

Such singing is caused by trying to produce high tones with exactly the same adjustment of the vocal cords as in the production of the lower tones of the voice; as there is a limit in pitch above which tones cannot be produced by the same mechanical adjustment of the vocal cords, the singer is either unable to produce high tones at all, or only to a very limited extent, and then only by shouting and straining his voice. (McLaughlin, 1904, pp. x-xi)

McLaughlin goes on to identify and explain the three different registers of the choird voice--the chest, the medium, and the head voices. He promises that all three may be blended and used by the pupils with suitable drill exercises and some care and patience in applying them.

Dan, in 1914, said, "Obviously the first thing required of the child is the ability to match tones." (p. 7) He recommends these activities to help the teacher. Play tone-matching games; listen carefully to each child match tones as you walk about the room and quietly take the names of those needing help. Work with each child alone by leading him to imagine a higher tone. The skill of the teacher lies in leading the child to think correctly. Nearly all may be taught to match tones in a few weeks.

The low-singer may be called a listener. He should not attempt to sing with the class. Such attempt only arrests progress, for the sound of his own voice keeps the child from hearing the correct tone. As soon as a child is able to sing the simplest tonal groups as given below, he may be allowed to sing with the class. . . .

The teacher should be sure to sing with a light head tone. . . . No other kind of tone production should ever be used in singing to little children as they will surely imitate the tone of the teacher.

The teacher should not sing with the children, but sing for them. . . . The pitch of the melodies must not be lowered. . . . Give a moment's individual attention to each non-singer each day. . . . Help these children at odd times and encourage them to come to her for assistance. Nearly all will be able to sing in a few months. (Dan, 1914, pp. 7-9)

A different kind of effort is suggested by Dykema, Pitcher, and Vandevere in 1918. Uncertain singers are slow at carrying a tune, but only a very small percentage are permanently unable to sing.

While the causes of uncertainty differ in various individuals, they are mainly lack of practice in singing, and failure to listen carefully. These troubles are best overcome by having these children listen to the rest of the class for a time, especially while the more difficult songs are sung, and allowing them to sing only distinctive small portions of the class songs. A little individual attention must be given to these pupils during every music period.

The teacher should pay particular attention to the rhythmic responses of the children who have difficulty in singing. There seems to be a very definite relationship between rhythmic response and singing. Not only does "sing-song" or strongly rhythmic reciting of simple poetry frequently help to develop the singing voice, but the ability to march rhythmically frequently indicates a much more musical endowment than the singing voice indicates. . . .

In presenting tone-calls for the children to echo the teacher should sing only as many calls as are needed to lead the children to offer some of their own. When some child gives a clear and simple call, she may ask if other children can repeat it. Eventually every child, even the shyest and least musical, should share in repeating and in contributing some calls. . . .

At first the teacher will accept without criticism anything that any child gives. Later, by encouraging and asking for closer listening, she will make each child consciously strive to imitate the model exactly. She will bear in mind that frequently the trouble with children in their singing is not so much the lack of musical ability as the lack of practice and self-confidence. (Dykema, Pitcher and Vandevere, pp. 305-306)

Bryant, in 1935, adds that of the very young children entering kindergarten less than half will be able to match tones, but all normal children can be taught to sing. She cautions:

It is wiser not to attempt to teach long songs to these very young children. . . . The safest, surest, and wisest way to teach the greatest number of children to sing is by the use of little sentence songs, very, very, very simple as to words and melody. . . . The attempt to teach long songs to very little children only slows up the process and retards the slower children sometimes permanently. (Bryant, p. 3)

The role of the teacher in regard to these points of view is outlined by the Utah Music Guide for Elementary Schools, 1944.

Many children who fail to learn to sing in tune do so because they have not been inspired and developed through skillful teaching. Their inability

is often the result of inattention and inexperience. Children learn by doing. Hence they learn to sing by singing. Producing a pleasing tone is a satisfying experience for a child and improvement of tone quality should be an aspiration throughout the music training period. (p. 1)

Grant (1951) devotes chapter twelve to the problem of defective singers and takes this positive stand in their behalf:

Defective singers not only can be cured of their difficulty, they must be cured, and cured early in life--otherwise it will be too late. Helping them is one of the most important problems in first-grade music. Nearly every normal child who has this difficulty can be cured if the teacher works toward such an end. It is a commonly accepted principle that the first-grade teacher should have as one of her goals the correction of 90 percent of the defective singers in her class. Most of the remainder will be cured by the time they leave the second grade, and unless there is some abnormality . . . there is no reason why the class should not be 100 percent on pitch by the time the children finish the third grade. (p. 104)

Lundin supports these views:

Pitch discrimination is behavior which is not merely a function of a sense organ as was previously presumed, but behavior of a discriminative sort developed through interaction with stimulus objects. This behavior is subject to change and improvement through casual learning or by means of a contrived situation where a prepared series of training procedures is prescribed. (1953, p. 28)

In Jones, Norton and McHugh speak of helping the uncertain singer through developing the child's voice.

The child of less experience with a shorter range will profit by singing near music companions with greater flexibility than his own. The natural imitative nature of children will cause this child to improve rapidly as he sings among his peers. . . .

The pattern of tone quality for the child is established by the teacher. . . .

The teacher should be quick to comment on singing that meets standards. Children then recognize what is wanted and it is obtained more easily.

.....  
 The child who does not match tones accurately has been conditioned in some way to avoid singing; he has been reared in a family without musical participation. He is therefore five years or so behind the other children of his class. . . .

Heterogeneous grouping is more successful in helping the defective singer than a plan which places him among other poor singers. In a casual seating arrangement he can be surrounded by good singers so that he is always hearing the correct pitch and is not subjected to the stigma a child sometimes feels when he and other poor singers are placed in front. (Jones, 1960, pp. 32-40)

Observation suggests that heterogeneous seating arrangements for singing time should be kept casual, but fluid, so that the uncertain singers will be "passed around" until they find accurate intonation. As their ears pick up correct tones from good singers, so do their inaccurate tones offend and confuse. Constant close exposure to their dissonant sounds becomes confusing to their peers.

McHugh also suggests that the upper-grade child who has not yet found his singing voice should be helped outside of the regular music class to avoid embarrassment.

Nye, Aubin, and Kyme take issue with the concept of the high, light, child-voice. There is no such thing, they claim, but there are as many children's voices as there are children.

In order to eliminate the raucous, unmusical "playground voice," a light head tone was encouraged. Songs in series books were pitched so that only the children who were able to use this voice were encouraged to sing. This practice became so prevalent that in many instances the musicality of the child was judged in accordance with his ability to sing "high, light, and flutelike." Teachers came to believe that this



was the natural child voice and through selective processes they almost "weeded out" the natural contralto voice in our culture. (1962, p. 5)

Many teachers agree with this contention that the song that is pitched too high does "weed out" many singers. Teachers, who themselves have never been taught to use their head tones in singing, strain their tired vocal cords trying to reach pitches above high C. As they become discouraged, they "weed out" many beautiful songs from the suggested repertoire because of these pitch difficulties.

#### Summary

We are forced to these conclusions: (1) Singing on pitch is a learned skill, subject to improvement. (2) Uncertain singing has a psychological cause, not physiological, in the great majority of cases. (3) Virtually all children should be singing accurately by the time they enter third grade. (4) Kindergarten, first, and second grade teachers have suggested procedures and carefully designed songs available to them in all the guides in the teacher's editions of their music text books. The guide materials for grades three to eight emphasize the aural exactness needed for accurate singing through part singing and the teaching of harmony. (5) The excellent suggestions and procedures contained in text book guides should be stated more concisely to be easily available to searching teachers. (6) The help of a music specialist is often needed to find, to interpret, or to demonstrate classroom application of the suggested procedures. (7) Important concepts to remember in using these suggestions are, (a) to present a musically good pattern, (b) to provide for endless

repetition, (c) to watch for melody patterns which evoke accurate responses and repeat them in many different ways, (d) to choose short, or repetitious songs, (e) to adjust the pitch when needed, (f) to move the children about as needed, (g) to identify and to give a few seconds' help each day to the uncertain singers, and (h) to recognize the importance of presenting the whole concept of singing in a pattern of joy in beautiful, exact song.

## CHAPTER IV

### SUMMARY

No research tells us "why" man makes music, but all of it tells us that, as far as recorded history is concerned, he always has, and has always treasured his ability to do so. Man's search to improve this ability and to teach his musical skills to new generations have formed the very cornerstones of public education. The records of the earliest schools of ancient Greece listed music as a subject of prime importance for the discipline and beauty it brought to the scholar and for the stability it brought to the social structure.

Music notation began in Greece but was developed and gradually refined in the monastic schools of the Romans, who conquered and adapted the Grecian and other cultures.

The religious turmoil and the political unrest of the reformation gradually shifted education from under the auspices of the church to that of the state. Soon the era of remarkable musicians and composers, developed in the church-oriented schools, began to fade as a time of scientific, realistic inquiry was begun.

Great strides in educational philosophy and the psychology of learning were made in the educational patterns of the developing states of Europe, and these learnings were exported all over the western world. The methods of Pestalozzi, based on observation and the careful planning and grading for sequence of the educational experiences of children, were much admired and freely adapted for American use.

Lowell Mason used his version of the Pestalozzian methods so strongly that he was given charge of introducing music education into the American public schools, being named music supervisor of the schools of Boston in 1838. The colonial singing schools, the church choirs, and the remnants of the earlier singing schools organized by Jesuits, and the Spanish in the Southwest, had laid firm foundations for music education in the American schools.

Strong leadership developed in all areas of music education in America, leading to some uniquely American contributions. The shape note system, used in early music texts, was tried, then discarded for the tonic sol-fa system. The school instrumental program, begun in America in 1900, was firmly adopted and exported to many other countries.

A re-evaluation of the American general music program took place in 1920, which led to the present organization of the general music curriculum of singing, listening, reading, moving, playing, and creating. Much of this curricular activity has been in the elementary schools, kindergarten through sixth grade.

Music has moved away from the position of prime importance that it held in the ancient educational curriculum to a secondary position in today's science-oriented public schools. Critics constantly demand that it justify its inclusion in education. Leaders in the field have given grave consideration to this and other problems of music education under the auspices of the Music Educators National Conference. Their statements of philosophy furnish valuable guidelines for evaluation of the program. In skeletal essence they have said these important things:

The most practical approach to beautiful music is through the study of music, its written language, and its cultural setting, not through the back-door of social studies. If there can be method in the teaching of music it makes sense to ask that teachers master it and begin to help the pupil to know what he can contribute to music. Children find stimulation, interest and pleasure in music that presents technical difficulties. Our musical literacy should include the standards of higher taste and good music, as well as a command of the language. This concept of higher taste and command of the language is dependent upon broad musical experiences, native capacity, maturation and the proper noticing through direction and guidance. Education cannot leave growth in this area to chance.

Teachers continually seek more effective ways to teach and to use the six component parts of the general music program in their classes. The quality of the pupil's participation in song-singing, and the quality and variety of the musical literature used, are often the best barometer of the teacher's effectiveness in all these areas.

In singing, the unit is learning to sing. It is a learned skill, which depends upon physical and intellectual readiness for proper development. Pupils who do not sing accurately are most often handicapped by a lack of background experiences in music rather than physical incapacities. Ways to help these children to sing accurately, in classroom groups, should be found during the primary grades. Boys must often relearn this skill during their adolescent growth changes. Teachers should present appropriate songs with sufficient background

material for interest readiness, with a good model, and with many opportunities to sing harmony. She should be sure her pupils sing without her so that their independence in singing will develop and her perception of singing problems will grow.

The listening program should develop appreciation, taste, and critical judgment in pupils to enable them to know, understand and love their musical heritage. Pupils can be led to realize the ability of music to elevate the stature of mankind. Teachers should be aware of this principle and take care that their lessons are presented with the vitality and enthusiasm which does produce a positive reaction. A wide variety of content is necessary for comparative recognition; this variety may have to be treated superficially, but it must not be presented in a slipshod or trivial manner. An increasing number of audio-visual materials are available to the teacher to help her prepare her pupils for memorable listening experiences. Unprepared listeners hear very little and retain a negative impression of the music. Much of their response depends upon the mental imaging they have been led to do.

Just as "musical illiteracy is a tremendous handicap and a potent limitation upon the use and enjoyment of music," so does master of the score open a "vast storehouse of musical literature and give to the student the means of musical expression." The skill of music reading should be introduced when readiness has been achieved. For the student, even a small skill at music reading opens the door to many musical opportunities.

The complete involvement with the rhythm and mood of the music brings emotional release and mental imaging to the pupil who responds with movement. Creative movement calls for exploring all the possibilities of combining movements which will reflect the music. Movements used in learning about rhythm must be large, free-flowing, coordinated and expressive and must lead to increasing control and precision or pupils will resent it as being juvenile. Pupils should understand notes and rests as symbols of the impulses which encouraged them to movement.

The sense of feeling is so keen in children that they delight in the manipulation of instruments. Easy-to-play instruments bridge the technical barrier presented by standard orchestral instruments. Although musically limited, these simple instruments encourage preciseness as they are used to dramatize, to interpret, to create or accompany. Teachers are warned to make their use a musical experience, to select good instruments, and to realize that this activity is training performers, good or bad. The relationship of rhythm instruments to the science of sound is noted, with other more personal and social values. Keyboard experiences are also recommended.

Creating should be part of every musical experience, in every grade, and for every child. Creative experiences have a stimulating effect upon other musical learnings, and in a large measure, reflect the quality of past music lessons. The creative music lesson is carefully structured rather than being permissive, for pupils need examples and help to become creative musicians. Although general creative

abilities are common to every child the truly creative person is very rare and may have difficulty conforming to class expectations. Composing one's own music is the most vital and personal of all musical expressions.

The National Education Association Research Division Survey of 1962 indicates that the place of music in the schools is becoming stronger in the amount of time spent, equipment provided, and specialist help available to teachers. Small districts were less advantaged than large ones, but all schools provided some musical opportunities.

Subjects dealing with aspects of the general music program are given 27.4 percent of the attention in the doctoral research studies of the years 1960-1963, according to the compilation published in 1964. Reference is made to the bibliographical sources, evaluation criteria and suggested type groupings. The 123 dissertations, dealing with the general music program, were tentatively ranked in the suggested type categories. Descriptive studies were greatest in number, accounting for 41.6 percent of the studies made. Experimental, or basic, research accounted for 34.9 percent and philosophical, or speculative, investigations were only 23.5 percent of the total. Should philosophical or speculative research be encouraged, or is this an adequate ratio?

The effects of music education are measured on two levels, scientifically measuring a musical achievement and attempting to measure the long term effects of musical experiences on taste or preferences. The wide variance in tests of preference and the lack of standardized



curriculum goals make it difficult to arrive at any valid conclusions in either area. These difficulties suggested that the dissertations dealing with the general music program be ranked in a different context--according to subject areas.

Six areas account for 79.7 percent of the studies and basic philosophies and their impact on the curriculum are considered in this group. The remaining six areas account for 20.3 percent of the studies and the development of creativity is in this area.

The place of the general music program in our schools cannot be measured accurately until more research is done. Historical studies, that might lend impetus to speculative research, are not yet being made because of a lack of monographs in the area of music education history. When such research is done, the special needs of music education in today's schools may be identified and filled.

Critics accuse the schools of presentations that are inadequate and anti-musical and they make recommendations for improvement in (1) curriculum problems, (2) theories of music learning, (3) the development of composers and (4) raising pupils standards of musicality. In addition to these areas, research in achievement tests, group behavior, comparative studies of teaching systems, the effect of subsidies, measures of sociological relationships and measures of the effects of body movements and control on performance tensions are also needed.

All of these findings, concerning the general music program, give insight into the nature of the classroom teacher's problems, the

musical expectations of the curriculum, the musical expectations of the pupils, and the kinds of help that might be most useful in resolving these problems.

In summarizing the research concerning the low-singer we are forced to these conclusions: (1) Singing on pitch is a learned skill, subject to improvement. (2) Uncertain singing has a psychological cause, not physiological, in the great majority of cases. (3) Virtually all children should be singing accurately by the time they enter third grade. (4) Kindergarten, first, and second grade teachers have suggested procedures and carefully designed songs available to them in all the guides in the teacher's editions of their music text books. The guide materials for grades three to eight emphasize the aural exactness needed for accurate singing through part singing and the teaching of harmony. (5) The excellent suggestions and procedures contained in text book guides should be stated more concisely to be easily available to searching teachers. (6) The help of a music specialist is often needed to find, to interpret, or to demonstrate classroom application of the suggested procedures. (7) Important concepts to remember in using these suggestions are, (a) to present a musically good pattern, (b) to provide for endless repetition, (c) to watch for melody patterns which evoke accurate responses and repeat them in many different ways, (d) to choose short, or repetitious songs, (e) to adjust the pitch when needed, (f) to move the children about as needed, (g) to identify and to give a few seconds' help each day to the uncertain singers and (h) to recognize the importance of presenting the whole concept of singing in a pattern of recognition of beautiful, exact song.

## CHAPTER V

### CONCLUSIONS AND RECOMMENDATIONS

The conclusions and recommendations of this study will be comparative, still using the quality of the pupils participation in song singing, and the quality and variety of the musical literature used, as the best barometer of the effectiveness of the general music presentations.

In all ages music has been a performing art and as such has been required to produce music worthy of the performer and his audiences. In America no adequate substitute has been presented for the quality standard of children's singing as expressed by the boy choirs of the old cathedral schools. We recommend that attention should be given to finding a similar quality standard for singing performance in the general music area. To proceed without this quality of sound in mind leaves teachers and pupils helpless to a degree. They are encouraged to "sing loud" for program presentations, rather than to structure their music learnings for musical beauty. Children sense this public relations emphasis and resent it.

The quality of children's music is largely neglected or ignored in most of the audio-visual aids available to the teacher. Recordings of school songs are sung by adults, not children; telecast lessons show only the teacher, not the motivating sight or sound of the children's response; and recorded songs of children choirs are usually sung in another language. As perception of pitches motivates the

low-singer to improve, so perception of the quality possible in children's singing also motivates the classroom teacher, untrained in musical standards, to improve.

Within the Logan area, pilot groups of students could be selected, trained and tape recorded, or televised, to present better patterns of a higher musical quality of children singing. If such a presentation were properly structured it could lead teachers and their pupils to understand and accept improved standards of singing in the classroom. Promoting such an effort might be the concern of the supervisor.

The remarkable singing of the cathedral boy choirs was produced during a time when music teachers were exceptionally well-trained musicians. We have no such teachers available to the general music program until junior high school. This study reveals that the selection and training of music teachers have been subject to many changes. Aboriginal efforts at teaching were probably spontaneous, as were the colonial singing schools of America, where teachers prepared themselves. No mention is made of training music teachers in ancient Greece but there were many musical innovators whose works were preserved by Boethius and Cassiodorus. The Roman Schola Cantorum trained teachers in plainchant by requiring them to painstakingly memorize the chants by rote. Later monastic schools, under Charlemagne, carefully selected teachers for their musical skills and then trained them for nine years. Many of these teacher-musicians became the great performers, conductors and composers of their age.

The early educational concepts of Pestalozzi, and other European philosophers, were freely adapted in response to the needs of growing American music education, and these earliest music methods tended to emphasize music as a subject as well as a performance skill. Further methods explored by its teacher-innovators ranged from the search for composition and publication of adequate song materials, to how they should be taught. This effort at upgrading music education led music teachers and supervisors to join in professional organizations for access to each others philosophy, standards of musicianship and methods. Unfortunately, the motivating, elevating effects of these music organizations seem to be only dimly perceived by the pressured classroom teacher with a comparatively limited musical background. Help related more directly to the classroom is needed to give this teacher the higher expectations which will motivate better teaching.

Many musically talented and trained teachers flounder on the grade level expectations of their classes--teaching second grade music in all grades, and at times spreading havoc through the music program of an entire school. The music methods courses, presented on a college level, could be more closely tied to the elementary training schools for observation of pupil responses in music, and for a more realistic realization of the intelligent delight with which a child absorbs a teacher's well-planned series of lessons. They should understand the ascending sequence of the general music curriculum. They should be helped to understand and to use the skills unique to each grade level which will review and introduce concepts with enticing clarity and

a minimum of classroom time. Teachers should also be led to sense more keenly that it is the reaching up for good music which may be the most beautiful and strong way in which a child may bind his identity and thoughts to the good place he occupies as he goes through the schools.

Teachers might also benefit if the self-contained classroom organization in the elementary schools were modified. Intermediate teachers, with the increased subject matter assigned to their grade level, might be asked to combine as team teachers in specialized areas, including music, and to work with their classes combined. This would reduce their areas of responsibility for the deep inquiry and self improvement required for effective music teaching. Educators are coming to realize that no teacher can attain specialization in all the subject areas taught in the elementary schools, and pupils should not be required to listen with intelligent interest to teachers who are not able to prepare adequate lessons.

Intensive work-shop training sessions involving these smaller groups of teachers, who themselves have been released from some other parts of their curricular responsibilities, should result in a much stronger faculty of general music teachers, and musical strength--where our schools have been the weakest--should result. Promoting this kind of effort might be the responsibility of the music supervisor.

Attention has been given in this study to the curricular content of the general music program. It has been found that music education has included these offerings: the Grecian modes, scales, octaves and neumes; the Gregorian chants, staff and clef signs and other

musical symbols developed by the Romans; the more melodious and lovely songs of the Meistersingers and other traveling composer-singers; the Psalmody of the Protestant churches; the reading, writing, singing, playing of instruments, copying of musical manuscripts and the construction of instruments in the cathedral schools; the shape-note system of reading and the folk songs of America; the sol-fa system of music reading; instruction in band and orchestra instruments; and today's singing, listening, reading, movement to music, playing easy instruments, and creating offerings which nearly parallel the early curriculum of the cathedral schools.

If these learnings, included in the present general music program, are susceptible to sequential development and lesson planning, it would seem educationally sensible that they be outlined in an acceptable way by music educators and then adopted by the Music Educators National Conference. This study suggests that these stated curriculum learnings should be presented as a handbook containing a minimum foundation, rather than an exhaustive treatment. Explication of the handbook should be televised for national distribution over educational networks for evenness of presentation and maximum usefulness. Present problems also suggest that these televised presentations include the responses and sounds of children at their music.

In response to the need for such a handbook, one has been prepared for the Logan City Schools and is now in the process of being evaluated. This study recommends that this should not be the responsibility of a single school district. If similar district standards were allowed to develop in the sciences our technological society would probably present a picture of similar confusion.

There is no clear evidence as to how or when the general music program shifted its emphasis from the "study of music" to "having music"--an adjunct of the social studies program. Having music, and the time and equipment involved in doing so, were the only aspects of the general music program which were measured by the National Education Association Research Survey. The findings were that music is improving in time spent, equipment available and specialist help.

Current research seeks to probe more deeply into the problems of music education than survey findings but falls short of its goals because of the lack of any sequential standard in curricular offerings on which to build a valid, reliable testing program. Similar difficulty is encountered in trying to measure music appreciation. The lack of any sequential method of building appreciation of the musical heritage makes testing difficult. Difficulty is also experienced in doing historical research because of the lack of monographs in the music education field.

A historical view of the goals of music education give us some insight into probable reasons for the questions concerning research, as well as the conflict between statements concerning curricular sequence and the present practices. The goals of music education have included these objectives: (1) its stabilizing role in the political structure, (2) its civilizing role in forming character, (3) its spiritual role in church services, (4) its performance role as an intellectual discipline, (5) its enriching role as a recreation of the home, (6) its sociological role--to get the whole mass to singing and to make them love it, (7) its identification role in teaching



appreciation of the musical heritage and (8) its therapeutic role as its effect enlarges our sympathetic natures through mental imaging. To these goals another is added by contemporary music education philosophers, the role of the pupil in music and what he can contribute to its development.

This study recommends that these goals can only be realized in response to musical sound. The prime responsibility of the general music program at every grade level is to help the pupil find a disciplined, satisfying place within the context of this beautiful, musical sound.

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