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MUSIC AND THE CHILD IN  
THE TEXAS CONGREGATE  
HOMES

THESIS

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## CHAPTER I

### INTRODUCTION

#### Need for Study

The life of the child in the congregate home is one of group, rather than of individual living. To a certain extent, life is regimented, and the child must abide by the policies set up by the administration. This situation carries with it advantages of learning to live amiably with others. The disadvantages are not primarily of a physical nature, but rather a lack of contribution to the development of emotional stability. It is nearly impossible for a few employees to provide all of the love and security possibly found in a good American home.

The presence of the child in the congregate home is proof that he has had some major tragedy in his life, which causes many unpleasant emotional experiences foreign to the normal child. He lacks the love, kindness, understanding, and close guidance of the parents. The children think, act, and speak as a part of a group; consequently, individuality is likely to be repressed because of the child's desire to be identified with his particular group within the home. Because of a lack of close association and confidence in at least one older person, the child often has only other

children to whom he looks for guidance and friendship, and when the advice of an adult is given, he scorns the advisor, and believes him to be finding fault or criticizing rather than trying to help him.

The child in this situation naturally differs from the child in his own home, because he lacks the love and care of his parents. Consequently the child in the congregate home is a more emotionally disturbed child than one with kind and understanding parents and the security that only his own home can provide.

Let us consider the children of the United States, and how the children of the congregate homes are a part of the total situation. According to the mid-century White House Conference<sup>1</sup> there are now forty-eight million children under eighteen in the United States. There are two million six hundred thousand children under eighteen in Texas. Out of every five mothers with children under eighteen, one works outside the home. Out of every two children in large cities one belongs to a family with inadequate income. In 1947 nearly four million infants were born. This was the largest birth rate in the history of our country. In 1948 six million children did not live with their fathers and mothers, four million of them lived in broken homes, usually with mothers who were widowed, divorced or deserted, two million lived

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<sup>1</sup>Bulletin, 1950 White House Conference on Children and Youth.

with neither parent. As a result of the record number of births in the period from 1946 to 1950, the number of children under five years is exceptionally large. This means that the children born during the past five years will place un-precedented demands upon educational, health, recreational and social welfare facilities. Of the twenty one million mothers with children under eighteen years of age in 1949, over four million worked outside the home. Over one million children were kept in their broken homes through the labors of their mothers. The homes of over eight million children changed between 1948 and 1949. Increasing numbers of infants are born outside of marriage. The number in 1948 was nearly 50 per cent greater than in 1938, and the rate in 1948 was nearly 80 per cent greater than in 1940.

The broad aim of all public and private agencies providing case work service to children and young people is to help them and their parents with problems that implement their fullest social and emotional development and to promote their social well-being. Yet, only seven out of every thousand children in the United States were receiving specialized case work services on June 20, 1950. This is a small fraction of the large number of children known to be needing this help. In Texas not even two out of every thousand children under eighteen received psychiatric clinical service in 1950. For those children who must be cared for away from their own homes, facilities are far from adequate. No where in the

country are there enough foster care homes, or specialized group care facilities to meet the needs. Outside the metropolitan areas, the need is even more acute.

Through research in many sciences, a great deal has been learned about human growth and development. Some of this knowledge is now being used widely to help children become well adjusted individuals. Some of it is not. Because of this lag between our knowings and our doings, conditions exist in our society which make growing up an increasingly hazardous experience for many children today. This statement can be tragically documented any day in any court which deals with dependent, neglected, and delinquent youngsters. It can be verified by the auditors who check on the use made of the hundreds of millions of dollars we spend each year on our hospitals for the mentally ill; by the teachers and social workers who try to help children and families in trouble; by the experts who gather the facts about divorce, desertion and poverty and crime.

There is, of course, no way to estimate the far greater loss we suffer through human erosion in its less conspicuous forms: the suspicious, frightened, angry people who spend their days in misery, and make living difficult for the relatives and friends who must try to adjust to their mental and emotional disturbances; the people who might have been; the people born with talents that are never brought to use, such as talents for scholarship, statesmanship, artistic expression and citizenship.

The purpose of the conference shall be to consider how we can develop in children the mental, emotional, and spiritual qualities essential to individual happiness and to responsible citizenship, and what physical, economic, and social conditions are deemed necessary to this development.<sup>2</sup>

The child in the congregate home is an abnormal child, and one to whom great people have devoted much time and effort for his better development and growth. In studying the emotional make-up of the child, we find as stated previously that there has been some tragedy in his life that brings him to the home. Either one or both parents have passed away, the home has been broken up by divorce or extreme poverty, and in far more cases than we realize, the child and mother have been deserted, or the parents do not love the child enough to properly care for him. Consequently, when the child enters the home, he feels that it is the ultimate in rejection. He has no place to go, therefore, he must live in a place he often visualizes as a huge brick building with barred windows. With this feeling of rejection, and emotional upset, the child enters a strange home with many other children and many adults to act as guides in his life. The child undergoes a period of mourning which lasts until he finds a substitute for one or the other of his parents. In this time all emotional development ceases. He needs love, security, and guidance from someone in whom he can confide to help

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<sup>2</sup>Ibid.

develop his self-confidence, and respect. The child deserves the opportunity to project his feelings, thoughts, and dreams in a desirable way.

With these thoughts in mind, the fundamental interest in any program set up for group living should be a careful consideration of its purpose. When a program is outlined, the following points should be considered:

1. For whom is the program designed?
2. What is hoped to be accomplished?
3. Why should this be accomplished?

Any program must have a valid purpose in terms of the children for whom it is designed.<sup>3</sup>

There may be and often are other reasons for the program, but they should always be subordinate to the primary purpose. A program, regardless of how successfully it may be functioning in a specific institution, can seldom be transferred in total to another institution. The number of children in the institution will vary as to ability, background, and culture; the staffs will vary as to size, interest and training, and there will be differences in plant and local facilities, as well as availability of funds.

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<sup>3</sup>Frederick G. Behrends, "What Preparation Should An Institution Give a Child For Better Living In A Community?", mimeographed pamphlet taken from Tennessee Public Welfare Record, Nashville, Tennessee, June, 1947.



## CHAPTER II

### THE SOCIO-PSYCHOLOGICAL USE OF MUSIC

The author has observed that a prime factor needing consideration in a children's home is individual social development. Thus, in the modern children's home, anything that will hasten this social integration is regarded as a necessary ingredient in the total program of the home. The function of music in this type of program is to stimulate and refine forces that help in such integration.

Two processes are involved in the social education of the child in the congregate home and music is a contribution to both. The first process is determining the nature and needs of the child. Since music is a pleasant experience, it is of great value because it leads the child to express his feelings and thoughts more freely than usual. A skilled leader who has a keen interest in his pupils can obtain much information regarding their inner lives and aspirations, necessary not only to conduct his work properly, but also for the other persons responsible for the social and physical growth and development of the child. The second process, based on the information thus obtained, is to stabilize and enrich the lives of the children so that they may become emotionally mature and socially acceptable individuals.

Consequently, music belongs in the welfare institution as a part of remedial treatment and education. Musical activities in the congregate home differ from those of the community because they are based upon psychological treatment and education rather than technical musical objectives. The social-emotional development of the individual is the primary objective of the music program in the children's home. Every significant detail of the music program in the children's home should be evaluated in terms of this service. The goal is not primarily that the child practice and learn to perform pleasing music, but that he become an agreeable human being. The artistic goals of music work must be subordinated to the educational goals of the home, but these must always be included in the music work. Music should not be used in a manner that will foster asocial behavior, and children should be taught to acquire wholesome recreational patterns.

One of the greatest problems is to provide for the fundamental craving for the love and care given normally by the parents in the home. Children should be helped to an emotional maturity which will withstand environments more complex than that of the congregate home. Music leads one into a momentarily happier world that veils the difficult issues of reality, and its pleasing and soothing effect renews, strengthens, and stimulates endeavor. Such an outlet is desirable because it leaves the child open to the influence of others.

From an administrative point of view, it is practical to distinguish clearly between musical recreation and music study. In view of the function of music in the congregate home, and the social emotional educational goals involved, music study must be considered more than just a privilege by children and staff. In many homes, music is denied children as a disciplinary measure, removing the child's opportunity for self-expression. To produce the desired results, music work or study requires as much serious effort, practice and study as any other work or subject of training. Hence, it will be preferable to make the recreational use of music generally the affair of a larger group or of the entire population of the home.

The music program should not exclude from group activity those who are without artistic ability. Most group activities are undertaken for the social influence, religious feeling, or the desire to participate in something other than routine work. If musically insensitive people are excluded, they are deprived of socialized and harmless pleasures of group activity.

Along with group singing, music listening is a good activity for a majority or all of the children. These music listening periods might be sponsored by a music club, that, with the help of the director, selects music to be played, proposes topics for discussion, and arranges for performances.

The amount, kind, and degree of music study for the children in the congregate home, would depend upon the particular situation. In large homes with four or five hundred children, a band, and/or orchestra, together with choirs, private or class piano and vocal lessons, might well be used; whereas in smaller homes, one or two of these activities would, of necessity, fulfill the musical desires or needs of the children.

Generally speaking, children living in homes should be considered on three levels of development: (1) the pre-school and kindergarten age up to the fifth or sixth year; (2) the grammar school and junior high school period from the sixth to the thirteenth year, and (3), the age of puberty and adolescence. Flexibility in grouping will allow for variations in the rate of the children's maturation.<sup>1</sup> The aim of all musical activities is to meet both the group and individual needs of these various phases by leading underlying instinctive urges and physio-psychological functions in cultural directions.

In the pre-school and kindergarten age, a period of rapid physical growth, the child has a great need for pleasing sensorial experiences; for impressions that encourage him and give him feelings of confidence and security and for activity that uses his whole body, not only his arms and legs. He lives in the present; hence what happens to him and what he

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<sup>1</sup>Willem Van de Wall, Music in Institutions, p. 23.

can do at the moment have great significance. He is attracted by relatively soft sounds and by simple, clear rhythms. His span of attention and concentration is short; his feelings and ideas are few; his expression is simple in form and brief in duration. The music that best fits this type child is short tunes with simple words that have a meaning for the child, melodies in a small tonal range which he can sing easily. He loves bodily activity, dances in particular. These should consist of a few figures and simple movements. He enjoys participating in a rhythm orchestra at a very early age.

The child's method of learning is by imitation. In this lies the opportunity to help him develop a preference for aesthetic patterns and artistic conduct. It is the task of the music teacher to aid in developing his noise making into music, his patternless jumping into graceful dancing, and his individualistic self-assertion into group action. The child's predilection for imitation leads him also to dramatic action. Again, in the impersonation of familiar people and animals, lies the opportunity for directing his urge for activity into occupations with an educational value. The music teacher should not forget that as early as possible he should begin urging the child to add to singing, playing, and dancing, his own ideas, words, tunes, steps and actions. It is in the very early challenge of the child's original and independent thinking, in his experimenting with the problems of

reality and in his creative self-assertion that he may be given the chance needed to develop naturally into a fearless and purposeful adult. The program for smaller children should comprise group singing, group dancing, rhythm orchestra work, and dramatization of stories and songs with the use of imitated and original material.

The three instruments for the young child's musical development are the music made by the people around him, the phonograph, and the radio. Of these, the living musicians, especially his teachers, are most important. It is necessary that the music teacher be able to sing with a soft, pleasant voice, and/or to play artistically the piano or violin or other instrument. He can supplement his offerings by carefully selected phonograph music of a type suitable for small children and also by special radio programs for children.

Listening periods for children should be planned according to their natural inclinations and powers of absorption, the shorter and more frequent being better than few and prolonged periods. Listening without interruption for two or three minutes may be too long for some and not enough for others. The length of one small song of a few measures, perhaps just three or four lines of one stanza will be sufficient. In order to promote balanced growth, the music director should so plan his program for this early period that physical, emotional, and intellectual abilities are utilized. This is seldom done in outside musical education, but is of great importance for the social, emotional education of these children.

During the pre-adolescent age, the child shows an absorbing interest in the acquirement of knowledge and skills. Musically this may lead to more intellectual and prolonged listening, the desire to sing songs containing moods and ideas of the world in which he lives, and the practice of instruments that make music by means of the fingers, not merely by percussion. This is the time when a clever leader can make a more intellectual practice of music, dance, and drama a preferred leisure time activity. It is often erroneously held that they dislike to practice instruments and study theoretical problems. What they rebel against is apparently purposeless activity, the mechanical manual study and tedious exercises that exhaust their patience and exasperate their curious and active minds. Purely mechanical practice is a bad and ineffective means of mastering musical problems and technical difficulties. It disregards the dynamic influence of intellectual grasp and emotional satisfaction, two elements essential to good music making. There are always children who do not care to study the more formal instruments, but who like to experiment perhaps with the harmonica, oocarina, or jew's-harp. Of these, the harmonica should always be selected for teaching, for it offers good opportunities for group work.

The communication of a child's fantasies should be encouraged rather than blocked, because in them he discloses the trend of his wish-life. The child is likely to resort to

a rejection of reality at any time that his desires are strong and he does not see a way to satisfy them through reality. The educational responsibility that grows out of this fact is that he shall not be forced to an undue formation of fantasy through avoidable repression. Second, he must learn very early to use his imagination in an emotionally satisfying way, not by rejecting reality but by working with and obtaining from it the values that he needs for the satisfaction of his wish. The practice of music should be used with these children for two educational objectives; self-expression and the use of reality values for the satisfaction of emotional trends. The child should be encouraged to project his fantasies freely into concrete forms of expression that he is learning to master. Musical activities can be used most directly for this purpose. Those that further the use of creative imagination for the solution of problems of reality include: the recording in writing of self-invented tunes and songs; the mastering of simple forms of composition; the construction of simple instruments; the composition of little plays and dances; and the rehearsing and playing of these creations with other children.

Children between the ages of six and ten can learn to sing folk and simple art songs with soft, pure and clear voices; to do note reading and sight singing; to play and conduct rhythm orchestra music; to begin practicing piano and small sized instruments in band or orchestra; and to



develop through directed listening or courses in appreciation an intellectual insight into and an enjoyment of music. The group study of music appreciation work by no means should be omitted on the supposition that the children are too young. Since materials and methods can be easily adapted to their age, this argument is not valid. During these years when their minds are awakening to self-consciousness, it is of great importance to build objective associations to teach them to find therein standards for the evaluation and control of their emotional responses. If the music program for these age levels contains both creative activities and objective study and appreciation, two seemingly divergent needs are met; self-assertion and self-expression on the one hand, objective and social integration on the other.<sup>2</sup>

For many, adolescence is a time of both physical and mental turmoil. Study of the needs of these children and sympathetic guidance will relieve situations that might result in friction. Sports and active games are good relief for physical tensions and emotional urges are most readily satisfied by arts, especially music. The music director must realize that music must be therapeutic as well as educational. The musical and dramatic material that the director selects for these boys and girls and the procedure in classes and at rehearsals must provide before all else for the

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<sup>2</sup>Ibid, p. 221.

release of the physio-psychological energies that are undirected and without conscious goal. The music program must be particularly rich and varied. In the physical activity of singing, instrumental playing, dancing and dramatic impersonation, the young person can give vent to his desire for self-assertion and social recognition. For adolescent boys there is the band or orchestra, and for the girls, also band and orchestra, but more significant is the vocal chorus and the dance. Dramatics, marching and drills with rhythmic music often take the place of the dance with boys of this age. In homes with mixed populations, the music director can have both sexes join in activities and thereby develop naturalness and grace of social intercourse during an awkward age. In order to meet the psychological needs and the social discipline of the institution, the director must never dismiss his singers, players, dancers, or audience immediately after a climax of physical activity and emotional excitement. Activities that aim at the understanding and enjoyment of music as a subject of study and contemplation should be a part of all institutional music programs. Two forms of such occupation with music are adequate. The first is directed listening, the second is the supervised study of aesthetic, historical, and literary subjects connected with music making. This is music appreciation. Technical, historical, and biographical facts should be discussed; the means that the composers used to produce desired effects; the reasons why these

impress the hearer in the expected manner; the truthfulness of statements made by the composer, reproducing artist and the public. Meetings should also be introduced, and sponsored by a music club, the members selecting the programs, deciding on speakers, proposing topics, and arranging for the performance.<sup>3</sup>

There should always be room in the institutional music program for the practice of instruments that are not among those generally and artistically acceptable elsewhere. The first and most primitive form of instrumental playing recommended for the music program of a welfare institution is the rhythm band or orchestra. Other similar instruments and activities harmonicas, plectrum instruments such as guitars, mandolins, ukeleles, and banjos.<sup>4</sup> All of these may be used as solo instruments or in ensemble groups. The director or teacher should be constantly influencing and leading the children into higher forms of musical performance and study. The music program should include any of the smaller instrumental and choral ensembles that workers and students see fit to organize. These may comprise any assortment of instruments that the love of music making and circumstances may bring together.

In children's homes musically gifted boys and girls should be taught to play the best types of chamber music as

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<sup>3</sup>Ibid., pp. 225-229

<sup>4</sup>Ibid., p. 230.

a part of their cultural development. Concerted efforts however crude stimulate further exertion. One player learns to listen to the other and to cooperate in producing musical effects that neither can achieve alone. Ensemble playing teaches the musical and social coordination of efforts and goals.<sup>5</sup>

The band is frequently the most important musical organization of an institution. Its size and standard of performance will depend upon the institution's number and type of children, its finances and leadership, and the extent of its music program. Besides the musical significance, the band of an institution has great social importance. It plays a conspicuous part in patriotic and religious ceremonies, including church services and parades. It also figures largely in dances, social parties, lawn fetes, sports events, and theatrical performances. Membership signifies to many children that he belongs to the most beloved dignified and honored organization of the population; also, that he is attractively uniformed and seen and heard at all official and joyous occasions. It furthermore entails traveling, marching in the open air, and above all, trips to contests and fairs outside of the home. Among band members are emotional extroverts in constant need of stirring activity. Furthermore, curiously enough, a number of introverts are attracted to musical group life, finding there opportunity to

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<sup>5</sup>"Principles of Child Care in Institutions," bulletin prepared by Ohio Committee on Children's Institutions, p. 123.

work off emotional tensions that cannot be relieved when they keep to themselves. The stabilization of an individual and a group leads to the stabilization of the larger body of children to which they belong. Thus it comes about that the musical sublimation and utilization of emotional energies through band playing prevent conduct disorders and disturbances of discipline and that administrators learn to value it as an essential means of institutional order.

String instruments may be taught by group practice. These methods do not exclude individual practice by any means; rather they stress the fact that without it no progress can be made. However they undertake to strengthen individual efforts with group practice. The orchestra may well serve the same purpose as the band, possibly even better, for it is a fuller more cultural organization and can lead to heights of beauty not so easily obtained by the band.

Jazz music should be considered a constructive musical activity for institutions. The essential need is that the music worker be a good leader that the band be not left without technical guidance. Wherever jazz causes physical invigoration and feeling of emotional wellbeing and satisfaction such as other music does not, and a good leader can be provided, there it has a legitimate place. Since jazz is the favorite type today of dance and party music, the jazz band is socially desirable. To play, sing, dance and listen to jazz band is socially desirable. To play, sing, dance and listen to jazz often means to the child that he is keeping

up with the times, a sufficient reason for giving it a reasonable place on the institutional music program.<sup>6</sup>

While social-educative needs should never be sacrificed to the attainment of musical or artistic goals, each child should learn to make the best possible music of which he is capable. In order to be admitted and retained as a member of a group he must meet certain social obligations and standards of conduct. He must have a friendly personal attitude toward the group and cooperate in the attainment of its musical goals.

Formal chorus practice in regular meetings about twice a week is recommended. The aim should be first to produce as good a tone as possible, then to learn to sing parts and to follow leadership in musical interpretation. The psychological and social purpose is to lead the singers to coordinated emotional and intellectual action, expressive of his conscious will and concentrated attention and effort. There is a sound psychological reason why vocal activities should aim toward group attainment rather than toward individual technique. Since singing is the most subjective of all forms of music, a much greater degree of egocentricity can therein be detected, even in that of the advanced artist.

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<sup>6</sup> Willem Van de Wall, Music in Institutions, p. 231.

It is the music director's task to try to develop a more objective interest, by stimulating occupation with the subject matter and by making singing chiefly a group activity. Group or community singing constitutes one of the few activities that give individuals of the most varying physical, mental and social levels opportunity to experience a feeling of common enjoyment and to attain in simple ways artistic results. Children should be led musically as far as their endowment, inclination, treatment and education make practicable. This implies on the other hand that none should be burdened with technicalities for which he will have no reasonable use or which will destroy his natural interest in music. Since spontaneous singing in small groups is for institutional children an expression of musical and social trends, it should be officially recognized and encouraged. Time should be set apart when such singing can be freely practiced as a recreation. In addition community gatherings, stunt nights and vaudeville performances should provide opportunities when the achievements of these groups may be made a contribution to the program. These gatherings should include popular hits and standard songs and an occasional instrumental number, stunt, tricks, stories and jokes.

Musical activities in the home should also include rhythmic, dancing, and theatricals because they involve the whole body in motion as the instrument of expression.

In physical education work and in ceremonies and miscellaneous social activities music is used as a contributory incidental factor. In rhythmic and dancing the highest form is the artistic exercise and dance for aesthetic and musical reasons. This makes the study of music an experience and practice of the entire physique, coordinated with the intellect.

Repeatedly through the one sided conception of music-making as a pleasure and a privilege persons who are in need of it to stabilize their emotions are deprived of it as a disciplinary measure, the effect of which is to block normal expression. In institutions where a constructive use is made of it a child's participation is discussed in staff conference as a possible psycho-therapeutic or preventive measure. His assignment to music practice is not conceived of and ordered as a recreational privilege, but as prescribed work or school assignment.

It has been observed by some of the greatest social workers of today that music is a great emotional outlet, for when a child is angry or unhappy, he does not sit in a corner and recite multiplication tables, but he does find release in singing or playing a musical instrument.



## CHAPTER III

### EXISTING CONDITIONS

The writer was fortunate to have secured recent employment in one of the larger Texas congregate homes and has gained several years' experience with the problems peculiar to such a situation. Observation of the inadequacy of the music department led to investigation of other homes. After numerous conferences with leading social workers of the state, a questionnaire was developed, and a survey made of a representative group of homes in Texas. In the majority of cases, the homes were visited for first hand information. The data sheet was divided into two sections, one to be answered by the superintendent, and one by the music teacher. Each home was given a number. The letters A, B and C were used to differentiate between religious, state, and private, service club, and community supported institutions respectively. A tabulation of the results is presented on the following pages.

## DATA SHEET

Superintendent	Home Number								
	1A	2A	3A	4A	5A	6A	7A	8A	9A
I. Total Number of Children Enrolled in the Home.	60	20	21	120	50	104	16	425	49
A. Number of Boys	27	5	9	50	50	48	12	230	24
B. Number of Girls	33	15	12	70		56	4	195	25
C. Number in Pre-School age group	14	20		6		14	3	50	1
Approximate Ages	From	2		6		1½	4	2	5
	To	6		6		6	6	6	
D. Number in Elementary School	40		15	65	43	56	12	200	40
Approximate Ages	From	6	6	6	6	6	6	6	6
	To	13	13	12	12	12	11	15	15
E. Number in Junior High	4		6	43	7	21		100	8
Approximate Age	From	13	12	12	12	12		12	14
	To	14	15	15	14	17		17	17
F. Number in High School	2		0	6		11	1	75	0
Approximate Ages	From	15		15		14	17	15	
	To			17		18		20	
II. Age Limit									
A. Age Limit of Children Accepted into the Home	From	3	2	2	None	6		4	2
	To	12	6	12			12	8	14
B. Age Limit of Children Staying in the Home.	From	FH*			None		None		None
	To		6			14		G*	HS*
III. General Background									
A. Percent with Deceased Parents	100		20	10	25			20	25
B. Percent from Broken Homes		33	80	90	50		100	60	15
C. Other 1. Half Orphans		66			25			10	60
2. Dependent and Neglected						100		10	

\*FH-Foster Homes

G-Graduation

HS-High School

## DATA SHEET---Continued

Home Numbers														
10A	11A	12A	13A	14A	15A	16A	17A	18B	19B	20C	21C	22C	23C	24C
40														
40	40	135	77	85	83	101	8	284	317	35	31	31	40	12
	20	67	39	25		41	1	141	159	15	31	31	40	5
40	20	68	38	60	83	66	7	143	158	20	0	0		7
	3	15	10	15	2	6		10	16	5	0	0		
	3	2	3	3	4	2		4	3	3				
	6	5	6	6		5		6	6	5				
30	34	90	69	50	50	46	6	141	125	10	22	14	25	1
13	6	6	6	6	6	6	9	6	6	6	7	8	8	9
15	13	12	14	11	13	13	12	15	14	11	13	14	14	
	2	17		20	15	32	2	76	75	19	7	11	12	3
	14	12		11	13	12	12	13	13	10	13	12	13	11
	16	14		15	15	15	15	17	16	14	15	15	16	13
10	1	12	10		14	17		38	117	2	2	6	3	8
15	19	14	14		14	15		15	16	14	14	15	16	14
18		18	18		18	18		19	20	17	16	17	18	18
11	3	2	3	3	4	4	6	4	3	3	7	6	8	3
18	12	12	10	15	13	12			14	16	16	16	16	
18	SS*	N*	N	N	G	G	18	19	21	12			G	21
	30	25		20	25	40			25	20	5			25
100	35	70		80	60	30	25		5	50	65	90	100	75
		5			5	30	50		70	50		10		
	35						25	100			30			

\*SS-Self supporting

N-None

## DATA SHEET---Continued

Superintendent	Home Number								
	25C	26C	27C	28C	29C	30C	31C	32C	33C
I. Total number of children enrolled in the home.	18	17	54	24	62	159	19	125	38
A. Number of boys	9	10	21		28	81	10	63	14
B. Number of girls	9	7	33	27	34	78	9	62	24
C. Number in pre-school age group	6	4	4		4	15	3	29	8
Approximate Ages	3	4	3		4	3	5	3	2
From To	6	6	6		6	6	6	6	6
D. Number in primary age group	12	6	32		33	86	16	65	16
Approximate Ages	6	6	6		6	6	6	6	6
From To	12	12	12		13	14	11	14	14
E. Number in Junior High		2	12	5	11	31		7	7
Approximate Ages		15	12	13	13	11		12	13
From To		16	16	15	15	15		15	16
F. Number in High School		1	6	12	9	37		18	7
Approximate Ages			14	15	16	14		14	14
From To		13	18	18	18	20		18	18
II. Age Limit									
A. Age limit of children accepted into the home.									
From To		3	2	13	N	3	6	3	12
		16	10	20		12	12	N	10
B. Age limit of children staying in the home.									
From To		16	N	20	21	20	12	N	
III. General Background									
A. Percent with deceased family		17	10		10	5	10	10	5
B. Percent from broken homes		83	90	100	40	16.3	90	90	85
C. Other 1. Half Orphans	100				50	75			10
2. Dependent and Neglected									
						3.7			

## DATA SHEET---Continued

Superintendent	Home Numbers		
	1A	2A	3A
IV. <u>Explain briefly the home life situation, i.e., number of children living together, schools attended, etc.</u>	Dormitory plan, families live together attend public sch.	Dormitory plan	Dormitory plan. 2 to 4 in a room. Attend public schools
V. <u>Characteristic Problems</u>	Feel rejected by their parents	Short interest span	Lying, evasiveness, failing to shed past home life.
A. What are the chief characteristic behavior problems with the children?			
B. How do you feel that music can help solve these problems?	Does not seem to help behavior		Helps relieve tension
C. State instances in the past when music <u>General</u> has helped <u>Specific</u> solve these problems.		Calms Children	None
		Helped emotionally upset child express him self.	None
D. How do you feel that your music program might be improved to solve these problems most effectively?			
VI. <u>Needs of Children (General)</u>			
A. What are the chief needs of these children?	Security		Love Affection
B. How do you feel that music can help fulfill these needs?			Activity for leisure time
VII. <u>Beneficiality of the Music Program.</u> How do you feel that your music program is beneficial to the children?			Helps in contact with other people

## DATA SHEET---Continued

Home Number				
4A	5A	6A	7A	8A
18 to 20 in cottages, Attend public schools	Age groups school on campus dormitory system	Age groups 20 placed together, Attend public schools	Dormitory plan, place families together, Attend pub.sch.	Cottage plan, families together, Attend pub.sch.
Aggressive behavior, Failure to adjust, short span of attention	Unwanted feeling causes irritable over-sensitive		Do not obey authority	Intrusive relatives, No incentive by example.
Affords success. Tool for social adjustment	Helps them forget insecurity		Do not know	Pleasant experience, good emotional outlet.
Important influence at camp.			No music program	Tours and radio programs inspirational
				Helped child make social adjustment
more of it good leadership. Good singing teacher.	more and better equipment	more opportunity to practice		expansion improved quality
Security and emotional gratification.	More outside leaders handcraft work	feeling of security	Praise feeling of success	Emotional stability understanding.
Tool for social adjustment		Gives them confidence poise, self-assurance.	No music program	Stirs imagination Dreams and desires projected
Success emotional outlet opportunity to perform	Gives enjoyment helps in social adjustment	Develops confidence, talent, and affords valuable training.		Social adjustment Teaches love and appreciation of music.

## DATA SHEET---Continued

Superintendent	Home Numbers		
	9A	10A	11A
IV. <u>Explain briefly the home life situation, i.e., number of children living together, schools attended, etc.</u>	All attend schools off campus.	10 or 12 live together, attend school on campus.	Cottage plan, 14 in a cottage, public schools
V. <u>Characteristic Problems</u>	Lying, indifference to health standards.	Sex or theft	Average children
A. What are the chief characteristic behavior problems with the children?			
B. How do you feel that music can help solve these problems?	Questionable	Occupation for spare time	Desirable outlet for excess energy
C. State instances in the past when music has helped solve these problems.	General	Occupation develops creative ability	
	Specific	Child A, low mentality became good drummer	
D. How do you feel that your music program might be improved to solve these problems most effectively?	New home. No music program as yet.	Have children longer, give music a better chance.	
VI. <u>Needs of Children (General)</u>			
A. What are the chief needs of these children?	Physical moral, social health.	Love Affection	
B. How do you feel that music can help fulfill these needs?		Gives them a creative thing of beauty.	
VII. <u>Beneficiality of the Music Program. How do you feel that your music program is beneficial to the children?</u>	Choral work in school gives outside interest and contacts.	Keeps them occupied and happy.	Appreciation of good music, feeling of success at something.

## DATA SHEET---Continued

Home Number				
12A	13A	14A	15A	16A
Families live together attend public schools	Dormitory and age group plan. public schools	Dormitory and age group plan, attend school on campus	22 in dormitory, age group plan, school on campus	18 in a cottage, families together, attend public schools
Lazy	None	Distrust timidity insincerity, failure to adjust	Children are loyal to home and each other	Parents and relatives intervene, upset children
Does not believe it helps		Develops cooperative spirit	Wonderful incentive occupies leisure hours.	Opportunity for recognition
Children all like music		Helps new children gain confidence		Social factor
		5 new children cried until given music	-Child A troublesome and nervous	Child A displays temper on piano.
Recreation teacher who knows music	More time with music	Develop rhythm band, boy's choir and more group singing	More specialized work, cover more children	Feel music teacher doing best possible job.
Personal interest and love, feeling of belonging	Affection and individual attention	Confidence bright future, love from parents	Love Affection	Security love understanding
Offers pleasant experience	Gives children a lift	Develops confidence and compatibility		
Education, enjoyment satisfaction	Offers success	Brings children happiness	Helps them be more normal	Brings them together in atmosphere that tends to good fellowship



## DATA SHEET---Continued

Superintendent	Home Number		
	17A	18B	19B
IV. <u>Explain briefly the home life situation, i.e., number of children living together, schools attended, etc.</u>	Dormitory plan, attend public schools	Dorm and age group plan, attend schools on campus	School on campus
V. <u>Characteristic Problems</u>	Parents and relatives intervene, upset children	Insecurity No ambition or appreciation, extreme loyalty to one another	Dodge responsibility, no desire to learn gang spirit
A. What are the chief characteristic behavior problems with the children?			
B. How do you feel that music can help solve these problems?	Opportunity for self-expression	Offers success which gives security.	Keeps them occupied.
C. State instances in the past when music has helped solve these problems.	General Specific	Satisfaction Gives happiness.	
	Child A Developed good morals through music.	Helped child A overcome timidity.	
D. How do you feel that your music program might be improved to solve these problems most effectively?	Music program is adequate.	Devote more time to it. Offer to more children adequate facilities.	More equipment. Music appreciation.
VI. <u>Needs of Children (General)</u>	Love, feeling of belonging	Security, love, vocational training guidance	Parental love, Psychiatrist to work with children
A. What are the chief needs of these children?			
B. How do you feel that music can help fulfill these needs?	Occupation for leisure time	Success compensates for lost love	Brings child and teacher together
VII. <u>Beneficiality of the Music Program. How do you feel that your music program is beneficial to the children?</u>	Takes mind off themselves and their unpleasant experiences	Public appearance entertaining recreation	

## DATA SHEET---Continued

Home Number				
20C	21C	22C	23C	24C
	Live together. Attend public schools	Six to a room. Attend public schools	Attend public schools.	
Keeping them busy	Emotional disturbances because of parental behavior	Failure to get along with one another	Shirking responsibility, feeling of insecurity	Typical teen-age behavior
Afford entertainment, knowledge	As mental therapy relaxing effect	Children have music at school only	Calms the children	
Enjoy having civic organizations	Calms restless children	Sing-song used to calm children	Have never had a music program	
Provide music		Child played guitar well. Failed to use as social agent.		Piano led child to creative art.
	Regular periods. Adapt music to situation at hand.	Can be used with a few boys who are interested in music.	Organize orchestra. Piano lessons	Music that would arouse enthusiastic efforts in work to be done.
Need examples in adults	Emotional stability	Opportunity for self-expression and projection of self.	Security affection sense of being wanted	Needs of growing young people
Helps spend leisure time	Introduce positive program designed for child.	For child wanting music, it will help.	Gives emotional stability. Appreciation for music.	Music that would stir 9/10 of the brain cells unstirred.
No music program, or plans for any at present.	Gives joy and opportunity for self-expression	Gives child chance to perform and do as result of own effort	No music program	No basis for judgement.

## DATA SHEET---Continued

Superintendent	Home Number		
	25C	26C	27C
IV. <u>Explain briefly the home life situation, i.e., number of children living together, schools attended, etc.</u>	Dorm plan attend public schools	Dorm plan, attend public schools	Dorm and family plan, public schools
V. <u>Characteristic Problems</u>	Are disturbed, pout when not getting their way	Mischievousness	Do not have any
A. What are the chief characteristic behavior problems with the children?			
B. How do you feel that music can help solve these problems?	Group singing and folk dancing would give happiness	Gives them something to do.	
C. State instances in the past when music General has helped Specific solve these problems.		No program	
	Helped 12 year old develop leadership		
D. How do you feel that your music program might be improved to solve these problems most effectively?		Piano lessons desired	
VI. <u>Needs of Children (General)</u>	Their own parents to make home for them	Variety of activities and workshop	Attention respectable parents
A. What are the chief needs of these children?			
B. How do you feel that music can help fulfill these needs?	Do not feel that music will help.	Leisure time activity	Do not feel that music is especially helpful.
VII. <u>Beneficiality of the Music Program.</u> How do you feel that your music program is beneficial to the children?	Have no program		Have no music program.

## DATA SHEET---Continued

Home Number				
28C	29C	30C	31C	32C
	3 to 4 in a room, age groups, attend public school	Dorm and age group plan, attend public school	Dorm and age group plan, schools on campus	Dormitory plan, attend public school
Uncooperative, untidy, careless, bad temper	Rejected feeling and lack of security cause all problems.	Restless, desire to go places all the time	Very much the same as private home or public school	No prominent problems, insecurity
	Helps as recreation, training, accomplishment	Keeps the child occupied	Provides activity, group project	Sometimes helps develop self-respect.
	Choral club helps children		Pride in school and self	
		Dissatisfied child given music now top student	Child A, introvert, aided in social development	Rejected child got self-confidence
Someone to teach few talented piano lessons	More time and more music	Teachers to devote full time to the children	Organization of a junior glee club	No real music plan
Need trained leaders	Love, affection, sense of achievement	Security love affection	Chance to gain status for self, interest from others	Love, feeling of security
	Raises morale, develops cooperative spirit,	Helps make them happy helps make social adjustments	Public performance builds ego individuals recognized	Appreciation of any art helps children
Children sing, work better while listening to radio	Opportunity for performance, trips, recreation	Opportunity for public performance	Cultural, social, psychological value, teacher group cooperation	

## DATA SHEET---Continued

Superintendent	Home Number	
	33C	34C
IV. <u>Explain briefly the home life situation, i.e., number of children living together, schools attended, etc.</u>	Cottage plan, 16 in each, public schools, church of their faith	All live in two dorms on campus
V. <u>Characteristic Problems</u>	Drunken or demented parents or relatives	Ingratitude
A. What are the chief characteristic behavior problems with the children?		
B. How do you feel that music can help solve these problems?	Love music and attention gained by performing	Limited experience as yet
C. State instances in the past when music General has helped Specific solved these problems.	Calms children when excited or upset	Home small and young, program too limited
	Music made cultured girl of immoral child	to know its influence
D. How do you feel that your music program might be improved to solve these problems most effectively?	More pianos so more children can take lessons	Recently moved into home. Cannot say as yet.
VI. <u>Needs of Children (General)</u>	Love, pretty clothes, and privileges of normal children	Spiritual chief need, every need of a dependent child
A. What are the chief needs of these children?		
B. How do you feel that music can help fulfill these needs?		Unable to say.
VII. <u>Beneficiality of the Music Program.</u> How do you feel that your music program is beneficial to the children?	Teaches them to love and appreciate good music and the finer things of life	No music program.

## DATA SHEET---Continued

Superintendent	Home Number		
	1A	2A	3A
VIII. Objectives of the Music Program.			Furnish church music, enrich lives
A. What are your present objectives?			
B. Is your music program fulfilling these objectives? How?			No, hope to have better program
IX. Music Therapy	No		No
A. Have you ever used music therapy to help in the recovery of some physically handicapped or emotionally maladjusted child? State specific instances.			
B. State your opinions as to the usefulness of music therapy.	Do not know.		
X. Student Counseling.	Superintendent and house mothers		Superintendent counsels
A. Do you have a personal guidance counselor or other counseling means?			
B. Does he recommend the use of music in helping children overcome problems?	No		
C. What type of music does he feel is most beneficial in solving problems?	Have none		
XI. What qualifications are required of your music teacher?	Have none		

## DATA SHEET---Continued

Home Number				
4A	5A	6A	7A	8A
Furnish activity good interest	Help build character	Develop interest and talent teach appreciation		Proper social adjustments, music appreciation
No, limited funds, incompetent leaders	Yes, but could be improved	No		No
Yes, to a degree	No	No	No	No
Believe it is useful		Believe it would be useful		Might be useful in extremely nervous children
20 case workers who counsel	Any person close to child	Social worker	Matron	4 counselors plus other staff
For many children, particularly small communities	Yes	Yes. Has never had it.	Yes	Yes
Group singing		Depends on the individual	Cowboy and popular	Recreational music singing
Voluntary board members give children private music	Music degree	Love, patience with children, specialist in the field	None	Music degree understanding of the home

## DATA SHEET---Continued

Superintendent	Home Number		
	9A	10A	11A
VIII. <u>Objectives of the Music Program.</u> A. What are your present objectives?	Instrumental instruction for those interested	Give happiness, culture recreation creative	Better school music, play in band or orchestra
B. Is your music program fulfilling these objectives? How?	No	Yes, making the children content	Yes, by opportunity to take lessons
IX. <u>Music Therapy</u> A. Have you ever used music therapy to help in the recovery of some physically handicapped or emotionally maladjusted child? State specific instances.	No	Yes, Child A under V C.	Have only normal children
B. State your opinions as to the usefulness of music therapy.	Questionable value, has possibilities	Very useful	Good for children's minds
X. <u>Student Counseling.</u> A. Do you have a personal guidance counselor or other counseling means?	Personal guidance by prepared house-mothers?	School principal, teachers, house-parents	Superintendent and matron
B. Does he recommend the use of music in helping children overcome problems?	Yes	Yes	Yes
C. What type of music does he feel is most beneficial in solving problems?		Orchestra band singing	
XI. What qualifications are required of your music teachers?	Preparation character	Moral character knowledge of psychology	All music teachers are voluntary, are very good



## DATA SHEET---Continued

Home Number				
12A	13A	14A	15A	16A
Well-rounded life, recreation	Use music as a study, use in many ways	A cappella choir, boys' choir and girls' choir	Raise moral children, develop talent, appreciation	Make more well-rounded children
Yes, as much as possible with present facilities	Yes, as much as possible with limited facilities	No. Have no boys' choir. Others weak.	Yes	Yes
No.	No.	Have had no need.	No.	No.
Useful in some cases	Do not know enough about it	Not familiar with it.	Do not know	Possibly, in some cases
House-mother, superintendent	Superintendent, house-mothers	Mother Superior and one Sister	Mother Superior usually	House-mother and manager
yes	One house-mother does teach piano	Many times especially melancholy	Yes	Not necessarily
Varies with child	Singing	Choir group singing	Singing folk-songs	
One who could teach piano voice	Do not have full time teacher, character	Knowledge of music theory, instruments and voice		None

## DATA SHEET---Continued

Superintendent	Home Number		
	17A	18B	19B
VIII. Objectives of the Music Program.	Keep children busy	Entertainment. Build life interest	Appreciation and knowledge of good music
A. What are your present objectives?			
B. Is your music program fulfilling these objectives? How?	Yes	Yes. Preparation for public appearance	No
IX. Music Therapy	No	No	No
A. Have you ever used music therapy to help in the recovery of some physically handicapped or emotionally maladjusted child? State specific instances.			
B. State your opinions as to the usefulness of music therapy.	Yes		No
X. Student Counseling.	House-mother	Educational director	Yes, in school
A. Do you have a personal guidance counselor or other counseling means?			
B. Does he recommend the use of music in helping children overcome problems?	Yes		Yes, if child is adapted to music
C. What type of music does he feel is most beneficial in solving problems?	Group singing		Group music
XI. What qualifications are required of your music teacher?	No teacher	Bachelor degree	State qualifications

## DATA SHEET---Continued

Home Number				
20C	21C	22C	23C	24C
No music program	No professional objective except therapeutic effect	Provide child lessons as long as interest lasts	Appreciation for music, inner satisfaction, cooperation self-expression	Teach appreciation and love of good wholesome music
	Partially by releasing nervous tension	Yes	No	Inadequately too much debasing music, radio, etc.
No	Not as a specific prescription	Do not have children of this type	No	Yes
Believe it would be useful for nervous children	Good. We do not use it enough	Think it would certainly be good	Believe in it	
No	Professional staff counsels	Children counseled upon request	Superintendent and wife	Deaconess Superintendent
None	Occasionally	I do	Yes	Yes
	Soft, classical music	Private then group except for timidity	Group music	Public performance
None	Have no teacher	Regular music teacher for instruments	Qualified teacher, understanding	Quality to stimulate and inspire

## DATA SHEET---Continued

Superintendent	Home Number		
	25C	26C	27C
VIII. Objectives of the Music Program.			
A. What are your present objectives?			
B. Is your music program fulfilling these objectives? How?			
IX. Music Therapy	No	No	No
A. Have you ever used music therapy to help in the recovery of some physically handicapped or emotionally maladjusted child? State specific instances.			
B. State your opinions as to the usefulness of music therapy.	Yes	Do not know	Not necessary
X. Student Counseling.	Superintendent, case worker	Chairman of counseling board directors	Superintendent
A. Do you have a personal guidance counselor or other counseling means?			
B. Does he recommend the use of music in helping children overcome problems?			
C. What type of music does he feel is most beneficial in solving problems?	Recreational music		
XI. What qualifications are required of your music teacher?	Young, vivacious		

## DATA SHEET---Continued

Home Number				
28c	29c	30c	31c	32c
Improve taste	Music appreciation leisure time	Preparation for life	Individual development, appreciation of music student activity	Help fulfill needs or vacancies in the lives of the children
Yes	Yes	Yes	Yes	Group singing is good for them
Worked nicely during emotional crisis, teacher played piano, group singing	No	No	No	No
Valuable	Might be useful	With certain children	I do not know	Yes
House-mother	Superintendent case worker house-mother	Superintendent	Yes, in school and dormitory	House-mother
Yes	Yes	Every child participates in music	Perhaps yes	Yes
Any available	Performing	Piano-girls	Performing	Group singing
School teachers only trained help	Understanding of children	Has no authority over this	Understanding children, music degree, group leadership, culture	

## DATA SHEET---Continued

Superintendent	Home Number	
	33C	34C
VIII. <u>Objectives of the Music Program.</u> A. What are your present objectives?	If a child has talent, music or otherwise, never fail to cultivate	Helping the individual child, no particular objective at present
B. Is your music program fulfilling these objectives? How?	Yes	Limited
IX. <u>Music Therapy</u> A. Have you ever used music therapy to help in the recovery of some physically handicapped or emotionally maladjusted child? State specific instances.	Yes	No
B. State your opinions as to the usefulness of music therapy.		It would just be an opinion
X. <u>Student Counseling.</u> A. Do you have a personal guidance counselor or other counseling means?	Children are guided and guarded by precept and example. Our staff is selected by very high standards.	No special counselor
B. Does he recommend the use of music in helping children overcome problems?	Yes	
C. What type of music does he feel is most beneficial in solving problems?	Children should be familiar with all types of music.	
XI. What qualifications are required of your music teacher?	Have always had the best. Concerned about understanding the child.	

## DATA SHEET---Continued

Music Teacher	I. Musical Activities Outside Home in which Children Participate.											
	HOME NUMBER											
	1A		2A		3A		4A		5A		6A	
	Enrollment	Weekly Class Hours	Enrollment	Weekly Class Hours	Enrollment	Weekly Class Hours	Enrollment	Weekly Class Hours	Enrollment	Weekly Class Hours	Enrollment	Weekly Class Hours
A cappella Choir												
Mixed Chorus	4	3½					x	x				
Girls Glee Club												
Boys Glee Club												
Small Choral Ensembles												
Senior Band							x					
Junior Band												
Orchestra	1	3½					x					
Instrumental Ensembles												
Rhythm Band							x					
Pep Band												
Other Church Choirs							x					

x-Incomplete information









## DATA SHEET---Continued

Music Teacher	II. Musical Activities Offered in the Home.													
	HOME NUMBER													
	1A		2A		3A		4A		5A		6A		7A	
Activity	Enrollment	Weekly Class Hours	Enrollment	Weekly Class Hours	Enrollment	Weekly Class Hours	Enrollment	Weekly Class Hours	Enrollment	Weekly Class Hours	Enrollment	Weekly Class Hours	Enrollment	Weekly Class Hours
A Cappella														
Mixed Chorus														
Girls Glee Club														
Boys Glee Club														
Small Choral Ensembles														
Senior Band														
Junior Band														
Orchestra														
Pep Band														
Rhythm Band Instrumental Ensembles			x								10	3		
Private Lessons			8	46										
Music Appreciation							25	1			9	2 $\frac{1}{2}$		
Music Appreciation			8	1 $\frac{1}{4}$			60	3						
Dramatics											x			
Folk Dancing (Tap, Ballet)			8	x										
Other-Church Service	60	1					12	1						
Woodwork - Arts and Crafts, etc							411	5						

x-Incomplete information

DATA SHEET---Continued

II. Musical Activities Offered in the Home.																	
HOME NUMBER																	
8A	9A	10A	11A	12A	13A	14A	15A	16A	17A								
Enrollment	Weekly Class Hours	Enrollment	Weekly Class Hours	Enrollment	Weekly Class Hours	Enrollment	Weekly Class Hours	Enrollment	Weekly Class Hours	Enrollment	Weekly Class Hours	Enrollment	Weekly Class Hours	Enrollment	Weekly Class Hours	Enrollment	Weekly Class Hours
						All	2										
					24	1 1/2											
					14	1 1/2		30	32	3/4							
									16	3/4							
12	6				3	1								2	x		
		40	2					45	5								
								8	5								
				14	1 1/2			40	x	28	3						
30	1			6	3/4	8	1	15	7	8	1	18	1	3	1		
										All	1 1/2	18	1				
					x			40	x								
				120	1 1/2			25	3	All	1						
								25	3								
												15	3/4				





## DATA SHEET---Continued

Music Teacher	III. Music Equipment and Condition. (poor, average, excellent).													
Equipment	Home Number													
	1A		2A		3A		4A		5A		6A		7A	
	Number	Condition	Number	Condition	Number	Condition	Number	Condition	Number	Condition	Number	Condition	Number	Condition
Television	1	E*					1	E			1	E		
Stage							1	E						
Radio	5	E	x		1	A	10				2	E	4	E
Phonograph	2	AE	2	E			1	E			2	E	1	E
Records	200		**	E			200	E					75	E
Pianos	5	3E	3	E	1	A	4	E			3	A	1	E
Violins														
Cellos														
Bass Violins														
Flutes														
Oboes														
Clarinets														
Saxaphones														
Cornets														
Trombones														
French Horns														
Baritones														
Basses														
Drums														
Cymbals														

\*E-Excellent

A-Average

P-Poor

\*\*-15 Albums

x-Incomplete information





## DATA SHEET---Continued

Music Teacher	III Music Equipment and Condition. (poor, average, excellent).											
	Home Number											
	17B		18B		19C		20C		21C		22C	
Equipment	Number	Condition	Number	Condition	Number	Condition	Number	Condition	Number	Condition	Number	Condition
Television									1	E		
Stage			1	A								
Radio			3	E	1	A	1	E	3	E		
Phonograph					1	A	1	E	1	E		
Records					40	A	40	E				
Pianos			12	P	2	P			1	E	1	P
Violins					1	P						
Cellos												
Bass Violins												
Flutes			2	P								
Oboes												
Clarinets			1	P								
Saxaphones			3	P					1	A		
Cornets			6	P					1	A		
Trombones			6	P								
French Horns			4	A								
Baritones			4	P								
Basses			4	P								
Drums			4	P								
Cymbals			5	P					1	A		
Guitar			1	E								
Organs												
Xylophone												
Wire Recorder												

\*E-Excellent

A-Average

P-Poor

x-Incomplete information



## DATA SHEET---Continued

Music Teacher	IV. List musical activities in which the children participated the past three to five years.													
Activity	HOME NUMBER													
	1A		2A		3A		4A		5A		6A		7A	
	Number per Year	Enrollment	Number per Year	Enrollment	Number per Year	Enrollment	Number per Year	Enrollment	Number per Year	Enrollment	Number per Year	Enrollment	Number per Year	Enrollment
Sing Song							55	All			X	20	1	16
Recitals							6	37			1	9		
Operettas or Pageants			1	11										
Service Clubs														
Radio Programs														
Church Service	55	60			50	x	52	All			50	11		
Television														
Tours											15	23		
Parades														
Football Band														
Concerts														
Programs for old people's home										No report from music teacher				

DATA SHEET---Continued

IV. List musical activities in which the children participated the past three to five years

HOME NUMBERS																	
8A	9A		10A		11A		12A		13A		14A		15A		16A		17B
Number per Year	Enrollment	Number per Year	Enrollment	Number per Year	Enrollment	Number per Year	Enrollment	Number per Year	Enrollment	Number per Year	Enrollment	Number per Year	Enrollment	Number per Year	Enrollment	Number per Year	Enrollment
20	100					24	All	30	All	4	All		All	150	101		
2	30							1	1			1	20	1	18		
4	100							6	16	2	All	4	All	1	35		
4	6							20	15	3	All	4	45	6	35		
12	40	5	4					3	15			1	38				
100	40	100	49							60	20	100	35	50	61		
		3	2									2	25				
30	8							25	15								
												2	45				
												1	45				
																12	8

No data from music teacher.





## DATA SHEET---Continued

Music Teacher	Home Number					
	1A	2A	3A	4A	5A	6A
V. Characteristic Problems.						
A. What are the chief behavior problems with the children						Slow Neg-ligent
B. How do you feel that music can help solve these problems?						Lifts Morale
C. State instances in the past when music has helped solve problems.						Solve prob.
VI. Needs of the children.						
A. What are the chief needs of the children?		music			teacher	
B. How do you feel your music program is helping fulfill these needs?	music teacher	superintendent teaches	music teacher	music teacher	from music teacher	
C. How do you feel that the music program might be improved to be more beneficial to the children?	No music teacher	Superintendent teaches	No music teacher	No music teacher	No report from music teacher	More partici-pate
D. What type of music do you find most helpful as a remedial measure in solving problems or fulfilling needs of the children? Why?	No music teacher	Superintendent teaches	No music teacher	No music teacher	No report from music teacher	
VII. State music activities taught, enrollment and weekly class hours.						
Teacher I.						30hrs taught, 4 5
Teacher II.						Piano-9 RhythmBand 10 Special 22





## DATA SHEET---Continued

Music Teacher	Home Number		
	15A	16A	17B
V. Characteristic Problems.	Timid		
A. What are the chief behavior problems with the children.	Stubborn Lazy		
B. How do you feel that music can help solve these problems?	Appreciation of beauty Performance		
C. State instances in the past when music has helped solve problems.	Child takes temper tantrums out on piano.		
VI. Needs of the children.	Love and supervision of parents.		teacher
A. What are the chief needs of the children?			
B. How do you feel your music program is helping fulfill these needs?	Brings staff and children closer		teacher
C. How do you feel that the music program might be improved to be more beneficial to the children?	Outside talent. More music programs of the best.	teacher	from music
D. What type of music do you find most helpful as a remedial measure in solving problems or fulfilling needs of the children? Why?	Singing, everybody can take part.	No music	No data
VII. State music activities taught, enrollment and weekly class hours.	Piano-18, 1 hr. Music Appreciation, 18, 1 hr. ea. Choirs, 48 3 hrs.		
Teacher I.			
Teacher II	Harmonica 45 min.		

## DATA SHEET---Continued

Home Number			
18B	19C	20C	21C
Child fails to get along with matron	Lack of attention, interest	Abnormal behavior maladjusted children	Getting along with each other
Recreation Enjoyment	Shorten long hours, mutual interest	Music brightens spirits	Provide activity
Music made good citizen of problem child.		At times when group is disturbed	Individual and group
Understanding interest of others			
Enjoyable activity Brings child and staff closer	Leader in group singing	Emotional stability	Association with happy people.
More equipment, music appreciation.	No program	Relieves nervous tension, Builds morale	Will help where there is need
Band		String ensembles Music that effects minds	More activity along this line. According to the child.
Senior band-48 Junior band-32 4 hrs		None	
Choirs: Senior-30 Junior-25 1 hr. each			

## DATA SHEET---Continued

Music Teacher	Home Number		
	230	270	300
V. Characteristic Problems.	Normal	Uncooperative	Very few
A. What are the chief behavior problems with the children?	pattern of growing up	untidy, careless, temper unappreciative	
B. How do you feel that music can help solve these problems?	Enrich appreciation		Outside activity
C. State instances in the past when music has helped solve problems?		Disobedient child accepted authority.	Performance overcame self-consciousness
VI. Needs of the children.	Praise		Do not accept emotionally upset children
A. What are the chief needs of the children?		No definite program	
B. How do you feel your music program is helping fulfill these needs?			
C. How do you feel that the music program might be improved to be more beneficial to the children?	Program that would help express themselves.		Better direction. Music teacher
D. What type of music do you find most helpful as a remedial measure in solving problems or fulfilling needs of the children? Why?		Singing Radio	Singing it includes all.
VII. State music activities taught, enrollment and weekly class hours.			Choral club 23--3½
Teacher I.			
Teacher II			

## CHAPTER IV

### CONCLUSION

A comparison of the needs of the child in the congregate home with the results of this study as recorded in Chapter III reveals the great lag between that which should be done and that which is being done for the children in these homes.

The total enrollment in the homes ranged from 16 to over 400. In the majority of homes, 75 per cent of the children came from broken homes, 25 per cent from orphaned, dependent and neglected, and other backgrounds. The age limit of acceptance as well as on leaving the home varies with the institution and child. Reports on characteristic behavior problems were indefinite, being individual and characteristic of the particular child and home.

About 65 per cent of the people believe that music is an aid in the solution of behavior problems and is beneficial to the child. The reasons were leisure time activity as an opportunity for self-expression and individual recognition and pleasurable experience. About 55 per cent of the superintendents gave specific instances when music helped solve problems for the group or individual. Approximately 50 per cent believed their music program might be improved by de-

voting more time to musical activities such as the inclusion of band, choirs, and private lessons, as well as group music.

Over 75 per cent of the superintendents feel that the chief needs of the child are the development of a feeling of security, an opportunity for individual attention and recognition, and love. Only about 40 per cent believed that music could help fulfill these needs of security and love. About 35 per cent of the homes had as their objective for music in the home, the social development of the children. The other 65 per cent either had no objective or had a secondary motive such as the production of music for programs. About 40 per cent believed that their music program was fulfilling the objectives set up for it. About 30 per cent did not believe the music program was adequately fulfilling the objectives. Only about 12 per cent had used music in a therapeutic sense, but 50 per cent believed it would be useful.

At least 95 per cent had some arrangement made for general counseling with the children, either through the matron, superintendent, social workers or special counselors. About 66 per cent believed in the use of music in helping make proper social adjustments. The general belief is that group singing of popular as well as religious and classical music was most beneficial.

In about 75 per cent of the homes there is no music teacher. The desired qualifications listed by the superintendents

ranged from none to a degree in music plus high moral standards and an understanding of the children and home situation.

In the 12 per cent of the homes with music teachers, the teachers were in agreement with the superintendents on characteristic problems of the children. The music teachers in general were more critical of the music program and had greater understanding of the therapeutic value of music in such a home. They were aware of the defects of the program and, in most cases, the means for their improvement.

In about 50 per cent of the homes the children participated in some outside musical groups. In the majority of instances, however, only a small percentage of children participated. Nineteen homes had one or more musical groups active on the "campus." The musical instruments varied from practically none to enough for a good band or orchestra. In every home, the children had participated in some activity, either group singing, recitals, concerts or some other phase of music at some time within the past three to five years. There are some unfortunate instances where the people responsible for the development of these children are not even aware that there is a need for music in addition to other activities that might be used to help the children attain emotional stability. In many instances where these people were aware of

the problems at hand they failed to make use of community resources in accepting help from those interested thus in providing activities of service to the children. With the help of the community it is possible, even though limited in funds, to plan a well rounded program for the children; one that is organized for the sole purpose of fulfilling the needs of the children and helping them to become better adjusted. Of the many homes investigated, only one had a well defined music program which is included as an aid to the reader in developing a similar program.

I. Aims of music in our nursery curriculum

- A. To furnish enjoyable experiences for the children
- B. To develop in them love and appreciation for good music
- C. To form a foundation for further music education
- D. To develop specific skills:
  - 1. As pleasant a singing voice as possible with the child's native endowment
  - 2. To foster a sense of rhythm
  - 3. To encourage ability to play the simple instruments of the rhythm band
  - 4. To provide opportunity for motor control through rhythmic activity

## II. Types of musical experiences provided

### A. Singing

1. Songs and a few simple hymns that the children interpret and learn to sing

2. Songs to be sung to the children

3. Songs that can be pantomimed

4. Songs with accompanying rhythmic action

5. Fingerplays set to music

### B. Records

1. Interpretative rhythms

2. Stories with a musical setting

3. Dance and singing game records

4. Songs that the children enjoy hearing, though these may be too difficult or too long to learn in their entirety

### C. Singing games and dances

1. Games and dances with piano accompaniment

2. Singing games for the playground

### D. Tone plays or drills

1. Singing roll call

2. Stories that include calls or tone games

### E. Rhythmic experiences

1. Playing in the rhythm band with piano accompaniment

a. Triangles

b. Rhythm sticks



- c. Tambourines
  - d. Bells
  - e. Drums
  - f. Cymbal
2. Choric speech
  3. Bouncing balls to music
  4. Walking, marching, skipping, hopping, galloping, jumping, sliding, tapping, clapping, with or without musical accompaniment
- F. Other experiments with sound
1. Playing croonolas, toy bugle, toy xylophone
  2. Blowing whistles, or humming through paper tube
  3. Imitating bird and animal sounds
  4. Tapping musical jars
  5. Making a rhythmic pattern with names, or words, by tapping or with tom-tom

Song books most frequently used: Another Singing Time, Satis N. Coleman and Alice G. Thorn, New York, The John Day Co., (©1937); Sing and Sing Again, Ann Sterling Boesel, Oxford University Press, New York, (©1938).

It seems appropriate to complete this study with views and recommendations presented by the Mid Century White House Conference on children and youth which is called at ten year intervals by the President of the United States since 1909.

The recent meeting was the largest and, in view of the present world situation, also the most vital in the series. Between five and six thousand persons were involved, among them professional educators and lay people representing all fields of service to children. These delegates came from every state and territory of the United States and from a number of foreign countries. The intensive and extensive program of the conference and its numerous work groups was preceded by many months of preparation. The results, already manifested, should be far-reaching.

President Truman stated to the conference that the nation faces "the greatest challenge in our history. We cannot insulate our children from the uncertainties of the world in which we live or from the impact of the problems which confront us all. What we can and must do is to equip them to meet these problems, to do their part in the total effort, and to build up those inner resources of character which are the main strength of the American people."

It is not the intention of this editorial to comment at length upon the 1950 White House Conference, for to do so would be to duplicate what has already been made available through the press, radio, and in printed material variously distributed.

It does seem fitting, however, to reproduce the full text of the "Pledge to Children," which epitomizes the results of the thinking and actions of the conference.

#### PLEDGE TO CHILDREN

To you, our children, who hold within you our most cherished hopes, we, the members of the Midcentury White House Conference on Children and Youth, relying on your full response, make this pledge:

From your earliest infancy we give you our love, so that you may grow with trust in yourself and in others.

We will recognize your worth as a person and we will help you to strengthen your sense of belonging.

We will respect your right to be yourself and at the same time help you to understand the rights of others, so that you may experience cooperative living.

We will help you develop initiative and imagination, so that you may have the opportunity freely to create.

We will encourage your curiosity and your pride in workmanship, so that you may have the satisfaction that comes from achievement.

We will provide the conditions for wholesome play that will add to your learning, to your social experience, and to your happiness.

We will illustrate by precept and example the value of integrity and the importance of moral courage.

We will encourage you always to seek the truth.

We will open the way for you to enjoy the arts and to use them for deepening your understanding of life.

We will work to rid ourselves of prejudice and discrimination, so that together we may achieve a truly democratic society.

We will work to lift the standard of living and to improve our economic practices, so that you may have the material basis for a full life.

We will provide you with rewarding educational opportunities, so that you may develop your talents and contribute to a better world.

We will protect you against exploitation and undue hazards and help you grow in health and strength.

We will work to conserve and improve family life and, as needed, to provide foster care according to your inherent rights.

We will intensify our search for new knowledge in order to guide you more effectively as you develop your potentialities.

As you grow from child to youth to adult, establishing a family life of your own and accepting larger social responsibilities, we will work with you to improve conditions for all children and youth.

Aware that these promises to you cannot be fully met in a world at war, we ask you to join us in a firm dedication to the building of a world society based on freedom, justice, and mutual respect.

So may you grow in joy, in faith in God and in man, and in those qualities of vision and of the spirit that<sup>1</sup> will sustain us all and give us new hope for the future.

The greatest minds in the United States combine their efforts in helping the children of today by presenting detailed studies in phases of child development at the White House Conference. Music and the arts have a very important part which was presented by a work group which had as its assignment "The Significance of the Role of the Arts."

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<sup>1</sup>Sixth Conference on Children and Youth, called by the President of the United States, Washington, D. C., December 3-7, 1950.

(1) The participation in the arts by children and youth, through both creation and appreciation, is an essential force in developing those mental, emotional, and spiritual qualities basic to individual happiness, healthy personality, and responsible citizenship.

(2) The individual gains personal strength, integrity and freedom by discovering himself through art experiences; and, learning how to express his own deep and unique needs and aspirations, he learns also how to communicate with his fellows. Thus individual growth leads to good human relationships and democratic values.

(3) The arts contain inherent disciplines which contribute directly both to the self-reliance of the individual and to his social understanding and competence.

(4) Furthermore, the arts are avenues by which the highest meaning of a whole society or culture can be felt, understood, and transmitted from one generation to the children and youth of the next.

(5) The arts supply the chief means by which the individual can identify and publish himself in the world.

(6) Therefore, because the arts are a social heritage and because they are inherent as well in the internal life of the growing child and youth, they should be encouraged in home and school, and in every other part of organized living.

(7) Teachers, parents, community leaders, and all others whose acts and decisions influence the growth of our children and youth, should learn how better to use their chances to enhance individual freedom and social understanding through giving wider opportunity for healthy personality development through the arts.

#### RECOMMENDATIONS

Supplementing and enlarging on the foregoing the following paragraphs are worthy of review. The recommendations are from the first of a two-part series of resolutions adopted at the plenary sessions of the White House Conference on December 7, 1950:

That research on child development and adjustment be expanded and such research include longitudinal studies in relations and factors that affect behavior and adjustment. In this way, there will be provided a continuing understanding of infants, children, and youth and a sound basis for practices. We further recommend support by public and private agencies in extending research pertaining to healthy personality with attention to synthesis, interpretation and dissemination.

That greater emphasis be placed by the various professions on utilizing methods and seeking new means of bringing the parents into participation in thinking and planning with and for their children.

That education for parenthood be made available to all through educational, health, recreation, religious, and welfare agencies maintaining professional standards and by properly qualified individuals.

That specialists and agencies take every opportunity to foster and increase parents' feelings of satisfaction and self-confidence; that material concerning the growth and development of children be made as reassuring and nontechnical as possible, and not hold up false standards of perfection.

That participation in planning in the community begins in the schools and in other institutions, in order that children, youth, and adults learn the importance of voluntary participation and responsibility for community leadership.

That nursery schools and kindergartens, as a desirable supplement to home life, be included as a part of public educational opportunity for children provided they meet high professional standards.

That children be provided with opportunities that are wide in range and challenging in nature, emphasizing exploration, participation, and social experience in an environment that is rich and stimulating; and that expectations of achievement should be in harmony with each child's ability and growth.

That all professions dealing with children have, as an integral part of their preparation, a core of common experiences on fundamental concepts of human behavior, including the need to consider the total person; and the interrelationship of physical, mental, social, religious, and cultural forces.

That professional workers should be trained in such a way that they will have an understanding of and respect for other professional skills and contributors in order that they may work together to further community growth.

That ways and means be found for the formal and informal inservice education of professional people and that promising practices be widely disseminated.

That more energetic efforts be made by both public and private organizations for support of selective recruitment and training of professional workers and for an extensive program of scholarships.<sup>2</sup>

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<sup>2</sup>Ibid.

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