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MISSOURI JOURNAL OF RESEARCH IN MUSIC EDUCATION

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Footnotes should be placed consecutively at the end of the article, beginning on a new page; using triple spacing between notes. Authors reporting quantitative studies may substitute a list of references for footnotes in accordance with the practice followed in many scientific journals. In all instances, manuscript style should follow recommendations made in the MLA Style Sheet. The Chicago Manual of Style should be followed in setting up tables, charts and figures, which should be numbered and placed on separate pages. (Suggestions to authors is reprinted from MENC Publication, Journal of Research in Music Education.)

FOREWORD

Research has long been considered a basic and necessary process if improvement is to be made in any area. Research in the field of education is no exception. One is compelled to look with considerable pride to the widespread program of scientific investigations and study being undertaken today encompassing all fields of learning.

The research projects reported in this bulletin give some idea of the scope of thinking being done by those in the teaching field, by college students on the graduate and undergraduate levels, and by pupils in the secondary schools of Missouri. The authors of these projects are to be commended for their scholarly approach to the studies they have made. They should make a significant contribution to the field of music education.

Since the research activities reported in this bulletin pertain to music education, it would seem desirable for all music education students in colleges and universities of Missouri to become thoroughly acquainted with the work being done in the field of research throughout this State. It would also be desirable if the results of these research undertakings could be studied, evaluated, and implemented into the teaching process when feasible and applicable, thereby strengthening the general program of music education.



Assistant Commissioner
Division of Instruction
Director of Vocational Education

PREFACE

The Missouri Journal of Research in Music Education is a publication devoted to the needs and interests of the school and college music teachers of Missouri and of the nation. It is published as a Bulletin of the State Department of Education. This initial publication will give some evidence of the intended scope of the journal. Besides the publication of reports of research or experimentation in progress or completed, included are abstracts of theses, articles of a philosophical nature, as well as simple reports on the results of successful musical pedagogy. Also included is an excerpt from a research paper written by a Missouri high school student (No. VIII by Wayne Morie). It is the hope of those who prepared this Journal that it will prove to be a useful means for the exchange of experiences, opinions, and research among practicing music educators as well as those preparing to enter the profession including those high school students who are interested in music and may eventually enter the field of music education.

Since this publication is not copyrighted, complete articles or excerpts from articles may be made without charge. In so doing, it is requested that credit be given to the Missouri Journal of Research in Music Education.

Copies of this Journal are obtainable from the Missouri State Department of Education.

Grateful appreciation is expressed to those who have assisted in any way in the preparation of this bulletin.

TOWARD THE DEVELOPMENT OF A MUSIC CURRICULUM BASED ON THE MATURATION OF THE CHILD

ARMAND KITTO

Webster Grove Public Schools

An implicit agreement seems to pervade the general music education scene that certain musical activities are appropriate at certain times in a child's school career. To be sure, there is much disagreement as to the materials to be used, what the emphases should be, and at what time these activities should be engaged in. But the assumption is basic; it cannot be escaped if one is to teach. The crisis arises, however, when one must find something on which to base his assumptions. Even though we have textbooks which attempt to outline in general or detail what the approach should be, there is still confusion of philosophy and practice in the teaching of music in our schools. Contrary to expectations, studies outlining techniques based on the maturational idea, such as Mursell's *Education for Musical Growth*,¹ contain little depth of examination as to what specifically this process is, and which facets of the process relate directly to music. The more scientific examinations of the problems involved, as the Leonard and House *Foundations and Principles of Music Education*,² still have in their exposition of the role of perception in musical learning statements which are primarily philosophically oriented, such as:

Before an observer can find musical meaning in musical experience he must have a knowledge of the musical stimulus and he must respond to it. He must "experience the primary illusion, feel the

consistent movement and recognize at once the commanding form which makes the piece an inviolable whole."²

The authors then state that one must have a knowledge of musical stimulus and respond to it. Knowledge of a given style system, according to the same authors, "... is gained through feelingful experience with expressive music on a developmental level appropriate to the learner Through musical experience the learner must develop awareness of the modes of arousing tendencies, expectations, inhibition, and resolution acceptable within a given style system."³

Questions Unanswered

This is certainly logical but does not answer some of the basic questions, among which are: 1. What capacities and processes make the recognition of the "commanding form of an inviolable whole" possible? 2. How does one best obtain a knowledge of musical stimulus? 3. What does response to musical stimulation mean, and how does one determine what the "developmental level appropriate to the learner" is?

Scientific Guidelines

If music teaching is to have adequate scientific guidelines, then we must set about to seek a foundation on which to erect them. The first matter that should be examined is perception, since music is an

art dependent on the sensory processes. Leonard and House's definition is a good one to work from: "an act by which meaning is gained from the sensory processes while a stimulus is present."⁴ Let us examine some of the perceptual factors involved in music.

It has been established by Jacobson⁵ that the rhythmic response is a perceptual-motor one, and Ruckmick's motor theory seems the concept best supported by experiment. The conclusions of his work are best summarized in his own words.

Kinaesthesia is prominent; but it may be kinaesthesia of the limbs or head, of gross bodily movements, of respiration, of vague organic disturbances in chest and abdomen, or of articulation In almost every case of reported head and limb, or respiratory movement made by O, E was able to verify the report by actual observation of movement.⁶

Avoiding for the moment other conclusions of this study, it would seem that since the kinaesthesia is observable in almost every case, the method of simple observation might be satisfactory, were there sufficient evidence, and also standards for interpreting the evidence. All that has been gathered on the first point to my knowledge is information of individual teachers or groups of teachers on techniques and materials which have "worked". There has been no attempt to synthesize or generalize as to what conditions within the child at any given time made it possible for these techniques and materials to be effective. As to the second point, I have not yet found any interpretation of why it is valuable that these techniques and materials

"work." To what end do they work, why is this end important and how is it determined that they have been made a part of the child's knowledge which he can recall in the future performance of tasks related to total concepts which are the eventual goal of the teacher?

What other information do we have as to children's rhythmic perception? There are the standardized tests of musical ability which essay to measure rhythmic perception. However, even if we accept the idea that given tests do reflect a measure of one's ability to perceive rhythmic figures, or at least factors relating to rhythm, then we are still frustrated, because these tests are not given in such a way as to measure the ability on the basis of development and, consequently do not statistically show results of this sort. Of course, many of these tests, based as they are on a certain amount of verbalization, are usable only after certain verbal skills are developed. In addition, many of them are designed primarily for group use, and in the case of the most used of the ability tests, the *Seashore Measures*⁷, the test is recommended for use with persons of fifth or higher educational level only. Consequently, we are still unenlightened as to when children develop certain rhythmic skills in music.

Now, if we accept the point of view expressed by Lundin in *An Objective Psychology of Music*⁸ that rhythmic responses are a motor development, rather than inherited abilities as Seashore⁹ proposes, or partly a function of bodily processes as Dalcroze¹⁰ maintained - and this does seem to be the view best supported by experimental work - then we must ask the question, not how can we test these innate rhythmic response abilities,

but, rather, how can we test the development of a child's motor ability in perception of and rhythmic response to music.

It seems to me that a valid approach to this problem is suggested in the method used by Heinlein¹¹ in studying rhythmic responses of children and his drawing conclusions in evaluating the method of simple observation of these responses. His method was to use a runway which had electric contacts designed to record the subject children's steps as they attempted to follow the directions to walk to the beat of the music. As a result of the study he believes that adults are prone to project their own attitudes on to children in such a situation where only simple observation is the method of approach. If this is so, then certainly our own information as to curricula and teaching materials cannot intelligently be based on the simple observation method but requires a more objective approach such as used by Heinlein.

Let us move into the area of the perceptual concept in relation to pitch discrimination. There is general agreement, I think, that the ability to discriminate between pitch differences bears a relationship to one's potential for developing musical skills, knowledge, and understanding. What this relationship may be, is certainly not understood, either in terms of what is considered total musical ability or to musical achievement. Also, tests for this ability depend on verbal skills, although there is hope, in my opinion, of solving this difficulty in the use of the Conn chromatic stroboscope with which the actual matching of pitches can be checked visually.

Seashore has expressed the following opinion on ability to discriminate pitch:

It seems probable that just as the physical eye of the child at the age of three is as keen as it will ever be, so the pitch sensitiveness in the ear reaches its maximum very early. Development in the use of the sense of pitch with maturation consists in acquiring habits and meanings, interests, desires, and musical knowledge, rather than in the improvement of the sense organ.

The physiological limit for hearing pitch does not improve with training. Training, like maturation, results in the conscious recognition of the nature of pitch, its meaning, and the development of habits of use in musical operations. Training probably does not modify the capacity of the sense organ any more than the playing of the good violin may improve the quality of its tone.¹²

Here Seashore equates general acuity with specific function, but an ability to hear a pair of pitches does not automatically mean that a subject will be able to judge the relative "highness" or "lowness" of these pitches unless he has learned the meaning of these terms and can apply them. Of course, Seashore also makes the assumption in this comparison that the part about the eye is true, and although it is beyond the scope of this paper to examine this question, we could not assume the validity of the statement until the first part of it was substantiated, if then.

Lundin states:

These studies (on pitch discrimination) give fairly

conclusive evidence that ability to discriminate pitches is not an absolute given trait. Like other forms of behavior, it is subject to change. 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.¹³

Thus again, as in the case of rhythmic perception, we have to an extent separated biological capacity for a specific type of training from the behavioral manifestation of that training.

The two preceding items of rhythmic and pitch perception are in a basic sort of relation to music, and it must be remembered that we have not approached the question of total musicality, but simply factors which do relate closely to music and are relatively isolable.

A further step from these would be auditory perception in relation to a concept of movement, at once more complex, and certainly less supported by scientific inquiry than either of the more basic items above. Bartley in *Principles of Perception* says:

Hearing thus gives us a mechanism that at one and the same time involves sensory processes with their means of transfer (signaling) between persons, and relatively space-free tool for abstract symbolism in the parties involved.¹⁴

It is clear that if we have in audition the means of receiving the sounds which can be used for abstract symbolism, then it is the capability for hearing on an absolute basis, not related to interpreting the abstract symbolism which must be examined for maturational purposes. What, physically, must be present in order to perceive the particular aspects of tonal sound that make possible a valid response?

Let us go to what, in my opinion, represents the apex of musical responsive complexity, the aesthetic response. Lundin characterizes this reaction as follows:

"The aesthetic response is highly *attentional*. The entire response equipment of the organism is directed toward the stimulus object. Such an intense attention reaction is going to require *much of the organism's equipment*. (Italics here mine) The aesthetic response is also a *perceptual* reaction."

Proposed Areas For Research

Following the thought of this quotation, which seems supported primarily by Hevner's study,¹⁵ it would appear that to find out at what point in a child's development the aesthetic experience can be anticipated or expected, we need to determine what biological capacities must be present for this consuming activity. With this answered we will still have to know if there are different levels of aesthetic perception dependent on maturation, rather than on training or initial biological capacity, and, if so, when they develop.

From the exploration of the foregoing facets of musical perception I would propose the fol-

lowing theses: 1. That perception is essential to music, 2. that perception is the result of biological capacities, 3. that these biological capacities are not innate *musical* capacities, but conditions existing which render musical learning possible, 4. that these capacities probably are not static from birth, and 5. that were these biological capacities defined and possible of testing, we could determine at what levels certain learning tasks are most appropriate.

Actual experiment to explore the above postulates has not at all been done, although it seems that much of the thinking of objective psychologists points in the direction of these theses. Very little has been done to determine when certain biological capacities are present which would make the presentation of a particular idea most fruitful. We must begin with the rudimentary if an adequate superstructure is to be built. How can we decide what factors are involved in musical understanding or musical skills if we do not know what produces the basic response? Until some efforts are made to discover which factors influence musical abilities and at what stage they develop, there can be only a continuation of our Babel of advices and "do-it-yourself" attitudes. We cannot hope even to approach a common solution of a continuum or a core of concepts to be approached at a particular level. Because of the paucity of scientific material bearing on this study I hope that some research will be forthcoming.

Through experiment and thoughtful probing the relationship between the components of music and the totality of music as well as human perception of these should give us a yardstick for developing

a reasonable and effective approach for a course of study in school music. This will concern, among other things, getting away from verbalization in tests for these factors. If we can determine without the intermediacy of words what biological and psychological things make it possible for specific musical activities to take place, then we will be able to get away from the subjective judgments which cause a great deal of our disagreement. Perhaps in the field of cybernetics and the interpretation of brain-wave impulses we have a possible route to travel toward this goal. These ideas I hope to pursue at a later date.

Certainly men like Meyer in *Emotion and Meaning in Music*¹⁶ are pointing the way to a more objective view of music and music learning. The next step should be in the direction of the human organism in response to the object on a very basic level, so that we may more effectively precipitate in our students musical understanding, knowledge and skills.

Footnotes

1. Mursell, James L., *Education for Musical Growth*, Boston: Ginn and Co., 1948.

2. Leonhard, Charles, and House, Robert W., *Foundations and Principles of Music Education*, New York: McGraw-Hill Book Co., Inc., 1959. p. iii. The quotation within the Leonhard and House reference is from Langer, Susanne K., *Feeling and Form*, New York: Charles Scribner's sons, 1953. p. 147

3. Leonhard and House, loc. cit.

4. Leonhard and House, op. cit. p. 110

5. Jacobson, E., "Electro-physiology of Mental Activities", *American Journal of Psychology*, 1932. no. 44, pp. 677-694

6. Ruckmick, C. A., "The Role of Kinaesthesia In the Perception of Rhythm", *American Journal of Psychology*, 1913. no. 24, pp. 303-359

7. Seashore, C. E., Lewis, D., and Saetveit, J. G., *Seashore Measures of Musical Talents (Revised Edition)*, New York: The Psychological Corporation, 1939.

8. Lundin, Robert W., *An Objective Psychology of Music*, New York: The Ronald Press Company, 1953.

9. Seashore, C. E., *Psychology of Music*, New York: McGraw-Hill Book Co., Inc., 1939. p. 330

10. Jacques-Dalcroze, E., *Rhythm, Music, and Education*, (translated by Rubenstein) New York: G. P. Putnam's Sons, Inc., 1921.

11. Heinlein, C. P., "A New Method of Studying the Rhythmic Responses of Children Together With An Evaluation of the Method of Simple Observation", *Pediatric Seminar and the Journal of Genetic Psychology*, 1929. no. 36, pp. 205-228

12. Seashore, C. E., op. cit. p. 58

13. Lundin, Robert W., op. cit. p. 28

14. Bartley, S. Howard, *Principles of Perception*, New York: Harper and Brothers, 1959. p. 312

15. Hevner, K., "The Aesthetic Experience: A Psychological Description", *Psychological Review*, 1937. no. 44, p. 257

16. Meyer, Leonard B., *Emotion and Meaning in Music*, Chicago: University of Chicago Press, 1956.

MUSICAL VALUES AND THE STRING CLASS

JOHN LANG

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Much lip-service is given these days to the importance of teaching musicianship, and every music teacher nods his head gravely when the subject is mentioned. Ask any teacher of vocal or instrumental music if he thinks that musical values are important to the end-product of his classes and the answer is a ringing, of course! Then ask this same proponent how he goes about achieving such outcomes through the regular class routine, and the air is suddenly full of generalities and high-sounding words, all of which add up to the same old theme - the students are singing and playing the notes the way the teacher asks them to sing and play, and few if any of the pupils, left to their own devices, could recreate *music*.

Teaching Basic Concepts

There is little difference in the desired objectives of music education at any level. The elementary levels through the secondary are distinguishable only by the degree of complexity in dealing with the materials of music. Educationists agree substantially that basic concepts can be taught at any age level providing the principles involved are presented in language and form understandable to the learner. One of the most misused opportunities for real musical learning is the beginning instrumental music class. The usual procedure here is to place an instrument in the hands of a nine or ten-year-old pupil and teach with one single objective - to have him

read and play the notes in the book soon, and with as much technical facility as possible. Evaluation of progress by the teacher is largely based on the relative ease with which the notes are played, and the child evaluates his own musical ability in terms of technical proficiency in relation to other members of the class. If Tom cannot play as fast or as accurately as others, he assumes he lacks musical ability, and in frustration, drops "music".

The obvious conclusion to be drawn from such instruction and judgments is of course that the teacher was not presenting, nor the student involved in, musical experiences. Much student disaffection of this kind could be avoided, for few children who have had a truly musical experience will turn their backs on the art form that has provided that experience.

This paper is not intended to provide a cure-all for instrumental teachers concerned about the mortality rate in their beginning classes, nor a panacea for all the other ills of music education. It does hope to clarify to some extent the nature of the esthetic experience as it relates to musical values; the importance of the structural approach in presenting basic musical concepts; and principles to guide the teacher in developing these musical concepts in the members of a beginning string class. The principles set forth apply equally well to any music class, but the writer has singled out the beginning string

class for several reasons. First, the stringed instruments lend themselves well to the realization of musical experiences. Second, many teachers now engaged in instrumental instruction avoid inaugurating a string program in addition to the existent band organization largely because they believe there is something extremely difficult about the teaching of strings if they themselves have not had intensive string instruction. Actually, strings as well as the other instrumental categories will progress satisfactorily under the guidance of the non-specialist if the techniques are used as a means to musical experiences instead of in and for themselves.

Two Levels of Music Teaching

This paper proposes that the teaching of music should always move on two levels, and that the resultant generalizations from this approach will assist the pupil toward the accepted goal of education, namely that all learning should serve him in the future, and allow him to go further with more ease.⁴ These two concepts of method and outcomes for education actually have a great deal in common. McMurray⁹ proposes that effective teaching of any subject should proceed at two levels simultaneously. One level - the most difficult for the learner to alter - is that of habit and the learner's present day-to-day construct of his world. The second level is one of intellectual concept; of basic principles; of generalizations formed as a result of experiences and perceptions and the prior experiences and understandings the student brings to the new situation. This is the level of constant change and shift during the process of continued learning.

The first, or "lower" level of teaching is concerned with the pupils' habits of conceiving, perceiving, observing, and thinking about his environment in relation to himself. The second level on which all teaching should consciously proceed is that of basic concept, or structure; the generalized character of the whole field of interest. Wertheimer,¹⁸ the founder of the Gestalt school of psychology, calls it "structural truth." Bruner⁴ considers this one of the four primary concerns in the process of education, and while recognizing the need for much research in the techniques of presentation, states that there is ample proof available that thorough teaching of basic underlying principles (structure) of a field of inquiry is vital to continued learning. McMurray presents these two levels as a dialectic process of interaction and synthesis which moves always forward and upward toward more refined structural generalizations, re-evaluating, revising, and rearranging previous knowledge and beliefs to allow for new learning. He uses the example of language study, wherein a person is taught only superficial usage of his own language, for his exercise of the language will be limited to just this level of habit. If, however, the person is provided with *understanding* of the grammatical principles, or structure, of his language he will be able to make constant improvement in his usage by applying his "second level" generalizations to his "lower level" habits - a dialectic process. McMurray further proposes that the distinction be carefully made by the teacher for the learner between what appears in the common sense level and intellectual constructions about these common sense observations.

The broader concepts, or generalizations, which make up the second level may be considered to be groupings of the smaller, more numerous concepts acquired at the lower level. This has particular significance for a teacher dealing with younger children. Brownell³ maintains that generalizations are the most difficult mental constructs to achieve, for they are more complicated than any of their component concepts.

Bruner, in discussing learning readiness, however, hypothesizes that any subject can be taught to any child in some honest form, and that curriculum should be built around the great issues, principles, and values that society wishes continued. To him, learning is a growth process which leads gradually to responses of an increasingly more mature level, and grasping structure of a subject is understanding it in a way that permits many other things to be related to meaningfully. He takes the logical and sensible view that whether an individual knows the formal name of "operations" is less important for the transfer of learning than whether he is able to *use* these operations.

If we accept the foregoing as a foundation principle of methodology, what is there in music which can be called its structural basis? What concept or concepts constitute the structure of music? Let us consult first the general field of esthetics.

Esthetic Forms and Music Teaching

In the field of the arts, and music within them, Parker¹³ reduces esthetic form characteristics to their simplest principles, and refines the group to six; organic unity (unity in variety), principle

of the theme, principle of thematic variation, balance, principle of hierarchy, and evolution. These characteristics can be applied equally to any branch of the arts, and any one principle left out of unskillfully utilized, would detract measurably from the total effectiveness, or expressiveness, of the work.

In the field of music, esthetic form is expressed by the musical composition, and, given the materials of composition, the designer uses these same basic principles in ideal relationship in order to construct his contribution to art. Broudy sums up the creation of of musical form thus:

For the whole purpose of composition is to weave these materials into a pattern that has continuity and dramatic structure. That is to say, the materials are put together in such a way that tensions are created, sustained, and resolved; questions are asked and answered, balances achieved, upset, and restored. Let us call this continuity and structure the form or design of the composition. And let us call this dramatic and tensional structure of the music its *esthetic* form to distinguish it from the more specific *musical* forms such as the concerto, rondo, or fugue.... The more general esthetic form is that arrangement of elements that attracts, holds, and directs the interest of the listener.²

Clearly the basic principles of esthetic form combined in unique proportion complete the esthetic object itself, but to what end? Here we are dealing with the focal

point of any esthetic entity, its expressive impact. Leonhard and House state the esthetic purpose succinctly as one of their basic tenets for music education.

Music attains significance only through its expressive appeal, and all work with music must be carried on with full cognizance of its expressive appeal.⁸

Expressiveness is the Basic Value of Music

Expressiveness, then is the basic value of music. The quality of the esthetic form is directly related to its expressiveness. We now have the musical foundation for our second level of teaching, and its importance in the music education process cannot be overestimated, for it constitutes our musical "structure". Paul van Bodegraven leaves no doubt in our minds about this point when he says:

The human values which can be derived from experience with music are primarily based on its esthetic qualities. Experience with music which contains such esthetic qualities will lead to the development of taste and discrimination, a basic aim of music education.¹⁶

The purposes of this paper are not served by a lengthy discussion of the psychological foundations of musical response. The subject has been explored at length by many brilliant researchers over many years, and the old argument about whether "beauty is in the eye of the beholder or in the object itself" is too complicated for even synopsis here. Mursell ties the

essential parts of the esthetic process together with these words:

What is evidently required is continually to stress and, indeed, continually to center upon esthetic values. Progress in the arts means progressive strengthening and refinement of responsiveness to the evocative values of expressive pattern. This, indeed is the basic formula, clearly indicated by everything we know.¹²

Interest in music on the part of students is in direct proportion to their meaningful experience with music and their esthetic response to music. According to Leonhard and House, "the only sound basis for music education is the development of the natural responsiveness that all human beings possess."¹⁸

Review of Basic Principles

A brief review seems indicated at this point. Of the three stated objectives of this paper, two have been developed. To the necessary extent, the nature of the esthetic experience has been related to musical values, and the importance of structure and basic values to music education has been delineated. In brief, we have said that basic esthetic form, which in this discussion must be musical value, is the fundamental concept to be transmitted, via musical experiences on the part of the student. Responsiveness is to be encouraged, and the understanding of the structural concept of music is to be taught along with the techniques of performance. With these in mind let us examine the third.

The Three Modalities of Music Teaching

The music educator is in a rather unique position. In fostering musical growth in his class he is aware, or should be, that his subject is really three subjects in one; creation, recreation, and pleasurable response. Mursell sees these three as modalities, and chooses to call them production, reproduction, and enjoyment, "at all levels."¹² The difficulty often starts here when the teacher sees his subject from the narrow aspect of reproduction only. Much of this emphasis by teachers of instrumental music on performance is due to the mistaken impression that techniques of musical reproduction are the only product that can be reasonably expected of the young pupil. This is a gross error, and evidence to the contrary is plentiful. Regarding esthetic learnings and the developmental sequence, Swenson has written:

Children, like adults, can most certainly appreciate esthetic experiences *at their level*... We need to take the child where he is esthetically and lead him gradually to such levels of esthetic performance and appreciation as he is able to attain.

The key word here is appreciation, for it is equated in context with understandings. She goes on to say:

One of the most serious blunders in guiding the esthetic learnings of children in the elementary school is the too-prevalent stress upon performance at the expense of appreciation.¹⁵

It is difficult to ascertain in all cases of improper emphasis whether the fault lies in the fact that the instructor himself makes no real

connection between the acquisition of technical skills and the whole structure of music, or whether, as Oleta Benn points out, "esthetic concepts, because of their familiarity to musicians are constantly in danger of being assumed."¹ Whichever reason is basically responsible, the results are the same. The pupil loses.

Dearth of Enlightened String Method Books

The writer has made a diligent search in books and periodicals for evidence in the philosophy and methodology of string instructors that this fundamental to music pedagogy is not "assumed". By and large, most of the results have been negative. Some who write in this area of music education start their discussions in promising fashion, using musical expression, musical context, melodic line, and so on quite knowledgeably. Then with unerring instinct they lead the reader into a morass of technical details about where the right arm should be, problems of the chinrest, and so on, ad nauseam. Attitudes such as "the beginner who plays by ear is a problem" and Seashore's viewpoint of "techniques now and musical understandings later" were all too common. There were some excellent studies and philosophies uncovered, too. John W. Shepard,²⁴ in his doctoral dissertation at the University of Illinois, has compiled an impressive presentation of string teaching in the public schools from general objectives to principles of method, and Molnar,¹⁰ in writings for periodicals, displays a real understanding of the application of musical values to the string class. These are rare examples of the kind of thinking and activity

so highly desired in string programs everywhere. These men are recommending and using the "second level of teaching" though it is not singled out and identified as such.

Assume that our string instructor has seen the necessity for broadening his outlook and wishes to include the teaching of musical values in his procedure. What is the most important single principle to guide activities in the class, and what are the elements that go to make it up?

Philosophical Guide Lines for the String Teacher

Uppermost in the mind of the teacher should be the stimulation of musical expressiveness. This is the considered opinion of every leading music educationist and practitioner. For example, Mursell writes:

He (the performer of music) must project its emotional and spiritual meaning. This is true all the way from the simplest grade-school song to the most elaborate symphony.¹¹

And Shepard places similar emphasis on this principle, writing:

Since the end product of the learning in string instruction in the public school is concerned with stimulating increased powers of musical expression and increased musical self-reliance, . . . means to these ends should be constantly concerned with musical expressiveness from the very first string class activities.¹⁴

If we grant that musical expressiveness is the focal point of our methodology, what are the elements, or vehicles, of musical expression? Copland⁵ sees tone,

melody, rhythm, harmony, and structural form as the basic elements in music, and he is joined in this opinion by other composers and analysts. These elements are the tools which the composer of music uses to convey his ideas, and by the same token are the means the teacher must use through his own deep understanding and "second level" teaching to guide the young string player in musical growth. Shepard maintains "that performance skills be approached directly through the expressive elements of the music itself, and an awareness by the student of the expressive elements as intrinsic to the music to be performed."¹⁴ Which brings us to the crux of the matter, for the string teacher may look at his group of beginners in the string class and ask himself "What chance have I to teach 'structure' to nine and ten-year-olds?"

Teaching Structure

Several experts have lent their support to the feasibility of this. Inhelder and Piaget have conducted exhaustive experiments in the field of conceptual learnings from the early years to maturity, and have determined that children between seven and eleven years of age have acquired the ability to carry out what they refer to as "concrete operations" which enable the pupil to "organize means independently of the direct impetus toward goal achievement."⁶ These, for our purposes, would be translated into the techniques of playing the instrument, reading music, habits of behavior, and so on. This would be the first level of our approach, but these researchers lead us directly to the second level with the statement to the

effect that concrete operations make actual experience imperative. The experience, coupled with the previous experiences of the student, will contribute to the formation of correct generalizations. These generalizations constitute the second level of learning, and their correctness and quality depends entirely upon meaningful contributory experiences. The teacher may get some additional confidence from Bruner when he says:

What is most important for teaching basic concepts is that the child be helped to pass progressively from concrete thinking to the utilization of more conceptually adequate modes of thought. But it is futile to attempt this by presenting formal explanations based on a logic that is distant from the child's manner of thinking and sterile in its implications for him.⁴

And finally he gives unequivocal requirements to the educator.

How do we tailor fundamental knowledge to the interests and capacities of children? . . . It requires a combination of deep understanding and patient honesty to present physical or any other phenomena in a way that is simultaneously exciting, correct, and rewardingly comprehensible.⁴

Tonal Experience as Primary Factor

Given the essential elements of musical expressiveness, and the knowledge that musical values can be taught to our young pupils, where do we begin? Obviously the one element without which the

remainder could not function is the dominant element, tone. Broudy says:

The raw materials of musical experiences are tones. Each tone has its own qualities of pitch, loudness, and timbre. These qualities constitute the sensuous material of music, just as colors and lines are the sensuous materials of painting.²

In the string class there are many outright advantages in the nature of the instruments and their playing that make tonal experiences an automatic adjunct to instruction if the teacher is oriented in his thinking toward these ends. The bodily motion required of strings by the use of the bow, the open strings available to the outright beginner, the close association of child and instrument, and the intense vibratory connection between string, wood, and hand and ear are all tremendous assistants in providing musical experiences. It remains for the teacher to realize this potential and capitalize on it through understanding and careful presentation. Shepard stresses the importance of this fundamental element in the musical experience by declaring:

Musical expression may be defined as a form of esthetic expression that uses sound, or more accurately, tone, as its medium and consists of the meaningful organization of this tone by the composer and sensation, perception, and structuring of the tone by the performer and by the listener if he is to have a true musical experience.¹⁴

If the teacher keeps in mind that tone is the principal vehicle for

musical expressiveness, and introduces the other elements in contextual and logical fashion through *music*, little difficulty will be found in procedural implementation. Introducing music through the ear — for music is an aural process — by beginning with rote tunes and exercises derived from exploratory materials to acquaint the pupil with the many tonal possibilities of these instruments is an example of the correct approach.

Teaching Elements other than Tone

It is not the writer's purpose to discuss in detail all the possible teaching techniques in presenting the elements of musical expression. With tone as the underlying factor, the other elements can and should be presented in organized experiences, stressing the elemental relationships for the formation of correct concepts; the whole song — not a few isolated tones, responds to sound stimuli from the very first. Tones arranged in time and in relationships that make up expressive form are the stuff of music. Melody is the simplest design resulting from this combination, and evokes quick and pleasurable response from children. What better way to introduce our young beginner to elemental organization? This simple framework and its extension into complex forms is the whole basis for our effort toward musical understanding of form. In this connection, Oleta Benn writes:

Like being forever aware of the qualities of musical sound, one is never free of the necessity of following tonal patterns as they proceed through time. These two activities are begun on

the first day of school in every grade and at every level; they are continued in every professional school and by every independent artist who goes before an audience.¹

Rhythm, harmony, and the structural form of music are part and parcel of every-day teaching, and not something to be saved for "later on." Each expressive element takes its place as the warp and woof of musical expression, and therefore must take its corresponding place in the student's experiences. As was pointed out earlier, it is vital that musical values be imparted to the young student if his interest and curiosity about music are to be stimulated to further learning. Through the use of musical components to achieve musical responses, the second level concepts will be valid and dynamic.

If more detailed application of these principles to the actual teaching situation is desired, allow me to refer the reader to the procedures outlined by John W. Molnar in an article referred to in the bibliography.¹⁰ These techniques will provide an excellent point of departure for the string instructor interested in encouraging *musical* learning in the classroom.

Teaching Music Reading

Regarding that old bone of contention, the reading of music, (and Mr. Molnar's methods include this, too) let it wait for a desire or need on the part of the class. After all, as Beatrice Landeck says:

No one would dream of making a child discover language through reading alone. And yet many teachers have thought it possible to teach music that way.⁷

The Role of Listening

Finally, it is well to remember the role that *listening* plays in every phase and branch of music. As was stated earlier, music is an aural art, and no composer, performer, or audience member, or *student* can be allowed to forget this fact. The string player, in particular, is listening constantly, for he has no mechanical device to guarantee that the desired sound will be achieved just by pressing his finger down. His ear must guide his fingers, his bow, and all the constituent thoughts and actions necessary to musical expressiveness. By helping the student to put musical components together in a meaningful way, to realize what he is doing and why he is doing it, we give him the musical understandings which will permit him to do it again in a new setting without outside assistance. This is the whole purpose of teaching musical values, the "structure" of music.

Summary

In the final analysis, the public school music educator is not training his pupils for professionalism. If the child is to become a vital addition to his society, with an interest in music; a potential participant in local ensembles; a season symphony-ticket buyer; an encouraging parent, then the job of the school is to develop appreciation for, and interest in, music.

In closing, the words of Robert Walls seem appropriate, for he believes, too, that all desirable outcomes of the music education program can be achieved through the medium of performance, if such

performance is an outgrowth of really musical experiences.

The vast music instructional program in the public schools of this country is justified by one concept only: That music has something to offer the present and future well-being of the individual.¹⁷

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THE SLOW LEARNER IN THE HIGH SCHOOL GENERAL MUSIC CLASS

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Introduction

Since it is difficult to find material on the slow learner in the music curriculum, and since this writer has had fifteen such homogeneously-grouped classes in her three years as choral and general music teacher at Blessed Sacrament High School, it is hoped this information derived from reference articles and classroom observation will prove helpful.

Characteristics of the Slow Learner

The term slow learner is used to describe those students who, because of some physical, mental, or emotional handicap, are retarded in their ability to acquire knowledge or skill. Some may possess potential musical abilities higher than their intellectual aptitudes, while others will show an ambivalence toward the arts because they have been deprived of a normal middle-class cultural environment.¹

For practical purposes an I.Q. of 75 to 90 will generally indicate a slow learner. Those with reading levels below 80 are slow learners in subjects using the language arts.² A slow learner has some, or many, of the following characteristics: He cannot think in the abstract; he lacks self-criticism and has a narrow range of interests; he often misbehaves; and he may fear the idea of learning itself. (Many people entertain the notion that ignorance relieves one of

responsibility.) Success for such a child is a feeling of belonging and a freedom from the frustration of his failings. Because of its varied activities, the General Music class should be rewarding to most slow learners.

The Track System in Catholic Schools of St. Louis

For the past four years the Catholic Archdiocesan High Schools of St. Louis have had a three-track system based on I.Q., reading level, achievement tests, and elementary principal recommendation.

At Blessed Sacrament School, a ninth-grade center, general music is required for one semester, with speech being given the remaining part of the year. The C track, or slow-learner group, takes music the first semester in order to have a term of English before taking speech. Track C is subdivided into five groups, each group having about 30 students, with C5 having the lowest achievers. However, the C1 groups were not always the best in either singing or any of the musical objectives. Group spirit, vocal balance and quality, as well as individual attitudes seemed to be the determining factors for success.

The General Music Class at Blessed Sacrament High School

The General Music course includes singing, listening, musicianship, limited performance on the piano and simple rhythmic and

melodic instruments, and a unit in acoustics - the reason for sounds, their qualities and limitations, and demonstrations of band and orchestral instruments.

In singing, the changing-voice problem was encountered, but most of the boys in the C sections are older and there are many low voices for part singing if other circumstances are favorable. Only one class presented a vocal problem. In this class there were twenty girls and only six boys. Three boys had voices in the process of changing, so only two-part singing was accomplished.

All students preferred songs with an obvious appeal - flowing melody, definite rhythmic style or "beat" as they like to call it; also songs with humorous or unusual words - "The Deaf Old Woman", "Soldier Won't You Marry Me?", "I Wish I Was", etc. If the classes were more equally divided as to sex, then the singing was more enjoyable and of a better quality. With improved group co-operation more attention could be given to detail.

In the realm of musicianship, theory, form, and note reading were introduced as they were met in the music sung or heard. Not as much ground was covered in theory and form as was accomplished easily with the B and A track students.

The C groups especially liked to take simple melodic and rhythmic dictation. We started with only two or three notes at a time in the melodic line and gradually added a note until the entire scale pattern was learned. After a few sessions of written dictation, many students began to look at their music books a little more closely.

All except the very shy or nervous students liked to come to the piano and play the tunes and

intervals called for in our work. The individual keyboard charts and simple rhythmic instruments were also favorite activities. Boys seem to like all kinds of individual musical participation.

Program music was more readily accepted than absolute music unless the themes and musical styles of the pure music had been thoroughly studied. Attention spans are short and complicated orchestral pieces are not appreciated unless some basic relationships can be established during the listening process. The films, *Fundamentals of Acoustics* and *Seeing Sound*, were quite popular.

Both volumes of *Living With Music*³ were used as textbooks supplemented with enough copies of *General Music*, Volumes Two and Three,⁴ to permit adequate classroom participation. General song books used by all classes were Books Seven and Eight of the Birchard Music Series.⁵

All classes kept a scrapbook of current musical events. Sometimes these very items would lead us into musical channels which we had not planned to take. These side trips were easily motivated since the students themselves helped in the planning. (When the Russian Dance Troupe was in town we suddenly became interested in ballet; and when an opera group made the news we listened to both *Carmen* and *Carmen Jones*.)

The C5 Group

Detailed information is not available for the first ten classes, but the most recent C5 group was quite interesting because the singing was quite good, and the class accomplished far more than any C5 group before it. There were 10 girls and 16 boys. Their mediant

were: Age 14.7, I.Q. 79.9; and Semester Grade C. There were four D averages and three A averages, with two failures who dropped out early enough in the semester to be counted as incomplete. There was one set of twins and a boy who had a twin sister in another class because her I.Q. was eight points higher. Three of the boys lived at an orphanage and one of the girls was an orphan living with foster parents. Ten of the students were from broken homes. The twins were boys with clear, unchanged voices and enjoyed singing very much. They would not try to learn a second part, and always stopped singing unless they could carry the melody. Their voices were so pretty that the entire class urged them to sing the melody rather than remain silent.

John N. had artistic talent and would contribute pictures he drew to fit into our music study. He liked music but would not sing. His music notebook was outstanding in its contents as well as its cover page, and he drew illustrations for the notebooks of a few favored girls who had praised his work.

Tests and Grading

A slow learner is unable to express himself well, so essay-type questions are not successful on tests. Simple true-false, multiple choice, or completion-type questions are the most readily acceptable and seem to give the best results. Tests should be frequent and not too long. Testing allows the student to know what the teacher deems important and gives him a better opportunity to gradually assimilate the basic material. Pupils, even those in a slow-learning group, should not be

graded on effort alone. So long as principals insist on few failures in the General Music classes, we will have to be generous with our lower-passing grades; but there is no reason why the upper grades should not be a true reward of merit, reserved for those who have found real satisfaction and success in their General Music Course.

The Value of General Music to the Slow Learner

Music educators believe music has values for all children, and that it may have particular value for the exceptional child.⁶

Miriam Anthon confirms this statement and also agrees with the following conclusions: The same song may not appeal to all classes; a formal course of study must be quite flexible; there must be meaningful repetition; and, although the scope of the music program will be somewhat limited for the slow learner, the need for an abundance of material is great.⁷

With all their idiosyncrasies and problems, the slow-learning groups are usually a pleasure to teach. They seem to retain the materials which appeal to them and do not argue or disagree over trifles. As a rule they are a happy group and satisfied with small doses of success and merited praise.

In the final analysis all students are human beings who differ not as specific types or sharp contrasts, but as degrees of one kind. The problems of the slow learner are included in the problems of all conscientious teaching, and their discussions and solutions should be welcomed by the entire field of education.

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MUSIC FOR THE ACADEMICALLY TALENTED HIGH SCHOOL STUDENT

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The author has taught a general music type of course in a St. Louis county high school for the last several years.

In 1958 she wrote a master's thesis entitled A HANDBOOK OF MUSICAL STYLE, which was then used as a textbook in her classes. Although that thesis was not designed primarily for gifted children, it is the author's belief that the general music curriculum for the gifted child should vary more in degree than in kind from the desirable curriculum for the average child.

This paper, then, is a brief abstract of the thesis, and an account of the author's experience in teaching its content to average and gifted children.

The thesis named above is available on inter-library loan from Gaylord Music Library at Washington University.

Need for Special Attention

The problem of selection of music courses for the academically talented high school student has in recent years become more and more pressing. Often the students themselves recognize their need to add some training in music to their general education. Also, the criticism leveled at the high schools usually includes criticism of the students' lacks in cultural background. These criticisms are at least partly just, since some schools could improve their offer-

ings in subjects in the various fields of the arts. The criticisms are partly unjust, as any person who has worked in curriculum planning will know. The problems of suitable college preparation are especially difficult to solve in the small- or medium-size school; curriculum cannot always be determined by the staff's knowledge of student need. Problems of budget, school plant, and materials do enter in, together with the ever-present difficulty of time scheduling for each individual student. But good course planning can relieve this situation.

The situation of the student talented in music is not so acute. Even when course offerings are limited, music teachers somehow find time to give their attention to the musically talented. These students have an opportunity to study and perform which is not available to students of less performing ability. Thus this paper will deal with only one type of student, the academically talented non-performer, and leave the problems of the prospective college music major for some other time.

Limitations of Performance Oriented Instruction

It is possible for the bright student to work in a performance group, but we know that, though he may become acquainted with much literature in his medium, he will seldom gain any real background which can be carried with him into

his adult life. A number of possible curriculum solutions then present themselves.

Possible Solutions

The gifted student might enroll in a course in music theory. Because he is gifted, he would have no real trouble in learning to read music, and in learning to manipulate chords, etc. But this is hardly the material that he needs. There is no really good purpose in teaching him the lore of practices in conventional harmony; he will seldom have occasion to apply what he has learned. Theory is of no value unless it can be applied to something. However, some basic knowledge of the fundamentals of music would be of value.

We have already said that the value of performance groups is limited for these students. Over a period of years such pupils could become acquainted with much literature for orchestra, or band, or chorus, etc., but they would be limited in their learning not only by their own ability to perform, but by the abilities of the group. There is a very good chance that much of what they would absorb in such groups would have very little connection with the literature of the concert hall. (Some groups do, of course, perform good music, but there is still the limitation of the medium.) (This is not to say, however, that the gifted student should be forbidden performance. Let him perform, certainly, if he can. It is to say that in most cases this is not the solution for the student whose purpose is to add to his general and cultural education an adequate body of knowledge of music generally.)

If performance groups and theory classes are not the answer, then what sort of course will meet the needs of these talented young people? To come finally to a decision, we must first be clear in our aims. We must consider the obligations of public schools in this matter. The schools are not obliged to turn out finished performers from among this group. They are not obliged to produce theorists or composers or conductors. The schools are obliged to contribute to the cultural background of students in such a way that the students will develop a discerning taste for music of the best quality. These young people must become intelligent, selective consumers of music. In many cases, high school is the last chance these people have to study much of anything outside their specialized field; the demands for very specialized education are so great in many fields that there is never again time actually to devote a class selection to any subject outside the area of specialization.

The Musical Need of the Academically Talented

We must, then, recognize that the needs of the academically talented student are several: He will need the basic tools of fundamentals of music to grasp other information which he needs; he should be allowed, if he wishes, to sing and/or play some; he should study some of the great body of music literature; he should learn whatever history he needs to assist and enhance all his other study of music.

The Solution

There is just such a course possible. It may be called by any

of a number of names, but its aims are the same. It may be called General Music or Introduction to Music or Music Appreciation or Music History and Literature or Listening to Music. There is no other course in high school music which can offer to meet all the needs of the gifted non-musician.

To give the course real value for the gifted student, we must use listening to music as the point of departure for all other parts of the course. This is the part of his training that he can retain and carry with him always. It is possible and necessary for the well-rounded person, the well-educated person, to learn a very great deal about music without being able to perform much at all. Students can be taught the stylistic characteristics of the various musical eras; they can easily learn the forms used by various composers. (Just so could they learn such material in any of the arts if only someone would teach them.)

Though there are many teachers who do not agree with this method, the present writer has been most successful with the style-form approach taught with a chronological organization. There are a number of reasons for the success of the method, but one of the most important is that these beginner listeners can start with music of a single line. The pupils can learn to read and sing early monophonic music. With this beginning, it is simple enough to build a growing, progressing body of knowledge since the work can move from simple forms and styles to more complex constructions. It is especially important that this method allows for the building of a working vocabulary of music; it does not suddenly toss the un-

prepared student into a sea of complex styles, forms, and terms.

Also, with this approach it is possible to give a more lucid picture of related subjects: Students can be given a view of the social scene of each era studied, certainly most important in their general education. In addition, it is far easier in this method to present some material in related arts. There is much to be gained besides education in music. We cannot emphasize too strongly the importance of such background for the truly educated person. Thus it is possible for the music teacher to contribute much to a true education so necessary to the gifted person.

If it is possible within a given class group, some singing should be done. If the singing can be related to the listening, so much the better. But this is not necessary all the time. Whatever is sung, however, must be most carefully chosen. Teachers must give much attention to suitable subject matter in song (not always easy in selecting songs for the gifted, because their mental ability may be far beyond their singing ability). The greatest care must be used in selecting material in suitable range and difficulty. It is important that there be some challenge, but it is also important that there be a reasonable chance for success in learning.

The song material can be connected with both listening and study of the fundamentals of music. Fundamentals must be immediately applicable to have any significance. In addition to the planned progress in the study of fundamentals (i.e., clefs, keys, relations of keys, etc.) students can be taught to apply immediately the material they learn

in fundamentals and in song to the music heard. For example, if there is a sequential figure in a song, the student is more likely to recognize such a figure in the music he hears. From a simple study of the functions (*not the part-writing!*) of the I - IV - V chords he can be taught to recognize the key relationships frequently found in the classical application of the sonata-allegro form. To cite still another example, a class might be taught to sing a simple (but good!) round. The group might then try the well-known "Sumer" canon. From these two, the group could learn what a canon is, and from there much could be developed in learning about various kinds of imitative music. Many more examples of useful interchange of materials could be given.

Some simple study of acoustics can be included in the course work. This writer has found that the only problem in teaching this material is that students are so fascinated

with some concrete learning about the nature of sound that they would pursue the study indefinitely if allowed to do so.

We can see, then, that a useful course in music for gifted students should include much listening, with really challenging study of the history and literature of music. The work should also include some singing. If it is possible to do so, students should be allowed to play instruments whenever this could be done with value for the individual or the class. The course should include some basic study of the fundamentals of music, including acoustics, since certain tools can be made useful in all the study. Something should be taught of related arts of the various musical eras studied. Such a course would indeed fill the need to add knowledge of this most wonderful art to the general education and culture of the academically talented student.

INSTRUMENTAL MUSIC AND THE CEREBRAL PALSIED CHILD

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The author has taught instrumental music in the St. Louis public schools for the last seven years. One half day a week is spent teaching instrumental music to children with varied handicaps at the Elias Michael School for orthopedically handicapped. At the Elias Michael School the instrumental music program consists of rhythm band (taught by a classroom teacher), drum class for children with mixed handicaps, and private lessons in piano and brass instruments, taught by the music specialist.

Cerebral Palsy

Cerebral palsy, a complex neuro-muscular disability is described as:

... any abnormal alteration of movement or motor function arising from defect, injury or disease of the nervous tissue contained in the cranial cavity.¹

Organic and Functional Factors Involved

The outward manifestation of cerebral palsy is evident in the lack of coordinated movements in particular parts of the body as exhibited by the athetoid and spastic types of cerebral palsy. Cruickshank defines athetosis as, "... involuntary motions of parts of the body such as, the hands,

arms, legs, and mouth". Spasticity as, "... stretch reflexes that interfere with directed movement of parts of the body."²

The disability is basically the result of organic damage to the brain. The degree of disability varies with each person depending upon the location and extent of the damage and is often intensified by functional and emotional factors.³

Purely functional factors are often responsible for non-directed or wasted movements of particular parts of the body. The simple act of raising the hand up from the piano keyboard may result in zig-zag motions that really amount to three or four separate motions. Functional problems arising from cerebral palsy are often caused by a struggle between non-directed muscle groups and directed muscle groups. This struggle for control results in wasted or involuntary motor patterns associated with cerebral palsy. There is a lack of control over gross or large muscle movements such as those of the arms and legs. There is a lack of control over the small or fine muscle groups such as those of the fingers. In many cases there is a lack of coordination between visual perception and motor response and between auditory perception and motor response. This in part accounts for the belief that cerebral palsied children have a defective sense of rhythm and pitch. However, there are other factors that affect these responses as we shall see later.

The child with speech defects is often regarded as mentally retarded. This is not necessarily so. Many cerebral palsied do have short attention spans and become tense and fatigued when required to concentrate for even rather short periods of time. Many are affected by various degrees of mental retardation, but many on the other hand have high I.Q.'s. The child's inability to communicate with others, due to the lack of control over the speech mechanism, often produces emotional tension, frustration and fatigue.

The emotional factors that affect the cerebral palsied child's performance are a cause for real concern particularly to those of us who are engaged in music therapy. It is probably the one area in which we can accomplish the most good. It is through an emotional conditioning process that we hope to help the child develop new motor patterns, patterns the child has never used before. Dr. Snow says:

Sometimes it may be a matter of erasing a conditional positioning of the body that is not the result of organic pathology per se, but a conditioned emotional response. It is often difficult to determine if some physical difficulties are organic or functional, and if functional, just where emotional attitudes enter the picture.⁴

Emotional Factors

The emotional factors that cause difficulty are not readily recognizable. The fingering problems, the tense hand and the involuntary movements of the cerebral palsied pianist may appear to be functional difficulties. Since

what seems to be apparent to the eye is the functional problems of the fingers, we accept the problem as such and are apt to overlook the emotional factors. It is difficult to determine to what degree emotional factors affect the child's performance, for emotional factors are manifest through functional difficulties in the end result.

Janet, fourteen years old, started piano lessons with the teacher at the Elias Michael School, St. Louis. Her beginning lessons were learned by rote with the raise-relax-drop technique (see p. 35). The steps involved in this process are as follows:

1. Janet raised her hand over the keyboard, relaxed the arm and then dropped it, striking any note or group of notes (emphasis was on relaxation only, not accuracy).
2. After some relaxation was achieved, Janet, using the same sequence, tried to strike middle C.
3. Next, a three note piece was taught to Janet, then a four note piece, etc.
4. The same pieces were then played in different octaves.

During the first two years most learning was by rote along with some note songs in John Thompson's⁵ *Teaching Little Fingers to Play*. Janet's progress was extremely slow. Much of her difficulty was due to extreme rigidity in the fingers and arms. When she made a mistake, these symptoms became more apparent.

At the beginning of her third year, she started in John Thompson's *First Grade Book*.⁶ The book is written for two hands and requires independent movements of each hand. For Janet this was still very difficult even at an extremely slow tempo. When Janet started the first lesson in Thompson's book she had problems even

with the half and whole notes. At particular places in the piece she would not depress the key hard enough to make an audible sound. Her hand would involuntarily jerk up off the keyboard as though she had touched something hot. In the process of placing the hand on the keyboard again she would make a flurry of uncontrolled movements and then slam it back down again, usually hitting a cluster of tones. The fact that she had made a mistake made her tense. In this brief emotional upset she was not prepared to correct her mistake. The teacher then told her that she was not to stop for any reason, but to play the piece straight through, disregarding any mistakes she might make.

After practicing in this manner for a week she returned and played amazingly well, with even volume throughout, and without wasted motions. Her comment was "Mr. Knirr, I thought I would never be able to play that piece."

Emotional Responses of Cerebral Palsied to Sound

We know from the evidence that has been derived from experiments with cerebral palsied children that emotional factors play an important part in the reactions of these children to sound stimuli.

Dr. Palmer's experiments with athetoids in 1943,⁷ and Dr. Schneider's experiments in 1952⁸ show that cerebral palsied children react to different types of sound stimuli in different ways. According to Dr. Schneider, spastic children showed degrees of relaxation when exposed to loud, fast, stimulative music. Athetoids on the other hand became tense when so exposed. When spastic athetoid children were exposed to slow soft

soothing music the symptoms and results were reversed. The spasitics became tense and the athetoids became more relaxed.

The experiments of Dr. Palmer and Dr. Schneider indicate a direct relationship between musical stimuli and emotional responses of the cerebral palsied child. In these experiments, the children were passive listeners and the physical or functional manifestations of tension or relaxation were the result of emotional responses. Whether or not these same emotional responses affect the child when he is actively engaged in playing a musical instrument is not clear.

It is this writer's opinion, based on observations of cerebral palsied instrumentalists, that emotional response of the child playing music is not the result of factors related to sound stimuli, but is the result of a conditioned response resulting from attitudes concerning failure or insecurity. The child has experienced failure time and time again throughout his life. This emotional conditioning creates an attitude that anticipates failure when the child is exposed to any new task. It is this fear of failure that creates tension and prevents him from accomplishing the tasks that are given to him. It is easily understood that many hesitate to study music for fear of adding another failure to their past experiences.

When the cerebral palsied child plays a musical instrument, he is actively engaged in creating the sound and is therefore emotionally prepared for the sound he creates. The sound does not come to him as a surprise as it does to the passive listener.

Emotional responses such as tension and frustration are directly

related to the degree of success the child has in any given activity. If the child, as a member of the rhythm band, can keep his rhythm synchronized with the rhythm of the band he realizes success and can relax. On the other hand, if he is not maintaining a synchronized rhythm with the rest of the band, he realizes he is failing and as a result becomes tense and frustrated. Dr. Snow has pointed out that "Music reflexly stimulates muscular activity and if gross activity is impossible it brings about tension."⁹

The problem the music teacher faces in teaching instrumental music to the cerebral palsied child is that of getting the child to relax *before* he starts to play. The teaching situation itself can create an atmosphere of tension or relaxation. Individual lessons and group lessons alike have certain advantages and disadvantages in this respect.

From a therapeutic point of view, the individual lesson is a more advantageous means of dealing with specific problems than is the group lesson. The individual lesson gives the teacher an opportunity to observe the child more closely and to give help when needed. On the other hand, the very nature of the individual lesson tends to focus attention upon the mistakes that the child makes rather than upon the successes he has. When mistakes are made by the child, the situation requires skillful handling by the teacher to avoid making the child more tense. The success of the individual lesson, to a great extent, depends upon teacher-pupil relationship. The teacher must have a sympathetic understanding of the child's problems.

When cerebral palsied children are given group lessons in instrumental music such as in the rhythm band, the drum class, or in other instrumental groups, mistakes are not so noticeable to the child.

The group situation tends to divert the child's attention away from his own problems since his attention is divided between what he is doing and what the group as a whole is doing. When he does make a mistake, it does not leave a lasting impression as is often the case when children make mistakes during individual lessons.

Rhythmic Responses of the Cerebral Palsied

It has been said that most cerebral palsied children have little or no sense of rhythm. This statement is valid if we evaluate rhythmic sense by the overt rhythmic responses of the child. Most cerebral palsied children do have difficulty playing rhythmic patterns especially at certain tempos. This is to be expected. Past rhythmic experiences have been of a defective nature. This is evident when one watches the cerebral palsied walk or do other routine bodily movements. Most of these children from infancy have not experienced coordinated and synchronized movements as the normal child does.

To say that the cerebral palsied child has no sense of rhythm may not be entirely correct. The cerebral palsied child may have a conscious or sub-conscious "feel" of the rhythm through the muscular tensions and relaxations as normal people supposedly have, but along the way the physical response may become misdirected. In other words, what the child plays may not give a true picture of what he feels.

What appears to be a defective sense of rhythm may be a purely functional problem involving the number of involuntary movements that it takes to perform any given task, such as striking a drum head. The normal child makes two movements, up and down. The cerebral palsied drummer, on the other hand, may make three, four, or more involuntary movements before the drumstick strikes the head. It is these extra, wasted movements that destroy the spacing and tempo of the child's rhythmic attempts.

Tempo has a great effect upon the efficiency of rhythmic performance. The same factors that destroy the spacing of notes in a rhythmic pattern also affect the child's ability to maintain a constant beat. When the child fails to maintain a synchronized beat with that of a rhythmic stimulus, such as the piano, recording, or the rest of the class, he becomes tense, frustrated, and finally fatigued. When the cerebral palsied child becomes tense, certain muscles tend to interfere with directed movement. This creates a situation in which opposing muscles compete for control of the movement. The result of this competition is a kind of "tug of war" between muscle groups that is manifested in involuntary wasted motions.

Each cerebral palsied child has a "right" tempo at which he can perform most efficiently and with the greatest amount of relaxation. The child who uses a number of, wasted or involuntary movements in striking a drum-head will be limited to a slower tempo than the child with less wasted movements. When the tempo is too fast the child is defeated before he begins to play. The result can

only be frustration, tension, and fatigue.

When one cerebral palsied drummer was asked to play a rhythm pattern he had been given to practice the previous week, he started playing at 150 M.M. by metronome marking. The tempo, which was much too fast for him, was maintained by the piano player. His attempt to play the rhythmic pattern at this tempo was unsuccessful. As he played, he began to exhibit signs of frustration tension, accompanied by rigidity in the arms and drooling. Finally the boy became tired and stopped. The same boy when playing with the drum class at a tempo of 60 M.M. was able to execute the same rhythmic pattern with a great amount of accuracy, relaxation, and endurance. The tempo that the child chooses is not always a tempo at which he can perform best. Although this may seem a truism, it is an important consideration when deciding upon a tempo for the rhythm band, drum class, or other musical groups where cerebral palsied children are involved.

Margaret Roan¹⁰ has noted the tempo of cerebral palsied musicians when their performance appeared to be most relaxed. The tempo for this particular instance was 44 M.M. Since, at this tempo most of the children are relaxed, 44 M.M. is regarded as a common denominator, or is a tempo which is compatible to all. For some groups this marking may be too slow. The common denominator for any music class composed of cerebral palsied children can only be arrived at through experimentation. If the group is relaxed while they play, then the tempo is right for that group.

Choosing Musical Instruments for Therapeutic Purposes

Instrumental music can provide an interesting and enjoyable means of accomplishing many of the objectives of physical therapy. Many of the movements taught by the physical therapist can be duplicated on a musical instrument. Cerebral palsied children with severe disabilities cannot and should not be taught with a traditional approach. To teach the child to play the instrument well is a desired goal, but it is not of primary importance. The aim of music therapy in working with cerebral palsied children is to develop new patterns of coordination through controlled rhythmic experiences that stimulate synchronized bodily movements.

To accomplish this end the teacher must have a well-rounded knowledge of all musical instruments, the physical problems involved in playing each instrument, and the therapeutic possibilities of each instrument. Physical problems, such as playing position, bodily movements required to manipulate each instrument and the amount of effort that each instrument demands of each performer, are major considerations in choosing an instrument for therapeutic purposes.

In the attempt to develop new motor patterns in the cerebral palsied child, music therapy proceeds in much the same manner as the physical therapist does. Emphasis is placed first upon the large muscle groups, or gross arm or leg movements. Later emphasis is placed upon the small muscle groups or fine movements such as those of the fingers.¹¹ The rhythm band is an ideal medium for this purpose. The instrumentation pro-

vides many possibilities of developing new motor patterns through gross movements and fine movements alike. The method of playing these instruments in many cases can be altered to bring particular muscle groups into play.

The instruments best suited for the development of gross movements of the shoulders and arms are the bass drum, the snare drum, cymbals, tambourine, gong, bells, triangle, piano and xylophone. In all cases these instruments must be played with big movements. By using the elbow, a different set of muscles becomes activated. The rhythm instruments listed above plus the sand blocks, castanets mounted on sticks, rhythm sticks, claves, maracas, the auto-harp, and tuned resonator bells can be used for this purpose. The same instruments can be played with the wrists alone. By using fingers alone, the bongos, snare drum, tambourine, timbales, and piano will bring the fine muscle groups into play.

The instruments of the rhythm band, besides offering a variety of bodily movements, also require very little physical effort to manipulate. These instruments have a decided therapeutic advantage over the orchestral instruments. Orchestral instruments are very tiring for the cerebral palsied to play. The structural nature of these instruments, the resistance that must be overcome by the manipulating parts of the body, plus some of the unnatural playing positions, make these instruments extremely difficult for most cerebral palsied children. This does not mean that orchestral instruments have no therapeutic value. In specific cases these instruments can provide certain movements that are not possible on rhythm instru-

ments; for instance, gross arm movements to and away from the body with pressure toward the body as provided by bowing the cello. The movements required for playing orchestral instruments can be used to advantage for therapeutic work, but most cerebral palsied children will not realize any significant successes on an orchestral instrument if they are taught in the traditional manner. The teaching of graded music to these children is not of primary importance. In some very mild cases, cerebral palsied children can be taught by the graded approach. (This writer has had some success teaching cornet to cerebral palsied children with this approach). When the child practices specific movements on a variety of orchestral instruments, these instruments then become valuable therapeutic tools. Generally speaking however, the strings, woodwinds, and brasses, are too difficult as performing instruments but have some therapeutic value in that they offer a variety of movements that can be adapted for therapeutic use.

The instruments of the rhythm band offer each cerebral palsied child a chance to succeed in his music efforts. The rhythm band is the first step for all cerebral palsied. It is an enjoyable means of introducing cerebral palsied children to rhythmic activities. It also provides the teacher with a means of identifying those children who have progressed to a point where individual work on piano or other musical instruments can result in greater benefits to the child.

The method used in teaching cerebral palsied children new motor patterns is based on a 3 part sequence that is repeated each time the child plays a note on his instrument. The sequence is 1)

“Prepare to play”. As the teacher speaks, the pianist’s hand raises from the keyboard, the drummer lifts his sticks, etc., 2) “relax” (some children may be able to hold a relaxed position longer than others). When the child becomes relaxed the next command should be given. 3) “Drop” or “Strike”. The piano player would simply drop the hand vertically on the keys, where as the drummer would strike the drum by dropping the hand, or strike the drum horizontally, whatever the case may be.¹²

Drums can be adjusted to almost any angle. After the child has worked with vertical movements, the angle of the snare drum can be gradually altered until it requires a horizontal stroke. Most rhythm band instruments can be played in various ways and are easily adapted to meet specific requirements.

Many therapists believe that the probability of the cerebral palsied child developing new motor patterns depends to a great extent upon his mental ability and upon his ability to concentrate. Theoretically, the cerebral palsied child with a high I.Q. should be able to become more skillful at the “prepare”, “relax”, “strike” technique than the child with a low I.Q. This theory seems to be justified but almost impossible to prove. Since there are so many variable factors in each case, it is not likely that a scientific experiment could be set up to prove the theory.

We do know that the child must be relaxed in order to play a musical instrument effectively. Musical instruments for therapeutic work must be chosen that are easy to play and at the same time will give the child an immediate sense of success. Through relaxed movements we may build more efficient motor patterns. If on the other

hand, the child is given an instrument that is too difficult for him he will become tense and revert back to his "old" motor patterns as soon as he sees he is failing in his efforts.

Conclusion

Instrumental music is a therapeutic tool and is limited in what it can do for the cerebral palsied as are the physical and occupational therapies. For those children who can be interested in music, music might motivate the child to practice and improve himself musically, and consequently, physically. If music therapy can help these children to help themselves in their daily routine of living, then music therapy has accomplished a great deal.

Footnotes

1. Cruickshank, William and Johnson, Orville. *Exceptional Children and Youth*. Prentice Hall, Inc., U.S.A., 1958, p. 430.
2. *Ibid.* pp. 430-431.
3. Nordholm, Harriët, "Music for the Cerebral Palsied Child." *Music Therapy*. Kansas. 1953, p. 91.

4. Snow, William and Fields, Beatrice. "Music as an Adjunct in the Training of Children with Cerebral Palsy." *Occupational Therapy and Rehabilitation*. 1950, 29:3: 147-156, p. 147.

5. Thompson, John. *Teaching Little Fingers to Play*. Willis Music Co., Cincinnati, Ohio.

6. *Ibid.* *First Grade Book*. Willis Music Co., Cincinnati, Ohio.

7. Palmer, Martin F. "Music as an Aid in Rehabilitating the Cerebral Palsied." *Hospital Music Newsletter*. 3:1:9, September, 1958.

8. Schneider, Erwin A. "The Use of Music with the Brain-damaged Child." *Music Therapy*. Kansas, 1956, p. 96.

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11. Frampton, Merle E. and Gall, Elena D. *Special Education for the Exceptional*. Boston, 1956, III, p. 1961.

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RESEARCH AND PROGRESS IN THE ALLIED ARTS

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INTRODUCTION

Secondary music education in Missouri took on a new dimension when, in the fall of 1962, the State Department of Education released its new curriculum guide in "The Allied Arts."¹ The publication spells out a comprehensive plan for presenting the whole field of the arts (music, literature, painting, sculpture, architecture, and other combinations of these) in one course.

Designed for the secondary level, the guide should appeal to music and art teachers whose subject areas are so often classified as "activities" rather than academic areas. Using this "Allied Arts" approach, a school might develop the arts as an area of equal academic importance comparable to the sciences and the social studies. The new course could become the matrix for binding the present music, art, and literature courses together.

Preliminary to the writing of the curriculum guide, a research project was undertaken to determine the scope of Allied Arts programs in schools and colleges across the nation. Donald G. Bowling, then a candidate for the Master's Degree at Missouri State Teachers College, Kirksville, made the study as his thesis project.

Before the results of the research can be intelligently presented, it is necessary to explain to some extent just what the Allied Arts are and how they may be taught.

Allied Arts as a Secondary Teaching Field

There are principles which underlie music and painting, drama and sculpture, poetry and architecture, and unite them within the same common area of "arts." These arts, as handled in the curriculum guide, are considered in the light of their subject matter, their function, the materials of which they are made, their organization from raw material into finished works of art, and their stylistic elements. Running along beneath the surface of the course is the insistent demand that the student learn "judgment" in respect to the arts. In short, the Allied Arts aims at the improvement of the students' tastes and critical judgments through increased knowledge and practice in the arts.

THE RESEARCH PROJECT

Background

In order to measure the extent of interest and development of curricula in the Allied Arts, three broad areas of investigation were chosen for the study.² These were State Departments of Education in the fifty states, who were asked to state the extent of Allied Arts work in the schools of their respective states; Colleges and Universities, where instructors were questioned as to the type of course offered which included the several arts; and Secondary Schools,

whose instructors were known to be teaching some type of Allied Arts course.

Importance of the Problem

Three factors indicated that this problem was of sufficient importance to warrant a full-scale study. First, the American Association of School Administrators, meeting in a national convention in 1959 had said:

We believe in a well-balanced school curriculum in which music, drama, painting, poetry, sculpture, architecture, and the like are included side by side with other important subjects such as mathematics, history, and science. It is important that pupils, as a part of general education, learn to appreciate, to understand, to create, and to criticize with discrimination those products of the mind, the voice, the hand, and the body which give dignity to the person and exalt the spirit of man.

Following this lead, the Music Educators National Conference had chosen for its biennial national meeting in 1962 the theme: "Music As An Academic Discipline" and finally, the Missouri State Department of Fine Arts was contemplating the formation of a committee to draft the first Allied Arts curriculum guide. With national groups pointing the way and with state people preparing to move, information was needed on which to base future moves.

Views of State Departments of Education

The study opened with a series of letters sent to officials of State

Departments of Education in the fifty states. A questionnaire was decided against because of the vague nature of the problem in its early stages, and because the letter would give each official a chance to express his views more freely. The letter asked for any suggestions concerning the possible ramifications of the study and requested names of persons within the state who were teaching this type of course.

Of the fifty letters sent, a total of thirty-six or 72 per cent was returned. The returns were high despite the fact that many states have no supervisor of art or music, much less a supervisor of fine arts education as is found in Missouri. The replies indicated that in general the state departments of education lacked knowledge of experimental work being done in this area in their state. A general lack of knowledge about materials, methods of instruction, and personnel was revealed.

The strong connection between interest in the arts and the organization of the state department of education was seen in the fact that of the states which did not answer the letter, 78.6 per cent had neither art nor music supervisor. Twenty states (55.5 per cent) out of the total number responding stated that they knew of no experimentation within their states. However, 69.4 per cent of those responding indicated an interest in the area and wished to know more about it. The Allied Arts, then, seems to be a new venture in the secondary area, at least insofar as State Departments of Education are concerned.

Views of Instructors in Institutions of Higher Learning

A questionnaire was sent to eighty-five instructors in various colleges and universities throughout the United States. The questionnaire was divided into four parts; Part One was concerned with the name of the individual, his position, the place where he taught, and so on. Part Two asked if a course such as Allied Arts was being offered in that particular school and, if not, whether the instructor felt a need for such a course. Parts Three and Four were concerned with such aspects of the courses taught as their origin, type of material covered, course organization, numbers enrolled, and so on.

Of the eighty-five questionnaires sent, fifty-two instructors (61.2 per cent) responded immediately. Five additional letters were returned instead of questionnaires. Thirty-three people (38.8 per cent) did not reply and a few questionnaires were returned with insufficient information.

Twenty-seven persons in higher education (58.7 per cent) stated their personal belief that there was a need for an Allied Arts course in their particular institution. Four colleges reported having at least one teacher on the staff with sufficient credits in art, music, and/or literature to teach Allied Arts. Fifteen additional schools reported teachers with sufficient interest in the field to undertake preparation for the work. The fact that there are teachers available but not teaching Allied Arts, makes more probable the expansion in the field once the way is shown by textbooks, curriculum guides, and other teaching materials and aids.

The majority of those responding to the questionnaire stated that

colleges should prepare secondary teachers in this type of work.

Views of Secondary Teachers

A questionnaire was sent to one hundred twelve secondary school teachers and administrators in the United States. Although the questionnaire was similar in content and organization to that sent to instructors in institutions of higher learning, the response was markedly different.

Seventy-eight people (70.5 per cent) of those to whom the document was sent responded. Six informative letters were also received. Many samples of materials, outlines, units, and teaching guides were sent to the writer. Although the ratio of high schools to colleges in the over-all response was roughly seven to five, the amount of literature and material sent in by the high schools was approximately ten times greater.

Of those responding to the questionnaire, 11.1 per cent reported an Allied Arts type of course in the schools where they taught. Nearly eighty per cent reported that their state provided no curriculum guide or suggested course of study of any kind for Allied Arts. Slightly over half thought that there should be such a guide.

Fifty per cent of the respondents stated that there were teachers sufficiently interested in the arts in their schools to prepare for the new field, should it be offered. Present faculty who are already prepared to teach such a course number 26.6 per cent of those replying to the questionnaire.

As on the college level report, the majority of Allied Arts courses were based on historical survey, material being grouped into "periods" such as Greek, Roman, Medieval, Renaissance, and so on.³ Three-fourths of those an-

swering thought that colleges should prepare teachers for this field. Respondents proved to be trained in the art field as well as the music field. Seventy-five per cent of those answering expressed interest in co-operating in further research.

SUMMARY

Allied Arts in the Past

Very little is known about Allied Arts as it existed more than five years ago. Only five college teachers said that they had taught such a course for more than five years. On the secondary level, only one teacher so stated.

Perhaps, as a result of its newness, the whole area is beset by semantic difficulties. No authorities agree on the exact terminology of ideas and materials; no teachers agree on the content or materials to be included. The term "Humanities" as used in many places has at least three separate and widely differing meanings.

The new area needs standardization to some degree and it needs texts and guides for those wishing to try it. There should be a central organization interested in its promotion, as there are art, music, and literature associations on a state and nationwide basis.

Allied Arts in the Future

From the numbers and quality of responses received to the questionnaires and letters, it seems safe to say that we are on a threshold of educational change in the teaching of the arts area. Many teachers now in the profession are adding to their present music, art, and literature courses a generous sampling of the other arts in the attempt to provide that integration not now evidenced in our present

courses. Furthermore, the prevalent feeling so widely spread in the United States that we are not really raising the standards of taste in our young people - this feeling is slowly taking concrete form in plans to provide a broader arts education. That this type of new arts course should stress the formation of taste and critical standards reflects the statement made by the American Association of School Administrators quoted earlier. All across the land, parents, teachers, and school administrators are awakening to the need for a new approach.

Missouri now steps forward as the leader in offering Allied Arts in secondary schools. Music educators will undoubtedly play a great part in the formation of an "arts area" in the curriculum, an area which will take its rightful place with the social studies, communication skills, and sciences as an "academic discipline."

Footnotes

1. *The Allied Arts; A High School Humanities Guide For Missouri*. State Department of Education, Jefferson City, Mo. 1962. Co-authors; Leon Karel and Alfred Sterling. Consultants; Carl Burkel and Verna Wulfekammer. Chairman, Alfred Bleckschmidt.

2. Donald G. Bowling. *A Survey of Existing Practices and Procedures in the Teaching of the Allied Arts*, unpublished Masters Thesis, 1961. Missouri State Teachers College, Kirksville, Missouri. 99 pages.

3. The Missouri curriculum guide is based on "principles" of art such as balance, contrast, climax, and variation; and on "elements" of the arts such as line, color, shape, tone, texture, volume, and so on.

SURVEY OF MUSICAL STYLE FOR BAND

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The author has been engaged in high school band work for the past nine years. During this time he, along with perhaps a majority of other school band conductors, has come to the realization that, although music education which is strictly performance oriented does not meet the need for a complete music education, the band or orchestra or chorus does offer perhaps the best opportunity to teach about music history, musical style, and the rudiments of music since these components can all be taught in a musical, meaningful context. Furthermore, they are being taught to the most musically interested students in the school.

But the band conductors as a whole have been too preoccupied in planning concerts, etc. to concern themselves sufficiently with music history and style and often became very "rusty" in these areas. Also, as a result of this lack of interest, publishers have been slow in bringing out good material of a fairly easy calibre from the earlier periods, i.e. Renaissance and Baroque.

This paper and the scores used in the original study represent a small attempt to fill this need and to point in the direction of the kind of material which we most need, and hopefully, will be published as conductors make their wants known.

Music used in the Survey of Musical Style for Band and Arranged by the Author

- I. Polyphonic
Kyrie I, by Guillaume Dufay
- II. Baroque
Sonata Piano Forte, by Giovanni Gabrielli
Prelude and Fugue in G Minor, by J. S. Bach
- III. Classic Period
Octette in F Major for Winds, by Joseph Haydn
- IV. Romantic Period
Prelude No. I, op. 28, No. 7, by Frederic Chopin
Prelude No. II, op, 28, No. 20, by Frederic Chopin
- V. Modern
Prelude in E Flat Minor, No.14, by Dimitri Shostakovitch

Musical Style

An awareness of musical style is a sign of an intelligent and experienced listener. Listening to a composition for the first time on the basis of an awareness of style, placing the composition in terms of historical period, composer or some other frame of reference, is one of the most gratifying basis for musical enjoyment.

To the Band Student: The purpose of the survey is to acquaint you with the different styles in music. We have taken musical examples from the following main periods in music.

Polyphonic 1000-1600
Baroque 1600-1750

Classic 1750-1820
Romantic 1820-1900
Modern 1900

We will approach musical styles by using the tools that a composer uses in creating a composition.

Composers' Tools

Rhythm: Everything related to the duration of musical sounds, including emphasis and frequency of occurrence.

Melody: A succession of musical tones which comprise a musical idea.

Harmony: Musical tones sounded simultaneously.

Form: The plan of construction; the way the music is put together.

Color: The different types or combination of voices or instruments used.

Texture: The thickness or thinness of voices occurring either homophonically or polyphonically, i.e., horizontally or vertically.

Dynamics: Loudness or softness of the music.

This should provide you with a foundation that will make all the music you play more interesting and meaningful. After playing and discussing the different periods and characteristics of the periods, use the chart in the back as a reference for any music played.

Polyphonic Period 1000-1600

Rhythm:

a. In the early part of the polyphonic period no regular meter was used or bar lines that we use today.

b. You will notice the independence of each part as it is played. Also note the interweaving of independent rhythms.

c. Rhythmical accentuation of each part is free, but the composi-

tion as a whole conforms to a fixed metrical scheme in which strong and weak accents succeed one another in predetermined order.

Melody:

a. Melodic lines were well proportioned, with upward movement, balanced by descent.

b. Melodic skips, major and minor thirds, perfect 4ths and 5ths, octaves (minor 6th ascending only) were used.

c. Church modes were used but by alteration and breakdown the primary ones left, in the latter part of the period, were major and minor.

d. Melodies were written for voices, but instruments played the same parts.

Harmony: In the early polyphonic period, harmony was the momentary result of interval relationship between voices, progressing horizontally.

Form: Standard polyphonic forms were used, such as the motet, the mass, and the madrigal.

Color: There was little interest in differentiation between vocal and instrumental color.

Texture: Methods used were polyphonic and chordal (strands moving simultaneously in homophony.)

Dynamics: Few dynamic changes were indicated in the scores.

Suggestions for Rehearsals

- a. Play each part separately. (I, II, III, IV)
- b. Show the interval skips.
- c. Show where momentary harmony occurs.

Some Important Composers of the Period

- a. Guillaume Dufay
- b. Josquin Des Pres
- c. Orlando Di Lasso
- d. Giovanni De Palestrina

Baroque Music 1600-1750

Some Important Composers of the Period

- a. J. S. Bach
- b. G. F. Handel
- c. G. Gabrieli
- d. A. Corelli
- e. H. Purcell

Rhythm: Regularity of beat
Melody:

- a. Range of melodies increased
- b. Establishment of tonality
- c. Major and minor mode

Harmony:

- a. More organized development of tonal harmony using 7th and 9th chords (major and minor)
- b. Development of counterpoint.
- c. New emphasis on homophony, but does not replace polyphony.

Form:

- a. Examples: Baroque sonata, concerto grosso, cantata, opera.
- b. Basso continuo (bass part with numerals below the notes to indicate harmony.)
- c. Polophonic music at its peak at the end of this period.
- d. Increase in importance of homophony.

Color: Instrumental color interest in specific instrumental harmony.

Texture:

- a. Perfection of the fugue.
- b. Homophony (see above)
- c. Thorough bass technique.

Dynamics: Terraced dynamics, either forte or piano.

Suggestions for Rehearsals:

Point out:

- a. A period of dramatic expression, more spectacular and with more grandeur than polyphonic period.
- b. An era of ecstasy and exuberance of dynamics, tensions, and sweeping gestures.

c. Music of the period developed in two directions, one homophony and the other polyphony, (Bach wrote in both styles.)

d. Instrumental music of the early Baroque period as typified by Gabrieli through his use of dynamic contrast between two groups, and combining for dynamic climaxes.

e. Culmination of Baroque, Bach and Handel.

Classic Period 1750-1810

Rhythm: Regularity of rhythm; simple rhythms.

Melody:

- a. Mainly diatonic with chromaticism, becoming more important in later part of period.
- b. Simple light melody.

Harmony:

- a. A period of harmonic revolution, change from polyphonic to homophonic.
- b. Diatonic harmony, with chromaticism.

Form:

- a. Sonata allegro form, e.g., concerto, symphony, etc.
- b. Form conscious—larger sectional structures that are simple and clear.

Color:

- a. Standardization of orchestra.
- b. Piano used as important solo and ensemble instrument.

Texture: Homophony melodies with chordal support.

Dynamics:

- a. Greater use of dynamic markings.
- b. Terraced dynamics and crescendo and diminuendo both used.

Suggestions for Rehearsals:

- a. Play melody alone, pointing out lightness and brevity of melody.
- b. Music is generally restrained, impersonal and objective.

c. This period gives a feeling of stability, clarity, balance, self reliance, grace, refinement, and elegance.

d. Notice the composers' use of relatively simple diatonic harmony.

e. Notice the use of terraced dynamics at measures 9-11, crescendo at measure 3.

f. Notice the diatonic use of notes at measure 5.

g. Rhythm of the piece is triple.

Romantic Period 1820-1900

Rhythm: More complex rhythms being used.

Melody:

a. Flowing melodies, strong emotions in music, more personal.

b. Chromatic intervals.

Harmony: Still tonal (key centered) but also becoming more chromatic.

Form:

a. Longer forms in symphony and sonata but also many short piano pieces (as illustrated in enclosed music, Prelude No. II.).

b. Development of the symphonic tone poem.

c. Less rigid form than preceding period.

d. Program music.

Color:

a. Composers preoccupied with color effects.

b. Change of color by use of new instruments.

Texture:

a. Prevalence of homophony.

b. Sonorities—rich and full.

Dynamics:

a. Varied dynamics

b. Sweeping effects.

Suggestions for Rehearsals:

Point out:

a. Enrichment of music by poetry, fiction, philosophy, and painting of the Romantic period.

b. Use of flowing melody with much emotion in Prelude No. II.

c. Full color of the chords in Prelude No. II.

d. Melody with rich chordal accompaniment.

e. All dynamics used.

Some Important Composers of the Period

a. Richard Wagner

b. Franz Liszt

c. Frederick Chopin

d. Johannes Brahms

e. Franz Schubert

Modern Period 1900.

Rhythm:

a. More complex rhythm patterns and syncopation used.

b. Mixed meters, exotic rhythms, experiments in metric schemes.

Melody:

a. Wide range.

b. Serial techniques

c. Microtones

d. Modes

Harmony:

a. Dissonance is greater in melodic intervals.

b. Atonality and modality, polytonality, seven-tone scale, microtone, multi-tonality, chords built on 4ths and 2nds.

Form:

a. Many of the classic forms being used.

b. Renewed interest in polyphonic texture.

c. Experimentation with new forms.

Color:

a. Expanded technique being used in all instruments.

b. New electronic instruments.

Texture:

- a. Much experimentation.
- b. Horizontal and vertical direction.
- c. Monophonic, polyphonic, homophonic, non-melodic.
- d. Thin and clear sonorities.

Dynamics: All dynamic markings used, extreme effects.

Suggestions for Rehearsals:

Point out:

- a. Change in time at measure 24, $3/4$ to $5/4$.

b. Wide range of melody, low in beginning to high flute at measure 24.


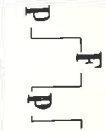

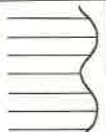
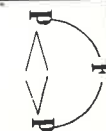
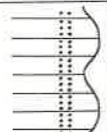

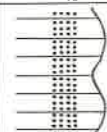
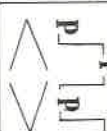
c. Syncopation at measure 26.
Some Important Composers of the Period

- a. Vincent Persichetti
- b. Leonard Bernstein
- c. Dimitri Kabalevesky
- d. Igor F. Stravinsky
- e. Anton Von Webern
- f. Dimitri Shostakovich
- g. Darius Milhaud
- h. Paul Hindemith

Chart of Musical Styles

COMPOSERS' TOOLS

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PERIOD	RHYTHM	MELODY	HARMONY	FORM	COLOR	TEXTURE	DYNAMICS
POLYPHONIC 1000-1600	Mixed meter	Within vocal range Modal	Generally Polyphonic	Standard Polyphonic forms eg. motet, mass, etc.	Little interest in differentiation between vocal and instrumental color	Increasingly complex Polyphony	Very little
BAROQUE 1600-1750	Bar lines Regularity	Wider ranges Tonal	Triads · 7 th chords Increasing emphasis on harmony	Polyphony gradually gives way to Homophony	Instrumental color Rise of interest in specific instrumental color		
CLASSIC 1750-1820	Bar lines Regularity	Chromatic Diatonic	 Diatonic Chromatic	New sonata allegro form A B A	Standardization of orchestra Piano coming into its own		
ROMANTIC 1820-1900	Increasingly complex meters	Flowing New interval	Chromaticism Tonality	Program Free form	Use of new instruments More technique required of instruments and voices Era of piano		
MODERN 1900 ~	Mixed meter Poly rhythm	Wide ranges Use of new scales, modes Serial technique	Atonality · Modality Serial technique Chords on 4 th , 2 nd , etc.	Greater freedom in use of classic forms Invention of new forms	Expanded technique in every instrument		

PRINCIPAL INSTRUMENTAL FORMS OF THE BAROQUE ERA

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The following article in an excerpt from a paper written by a Junior in Clayton, Missouri High School and solo clarinetist in the Clayton high school band and orchestra. It is published here as an example of the good which can come out of interdepartmental cooperation and as proof that a high school student can do writing of a rather scholarly nature. Morrie's English teacher was Blandford Jennings and his music teacher, Edward Bayer.

The entire paper runs to approximately twenty-five pages. The complete table of contents and the bibliography are included to indicate the scope of the paper.

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- I. Influencing Reforms
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- II. The Dance Suite
 - A. Origins
 - B. Form
 - C. Interpolated dances
 - D. Bach's Orchestral Suite No. 3 in D major
- III. Related Sonata Forms
 - A. "Sonata da Camera"
 - B. "Sonata da Chiesa"
 - C. "Trio Sonata"
- IV. The Fugue
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 - B. Form
 - C. Bach and the fugue

- V. The Concerto Grosso
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 - B. Form
 - C. The Brandenburg Concertos

Influencing Reforms

The opening of the seventeenth century brought a great change in musical thought in the method, character, and purpose of music. There was a general overthrow of the older counterpoint and a substitute of a simpler kind of music.

This simpler music was at first in the form of a recitation rather than a melody, and was sung by a single voice throughout and accompanied by instruments; or in the case of purely instrumental music, a simple tune accompanied by chords.

There was a change to composing the melody in a high voice instead of the old "cantus firmus" method of composing from the bass. Purcell, a well known composer of the seventeenth century, says in a revision of Playford's *Introduction to the Skill of Musick*: "Formerly they used to compose from the bass, but modern authors compose to the treble when they make counterpoint or basses to tunes or songs."¹

In this era, the harmonic concept versus the contrapuntal concepts (contrapuntal music being two lines of melody going in different directions, and harmonic music being the concept of writing melody with accompaniment by chords) were widely disputed and studied. These studies consequently led to the modern concept of key relations.

The concept of key relations was needed to bind the music together into some kind of unity. The concept of the key brought rhetorical unity to music. The sense of key was relied on by composers for structural features such as modulation to close keys for expression, and for vivid contrasts, modulation to the remoter keys. Monteverdi used modulation to emphasize a word or phrase that needed special stress. The idea of modulation was principally the factor in bringing unity to music which was badly needed at the time. "A musical discourse carried on by instruments alone cannot hang together unless some principle of rhetorical cohesion can be made to operate throughout."¹

The idea of key and modulation was accepted by the end of the seventeenth century and was a main factor in construction of musical forms, but it had to overcome certain obstacles on the way to popularity.

The biggest obstacle for modulation was found in the Pythagorean scale which was in use during this period of time. A look at the structure of this scale will serve to show why modulation was impractical.

In the Pythagorean scale the major third vibration ratio is 81:64.

The oversharp third was slightly flatted, becoming 5:4 which gave the C-E-G triad very smooth concord. But the other major triads (G-B-D, F-A-C) must be made to conform and the Pythagorean scale must be altered. If the major third C-E is tuned at 5:4 while major 2nd C-D is tuned to the old 9:8 then major 2nd D-E will be smaller (by $\frac{61}{80}$) than major C-D. To make the two major triads (G-B-D, F-A-C) correspond with the funda-

mental triad, the thirds G-B, F-A must be made to contain a major (greater) tone (9:8) and a minor (lesser) (10:9) tone. Both B and A must be tuned 5:4 respectively to G and F.

The three triads are exactly alike. The minor triad D-F-A differs from minor triads E-G-B and A-C-E in that the minor third D-F contains a minor tone plus a half-tone while the thirds E-G and A-C each contain a major tone plus a half tone. A C major scale thus would be: (Major tone-9/8) (Minor tone-10/9) (half tone equals 16/15)

$$\begin{array}{l} \text{C} \qquad \qquad \text{D} \qquad \qquad \qquad \text{E} \\ 1 \times 9/8 = 9/8 \times 10/9 = 5/4 \times 16/5 = \\ \text{F} \qquad \qquad \qquad \qquad \text{G} \\ 4/3 \times 9/8 = 3/2 \times 10/9 \\ \\ \text{A} \qquad \qquad \qquad \text{B} \qquad \qquad \qquad \text{C} \\ 5/3 \times 9/8 = 15/8 \times 16/5 = 2 \end{array}$$

This arrangement is all right for the fundamental diatonic scale but it is impractical for a modulated scale. For any modulation, half steps must be introduced between notes which are a whole step apart. These whole steps, however, are not alike. Some are major and some are minor. F-sharp and G-flat are not identical. F-flat and C-flat are not equal to E and B respectively. So you can see, if all notes were on the keyboard it would be awkward and cumbersome beyond practicality.

Another scale that was experimented with was the mean-tone scale. In the mean-tone scale, the major thirds were left at 5:4 by evening the distance between major tone (9:8) and minor tone (10:9). Half steps E-F, B-C (16:5) are larger than half-steps which would divide major tone or a minor tone into equal intervals. The major third E-flat-G would be larger than a major third C-E or F-A. The major triads, therefore, would

have different values. Only keys having a few sharps or flats could be made tolerable.

The obstacle in the accepted tuning of the scale was finally removed; the result was the equal-temperament scale. In this scale the octave was divided into twelve equal half steps, each half step being equal to the twelfth root of two. The fifths are tuned slightly flat and the fourths slightly sharp. Andreas Werckmeister, who wrote *Musikalische Temperatur* in 1691, formulated this twelve-tone scale.¹ This new tuning was applied to clavichord and harpsichord rather than the organ. Even Bach, who wrote *The Well Tempered Clavichord* especially for this scale, did not use it on the organ.²

These new reforms helped the orchestra rise in popularity as it became systematic in its standardized instrumentation. The orchestra was for a time "... a miscellaneous collection of instruments, varying with the fancy of the composer."¹ Many courts had large bodies of musicians while small principalities had small orchestras or civic bands for special occasions.

Claudio Monteverdi was the first to attempt systematic selection, arrangement, and balancing of instruments available to his use.³ His orchestra consisted of two wood organs, one regal organ with reed stops, two gravicembalos, two viol contrabasses, ten arm viols, one double-harp, two small French violins, two lutes, three leg viols (cellos), four trombones, two cornets, three trumpets with mutes, one small flute and trumpet. The above list should be noted for the important emphasis put on string instruments.

As the violin became more popular, it gradually replaced the

viol family as the principal instrument of the orchestra. Stradavari and Gauneri helped bring this about by their fine craftsmanship in making them.

Johann Sebastian Bach, probably the most famous of the baroque composers, did much to help standardize the orchestra also. His small orchestra was a "chamber" group, predominantly of strings, large and small, of the violin family. He had flutes, oboes, and sometimes a bassoon, high trumpets, sometimes a horn or two and sometimes he wrote for kettle drums. A keyboard instrument, a harpsichord or organ, played from the bass line of the score, which indicated the harmonies to be played. The player of the keyboard instrument or first violin was a conductor of sorts. The art of the modern conductor was still unknown at that time. Progress had been made, though; instruments improved as did the technique of the performers. Effective combinations of instruments were worked out with a tendency to standardize the central string section.

All of these factors: changes in composition, establishment of the sense of key relationship, the equal-temperament scale, and development of a standard orchestra greatly influenced the forms of the Baroque era. The most popular of these forms which I will discuss, are the dance suite, the sonata forms, the fugue, and the concerto grosso.

Footnotes

1. Donald N. Ferguson, *A History of Musical Thought*, p. 273. p. 276.

2. Douglas Moore, *From the Madrigal to Modern Music*, p. 40.

3. David E. Berg, *Fundamentals of Musical Art*, p. 1.

TRENDS IN PIANO CLASS INSTRUCTION 1815 TO 1962

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This article is based on a dissertation submitted to the Conservatory of Music, University of Kansas City, as partial fulfillment of the degree of Doctor of Musical Arts.

Piano classes, composed of more than one student studying simultaneously with one teacher, are a means of instruction involving all areas of piano study. They need not be limited to single areas as master, repertoire and sight-reading classes.

A popular belief is that group piano teaching originated about 1915.¹ In 1929 leaders felt that the roots were embedded too deeply in the past to be revealed.² Recent study has pushed back the frontiers more than one hundred years.

The earliest known example of piano class instruction was located in Dublin in 1815.³ Johann B. Logier established several academies offering group instruction for students and training in his procedures for teachers.⁴ A possible heritage was provided the United States because two piano teachers from Philadelphia and New York⁵ studied with Logier.

There is evidence of group instruction in some "female schools" of the South in 1860.^{6,7} In 1890 Calvin B. Cady, Professor of Music, University of Michigan, enunciated three principles that approximate the contemporary philosophy: development of musical ideas, development of the power to express these ideas, and musical experience.⁸ He felt that

only in small groups of two or three could all three be achieved. By 1915 classes were introduced into the public schools. In 1929 the demand soared and the first national survey of piano classes was conducted by the National Bureau for the Advancement of Music.⁹ The results indicated that there were 557 cities definitely reporting piano classes in operation and 3,779 cities requesting information regarding piano classes from the N.B.A.M. The trend has been one of continuous refinement, especially since 1930.

The beginning piano class has been the most popular level. The number of students per beginning group has gradually diminished from thirty in 1815 to six in 1962. Smaller groups insure more musically results.

Intermediate and advanced classes existed sporadically from 1815 and have become more in demand since 1940. Enrollment for these levels has been limited to three or four students from 1890.

During the twentieth century, when the demand for piano class teachers exceeded the availability, others were drafted into the movement, classroom and private piano teachers primarily. Generally, their results proved to be inferior to those of the trained piano class teacher.

Throughout its history, class piano has received much adverse criticism. Close analysis reveals that such criticisms were generally incurred by an omission of at least

one factor (see under "Conclusions").

Teacher training existed in 1815. One hundred years later, music supervisors offered in-service training, emphasizing group procedures for private piano teachers and piano pedagogy for the classroom teachers. By 1929 group procedures were included in many university piano courses. At the present time, a curious anomaly lies in the fact that a number of universities offer piano classes as part of their applied piano program, but do not include group procedures in the pedagogy courses. Probably these courses are taught by private piano teachers without experience in group procedures.

The roles of the student and teacher have had significant changes. In the contemporary piano class the student has the opportunity to act and react in a variety of active roles: performer, listener, and contributor. Active listening results in criticisms of the performer and the ability to communicate the suggestions. The contributor brings specific data to the attention of the group. The performer has the opportunity to receive ideas from not only the teacher but also his peers. Previous to the contemporary piano class period, the capacity of the student was one of performer and passive listener. As the role of the student altered, so did that of the teacher, a concomitant relationship. Necessarily, the role of the teacher becomes that of a guide.

Conclusions

Investigation indicates that the piano class movement has been one of gradual refinement. It has

revealed that group teaching can be an effective and musicianly means of instruction, if certain factors are observed:

The teacher is musicianly trained and educationally equipped in piano materials and class procedures and has had experience of teaching groups with supervision.

The groups are small enough so that each member may participate actively as a listener, performer and contributor.

There is ample time allotted for opportunities to exchange experiences, explore problems, direct the next step in learning, appraise what has been done and suggest further procedures.

The facilities are adequate for group piano expression at all levels of attainment.

The students are periodically reclassified into more homogeneous classes. (If a challenging peer group is not available, the student is referred to a private teacher.)

Prognosis

There has been a gradual tendency for beginning piano instruction to be taught in groups, even at the university level. Increasingly, the intermediate piano student is taught in groups. The near future trend may well be to teach all non-music majors and all music education majors, regardless of the major instrument, primarily in groups. The time will probably be more remote before the piano major will be taught only in groups. Aspects of group piano instruction

will continue to permeate the texture of private teaching.

There should be a distinct place for the private piano teacher as well as the group teacher. Although most students are capable of the challenging atmosphere of the piano class, not all are, nor are there always peer groups available. These students should not be mis-cast into inferior or superior groups, but referred to the private teacher.

Group piano teaching is not new. The movement has an international tradition of at least one hundred forty-seven years and a national heritage of progress and refinement of at least one hundred two years.

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3. Johann B. Logier, *An Authentic Account of the Examination of Pupils Instructed in the New System of Music Education* (London: R. Hunter, 1818), p. 1.

4. *Ibid*, p. 2.

5. Johann B. Logier, *A Refutation of the Fallacies and Misrepresentations Contained in a Pamphlet Entitled, "A New System of Music Education"* (London: R. Hunter, 1818), p. 52.

6. "Letters to the Editor", *The Etude*, III (November, 1860), p. 263.

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8. Calvin B. Cady, "Class Teaching", *The Etude*, VII (May, 1889), p. 25.

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MUSICAL TASTE AS INDICATED BY RECORDS OWNED BY COLLEGE STUDENTS WITH VARYING HIGH SCHOOL MUSIC EXPERIENCES

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ABSTRACT

Purpose of the Study

It was the purpose of this study to compare the musical taste and musical discrimination of high school graduates who have participated at least three years in the secondary school music program, with those graduates who participated less than three years in the music program, to determine if there is a difference in the musical taste and musical discrimination of the two groups.

Method of Research

In this study, the phonograph records owned by the student were used to determine his musical taste and musical discrimination. It is assumed that people generally spend their money to buy the things in which they have a genuine interest, therefore, it is to be assumed that the record that the student has freely chosen and purchased for his own pleasure, reflect his musical taste and

discrimination to an acceptably accurate degree.

The information in this study was collected by means of a check list that was devised to show the amount and kinds of musical experience of, and the kinds of phonograph records owned by, each of the subjects involved. The check lists were completed through personal interviews with each member of the student body at Central Methodist College, Fayette, Missouri, during the fall semester 1961.

Summary

1. Significantly more of the students having at least three years of high school music experience owned records of serious music than did those students with less than three years of high school music.

2. Among the students with more than three years of high school music, more women owned Rhythm and Blues records and more men owned Jazz records.

3. Among the students with less than three years of high school music, significantly more women than men owned records of serious music.

4. Among the students with three or more years of high school music, more of the students who had vocal experience owned records of serious music than did the students with only instrumental experience.

5. In this same category of students, significantly fewer students with both vocal and instrumental experience owned records of serious music than did the students with only vocal experience.

6. There was no real difference when the students with instrumental experience and those with both vocal and instrumental experience were compared.

7. Students having at least three years of high school music and students having at least three years of private music lessons when compared showed no real difference in any category.

8. Significantly more students with both three years of high school music and private lessons owned records of serious music than did those students with only three years of high school music or those students with only private lessons.

9. Significantly fewer students who had less than three years of high school music and less than three years of private study owned records of serious music than did those students with only three years of high school music or those students with only three years of private study.

Conclusions

The following conclusions specifically apply to the graduates

of Missouri high schools who have attended, or are attending, college.

1. Students who have participated in the high school music program for a minimum of three years have better musical taste and discrimination than the students who have participated in the high school music program for less than three years.

2. Students having high school vocal experience have better musical taste and discrimination than do the students having high school instrumental experience.

3. Women students have a broader musical taste than do men students.

4. A greater percentage of students with high school music experience own records than do those students who have no high school music experience.

5. There is no real difference in the musical taste of students having only private lessons and students having only high school music, but the combination of both high school music and private lessons produces better musical taste and discrimination than either high school music alone, or private lessons alone.

6. Students who have less than three years of high school music and/or private lessons are the principal supporters of the music of the Rhythm and Blues type.

A STUDY IN IMPROVING THE INTERPRETATION OF SELECTED ARIAS FROM STANDARD OPERAS

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Digest

The purpose of this project is to provide musicians with information needed for performing selected arias from standard operas. It is intended to encourage appreciation and interpretation of opera through the study of the aria.

The project is limited to repertory from Gluck to Menotti. Sixty arias for both male and female voices from twenty-eight operas by fourteen composers are developed for study. The information is both specific and general: specific as it applies to the particular aria, and general as it aids in learning new material.

Procedure

The material is organized as follows:

1. There is a discussion of arias from six Italian, five French, three German composers, and one opera in English.

2. Additional material includes a brief biographical sketch of the composer, a summary of the composer's most obvious characteristics as illustrated in the music, the origin of the opera, the context of the aria in the story, literal translations of the text (both in the body of the project and typed on the actual sheet music in Appendix D), and a brief analysis of the music as it relates to performance with explanatory notes pertinent to interpretation.

3. There are three appendices listing the arias as follows:

- a. By composer and language
 - b. By type of voice
 - c. By alphabetical order
4. Appendix D consists of the arias in sheet music form on which are typed the literal translations of the text.
5. Appendix E lists the arias available on recordings.
6. All music can be secured in separate copy publications.

Need for the Study

No books are available which explain traditional interpretations and acting. If the teacher can quickly suggest the background, thus stimulating the pupil to pursue independent study, more time in the lesson can be devoted to recreating the style and interpretation the composer intended.

Conclusions

Educational, musical, and social values are attained from studying opera in college. It is hoped the following aims will be achieved:

1. Since the voice is only an instrument upon which music is played, musicianship and a knowledge of related fields of history and language are most important in interpretation.

2. Educators must search for the gifted pupil, and federal subsidies must provide the opportunity for the long years of study requisite for him to become the authority he must be if he is to lead the artistic world to greater heights.

A METHOD OF TEACHING ELEMENTARY VOCAL MUSIC READING BASED ON PRINCIPLES OF FIXED PITCH

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The method explained in these pages had been developed by the late Dom Ermin Vitry, O.S.B. who successfully adapted the teaching procedures of Maurice Chevais to this system of ear training and music reading. Dom Vitry had been professor of music at St. Mary's Junior College, O'Fallon, Missouri, over 25 years (1934-1960) and it has been a rewarding experience for his pupils to have experimented successfully with this method in the elementary schools conducted by the Sisters of the Most Precious Blood of O'Fallon, Missouri.

The "fixed do" system of reading music has not been used to a great extent in the United States, but experience has convinced this writer that it has psychologically sound advantages to offer, e.g. it stresses the hearing of tones and it substitutes a single standard of naming notes, thus removing the confusion linked with many names attached to the same pitch.

Preparatory Steps

Fundamental to this elementary singing course is the concept of music reading-readiness and informal reading. Among the many abilities to be acquired in the period of reading-readiness, the correct use of the voice in singing and an alert and spontaneous response to tone and rhythm deserve particular attention. These basic abilities can be best cared for by a long period of rote singing.

Primary musical experiences are a form of aural training and this training is a most significant activity in music study. Indeed, as Gehrkens points out:

The subject of ear training is the most important activity included in music study, and my feeling is that it should be strongly emphasized from the first lesson in the first grade through to the very end of the pupil's career as a music student.¹

This ear training must be extended to include attentive listening to pitch, tone quality, rhythm, correct diction, phrasing and expression — all necessary elements in the beautiful singing of rote songs.

Informal Reading

A well-executed program of rote singing will lead to a felt need for simple easy note reading. This need will be satisfied, at this time, by a process which the writer terms informal reading. This informal acquaintance with the musical score is ordinarily begun sometime in the second primary. The child, with book in hand, is encouraged to follow the direction of the notes while learning a new song. In order to insure the necessary control of the eye at the beginning of this new activity, the child points to the notes while singing them on a neutral syllable (noo, noh), *not* on the sol-fa syllables. Informal reading continues to be taught simultaneously with rote singing until both are even-

tually superseded in the intermediate grades by formal music reading.

Teaching Aural and Visual Recognition of Tones in the Key of Do

The feeling of need supplies the motivation necessary for the introduction of the next phase of the music program — formal training in the aural and visual recognition of tones. Since this method is concerned with teaching vocal music reading, its pre-determined end is the acquisition of reading skills. This learning process is normally introduced in the third primary. Emphasis is placed on the training of the auditory sense since music study seems to require that this sense be given particular consideration.

The Dalcroze method of teaching eurhythmics stresses the importance of simultaneous and constant correlation between mental activity and bodily movement.² The method proposed here adopts this principle in correlating the aural perception of pitch with mimetic gestures in the initial stages of the aural training.

Teaching Procedures

According to Dom Vitry,³ three procedures are involved in the teaching of the aural and visual recognition of tones:

1. Mimetic gestures — a system of locating tones on the body in such a way that the gestures correspond approximately to the ascending and descending appearance of the notes on the staff. The gestures are made by means of the hand (either right or left) which is held in a horizontal position, palm downward. See

Figure I. This combination of sensory and motor experiences is believed by the writer to secure a response of greater educational value. For the child, the physical gestures act as a check on the aural recognition of tones. The gestures enable the teacher to see at a glance the rapidity of the pupil's aural response.

Ladder of tones — the large ladder of tones is an approximate duplicate of the mimetic gestures and is the first transfer to the eye of what was heard and acted. See Figure 2. Since the relative size of the intervals is accurately pictured on the ladder, it is a more exact representation of tone relationships than the staff is.

3. Staff — the transfer to the five-line staff is the final step in the aural-visual training procedure.

In order to provide for a complete experience of all the tone relationships within the scale of C, the following order of presentation is adopted as the most musical and practical:

1. The tonic chord, Do-Mi-Sol-Do.

2. The intermediate tones, Re, Fa, La, Si, in relation to the tonic chord. The main exercise of this comprehensive training is called dictation. The teacher indicates or provides the tonal material in one of the following ways and the class responds in the manner designated by the teacher.

Forms of Dictation and Response:

Teacher

- a. gestures (Do-Mi-Sol)
- b. vocalizes
- c. points to ladder
- d. points to staff

Class

- a. solmizates or vocalizes with or without gestures
- b. solmizates or gestures or solmizates and gestures
- c. solmizates or vocalizes with or without gestures
- d. solmizates or vocalizes with or without gestures.

Thus, the teacher has a choice of four different ways of dictating tonal groups and the class may respond in five different ways. This variety of procedures is a safeguard against monotony and meaningless repetition.

The words, "Let us sing," are associated with the ascending tones of the major triad, Do-Mi-Sol. "Yes, we sing" are associated with the descending tones, Sol-Mi-Do. These words will later assist in the learning of all the other major triads. After the aural and visual response to the three tones of the basic triad have been secured, the octave tone, Do, is added to the three basic tones and mastered by the same procedure.

The intermediate tones, Re, and Fa, are introduced as passing tones in the scale progression, Do-Re-Mi-Fa-Sol. The intermediate tones strengthen the melodic meaning of the basic chord, provided that the dictated tone-groups repose preferably on one of the tones of the basic chord. At this stage, only skips between tones of the basic chord are employed in the exercises. The tones, La and Si, are then taught in the progression, Sol-La-Si-Do, following the same procedures.

The other major chords of the scale are then taught in their relation to the tonic chord. See Figure 3.

The dominant chord, Sol-Si-Re, is learned thus: the children sing Do-Mi-Sol, on the words, "Let us sing;" sustaining the tone, Sol, they are instructed to think and sing another "Let us Sing" beginning on the tone, Sol. After establishing the sound of this new triad by means of the words, "Let us sing" and "Yes, we sing", the syllable names are substituted for the words and the new intervals are made secure; they are related to the tonic of the scale by concluding the exercises with a final Do, thus: Sol-Si-Re-Do. The subdominant chord, Fa-La-Do, is learned by descending from the octave Do, singing the words: "Yes, we sing" which are always associated with a descending major triad.

The minor chord, La-Do-Mi, is made up of elements already learned and is taught thus: The children sing the well-known chord, Do-Mi-Sol-Do. From the octave Do, they are instructed to skip to the Mi above, return to Do, skip from Do to La, and return to the tonic tone by a concluding Si-Do; the progression is therefore; Do-Mi-Do-La-Si-Do. The somber chord, Re-Fa-La, is related to the tonic chord thus: Do-Mi-Sol-La-Fa-Re-Do. Usually, a whole year is devoted to mastering all the above tonal relationships, aurally and visually.

Opportunity is given for the children to use newly acquired skills in the reading of songs or parts of songs in which they can be reasonably sure of success, thus building up their confidence in their own ability and motivating them for continued initiative in attempting more complicated reading problems.

Introducing Other Keys

After the techniques of reading in the key of Do have been well established, the reading program is enriched by the study of the other keys. By way of introduction, reference is made to the arrangement of large and small steps on the ladder of tones. An understanding of the major scale pattern - two large steps, one small step, three large steps and one small step - is the basic knowledge required for the construction of the other major scales. The order of introducing other scales is left to the option of the teacher. If the teacher decides to teach the scale of Re, he refers to the original ladder of tones in order to have the children visualize the adjustments that must be made to follow the pattern of large and small steps when the scale is begun on Re. The necessity of raising Fa and Do is readily apparent.

The three procedures (gestures, ladder, staff) are now applied to the teaching of the new scale. Modifications in the gestures are shown in Figure 4. The hand is held in a vertical position, with the palm forward, to indicate a raised tone, a sharp. A closed hand indicates a lowered tone, a flat.

The same ladder of tones may be used in teaching all the scales. The raised tones are indicated by pointing higher than the original level of the tone on the chart. The lowered tones are indicated by pointing lower. If each new scale is notated on a separate chart, the raised tones are colored red, the lowered tones, blue. See Figure 5.

Tonal material is presented in the same order as that of the key of Do. The basic chord of the new

key, for example, Re-Fa-La-Re, is dictated in a series of tone groups until mastered in all the forms of dictation and response. Then the intermediate tones and related chords (dominant, subdominant and minor) are introduced in the same order and with the same procedure as in the Key of Do.

The learning of each succeeding scale is usually accomplished in a much shorter time than was allotted for the original scale of Do. As the tonal material of each new scale is mastered, the newly acquired musical vocabulary is immediately applied in the reading of songs.

This method of teaching reading should enable the child to grasp the meaning of key signatures; and consistent reference to the key signature before reading songs should keep its significance always fresh in the memory. Because this method imparts to pupils a thorough understanding of the fundamentals of music, it lays an adequate foundation for future professional study should such be desired.

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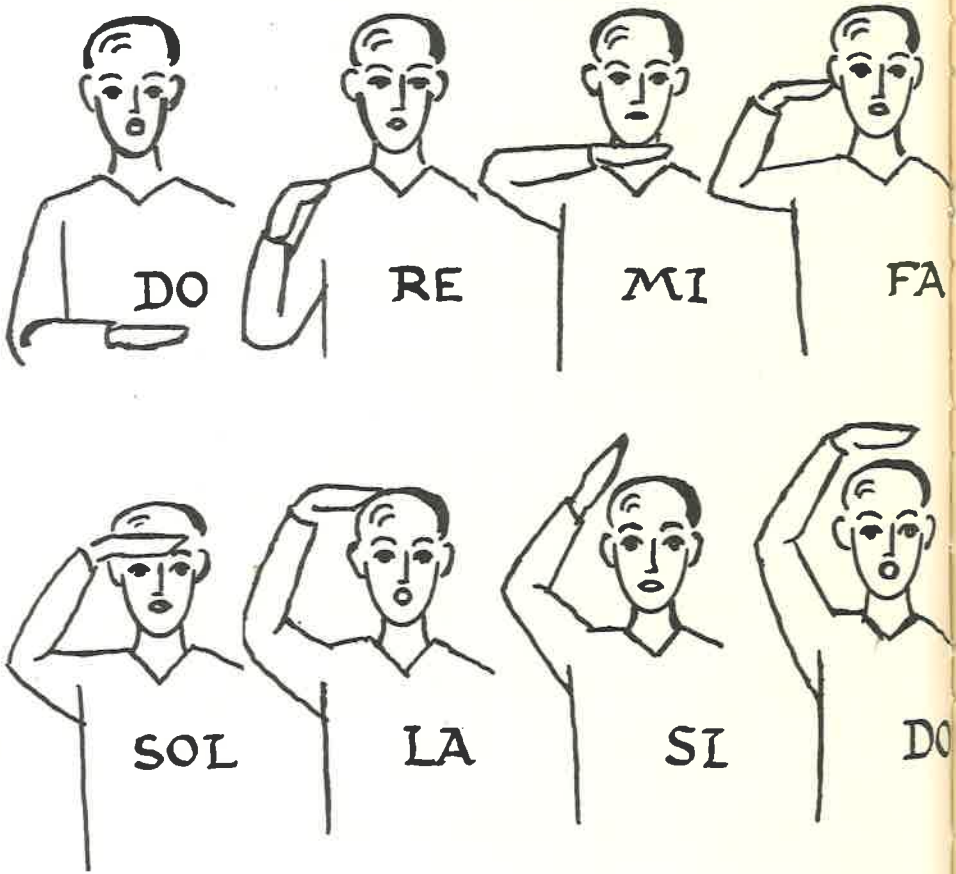


Figure 1 – Mimetic gestures for the Scale of Do

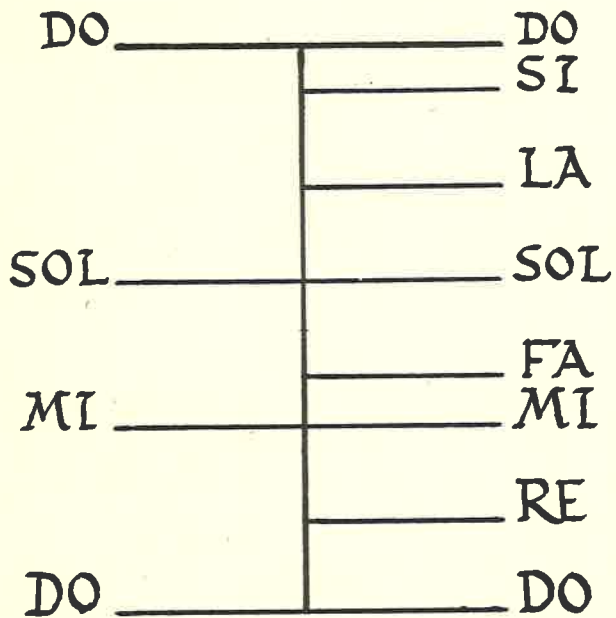


Figure 2 - Chart depicting the ladder of tones

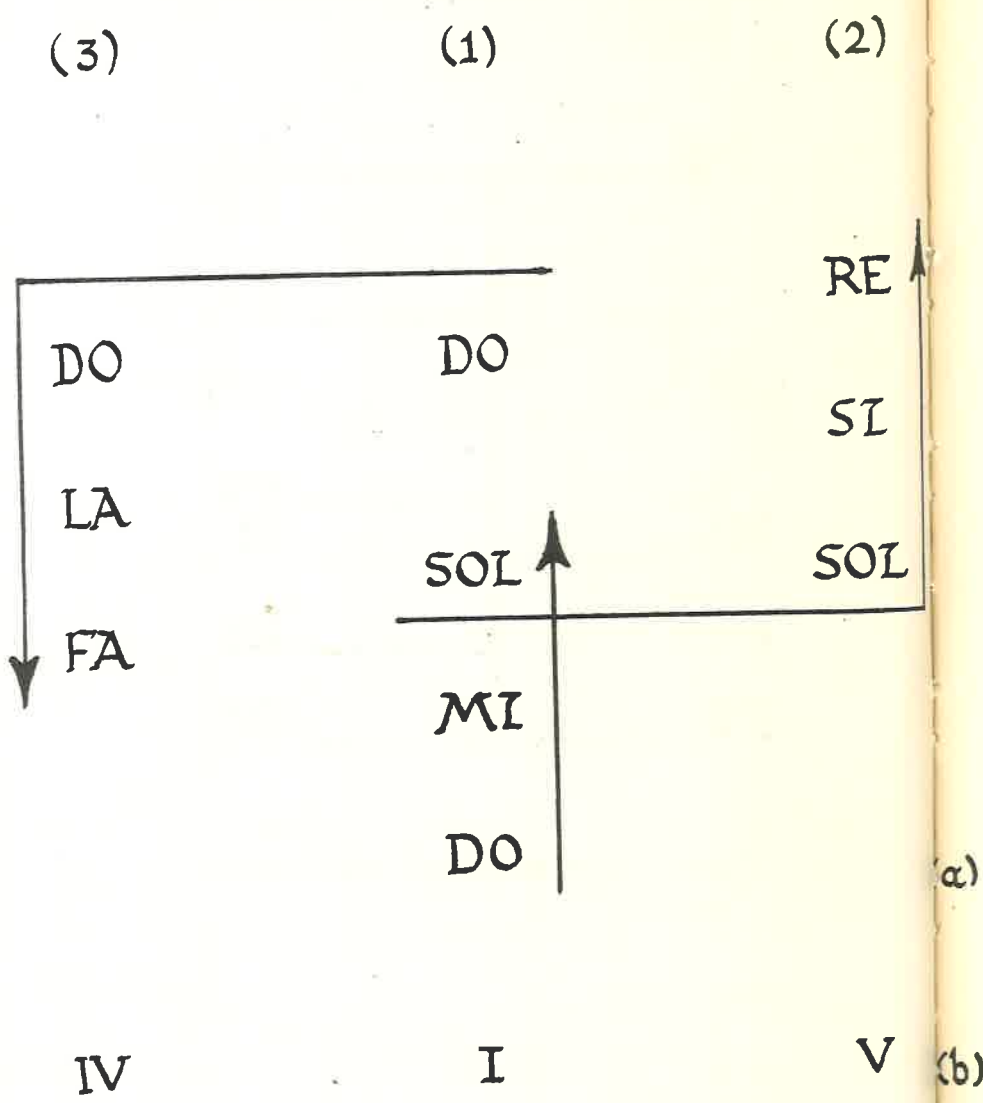


Figure 3 - Major chords (V and IV) related to the basic chord

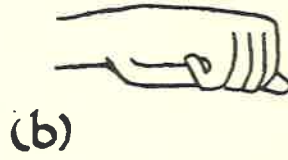
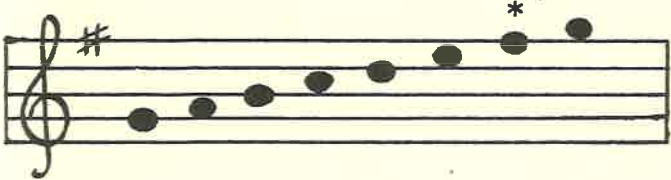


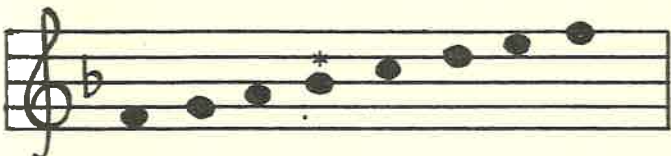
Figure 4 – Mimetic gesture for (a) a raised tone, (b) a lowered tone

a)



* red

b)



* blue

Detailed description: The image shows two musical staves in treble clef. Staff (a) is for Sol Major, with a sharp sign (#) on the first line. It contains seven black dots representing notes: G4 (first space), A4 (second line), B4 (second space), C5 (third line), D5 (third space), E5 (fourth line), and F#5 (fourth space, marked with an asterisk). Staff (b) is for Fa Major, with a flat sign (b) on the second line. It contains seven black dots representing notes: F4 (second space), G4 (second line), A4 (second space), Bb4 (third line, marked with an asterisk), C5 (third space), D5 (fourth line), and E5 (fourth space).

Figure 5 – (a) The scale of Sol Major, (b) the scale of Fa Major