Missouri Journal of Research in Music Education

AUTUMN 1963

Volume I Number 2

State Department of Education

Hubert Wheeler, Commissioner
Jefferson City, Missouri

MISSOURI JOURNAL OF RESEARCH IN MUSIC EDUCATION

Published by the Missouri State Department of Education

Volume I 1963 Number II

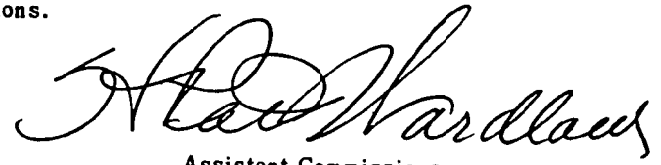
MISSOURI JOURNAL OF RESEARCH IN MUSIC EDUCATION

Suggestions of Authors

Contributions to this journal should be sent to Alfred W. Bleckschmidt, Supervisor, Fine Arts Education, State Department of Education, or Dr. Lewis B. Hilton, Editor, Washington University, St. Louis. Authors should observe the following rules in preparing their manuscripts: the editors welcome contributions of a philosophical, historical or scientific nature which report the results of research pertinent in any way to instruction in music as carried on in the educational institutions of Missouri. Articles should be typewritten with double spacing throughout, including footnotes, long quotations, and itemized lists. 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 the authors is reprinted from MENC Publication, Journal of Research in Music Education by permission of the editors.)

FOREWORD

This edition of **Missouri Journal of Research in Music Education** gives evidence of the continuing interest in research and investigations pertaining to the field of music education as carried on in the institutions of higher learning as well as in the secondary schools of Missouri. The briefs and abstracts in this journal reflect the upsurge in critical investigations in music education and convey a vision and vitality of the authors that are most praiseworthy. The contributors to this journal are to be commended for the excellent manner in which they have carried on their investigations.



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 second edition follows the format evidenced in the initial publication of 1962. Besides the publication of reports of research of experimentation in progress or completed, included are abstracts of theses either completed or in progress, articles of a philosophical nature, as well as simple reports on the results of successful musical pedagogy. Again the Editor is happy to include a paper written by a Missouri High School student (Number V by Stephen Dorn). It is the hope of those who prepared this journal that it will prove again 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 without charge from the Missouri State Department of Education.

Suggestions to the editor concerning the format of the Journal or the content of the articles included are solicited.

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

DIRECTIONS FOR IMPROVEMENT OF RESEARCH IN MUSIC EDUCATION

DR. CLIFTON A. BURMEISTER
Northwestern University

This paper by Dr. Clifton Burmeister, formerly of Central Missouri State College and now Chairman of Music Education at Northwestern University, was first presented at the North Central Music Educators National Conference in Minneapolis in March, 1963, and is printed here by special permission of Dr. Burmeister.

* * * * * * * *

The bulk of the research in music education is done by students to satisfy a terminal requirement for a graduate degree.

If it is significant research this need not of itself be cause for concern. Unfortunately, it also seems apparent that the results of that research are not being disseminated in a way calculated to further our growth as a profession. And, for most of us, the research done as a graduate student was truly terminal in that we have done nothing to continue that investigation, nor to initiate new studies of our own.

It is not difficult to document these statements. In 1954, Hoffer, reviewing the status of music education research, reported a sampling of conclusions beginning with that of Schoen (1936) who stated that scientific music research in America was a credit to the psychologist, but a disgrace to school music educators.[1]

Hoffer concluded his survey with Hendrickson and Stratemeyer who reported in the 1950 edition of the *Encyclopedia of Educational Research* that in view of the dearth of adequate research on major issues in music education it would seem that many music teachers resist the scientific approach.

Hoffer concluded, "Music education is not research minded, and it must become more so if it is to progress as have related fields."[2]

There are numerous indications of greatly increased activity in graduate music education research since 1950. Phelps reported that 358 doctoral dissertations in music education had been completed in the decade 1950-60.[3] The number of masters' theses can only be estimated, since one of our problems is our failure to devise an organized procedure for making such information readily available to the profession.

This was evident in a request for information received from a colleague less than a week ago. He had accepted the responsibility of editing a chapter on music education for the projected issue of a review of educational research published at three-year intervals. A critical examination of previous editions disclosed omissions which he hopes to rectify:

Because it is claimed that there is no central source for the needed information, it has been necessary for him to ask individual graduate schools and departments to submit titles, abstracts and vitae for masters' theses and doctoral dissertations completed during the period in question.

The rapid growth in quantity of research activity should be reflected in a similar increase in related articles published in the journals commonly read by the members of our profession. The Music Index, published monthly since 1949, lists practically everything printed pertaining to music. A title search was made covering the years 1950 to 1961 inclusive for articles which purport to deal with any aspect of research in music education, listed under the headings of Research, Dissertations and Theses, Polls and Surveys, Tests and Measurements.

Table 1

MUSIC EDUCATION RESEARCH ARTICLES LISTED IN THE MUSIC INDEX

Year	Number
1950	4
1951	2
1952	3
1953	3
1954	2
1955	7
1956	4
1957	5
1958	3
1959	1
1960	3
1961	1
	38

The paucity of articles is worthy of note, but more significant is the fact that during a period of increasing activity there has not been a corresponding increase in professional reports.

A critical awareness of our inadequacies is evident in most of the articles tabulated above, but there is some disagreement both as to causes and remedies.

Housewright feels that, "Systematic inquiry into the premises of education in music has traditionally been one of the least successful enterprises of our profession. Our lack of success has stemmed more from personal disinterest or incompetence than from a resistance to the idea that research is needed."[4]

Phelps listed ten possible areas of inadequacy in graduate research studies:

1. Topic has little real significance
2. Study consists largely of tabulation of data without projection of logical conclusions
3. Project does not require a musical background
4. Errors have not been eliminated by recourse to original source material
5. Erroneous conclusions have been drawn from the data and results
6. Study displays shortcomings in musical taste and understanding
7. Report is not written concisely and clearly
8. No intellectual curiosity is revealed
9. Study reveals lack of background in music education
10. Method displays inadequate preparation and understanding of research techniques[5]

Jones advanced three reasons for the apparent slow progress in music education research beyond graduate studies:

1. In attempting to be respectable we have tended to substitute statistics for creative ideas
2. Subsidized research largely ignores basic problems difficult to solve because of the obligation to publish results
3. Research done for promotion lacks productive motivation[6]

Leonhard agreed with Housewright when he said, "Even the most cursory inquiry reveals that a very small number of music educators pursue further research in the same area in which they write their doctoral theses, and an alarming number never do further research in any area."[7]

Gaston underlined the effect of this attitude upon graduate research when he challenged each of us with these words, "The most important factor in the development of a research program in a graduate school is a positive attitude on the part of the staff toward scientific research. . . . Real evidence of this positive attitude will be found in the fact that those staff members who are to guide student research are themselves, of their own volition, carrying on research."[8]

Up to this point this paper has been concerned with the status of research in music education as reported by music educators. If the emphasis has been upon faults, weaknesses and inadequacies, it should be viewed as a healthy concern of the profession with its own vital problems. This is necessary, since any suggestions for improvement must be validated in terms of the promise they offer for eventual solution of these problems.

With most of our research activity concentrated in not much more than a decade, it would seem now that we should be concerned primarily with three problems:

1. Improvement of the quality of research
2. Improvement of communication about research
3. Increased involvement of music educators in research

Improvement in the Quality of Research

There are three distinct phases from the initiation of a research problem to its conclusion:

1. Choice of problem
2. Method of collecting and handling data
3. Writing the research report

As might be expected, we have been unduly preoccupied with methodology, collection of data, quantification of data, derivation of results and conclusions, and final expression in scholarly form.

We have not been as critical as we should have been in choice of problem qualitative analysis, and final significance of our activity.

In 1953, Wiebe made a plea that our first research be directed toward the solution of obvious, persistent, chronic problems.[9] He gave as two examples: music reading, and the carry-over into adult/community life. Later, he said, we could indulge ourselves in the type of peripheral "cute" studies which characterize a discipline which has solved its major problems through basic research.

Ten years later, how well can we say we have followed the sense of this injunction? Are we any nearer to solving the problems of musical literacy? What definitive research can we cite to support our practices in teaching reading?

We need guidelines to help us define the limits of research responsibility for music educators. The main criterion for accepting a study to be listed in the Larson bibliography of research studies in music education was, ". . . whether the study makes a contribution to the teaching of music within the generally accepted confines of the special field of music education."[10]

This definition can be used to support two diametrically opposed points of view. One would restrict music education research to problems which are obviously and immediately pedagogical in nature. The other would regard the special field of music education as literally anything which had to do with the transmission of musical skills, information and attitudes.

Pedagogical restrictions encourage the proliferation of peripheral "cute" studies, of which we have too many now. Freedom to seek basic problems in the areas of interest and capability of each student, while highly desirable, imposes certain obligations which we must accept.

1. The student must be qualified to undertake research in his special area of interest.
2. The quality of the research must be judged by the criteria of the branch of music discipline which the student seeks to enter. A student who elects musicological research in music education must meet the highest demands of both areas. To expect less would promote a double standard, disastrous to the profession of music.
3. The need for improved communication to make available basic sources and to avoid over-duplication is intensified.

Improved Communication

The research student should consult available sources for preliminary bibliography in seeking to define a problem. A comprehensive list of these sources can be found in the Music Research Handbook by Morgan and Burmeister.[11]

The problem which we all share is a continuing one. We must support the efforts of the Research Council of the MENC to collect and publish information, regularly and systematically.

The Larson bibliographies, two volumes, covered investigations reported by graduate schools in the United States from 1932 to 1959. It should be noted that the completeness of the listing was dependent on the response to a request for information, that the studies were almost exclusively graduate studies to satisfy degree requirements, and that it was limited to graduate schools in the United States.

As music education becomes more global-minded through increased activities of the International Society for Music Education, the need for regular information about scholarly investigations in other countries is apparent.

In 1960, Housewright detailed the need for a National Music Research Foundation to serve, among other things, as a clearing-house for information about all scholarly research in all areas of music.[12] Although such a foundation has not materialized, the need has not diminished. An agency of this type in which all professional music societies participate which recognize research as a primary obligation could serve as a focal point for national research as well as a nexus for international information.

Increased Involvement

Three persistent, chronic, continuing research problems have been singled out for attention in this paper. Quality of research, especially as it relates to choice of problem, and improvement of communication are problems which will yield to concerted attack, and for which it is possible to suggest specific guidelines.

The third problem is subtler, and perhaps more basic than the others. If it is true that music education research has been less successful than we would wish; and, if that lack of success has stemmed largely from personal disinterest on the part of the profession at large, the problem is apparent, but the solutions are more evasive.

Music teachers, perhaps more than other educators, tend to view teaching as an art. Professional educators claim that it is a science. The musician, immersed in the art of music, forced to recognize the authority of the science of education to meet the requirements of his profession, develops a characteristic ambivalence. The result has been a token acceptance of the need for research by the music educator, while at the same time, he prefers to solve his problems by intuition and repeated experience.

We need a more productive relationship between research and practice. Woodring stated it in these words, "The classis thesis holds that teaching is an art; the antithesis holds it to be a science. In truth it is a little of each, for teaching is a profession. A profession differs from a trade in that it rests upon a body of scholarly and scientific knowledge. In some professions, such as medicine and engineering, the body of knowledge is largely scientific; in others, such as the ministry, it is scholarly but not scientific. In teaching it is both."

"A profession is always something of an art, and teaching is an art in the sense that preaching, surgical skills, and military leadership are arts. But teaching is dependent, too, upon the possession of substantial bodies of both scholarly and scientific knowledge. Teaching differs from other professions in that the teacher is responsible for passing such knowledge on to the younger generation."[13]

Teaching, then, depends upon the possession of substantial bodies of both scholarly and scientific knowledge which it is the responsibility of the teacher to pass on to the younger generation.

It will not suffice to transmit our cultural heritage intact from one generation to another by methods proved satisfactory in the experience of preceding generations. In a dynamic, democratic society, spurred by the demands of a rapidly accelerating technological universe, research in all of life's activities become increasingly important.

In practical terms this suggests a need for improvement in the following directions:

1. Research done by graduate students in music education add significantly to our body of scholarly knowledge, scientific knowledge, or pedagogical knowledge.
2. While the bulk of research will be terminal research done by graduate students meeting degree requirements, we cannot continue to neglect these areas of great potential:
   a. Long range studies necessary for the solution of problems too involved for graduate students
   b. Group attack of the nature of institutional or foundation research
   c. Continuing research by those who guide student research.
3. We need field studies, action research, "grass-roots" probing for answers to persistent problems, done by music educators at every teaching level. A hopeful sign in this regard is the recent emergence of state research journals.

Directions for improvement of research in music education are not difficult to detail. They are meaningless if we do not accept them and act accordingly.

Become Involved in Research

- Read research reports critically. Try to apply them to the solution of your problems where pertinent.
- Choose a problem in your area of interest. Select a method that will provide the data you need for pertinent results and conclusions.
- Report your findings in local, state or national journals.
- It is a professional obligation.

Footnotes

1. Charles R. Hoffer, "Research and the Music Teacher," *Music Educators Journal*, 41 (November–December, 1954), 20.
2. Ibid., p. 21.
3. Roger P. Phelps, "Research in Music and Music Education," *Music Educators Journal*, 46 (June–July, 1960), 51.
4. Wiley L. Housewright, "Research and Music Teaching," *Musical Courier*, 162, (November, 1960), 34.
5. Phelps, op. cit.
6. R. Stewart Jones, "Current trends and New Directions in Educational Research," *Journal of Research in Music Education*, V. (Spring, 1957), 16.
7. Charles Leonhard, "Research: Philosophy and Esthetics," *Journal of Research in Music Education*, 111, (Spring, 1955), 23.
8. E. Thayer Gaston, "Factors Which Underlie the Development of a Research Program," *Journal of Research in Music Education*, 3, (Spring, 1955), 21.
9. Gerhart Wiebe, "Sowhatness in Research," *Music Journal*, 11, (January, 1953),22.
10. William S. Larson, "Bibliography of research studies in music education, 1949-56," *Journal of Research in Music Education*, 5, (Fall, 1957), 69.
11. Hazel B. Morgan and Clifton A. Burmeister, *Music Research Handbook* (Evanston, Ill.: The Instrumentalist, 1962), 14.
12. Housewright, op. cit.
13. Paul Woodring, *A Fourth of a Nation*, (New York: McGraw-Hill, 1957) 167.

TWENTIETH CENTURY MUSIC FOR ELEMENTARY SCHOOL CHILDREN

BARBARA THOMPSON
Riverview Gardens Public Schools

INTRODUCTION

It is assumed that the purpose of education is to recognize and understand to a reasonable degree the various aspects of the world in which a person lives so as to deal with the world in a way advantageous to both oneself and society as a whole. However, there seems to be a tendency for even recognized intellects to ignore the fact that music is as much a part of our environment and culture as are more widely recommended subjects such as literature and sports. The musician is as much a part of our society as the writer. Music is a part of even the most primitive cultures and is found on many different intellectual levels in the United States today. Through radio, television, and recordings it has become a part of American life that is simply taken for granted. At the same time public schools which stress the literature of recognized authors usually ignore music of a comparable level. Since this music is less accessible to the general public than literature, there is a tendency to act as if it either does not or does not need to exist. The same people who stress current happenings in other areas seem unaware that anything worth mentioning happens in the field of music. The work of composers such as Stravinsky and Hindemith is not only current intellectual achievement comparable to that in physical and social science, but it also follows comparable laws of cause and effect. It is a strange system of education that condones ignorance in any subject simply because people who do not understand it choose to ignore it.

Music of some type is part of the world of almost any first-grader even though he merely accepts it the way he accepts the air he breathes. The many phases in musical development can be recognized by normal children if only adults accept the fact that music of a level of development comparable to any other subject in the school curriculum does exist. It is a peculiar situation in which lesser intellectual achievement is sanctioned above greater achievement, and the very institution which stands for intellectual achievement is indifferent to the situation. Every child must be taught about great social, scientific, and literary achievements, but achievements in music have to sell themselves to people who tend to consider a serious composer in somewhat the same way Columbus was considered when he first chose to act on the principle that the world is round instead of flat. Even many of those who recognize what has been done in music in the past act as if music is different from all other fields of endeavor and the climax of its development is somewhere in the past. On the contrary, it is the music of the present that keeps the music of the past alive. People tire of anything that goes noplace, so

while science turns to the depths of the ocean and the heights of outer space, music also finds new paths. To leave this musical aspect of the world out of education is to create a false picture which is untrue to education itself.

Taking into consideration the interests and general characteristics of elementary school children, this paper recommends a number of twentieth-century musical compositions. They are listed according to the alphabetical order of the composers' names, and suggestions are given for their presentation.

Antheil: Ballet Mécanique

The object of this composition of 1927 is experimentation in sound, an activity in which children can take part. George Antheil first scored it for eight pianos, pianola, and an airplane propeller. Later anvils, bells, automobile horns, and buzzsaws were added. Elementary school children can use sticks or pencils to tap objects in their classroom and compare the resulting pitches and qualities of sound. Several days can be spent profitably in finding new sounds both in and out of school. Different sizes of bells, bottles, and pieces of wood or metal can be used to advantage. Each child can then choose a different sound or sound-combination. Then the search for rhythm patterns can begin. To help both teacher and students keep track of the patterns, the teacher can write each child's name on the blackboard and notate a pattern after it. The names themselves can serve as bases for rhythm patterns. It will be easy to discover that all of these sounds and rhythms cannot be heard at the same time, so the recording of "Ballet Mécanique" can be used to see how Antheil arranged sounds so a certain one will be effective or so a new sound will result from a combination of certain other sounds. The children can also listen for the results of a sequence of contrasting pitches and then a sequence of more similar pitches. They might like to decide on a certain order for their own "Ballet Mécanique."

Barber: Adagio for Strings

The meaning of the title should be explained to the children. If real stringed instruments are not available, good pictures of them must be. If possible, demonstrate high and low pitches on a violin, and if the teacher can produce what is considered a beautiful singing tone by a concert violinist, he should do so by playing a few sustained notes. The emphasis in listening to Samuel Barber's "Adagio for Strings" should be on beautiful sound and slow tempo. However, it should be noticed that one place in the piece seems to stand out. Discuss the reasons for this.

Bartók: The Diary of a Fly from Mikrokosmos

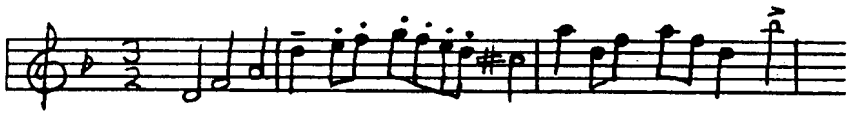
Béla Bartók's "Mikrokosmos" is a collection of 153 piano pieces ranging from the simplest grade of performance difficulty to virtuoso level. He has also written two volumes of piano pieces for children, the first of which is based on Hungarian folk tunes and has been recorded by MGM. If the children hear some of these, those who take piano lessons might want to try playing them. "The Diary of a Fly" is one of the more difficult of the pieces from "Mikrokosmos," and it is one of five arranged for string quartet by Tibor Serly and recorded. No one would have to be told that this short piece represents the buzzing of a fly. The quartet version can be presented as a contrast from Barber's "Adagio for Strings" in both string sound and in tempo. Bartók has also written some easy violin duets about which the children should know.

Bloch: Infantines

These short piano pieces entitled "Lullaby," "The Joyous Party," "With Mother," "Elves," "Joyous March," "Melody Pastorale," "Rainy Day," "Teasing," and "Dream" are written for children to perform. However, they illustrate musical qualities to which their titles are a clue, and they have been recorded by MGM with similar pieces by other outstanding contemporary composers.

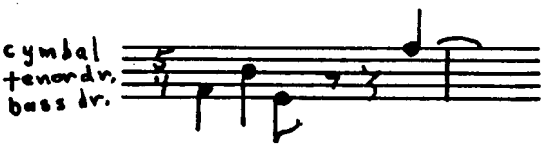
Britten: Young People's Guide to the Orchestra

In this narrated composition by Benjamin Britten, the instruments of the orchestra are illustrated in thirteen variations on the following theme by Purcell:



The children should be told that Purcell composed music in England nearly 300 years ago, and they might want to hear a hornpipe from one of his harpsichord suites. Britten, who is now writing music in England, follows the variations with a fugue, so this composition illustrates the fugue as well as variation form. At the end the brass choir adds the Purcell tune to the lively fugue. Pictures of the instruments should be shown while "Young People's Guide to the Orchestra" is being played in the classroom.

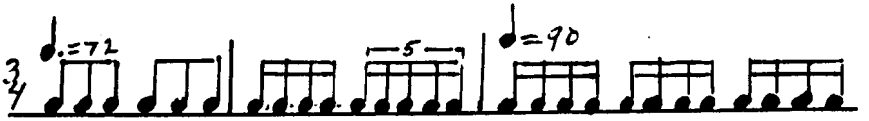
Britten's "The Little Sweep" from "Let's Make An Opera" is a children's opera which allows for audience participation. The following percussion accompaniment is repeated over and over in the "Sweep's Song:"



The children can play this percussion part with the recording, but the opera as a whole is of junior high performance level. Elementary children can pretend to be the audience while listening to the recording. They would sing "Sweep's Song," "Sammy's Bath," "Night Song" with its bird calls, and "Coaching Song." They can clap the rhythm of "Marching Song" and "Coaching Song."

Carter: Variation 6 of Variations for Orchestra

This variation is a canon written in such a way that after each entrance of the subject it gathers speed and still fits with the next entrance of the subject which is at the original speed. When the children become aware that each voice increases in speed independently, they should be told a little about "metrical modulation," which is what Elliott Carter calls this device:



In teaching any fugue or canon, it is a good idea to put the subject or the beginning notes on the blackboard. By using a score and an opaque projector, the teacher can point to each entrance as it is heard.

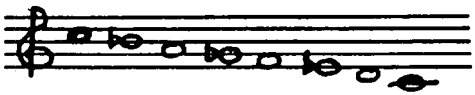
Cataldo: Many Moons

After listening to Britten's "The Little Sweep," Menotti's "Amahl and the Night Visitor," and Orff's "The Moon" or "The Wise Woman," fifth and sixth grade children are likely to want to put on their own operetta. Jane Mattingly Cataldo has written an operetta in a contemporary idiom for this purpose as a thesis for a Master's Degree at Washington University. It is based on the James Thurber play in which a little princess becomes ill from eating too many sweets and says she must have the moon before she will recover.

Copland: Music for the Theater

Besides "Music for the Theater" by Aaron Copland, the jazz idiom is found in hundreds of other compositions, such as Milhaud's "Creation of the World," "Ragtime" from Stravinsky's "L'Histoire du Soldat," Gershwin's "Porgy and Bess," and Wilder's "Jazzman Buys a Farm." The teacher can explain the following characteristics of jazz:

Descending major scale with "blue notes"



Syncopated rhythm

Tone color from saxophone vibrato, muted brass, bongo drums, maracas, vibraphone, etc.

Form from a rhymed couplet with the first line repeated twice in succession (and made more emphatic)

I IV I V I harmony

Another Copland composition children should hear is "El Salón México," in which he recalls a visit to Mexico. Children are likely to know the "Mexican Clapping Song." They can listen for rhythm patterns in "El Salón México," and some can use maracas to play these patterns while others clap the basic beat. Also listen for the trumpet solo and the $E^{\flat}$ clarinet solo in this composition.

Among other cowboy tunes, the familiar "Goodby, Old Paint" is used by Copland in his "Billy the Kid Ballet."

Debussy: Children's Corner

Originally written for piano, Claude Debussy's "Children's Corner" has been arranged for flute, harp, and cello. Its sections are "Doctor Gradus ad Parnassum," "Serenade for the Doll," "Jumbo's Lullaby," "The Snow is Dancing," "The Little Shepherd," and "Golliwogg's Cakewalk." The cakewalk rhythm

should be put on the blackboard and clapped.

Among other Debussy pieces suitable for elementary school children are the following:

Claire de lune from Suite bergamasque
Prelude to the Afternoon of a Faun
Fireworks from Preludes for Piano
Pagodas from Estampes
La Flute de Pan from Chanson de Bilitis

It can be explained that "Claire de lune" gives you the "impression" or "feeling" you get from being in the moonlight. Notice that the place you can hear the best in "Afternoon of a Faun" is a place that is suddenly softer instead of louder. Play whole-tone scales and pentatonic scales (black keys) on the piano. The children can take turns playing on the black keys. Since there are no half steps, the children can improvise by using just the black keys. They should think of a rhythmic or melodic pattern upon which to base their improvisation, and they must think of a way to make some part of their improvisation seem more important than the rest. In connection with the pentatonic scale listen to Milhaud's "Touches Noires" and compare "Laideronette, Empress of the Pagodas" from Ravel's "Mother Goose Suite" with Debussy's "Pagodas." Although "La Flute de Pan" by Debussy is sung in French, the following translation has something to offer children:

"For the festival of Hyacinthia he had given me a syrinx made of well-fashioned reeds, held together with the white wax that is as sweet as honey to the lips. As I sit on his lap he teaches me to play, but I am trembling. Then he plays, so softly that I can hardly hear him..... It is late; as night falls the green frogs begin their song. My mother will never believe it took me so long to look for the belt I had lost."[2]

Delius: On Hearing the First Cuckoo in Spring

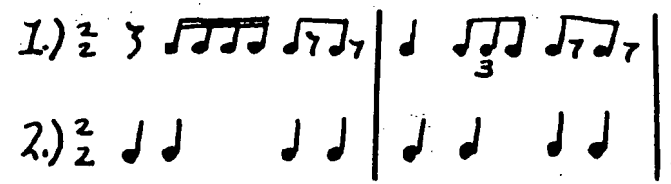
The English composer Delius creates this "impression" of the time when a bird returns after all of his kind have been away for a long time. The children should take turns singing "5-3," the pitches the cuckoo sings and then listen for the clarinet to play them on the recording of this composition by Frederick Delius.

Dohnányi: Variations on a Nursery Song

Sing "Twinkle, Twinkle Little Star" both with words and numbers (1, 1, 5, 5, 6, 6, 5). Compare Dohnányi's variations with Mozart's "Variations in C."

Falla: Miller's Dance from The Three-Cornered Hat

Divide the class into two groups and have each group take one of the following rhythm patterns. Maracas can be used for pattern 1.



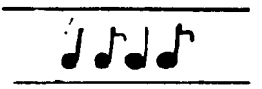
Listen for what happens to these patterns in Manuel de Falla's "Miller's Dance." Listen for the French horn solo, the English horn solo, and the oboe solo.

Gershwin: Porgy and Bess

(See Copland's "Music for the Theater.") In this use of selections from George Gershwin's "Porgy and Bess" the setting is of greater importance than the story.

Hanson: Overture, Children's Dance, and Maypole Dances from Merry Mount Suite

Discuss what an overture is and think of other overtures with which the children might be familiar. Listen for the skipping



rhythm in the "Maypole Dances."

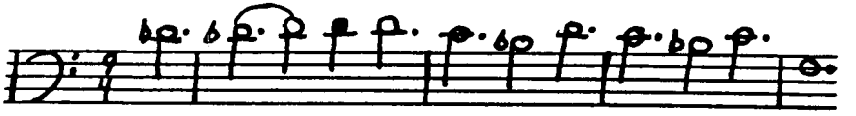
Harris: When Johnny Comes Marching Home

This 8-minute composition is divided into two equal parts. The material Roy Harris uses is the theme of the song "When Johnny Comes Marching Home," fragments of the theme, or variations of the theme. The children should be able to sing the song, and they can listen to see when the theme sounds high or low, happy or sad.

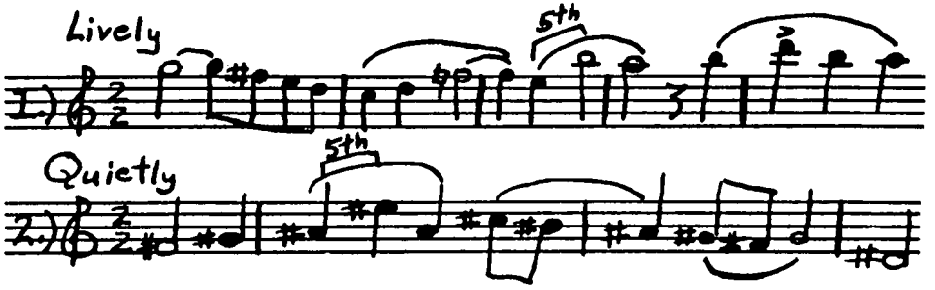
Hindemith: Fugue #3 from Ludus Tonalis

Here is a fugue with a much different sound than Britten's fugue on the Purcell theme. It can also be contrasted against a Bach fugue. With the score and an opaque projector it takes little time to point out the retrograde use of the subject against itself. When children follow the notes of a fugue subject, they are also watching the notes ascend and descend on the staff as they hear the pitch rise and fall.

"Concert of Angels," the first movement of Paul Hindemith's "Mathis der Mahler," can be used to teach sonata-allegro form. Notate and listen for the three trombones to play the religious folk song of the Middle Ages, "Three Angels Sang:"



The children might notice the similarity between the continuation of this line and the melody of the familiar song "Blow the Man Down." The two main themes of this movement are characterized by stepwise melodic progression with the leap of a fifth at the points of stress:

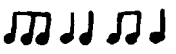


Point to the notated fifths and take turns singing them. Discuss the development or use of these two themes against the return of the trombone subject. Following this, the two main themes return more clearly, or it can be said that they are "recapitulated."

"Let's Build a Town" is a playlet for children written by Hindemith and published in the second-grade book of the Allyn and Bacon public school music series, "This Is Music."

Holst: Planets Suite

"Mars, the Bringer of War" is characterized by the relentless hammering of the rhythm pattern



beginning with the strings "col legno." If possible, the teacher should illustrate this technique of using the stick of the bow on the strings. This pattern stops for a "call to arms" by the tenor tuba, answered by the trumpets, but it soon returns.

"Venus, the Bringer of Peace" is welcomed by the horn:

Brutal Mars cannot disturb Venus!

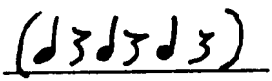
"Mercury, the Winged Messenger" moves very rapidly back and forth from the first 4 notes of the B-flat scale to the first 4 notes of the E scale and from duple to triple rhythm. Notice how the instruments "answer" and "chase" each other up and down. It sounds as if they chase each other high up into the sky, where

is heard over and over until a violin plays alone. It is followed by an oboe playing alone and then by a flute solo and celesta. When the more rapid changeable section returns, this becomes known as a scherzo.

"Jupiter, the Bringer of Jollity" is a joyous, hearty movement with a hymn in the middle (B section). To this hymnlike melody, Holtz has set the words "I vow to thee, my country."

Syncopated chords and a sad stringbass melody is heard in "Saturn, the Bringer of Old Age." However, old age turns out to be more peaceful than sad.

"Uranus, the Magician" repeats his incantations three times: first they are slowly but firmly sounded by the trumpets and trombones, then they are sounded more rapidly by the tubas, and finally they are hammered out by the timpani. After a pause, a dance in skipping rhythm begins. (See Hanson's "Merry Mount.") This changes to a dance with a different rhythm



and then to a pompous tune as if the magician were very proud of himself. In the final part the notes of the magician's incantations are used in different rhythms.

"Neptune, the Mystic" sounds very softly from far away and moves further and further away until it is gone. Arpeggios on two harps and a celesta and two 3-part choirs of women's voices singing no words show the mystery of this planet.

The children should be introduced to only one or two of Gustav Holst's "Planets" during a single music period. Although these characteristics of the planets are based on the pseudo science of astrology, correlation with a study of the planets in science would have some justification.

Honegger: Pacific 231

The idea of this composition is the sensation or feeling of th increasing speed of a locomotive. Arthur Honegger composed it abou the same time as Antheil composed "Ballet Mécanique."

Ibert: Trois pieces brèves for flute, oboe, clarinet, horn, and bassoo

The brevity of these three pieces with their contrasting character istics makes them accessible to children. The first is an Allegro, th second is a 25-measure Andante in which the flute and clarinet kee answering and exchanging ideas, and the third makes use of changin tempos. This composition and Milhaud's "Cheminée du Roi René" fo the same instruments is available on a Stradivari recording. They ca be contrasted with Starer's "Five Miniatures for Brass."

"Histories" for piano by Jacques Ibert is children's program musi with the following titles:

The Keeper of the Golden Tortoises
The Little White Donkey
The Old Beggar
A Giddy Girl
The Crystal Cage

Ives: Halloween

This piece consists of fourteen measures repeated four times an followed with a coda. It is first played quite simply by second violin and cellos. After the first violins and violas play it, the piano is hear playing it above all the strings and it begins to deserve its title. When the bass drum joins the strings and piano in the fourth repetition, it be comes more like a nightmare. The absurd coda proves it is a Halloween prank.

Every child in public school learns the song "America," so Ive's "Variations on America for Organ" should be included in the listenin program.

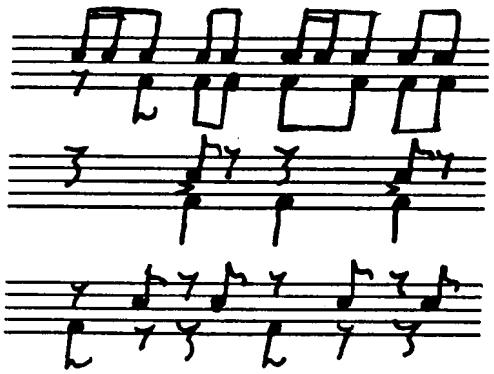
Kabalevsky: Comedians, Op. 26

This is a suite from Kabalevsky's music for the play "Inventor an Comedian" staged at the Central Children's Theater in Moscow in 1938 "Comedians' Gallop" which follows the "Prologue," illustrates AB (ternary) form. Listen for the xylophone tune repeated by first violins i the B section. The A section of the "March" is repeated in the sub dominant. After the B section, A returns in the tonic an octave highe Contrast the duple rhythm of the "March" with the triple rhythm of th "Waltz" which follows it. Then comes "Pantomime," "Intermezzo," "Little Lyrical Scene," "Gavotte," "Scherzo," and "Epilogue." Thi suite is recorded by the New York Philharmonic on Columbia Records

Dmitri Kabalevsky's "Children's Pieces," Op. 27, is recorded by Monarch on a record with Debussy's "Children's Corner," and Schumann's "Scenes from Childhood."

Khachaturian: Sabre Dance from Gayne Ballet No. 1

This dance combines the following rhythms which can be clapped or played on rhythm instruments:



The children can discover that this rhythm combination does not fit the contrasting middle section of the dance.

Kodály: Háry János

This suite by the Hungarian composer Zoltan Kodály tells of the exploits of a retired old soldier with a vivid imagination. The first sections of the suite are entitled "The Fairy Tale Begins," "Viennese Musical Clock," and "Battle and Defeat of Napoleon." Note that the sneeze at the beginning of the suite is supposed to signify that the story is all true!

Menotti: Amahl and the Night Visitor

None of Menotti's operas is more suitable for children than this one-act opera, especially desirable during the Christmas season.

Milhaud: La Creation du Monde

> "The plot is the story of the creation of the world as it might be imagined by an aboriginal mind. As the curtain rises slowly on a dark stage, one discerns in the center of a clearing a mass of intermingled bodies. Moving around this confused mass are three giant Deities, the masters of Creation. They pronounce magic spells, and as they do so the center of the mass moves and stirs. Slowly, a tree arises, and then another. As the leaves of the trees fall to earth, animals – elephants, monkeys, a tortoise – are created and gradually form a group which encircles the three Dieties. Now the circle parts, the Deities perform more spells which result in the formation of Man and Woman ....."[3]

The predominant melodic line of the opening section is played by an alto saxophone. (See Copland's "Music for the Theater.") Of special interest is a fugue with percussive piano accompaniment. Instruments enter on the fugue subject in the following order: stringbass, trombone, saxophone, and trumpet.

"Touches Blanches and Touches Noires" and "Cheminée du Roi René" are compositions by Darius Milhaud desirable for children. He has transcribed the thirteenth-century pastorale "Robin and Marian" for school use.

Orff: The Moon

Based on Grimm Fairy tales, "The Moon" and "The Wise Woman" are two of Carl Orff's best known theater works.

Piston: The Incredible Flutist

This orchestra suite is extracted from Walter Piston's ballet with the same title.

Poulenc: Story of Babar, the Elephant

Compare this with Stravinsky's "Circus Polka."

Prokofieff: Peter and the Wolf

This is one of the best known narrated compositions illustrating orchestral instruments. Other compositions by Serge Prokofieff which are desirable for children are:

Ugly Duckling
Cinderella
Lieutenant Kijé
Love for Three Oranges
Summer Day Suite
Winter Holiday Suite
Music for Children
(recorded by MGM)

Ravel: Mother Goose Suite

The orchestration of this suite is especially recommended for children. In the fourth section of the suite, "Beauty and the Beast," Beauty is represented by the clarinet and the Beast by the contra-bassoon. The other sections are:

Pavane of the Sleeping Beauty
Hop O' My Thumb
Laideronette, Empress of the Pagodas
The Fairy Garden

"Histories naturelles" by Maurice Ravel consists of five humorous and realistic characteristics of animal life. "Daybreak," with the murmur of rivulets and song of birds, and the "Pantomime" of Pan and Syrinx from "Daphnis and Chloe" also have a place in the child's world.

Resphighi: Gli Uccelli

Four of the five movements of "Gli Uccelli," which means "The Birds," are orchestral transcriptions of keyboard pieces descriptive of poultry and birds such as the cuckoo. (See Delius.) One of the pieces is by Rameau, a composer of the late Baroque period.

Roussel: The Spiker's Feast

The sections of this ballet-pantomime are:

Prelude and Entrance of the Ant
Dance and Death of the Butterfly
Birth and Dance of the Dayfly
Death and Burial of the Dayfly

The ant seems to be running, or maybe he takes fast steps because he is so small. When the children hear his entrance they can make their fingers travel with him. After listening to "Dance and Death of the Butterfly," some children might like to dance with him. Of course, when he stops dancing they too must stop. Bartok's "Diary of a Fly" can be compared with the sections of this composition.

Satie: Parade Ballet

Satie's "Parade" consists of "fragments of melody and a strict fugato, lyrical phrases and driving ostinato rhythms, simple diatonic harmonies and clangorous polytonal effects."[4] His scoring for typewriter, steam whistle, and rattle suggest Antheil's "Ballet Mecanique." Here is part of Cocteau's synopsis of the action:

> "The Chinaman pulls out an egg from his pigtail, eats and digests it, finds it again in the toe of his shoe, spits fire, burns himself, stamps to put out the sparks, etc."

"The little girl mounts a race-horse, rides a bicycle, quivers like pictures on the screen, imitates Charlie Chaplin, chases a thief with a revolver, boxes, dances a rag-time, goes to sleep ...."[5]

Rather than telling the children what to expect, have them listen first and imagine their own parade. After hearing other compositions in this listening plan, they should recognize the Chinese sound and the rag-time. Satie has also written some children's piano pieces.

Schoenberg: Five Pieces for Orchestra, III

The children can listen for the tone color to change while the pitches remain unchanged in the "Pointillistic" writing of the third of Arnold Schoenberg's "Five Pieces for Orchestra," Op. 16. His Op. 19 is "Six Little Piano Pieces." Each of the first three of the "Pieces for Orchestra" and each of the piano pieces are short enough to be within a lower-grade child's attention span, and the child is likely to accept the atonal sound more readily than adults.

Scott: Ballad told at Candle Light

A ballad is a story, and in the manner in which a story-teller spins out his tale, this ballad grows out of a single theme in an A A^1 A A^1 Codetta (A) pattern. Listen for changes from minor to major.

Sessions: The Black Maskers

A rich and distinguished gentleman arranged a gorgeous masquerade in his castle. Strange masqueraded people kept coming and would not tell who they were. In the "Scena" following the "Dance," the gathering is overwhelmed by the Black Maskers. The last two movements are a "Dirge" and a "Finale" which suggest submission rather than triumph.

Shostakovich: Polka from the Golden Age Suite

This "Polka" specializes in surprise notes intended to make people laugh. The polka step (step, close, step, hop) can be used with this music, but there are also surprise breaks in the rhythm. This is one of Shostakovich's earlier compositions, but this same dry humor is found in the Allegro second movement of his fifth symphony. This movement is a scherzo (ABA). Shostakovich's "Children's Pieces," recorded by MGM, are entitled "March," "Waltz," "The Bear," "A Happy Fairy Tale," "A Sad Fairy Tale," and "The Mechanical Doll."

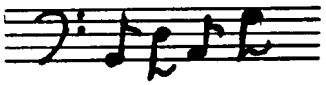
Starer: Five Miniatures for Brass

These are "Fanfare," "Air," "Canon," "Chaconne," and "March." The form of the "Canon" and the "Chaconne" should be reviewed for the children. Robert Starer also wrote "Lullaby for Amittai."

Stravinsky: L'Histoire du Soldat

1. The Soldier's March. The children can keep time with the ostinato "left-right." Marching tunes from this section are recognizable later in the work. Note that the march is a bit irregular. One must hop occasionally to come out on the correct foot.

2. Soldier at the Brook. The 4-note bass ostinato returns in "The Devil's Dance," and the cornet and violin melodies return in "The Little Concerto."



3. Pastorale. Listen for the clarinet and bassoon duet which returns after a "middle section."

4. The Royal March.

5. The Little Concerto. This begins and ends with a clarinet, cornet, and violin trio. Middle section themes are from "Pastorale" and "Soldiers March."

6. Three Dances: Tango, Waltz, Ragtime. The "Tango" is in ABAB form, with a main theme of the whole composition in the B sections. The "Waltz" changes to the "Ragtime" with no division between the two; then the percussion is added.

7. The Devil's Dance.

8. Chorale. Compare this use of "Ein' Feste Burg" with a Bach harmonization of the same chorale.

9. Triumphal March of the Devil. This is an example of rondo form. The 3-bar theme associated with the soldier and made familiar in the "Royal March" is stated at the beginning and heard five times, the last of which is very faint just before the drums sound.

Stravinsky's "Circus Polka" was written "for a young elephant" and used by Ringling Brothers and Barnum and Bailey.

Taylor: Through the Looking Glass

Deems Taylor wrote these pieces to the sequel to Lewis Carroll's "Alice in Wonderland." They are:

Ia. Dedication
Ib. The Garden of Live Flowers
II. Jabberwocky
III. Looking Glass Insects
IV. The White Knight

Thomson: Filling Station

This ballet suite by Virgil Thomson has the following sections:

Introduction	Tango
Mac's Dance	Waltz
Motorist and Mac	The Big Apple
Truck Drivers' Dance	The Chase

Vaughan Williams: Greensleeves Fantasy

The song "Greensleeves" should be familiar to the children. (See Harris' "When Johnny Comes Marching Home" and Ives' "Variations on America.")

Villa-Lobos: The Baby's Family

Hector Villa-Lobos wrote these pieces for the children of another Brazilian musician. The first volume is about eight dolls including "Punch" and "The Witch Doll." In the second volume such things are found as a paper bug, a cardboard cat, a toy mouse, a rubber dog, a wooden horse, a tin ox, a cloth bird, a cotton bear, and a glass wolf.

A children's favorite by Villa-Lobos is "Little Train of Caipira."

Webern: Six Bagatelles for String Quartet

These have been called "Melodies in one breath." They are each only from 8-13 measures in length. Therefore, each sound is of great importance and the idea is to see how much one can hear in such a short time.

Wilder: Jazzman Buys a Farm

Alec Wilder is a jazz composer who borrowed from the Baroque composer Rameau. (See Resphighi's "Gli Uccelli.")

These recommendations and suggestions include singing, rhythmic activity, creative activity, and music fundamentals as well as listening, which is basic to all music activity and not only where recordings are involved. In this paper twentieth-century music has also been used as a means of introducing earlier music, all of which, it is hoped, will become a recognized part of the future life of the students.

BIBLIOGRAPHY

Bernstein, L.: *The Joy of Music.* N. Y.: Simon and Schuster, 1959

Hansen, P. S.: *An Introduction to Twentieth Century Music.* Boston: Allyn and Bacon, 1961

Machlis, J.: *Introduction to Contemporary Music.* N. Y.: W. W. Norton, 1961

TEACHING MUSIC CLASSES THROUGH CLOSED-CIRCUIT TELEVISION

RICHARD O. GARCIA
Bayless Public Schools

"In February, 1962, . . . Commissioner of Education, Hubert Wheeler, established a committee to investigate the potentials of a statewide (educational) television system for Missouri." After almost a year of study, "The Committee believes that a statewide educational television network is technically feasible and educationally sound for Missouri."[1] I cite these quotations and information to illustrate the growth and potential expansion of Educational Television.

In the immediate area of St. Louis and St. Louis County we have several schools using closed-circuit television in addition to KETC, our open-circuit television station.

Bayless School, where I teach music, installed a closed-circuit television system in April, 1961. For two years, I have been teaching the 5th and 6th grade music classes over television.

If the growth of Educational Television does take place as expected, there also should be a corresponding demand for television teachers. With this thought in mind, I have decided to describe my experiences as a closed-circuit television teacher, hoping that it may be of benefit to others, and realizing that two years of television teaching does not necessarily qualify me as an expert.

Preparation for Television Lessons

Prior to starting the television programs in September, I visit each classroom to give directions to the students and to establish personal contact with the students and the teacher. I make a few seating changes to aid the singers who need help (this seating change to apply only during music class), and I check to see if there are sufficient music books in each classroom. I emphasize the usual procedures that apply to any classroom, such as maintaining proper posture, and keeping only music material on the desks during music. Finally, I have the students sing several songs so that I can listen to the over-all vocal sound of each room.

As in all types of teaching, this is not the beginning of the teacher's work year. This is just the beginning of class meetings. This is especially true of television teaching, for the programming or script-writing for this first semester was started during the summer.

There are several points to consider in writing a television script, but first I would like to make the following points, and they would apply equally to regular classroom or television teaching.

Before writing a script a teacher should prepare a general outline of what he is trying to achieve in the various areas of music for the entire year.

It also helps to have an over-all plan of presentation to give continuity to the music lessons. For example, I might present a series of lessons which discusses folk songs, ballads, and art songs, or possibly the music lessons could be based on a musical tour of the world. With this type of program the teacher has to be careful not to follow the idea so closely that it limits his teaching. It is also helpful if the teacher checks the school calendar at least through Christmas to ascertain the exact number of lesson times available for use. This will be an aid in spacing the materials properly, as well as in keeping the holiday programs in correct order.

Writing Television Scripts

In writing a script, I start by heading the page with the appropriate grade and the lesson number. In the upper right-hand corner of the paper I list the recordings, tapes and charts that I am personally responsible for preparing and bringing to the studio. I group this list so that I can see at a glance what I need and can collect it with a minimum of effort. Approximately one-third of the paper on the left-hand side is reserved for visual materials to be used in the program and also for the various types of camera shots to be used. The remaining two-thirds of the paper is used for the script itself, which I will refer to as the audio portion. Dialogue should be in lower case type or regular type. All information other than dialogue should be in capital type. This includes the entire visual section and certain points in the audio section such as placement or movement on the stage and personal reminders to illustrate certain points. This will aid both the television teacher and the producer in televising the performance smoothly. Perhaps this method of script-writing might be more easily understood by referring to the following sketch.

Grade 5 Recording: Beethoven's 9th Symphony

Lesson 12 Tape recording
Charts of tone patterns

Visual	Audio
CAMERA 1 TABLE MCU^2	(MR. GARCIA SEATED AT TABLE) Dialogue .....
	.....
	.....
CAMERA 2 PORTRAIT OF BEETHOVEN CU	....
CAMERA 1 TABLE CU ON CHART	(HOLD UP CHART OF TONE PATTERNS) Dialogue .....
	.....
etc.	etc.

A duplicate copy of the script should be made for the Audio-Visual Coordinator's use.

After the television teacher and the technical crew have worked together for a while, it is possible to use an outline type of script with just the essential items listed. This works all right for the teacher and crew if the particular program is not too involved. The following is an example of an outline type of script.

	Grade 5 **Lesson 12**	Recordings Tapes Tone patterns
CAMERA 1 MCU MR. GARCIA CU of TONE PATTERNS	1. TONE PATTERNS	
MCU MR. GARCIA	2. REVIEW SONG:	KEY OF ___ TITLE AND PAGE ___
CAMERA 2 CU APPROPRIATE PICTURE CAMERA 1 MCU MR. GARCIA	3. NEW SONG:	KEY OF ___ TITLE AND PAGE ___
FS TO BLACK BOARD MS THEN CAMERA 2 CU BLACKBOARD	4. MUSIC FUNDAMENTALS: RESTS AT BLACKBOARD. DRAWING AND CLAPPING RHYTHMS WITH ATTN. TO RESTS	
CAMERA 1 MCU MR. GARCIA AT TABLE	5. REQUEST SONGS:	KEY OF ___ TITLE AND PAGE___ KEY OF ___ TITLE AND PAGE___

This type of script requires a little discussion with the camera crew and A-V Coordinator prior to the program. It also requires the television teacher to have worked out the program thoroughly in his mind to keep the program coherent and well-paced.

Role of the Audio-Visual Coordinator

It is necessary for the television teacher to work closely with the A-V Coordinator for a variety of reasons. The A-V Coordinator prepares many of the "visuals" that are used on the music program and has to receive the programs well in advance of the actual lesson.

The Coordinator also compiles a pamphlet of the coming week's television programs for the classroom teachers. This informs the teachers of the format of the lesson and lists the materials the class will need and also suggests a follow-up procedure when needed.

I type the lesson plan which the teachers receive, plus listings of "visuals" that are needed for the program. I give these to the A-V Coordinator from one and one-half to five weeks prior to an actual program to avoid confusion and errors as much as possible. Here is a sample listing of what this might involve for a lesson:

Monday, Oct. ___ Grade 5 Lesson 9 (This section goes to the classroom teacher.)

1. Warm-up: Scale and tone patterns

2. Review: "Sacramento" p. 105

3. Music Fundamentals:
   A. Note Values – Students will need a sheet of staff paper on which to practice drawing notes.
   B. Distribute Music Fundamentals sheet #3 to students for placement in their music notebooks.

4. New Song: "Old Kentucky Home" p. 32

5. Recordings by Stephen Foster

6. Requests: "De Glendy Burke" p. 54
   "Oh Susanna" p. 112
   "Camptown Races" p. 132

Visuals: (This section enables the A-V Coordinator to have materials prepared and assembled.)

1. Blackboard

2. Obtain from Mrs. Bradley her picture of the southern home where Stephen Foster wrote "Old Kentucky Home."

3. Pictures of minstrel men, to be shown during the playing of "Nellie Bly" and "Ring, Ring the Banjo."

4. Make ditto copies of Music Fundamentals sheet #3 (see attached sheet) to be placed in the students' notebooks.

* * * * * * * * * * *

The classroom information in the preceding example is self-explanatory, but I might clarify some of the information in the visuals section.

The A-V Coordinator has a picture file which meets many of my demands for matching pictures appropriately with various songs or recordings. Often, when pictures are not available, the Coordinator or a student-helper will draw the required "visual."

The Music Fundamentals sheet I refer to is basic information that I feel the students should have as a reference in their music folders. I refer to the sheets by number whenever I utilize them on a program. I draw up the originals and give explicit instructions for their duplication. Oftentimes the person who types the ditto master is unfamiliar with music terminology and notation, so there is a possibility of errors, and it is a good idea for the television teacher to check the ditto master before the copies are made.

In some programs the visual aids might consist of "flip cards" showing the various notes and rests, a map of the world on a scale appropriate to good televising, or simply a blank piece of paper and a felt-tipped pen. The assistance of the A-V Coordinator in assembling these materials is indispensable to the television teacher.

Role of the Classroom Teacher During the Television Lesson

The classroom teacher also can make a decided contribution to the program and her role in televised music is more than just a passive one. She is the one who is in control of the classroom. I may request that desks be cleared and that the children sit properly and form the vowels properly, but the classroom teacher is there to emphasize and remind the students who forget these points. The classroom teacher creates interest in the class by showing interest in the program herself. There is a direct relationship between the importance the teacher attaches to the program and the importance the students attach to it. The teacher has the task of dividing the room into various sections for two- and three-part rounds. The teacher chooses the leaders for part-singing, or if she feels capable, can lead a part on her own. The teacher gives out materials and collects tests and makes herself an essential part of the television program. Bayless School also uses forms through which the teachers evaluate the television program. Whenever I have tried something new on the program, I make a point of checking personally with the teachers in order to get their opinions as to its clarity and acceptance by the class.

Presenting the Television Lesson

The televised music program at Bayless is conducted without a rehearsal, due to time limitations. I do have approximately twenty to twenty-five minutes (depending on the day) to check the materials, ar-

range my notes, place the tape at its proper number on the tape recorder, get the proper phonograph records ready, and "talk over" the program with the camera crew and A-V Coordinator. My lesson officially starts at 3:00 p.m. and ends at 3:25, but we usually start a recording two or three minutes prior to the program. The recording usually has a direct relationship to the lesson and helps to prepare the students for the lesson. In order to make clear the format of some of the music television lessons, I am including three scripts that were used this year in the 5th and 6th grades.

Lesson 10

Grade 6

Record: "Man's Earliest Musical Instruments"

CAMERA 1 MS
MR. GARCIA
AT BLACKBOARD

(RECORDING OF DRUM MUSIC)

STAND NEXT TO BLACKBOARD

Last week I spoke to you about the history of the drum. I spoke of the drum as being a universal instrument . . . an instrument that just seemed to "spring up" in widely scattered parts of the world, and an instrument whose origin can't be claimed by a specific country.

Today I would like to demonstrate various drums. I am going to broaden this demonstration to include a variety of percussion instruments. The word "percuss" means to rap or strike, so an instrument which produces a tone by being struck belongs to the percussion family.

It might surprise you to learn that the piano is classified as a percussion instrument.

The Percussion Family can be divided into two basic groups, the Membranophones and the idiophones.

CAMERA 2
CU BLACKBOARD

1. Membranophones (PLACE WORD ON BLACKBOARD) Membrano means thin skin; phono is Greek for sound. All of the percussion instruments which rely on vibrating skins for their tones would be placed in this group – drums.

2. Idiophone (PLACE WORD ON BLACKBOARD) Metal or wooden bodies which produce vibrations or sound when struck are placed in this group:

CAMERA 1
MCU MR. GARCIA

Cymbals, bells, xylophones, claves

Percussion instruments are sometimes divided into pitched and non-pitched instruments.

Pitched instruments can be tuned to a distinct sound. (even vibrations.)

Non-pitched instruments – indefinite sound – Irregular vibrations.

As I demonstrate each instrument, I will specify whether it has a definite pitch.

CAMERA 2
CU
TAMBOURINE

1. The first instrument is the tambourine. This single-skin instrument was one of the earliest forms of drums. DEMONSTRATE FINGER ROLLS, THUMB ROLL.

CAMERA 2
MCU THEN FS
TO SNARE

2. Tom-Tom

CAMERA 1
CU SNARE

3. Snare Drum (DEMONSTRATE SNARE STRAINER) Plastic drum heads are becoming increasingly popular (due to weather problem.)

CAMERA 2 MS
FS TO
BASS DRUM

4. Bigger Brother, field drum

5. Bass Drum. Striking area.
A. Typical beat
B. Two types of roll
Thunder effects, cannon effect, general reinforcement of orchestra.

FS TO
TYMPANI

6. Tympani. The only member of the membranophone group that is tuned to a definite pitch. It is the most important member of the drum family in the symphony Orchestra. EXPLAIN FUNCTION OF THE PEDAL IN GLISSANDI AND QUICK CHROMATIC CHANGES. Big tympani gets the deep sound; the small tympani, the higher sound.

CAMERA 1
CU PEDAL
MECHANISM

FS TO TABLE

A percussion instrument which belongs to the idiophone group is the cymbal. Sizes range from tiny finger cymbals to the large ones 26 inches in diameter.

DEMONSTRATE CYMBALS – MALLETS – GLANCING BLOWS AND QUICK CUT-OFF. The most highly prized cymbals were made by one family in Turkey. This family emigrated to the United States and continues to excel all other cymbal makers.

FS TO CHIMES
CAMERA 1 LS
DOLLY IN

1. Chimes (originally regular bells, now tubular chimes. Change-over occurred at the end of the classical period – approximately 1800)

FS TO BELLS

2. The Orchestra Bells, sometimes called the Glockenspiel

FS TO MARIMBA

3. Marimba – wooden bars, fixed resonators. Lower pitched version of the xylophone. Sustain tone by tremolo or rolling effect.

CAMERA 1 LS
DOLLY IN
MCU

4. Vibraphone. EXPLAIN DAMPER MECHANISM. Popular use in dance and jazz, but has been used by some of the more modern symphonic composers.

MS MR. GARCIA
FS TO DRUM SET

For the last demonstration I am using a combination of drums that is standard equipment with all dance drummers around the country. The average dance orchestra cannot afford to hire an individual musician for the bass drum, snare drum and cymbal, so one man plays them all. DEMONSTRATE

The beat of the drum has always been fascinating to people of all ages, races, and nationalities. I hope I have helped to increase your interest and knowledge of this oldest of instruments. FINISH PLAYING.

(Some of the instruments for this lesson were set up by the high school helpers prior to the program.

Script 2

Grade 5 — Records: "John Henry" "Rock Island Line"

Lesson 6 — Tone patterns

Draw notes on blackboard as per script

CAMERA 1 MCU

START RECORDING
MR. GARCIA SITTING AT TABLE

CAMERA 2
CU TONE PATTERNS
CAMERA 1
MCU MR. GARCIA

Warm-up, tone patterns and scales. (HOLD "FLIP CARDS")
Review Song: Key C "John Henry" p. 144

John Henry was a Negro railroad worker. Oftentimes the Negroes had a tendency to sing the third and seventh tone of the scale a little flat when it occurred in a song. This song "John Henry" illustrates this type of singing, which is known as the "blues." DEMONSTRATE THESE FLATTED TONES BY COMPARING THEM WITH A MAJOR SCALE. DEMONSTRATE THIS BLUES FEELING BY SINGING SONG PHRASE WITHOUT THE LOWERED NOTE. These flattened notes are typical of all blues tunes and they add intensity to the song.

CAMERA 2
CU PICTURE OF TRAIN

Review Song: Key F "Rock Island Line," p. 124
2-part song (USE RECORDING)

CAMERA 1

Music Fundamentals. Today I would like to continue our review of drawing notes. Have your staff paper and a pencil ready and I will tell you what to draw. Space your notes properly and do not crowd them all together. First draw a treble clef and a 4/4 time signature on the staff. Now draw a half note in the first space; now draw a half note in the second space. Next, draw a half note on the first line, and, finally, draw a half note on the second line.

As most of you know, a stem on a note may point up or down. When it points down, the stem is on the left side of the note. Now, how can you tell when the stems should point down or up? (PAUSE) I can see that some of you remember. The third line is the dividing line. Notes on the third line have their stems pointing either up or down. Above the third line the stems point down; below the third line the stems point up.

Now draw two quarter notes on the fourth line, (PAUSE) and two quarter notes on the fifth line of the staff.

CAMERA 2
CU OF BLACKBOARD

When you have finished, check your notes with the ones I have drawn on the blackboard. (DRAW THE NOTES PRIOR TO THE LESSON.)

CAMERA 1
MCU

Since tomorrow is Columbus Day, I thought we would sing a song that commemorates his achievements. Columbus wasn't the first person to believe the world was a sphere. In fact, a Greek geographer in the year 200 B.C. had the same idea. Still it took a lot of courage to set out and try to prove this idea. So we will sing this song in honor of Columbus, who sighted land on October 12, 1492, 470 years ago.

CAMERA 2 CU OF SAILING SHIP

"Three Little Ships" key C, p. 124

CAMERA 1
MR. GARCIA

I enjoyed singing with you today.
PLAY RECORDING OF "JOHN HENRY."

* * * * * * * * * *

Script 3

Grade 6

Recordings: Calypso by Harry Belafonte
"Panamam Tombé"
"Banana Boat Loaders"
Small tom-tom

START RECORDING

CAMERA 1
MCU MR. GARCIA

MR. GARCIA SITTING AT TABLE
Warm-up (vocal exercises)

We will start our songs with a request from Mrs._____'s class. Key of____, Title and page _____.

Sing

Now let's review "Panamam Tombé" on page 194. I will play a recording to give you some support.

CAMERA 2 CU OF APPROPRIATE PICTURE

Sing

CAMERA 1
MCU MR. GARCIA

Now turn to page 111 and we will learn a new calypso song. "Banana Boat Loaders."
PAUSE

This song is actually a **work song;** Just as negroes used to sing while loading cotton, or the sailors would chant and sing when pulling on the ropes to hoist the sails, so did the Jamaicans sing as they loaded bananas. Singing helped to overcome the tediousness of doing the same job over and over, and it also helped to set a rhythm with which to work.

When I play the recording of "Banana Boat Loaders" follow the words in your book. Watch out for the repeat signs that I spoke about in the last lesson. Also notice that the verses are numbered, and you will have to sing the last two lines three times. One time each for verses 4, 5 and 6.

Do you see the abbreviations at the very end of the song? It says D. C. al Fine. Can anyone tell the class what that means? PAUSE I am sure some of you know. The D. C. stands for Da Capo which literally means to go back to the head of the music or the beginning, and sing until you come to the word "Fine" which is the Italian word for the end.

CAMERA 2 CU
APPROPRIATE
PICTURE
CAMERA 1 MS
MR. GARCIA

Now I will play the record. PLAY AND LET THE STUDENTS FOLLOW THE WORDS.

This is an easy song to learn because there is so much repetition of the phrase "day is breaking, I want to go home." Be careful of the syncopated rhythm at this point. TAP OUT RHYTHM. TEACH SONG BY ROTE, A PHRASE AT A TIME.

CAMERA 2 CU
APPROPRIATE
PICTURE
CAMERA 1 MCU
MR. GARCIA

Now let's sing along with the recording from the beginning. PLAY RECORDING

Just to be sure you understand all of the words you are singing, I will clarify a few that might be troublesome. The "hand" referred to in the song is the name given to a cluster of bananas that are attached to the stalk. A stalk could have from seven to as many as 18 hands or clusters, and you can figure approximately 8 to 20 bananas per hand. The "tallyman" counts the "hands" to estimate the weight of the entire stalk.

CAMERA 2 CU
APPROPRIATE
PICTURE
CAMERA 1 MS
MR. GARCIA

Now try the song once more from the beginning. SING AGAIN. USE RECORDING.

I think you have the flavor of the calypso music, so listen carefully SING. TAP RHYTHM ACCOMPANIMENT ON DRUM.

The 6th grade they sure sing so fine,
They also are so smart of mind,
And so I ask them next time please,
Make up some songs from the West Indies.

I would like anyone who feels he can make up a calypso tune and sing it, to write out a verse or two. Don't write more than two verses. The lyrics can have a serious theme or they can be humorous. For example: SING

I know a boy from the gym class
He thinks he is so very fast
But when he raced for the basketball,
All he does is trip and fall.

If you decide to write a calypso song, put your full name and your room number on the paper and give it to your teacher on Friday. PAUSE

SING
I so enjoyed this singing time
I like your melody and rhyme,
You sang the songs without a squeak
I'll see you all for sure next week.

PLAY BELAFONTE RECORDING

* * * * * * * * * *

Occasionally, I choose some students to assist me in various ways with the television lesson. They might join me on the program and answer questions pertaining to music fundamentals. A few times I have used one or two students to lead part-singing. As mentioned in the preceding script, I asked the 6th grade classes to make up some verses to a calypso melody. The teachers selected one pupil's verse from each room, and the pupils chosen sang their verses on my next television lesson. At Christmastime I had the entire Elementary Chorus appear on camera for a few vocal selections. The students that appear on television really enjoy the honor, and their classmates in the rooms equally enjoy seeing their friends on television.

At various times during the school year I am allowed to have a longer period of time to present special lessons. One special lesson always precedes each St. Louis Symphony Concert for school children. This lesson is usually forty or forty-five minutes in length. The main

idea of the lesson is to give the students a chance to hear some of th music that will be performed at the symphony concert. I also use thi lesson to acquaint the students with the instrumental and seating a rangement of the symphony orchestra through the use of visual charts an cut-outs of the instruments of the orchestra. At the last concert prepara tion lesson I was able to use a string ensemble from our senior hig school to demonstrate the string instruments and to play a selection fo the students. Another special forty-five minute lesson was the previously mentioned Christmas program. I have approximately 125 television les sons per year, and only a few of the lessons exceed twenty-five minutes

Television Techniques

During the actual televising of the lesson, you can present the program as if you actually had a live group in the room. Speak as if you could see and hear each student. Keeping your attention on the camera as much as possible is an aid in helping you to project or get in rapport with your viewers. This point is stressed by many people writing articles about television. An article in **School and Community** states it in this manner: "In television the teacher on the screen usually looks directly at the camera, and therefore appears to be looking at every child in the room."[3] Too many glances off-camera tend to be distracting to the audience.

A little care and attention to your dialogue can minimize the fact that this is a mechanical method of teaching. For example, it helps to smooth the camera man's job when you give him a lead-in line, such as, "Let's go over here to the blackboard." But it would insult his intelligence and also focus attention on the mechanical aspect of teaching by saying, "Now, if the camera will focus on the blackboard."

It has been my experience that adlibbing should be kept to a minimum in televised programs. Digressing from the script in the television lesson gives the impression of disorganization. Furthermore, unexpected inserts on your program can confuse the camera man.

I have mentioned the technical crew several times, but I have not specified how many we have in the group. The technical crew consists of two camera men and a sound man who is also responsible for seeing that the correct picture is on the monitor. The camera men and sound men are senior high school students who volunteer for this work during their regular study hall periods. The A-V Coordinator instructs the students in the use of the television equipment. Although an occasional mishap may occur during a lesson, I feel that generally the high school students are capable and are doing a good job. Maintenance work is done by the company that installed the television equipment.

How Television has Affected my Teaching

Television has brought about several changes in my teaching procedure. I have always kept lesson plans for my different grades, but they were always in a sketchy outline form. Writing complete television scripts has helped me to organize my thoughts and methods of teaching in a more concise, understandable way. If you are writing about some aspect of music fundamentals, any lack of clarity in your presentation shows up more readily in written form than it would in verbal form. If an idea seems ambiguous in its written form, you can be sure that the television calsses will not grasp the true meaning. I believe that the ideas presented over television have to be stated with extra clarity in order to promote understanding.

The television lessons have led directly to an increase in my usage of tape recordings and phonograph records. I make tape recordings of various rounds and part songs to enable the students to hold their part in new or different songs. I will sing one part of the song while the tape helps to carry one or two other parts.

Television, which is based on a visual approach, sometimes requires the classes to rely upon themselves more heavily than would normally be expected. For example, when I have the television classes clap a rhythmic figure, I realize there is a tendency to ape my movements rather than to read the rhythm from the book. To make sure this aping of movement does not occur, I give very limited assistance to the classes.

The realization that I have to under-assist in my television classes has affected my regular classroom teaching in the lower grades, particularly in grade 4. If support is forthcoming at relatively frequent moments in the 4th grade and then practically ceased in the 5th, it can be readily seen that problems are going to arise. Consequently, I have intensified several aspects of my program to make doubly sure that understanding is reasonably complete. When the lower grades, especially the 4th and 3rd, sing tonal patterns or chant rhythm patterns, I try to stress the idea of self-reliance as much as possible.

Being a television teacher has also affected my choice of clothing. Certain colors televise better than others, and I find myself deviating from my traditional black and navy blue suits to lighter colors, such as grays and browns. Generally, it is not too good to wear clothes with strong contrasting colors, such as a black suit and a white shirt. They tend either to "flare" or "burn in" when the camera focuses on a person for any length of time. "It is a general rule that pastel shades are safest. Off-white shirts, pale blue, gray, or tan, are less likely to trouble engineers; light-colored dresses are more becoming to most girls than dark ones. Shiny metal tie-clips can cause trouble. So can flashing bracelets...."[4] No special make-up is required for any of our television teachers.

Difficulties Encountered and Their Possible Solutions

Some difficulties have arisen through the use of televised lessons which music teachers do not normally have to contend with. Undoubtedly the biggest difficulty is the lack of audio return. When I hold up a tonal pattern, are all of the classes singing? Are they singing correctly? Just where is this or that particular class having difficulty in this song? You can have many doubts when you do not hear the results. I have tried to combat this problem in several ways. I look for the likely trouble spots in the songs, and either assist at that point or make the students especially aware of the difficulties involved. At times the A-V Co-ordinator makes quick trips through the halls to double-check the results and gives me signals so I can comment appropriately. The Coordinator has made tape recordings of the singing in some of the classrooms and I listen to the results when I get a chance to play them back. I also consult with the teachers frequently. But all of these solutions are only partial solutions at best.

Another difficulty occasioned by television is the lack of interplay and personal contact with the students. Our foreign language television teacher has approached this particular problem by combining her television classes with regular classroom visits. At present my schedule does not permit this arrangement, but it is likely that I will attempt to include classroom visits in my television teaching schedule in the 1963-64 school year.

The fact that television is basically a visual approach while music is basically an appeal to the aural senses creates another problem. Several articles have been written which discuss the pros[5] and cons[6] on this topic. The basic premise of one group is that camera shots often distract our attention from the main musical goal which is to listen attentively. This would apply to educational television mainly in the listening lesson or so-called music appreciation lesson. I feel that this problem is not insurmountable. It can be solved by limited and judicious use of the available camera shots. An "itchy camera finger" could be a detriment to any program.

Television lessons also involve an increase in home-planning for the teacher. Making scripts and preparing some of the visuals is time-consuming. In addition I make tape recordings of my voice to utilize as an aid to the classes in singing part songs. In my opinion, television classes involve much more homework than would be necessary for successful teaching in a classroom situation. In this respect I feel it is necessary to state that this increased work load can lead to a serious problem. Many music teachers serve in a dual capacity. They are often required to teach elementary vocal music in the grades, plus choral groups and instrumental groups. The danger lies in the additional work load caused by television. In his desire to produce a truly educational music program with a limited number of personnel, the music educator frequently fills up the school time that was supposedly saved through the use of television. The pressure of too great a work load can be detri-

mental to the teacher's mental outlook as well as causing poor teaching in some areas of the music program. This overburdening could easily become the "norm" expected of music teachers by their principals and superintendents. Although I am a music teacher, I feel these thoughts would apply equally to a television teacher in any field. I believe that successful television teaching will necessitate additional school time being made available for planning.

Advantages

The biggest advantage of Educational Television as far as my music program is concerned is the fact that I can reach 180-200 fifth grade students in a twenty-five-or thirty-minute period. To visit these students in a classroom situation would require approximately three hours of my school time. Prior to the use of televised music lessons, it was practically impossible to reach the 5th and 6th grades with the regularity that is necessary to develop a music program.

Television has also helped me to be more concise and better organized in my teaching procedures.

Possible Effects of Financing Television

Educational Television is a definite force to reckon with in the general teaching field. I have read many articles stating that television lessons are a teaching aid and not a replacement for the teacher. This statement seems correct. But unfortunately in some fields, including music, television will have an adverse effect on the additional hiring of music personnel. The school population is growing, but this growth will probably be accommodated by enlarged use of television rather than by increase in personnel. Several interesting articles have been written which pertain to this subject. Here is an interesting quotation from a booklet by the Ford Foundation:

> "Hagerstown school officials believe that if the total cost of operations and transmission can be held below $350,000 per year it may be possible to meet the costs of their new method of instruction through savings in the teaching staff, in instructional equipment, and in the more efficient use of classroom space."
>
> "So far, the clearest saving in staff time has been in the junior high schools, where seven fewer teachers than would otherwise be needed have been used with the 1,500 boys and girls enrolled in the large classes. This saving in staff time has been used to reduce the student-teacher ratio in other classes. A different kind of saving has been effected in the elementary-school program, where art and music were added to the curriculum through the use of only three teachers and a half time of a fourth. To have done this without television would have required thirty-four teachers. In terms of teacher salaries, $171,600 in instructional benefits was obtained for $17,680."[7]

Comparative Effectiveness

There has also been a fair amount of discussion among educators in trying to ascertain the relative value of television learning as compared with classroom learning. I have read various research papers which cited that in a specific field of learning, such as mathematics, both ways of teaching result in an equal amount of learning.[8] I have also read generalized statements to the effect that students taught through television achieve as much or more than students who are taught through conventional methods. However, some writers, one being Dr. I. Keith Tyler, Professor of Education at Ohio State University, feel that proper research is woefully inadequate. Dr. Tyler states: "If I were to characterize the present situation with regard to teaching by television, I would say that we have gone a very long way in making use of television as a part of the whole process of instruction on the basis of relatively little research evidence. That is to say, there have been innumerable studies connected with the use of television, but the great bulk of these has been repetitious, extending very little our knowledge of its advantages and limitations."[9] Dr. Tyler seems to think that most research which compares television classes equally or favorably with the regular classrooms has stressed the learning of facts or some specific skill which is presented to the students. There is more to the educative process than just telling and showing something to a student. I am sure most educators would agree with that statement, yet in the majority of comparisons of televised classes and regular classes that I have read, the emphasis is on specific facts and figures. Dr. Tyler feels there is a need for research which evaluates the two methods of teaching in areas such as creativity, inventiveness, leadership, critical thinking, initiative, attitudes, and values.

My personal opinion, at this stage of my teaching, is that I can do a better job in the classroom than is possible through the use of television. There are several factors which have forced me to arrive at this conclusion.

I feel a need for more freedom than is allowed on a television lesson. When a tangent thought or event occurs in a classroom which could lead to increased understanding or motivation, I am free to let the idea develop; I can pick up my prepared lesson at another time. In a television lesson the tangent does not occur. The lesson is completely programmed, and interaction is nonexistent or at best very limited. I believe that learning is a two-way street, and I feel that a considerable amount of my professional growth has come from personal contact with the students and teachers in a classroom situation.

I hope that my experiences in television teaching will prove of value to others. I am sure that many of you share my curiosity concerning the eventual role of television in our educational system. I believe the major factors that will decide the route that Educational Television will take in the future will be the economics involved in long-range television usage, plus extensive and varied evaluations of the medium.

APPENDIX

Terminology for Video Effects

TYPES OF SHOTS:

Angle Shot – A camera technique in which a scene or object is shot from an unusual angle, such as an abnormal side view, down from a high boom level or up from a low boom level.

Close Shot – A shot taken at close range, also called a close-up. CU

Dolly Shot – A take which involves moving the camera while it is on the air. DS

Follow Shot – The camera follows the performer, action or scene. FS

Long Shot – A shot taken from a distance far enough away to include a complete view of the scene. LS

Medium Close-up – A waist-high camera shot, used for action scenes when faces of performers are to be seen clearly. MCU

Medium Shot – A shot taken by the camera from middle distance, or from knee level to above the head of the performer. MS

Pan Shot – Shot in which the camera is panned of a horizontal plane, whether to the left or to the right. PS (The scene must remain static.)

Tight Close-up – A head shot, used to show facial characteristics and reactions of a performer. TCU

Truck Shot – A camera technique by which a scene is covered by dollying the camera along the line of the scene while it is on the air.

Zoom Shot – A shot in which the camera is zoomed, or moved, in or out of the scene very rapidly.

Dolly in – To move the camera in for a closer shot.

Dolly out – To move backwards from a close shot to a position further away from the object, person, or scene.

Pan – To move the camera from left to right, or right to left while following action.

Tilt – A camera technique by which additional portions of a scene's area are shown by aiming the camera vertically up or down.

Footnotes

1. Richard G. Nibeck, "A Progress Report on Missouri's Statewide ETV Network", *School and Community*, January, 1963, p.8
2. For terminology for video effects, see Appendix.
3. Jacqueline C. Baulick, "Coordinating Television and Classroom Teachers", *School and Community*, October, 1962, P. 23
4. *Youth Discussion on Television*, a pamphlet published by the Junior Town Meeting League at Wesleyan University, 1953
5. Paul Herlinger, "Music on Television – Another Viewpoint", *National Association of Educational Broadcasters Journal*, September-October, 1962, p. 18

6. Martin P. Busch, "Music on Television – One Viewpoint," *NAEB Journal*, September-October, 1962, p. 14

7. *Teaching by Television*, A Report from the Ford Foundation and The Fund for the Advancement of Education, May 1959, p. 45

8. Wayne M. Carle, "Needed Research in School Broadcasting," *Educational Research Bulletin*, Vol 38, No. 5, PP 120-130, May 1959. Quoted George Anderson and Abram Vandermeer, "A Comparative Study of the Effectiveness of Lessons on the Slide Rule Presented Via Television and in Person," *Mathematics Teacher*, XLVII, pp 323-327, May 1954

9. I. Keith Tyler, "What Research Does Not Say About Teaching By Television," a paper delivered at a group session of the ninety second annual meeting of the American Association of School Administrators, Atlantic City, February 16, 1960

A REPORT ON THE FORD FOUNDATION YOUNG COMPOSERS' PROJECT IN UNIVERSITY CITY, MISSOURI

DEXTER G. MORRILL
University City Public Schools

Dexter G. Morrill is Ford Foundation Composer – in Residence at University City public schools. He is a graduate of Colgate and Stanford Universities and has studied composition with Leonard Rattner.

* * * * * * * *

The Young Composer's Project was initiated four years ago by the Ford Foundation as one of its many programs in the Humanities and the Arts. Since that time, forty composers have been placed in over twenty five school systems throughout the United States, to compose works for musical organizations in those systems. The resident composers have not been required to teach in any capacity, so that their full efforts may be devoted to composing, rehearsing, and performing their music. The Project's objectives are to promote the development of young composers, to acquaint music students with the active process of musical composition, to produce music which might become a part of the secondary school music repertoire, and to condition performers and listeners in the high school community to serious twentieth century music.

Undoubtedly, a composer is most excited by the opportunity to devote himself completely to composition, without having to seek additional employment. For this reason, the project is certainly a distinctive one, since there are so few substantial opportunities for composers in the United States today. Commissions, prizes and publishing are not out of the question, but for an unknown composer they are, by no means, sufficient in quantity and size to pursue on an occupational basis.

Since the project is essentially a co-operative one with secondary music education, obviously it does not meet the needs of all young composers. For its use in music education, the music produced must somehow lie within an intangible boundary of difficulty. To some young composers, this intangible boundary of musical difficulty would represent a great obstacle in the path of their natural creative development. Likewise, the project is impractical in a system where musical organizations are without a fairly well-rounded instrumentation, or lack considerable performing capabilities. These two very general "requirements," if I may call them that, account for the only natural restriction or limitation that the project may have. I am much more interested in the tremendous amount of compositional experience that the project makes possible than the limitations mentioned above. Every composer is concerned with ideals in performance, but those same ideals are totally impossible if a composer is first unable to write because his occupation does not permit it.

There are several unusual advantages in the composer-school relationship. First, the composer has an immediate outlet for his music and is assured of one or two performances of each work in the near future. Second, the students are afforded a firsthand discussion of the music, as well as an acquaintance with the entire process of music production. Third, the composer is in an excellent position to compose up to the full playing capacities of the groups due to his awareness of their individual strengths and weaknesses. By favoring the stronger players in his writing, he will often be able to achieve more with the groups than they ordinarily can achieve with published music. Just as the project makes these advantages possible, it also demands a greater effort on the part of the composer and musical staff for fulfillment.

Having spent a year in University City, I am inclined to believe that the main value of the project to the school system is a long term one, involving the gradual education and development of student interest in contemporary music. Inasmuch as the greatest amount of time is spent in rehearsals, they will definitely outweigh the performances in educational value. I should not hesitate to concede that school music groups are primarily training organizations. I have come to the realization that a contribution on my part is made in a training capacity.

General Considerations

The resident composer is confronted with two tasks in addition to his main function of composing music for the school groups. The first and most immediate task involves the communication to the students of the stylistic features in his music, and solutions to the more technical problems that they may encounter. The second task is less musical in nature and involves the actual conditions for his work in the school system.

Perhaps the most crucial factor in the composer's environment is the co-operation and active interest of the school's music directors, who in their daily work reflect their interests and goals. Without a display of genuine interest on their part, a resident composer would have a most difficult time convincing students that his music merits attention. The situation can be enhanced by making a sincere attempt to understand the directors' work in the music department, as well as their problems in rehearsing the music. It is hardly fair to expect directors to sustain an interest in a composition without, in turn, showing an interest in their work. The composer should attempt to play a fairly active role in the school music program rather than remain aloof from the institutional demands with which school music directors are confronted.

A less tangible factor in the working conditions is the general student's desire to accept the musical challenge put before them. Again, the directors play a large part in helping the groups to accept and maintain an interest in the music. With this project, student maturity is infinitely more valuable than technical ability alone, although the latter

is certainly important. A mature attitude seems to be determined by the quality of the whole education that they receive as well as the cultural opportunities and musical guidance that are offered them. Student response will also be improved if the composer is able to make frequent personal contacts with the students, discussing their problems with the music and their general interests in music.

The musical problems are magnified when there is not ample time for preparation of a work. If the work is difficult, the group will need several rehearsals just to familiarize itself with the entire piece before rehearsing it in detail. We have found that it is best to proceed slowly with a more difficult work, spending only fifteen or twenty minutes with it during the first few rehearsals. With two or three months to prepare an average size work, this type of gradual approach is ideal. It means that the important matter of group familiarity can be dealt with before any particular emphasis is placed on the musical detail. The time problem can be reduced appreciably if the composer is able to finish a work well before the performance date. Spreading his work equally among the available groups is also helpful.

With the existence of the above-mentioned favorable conditions of director co-operation, student interest and maturity, and ample time for rehearsal, the composer will be able to concern himself more completely with the task of composing and rehearsing his music. These favorable conditions also contribute to his security, and help to determine the quality, difficulty and scope of his work.

Musical Problems

For the sake of brevity, the discussion below is limited to the problems encountered with instrumental groups; vocal and instrumental problems vary considerably in contemporary performance. Most of the students' problems in playing contemporary music can be traced to a general lack of familiarity with the style, or more specific performance details. Since students cannot be expected to have an acquaintance with many contemporary styles, it is important that they be given ample time to digest the qualities of sound and musical motion that the style displays. We have found that a detailed description or analysis at the early stages of rehearsal is seldom helpful and perhaps confusing. The following characteristics in contemporary composition seem the most difficult for students to grasp:

1. Essentially non-tonal harmonic material.
2. General aspects of the compressed texture; short melodic units with wide intervallic leaps; disjunct or pointilistic texture.
3. Rhythmic irregularity.

These characteristics may exist in varying degree with each work, and certainly all of them may not be troublesome in one composition.

I am not convinced that comparing all contemporary characteristics to characteristics of earlier styles is effective in a rehearsal discussion, because the comparison will often be a negative one at best. A more positive approach will depend on the composer first explaining his choice of materials for the composition. (By materials, I mean the musical substance in a composition: the specific sounds, note values, melodic shapes etc.). He should point to the need for limiting the amount of material in any one composition for the sake of consistency. If possible, he should also attempt to show to the students that the success of a composition is more nearly due to the handling and working of that material, rather than the selection itself. At this point, a comparison of the consistent use of materials in a contemporary work and an earlier work is meaningful. By focusing the student attention on the selected materials and their consistent use in the composition, rather than the omitted materials, they will be more capable of understanding the composition on its own terms.

Students must agree to the composer's terms in listening and performing if they are eventually going to understand the music. Above all, the composer must convey his complete commitment to the materials and techniques that he employs. For example, he must convince students that musical sound, in any harmonic form, is valuable for its own sake, and becomes a musical premise with consistent use in any one composition. Therefore, it is the compositional treatment of that sound that is most crucial in a composition. Any explanation or rationalization of the musical sound or materials in technical or theoretical terms is subordinant to their establishment as a premise, and is certainly less meaningful to secondary music students.

Non-tonal Harmonic Material

Without exception, composers shape the kinds of harmonic material that they enjoy. If that material is particularly dissonant to students, then a greater amount of time will be needed for gaining a familiarity. There are absolutely no shortcuts. In most cases, a reaction to rather dissonant harmonies is caused by an uncertainty with the intervallic relationships rather than with the quality of the total sound. The uncertainty with the intervallic relationships in the harmonies and even the relationships on the horizontal or melodic plane are also due to a lack of a patternized harmonic "progression." Often a clear "harmonic progression" is simply not present. What seem to be simple intervals in playing traditional music now become treacherous intervals in a non-tonal composition, because a harmonic progression is not easily discernible, or is not present. Students will play the intervals in a non-tonal piece accurately if they are able steadily to increase their awareness of the relationship between their part and the rest of the harmonic material. In short they must continually strive to sharpen their skill in measuring intervallic distances.

A clear understanding of non-tonal harmonies is dependent upon theoretical knowledge, as well as a thorough acquaintance with the intervallic details. Since few secondary students have any theoretical background, it seems impractical to depend on theoretical explanation and analysis in rehearsals. It would be nearly impossible for a composer to overcome this lack of theoretical background, and so he should be content to achieve a partial understanding through a gradual development of familiarity. Previously, I stated a need for the establishment of a musical premise in teaching the style of a piece. Regardless of the complexities of the harmonies, most compositions are consistent in a harmonic respect, with several "chords," or types of "chords," appearing frequently. A reference to this harmonic consistency can be made in quite non-technical terms. This pointed reference will help to affirm the harmonic premise. It will also indicate that non-traditional harmonic units can have a very stable role in a contemporary composition.

Aspects of the Compressed Texture

Many contemporary styles are essentially compressed, characterized by relatively disjunct or pointilistic textures, wide melodic leaps, and a great variety of musical fragments. The overall compression demands a greater focus on the small musical unit than is necessary with a more expansive texture. Since the detail is made more prominent by the composer, the playing problems are naturally increased. In a pointilistic texture, for example, the entrances, dynamics, note values, and ensemble balance are very critical, although a quick glance at the score may give one the opposite impression. Oftentimes the fact that students are given fewer notes to play increases the difficulty of the piece, rather than diminishing it. Wide melodic leaps do cause intonation problems, but the students have even more trouble connecting and phrasing a disjunct series of tones.

There is no simple solution to these problems and, again, familiarity is so important before detailed rehearsal begins. Students often miss the importance of relating their parts to others if these relationships are not carefully pointed out to them. The best opportunities for pointing out these relationships occur where musical fragments are linked together by a similar shape, unison or octave duplication, or common rhythmic unit. The composer and director can certainly deal best with the disjunct or compressed texture by taking every opportunity to illustrate how each musical event relates to the next one, and to the whole piece as a musical event. They must also convey the idea that a piece is only successful when the musicians are able to mold the various fragments into a single recognizable shape that is meaningful from beginning to end.

A repeated reference to each player's delicate role in a complicated texture helps to convince him that he plays an essential part in the musical success of the piece. The tendency of students to treat the simpler passages and larger note values more lightly can have a disasterous effect, because if these detailed errors are compounded there is

little substance remaining to make up for the loss. Before working on this project, I was inclined to believe that students would have the greatest difficulty with the more complicated musical passages. I now feel that the reverse is true. Where the music demands such careful treatment of each individual note in the texture, students seem to have the most difficulty in creating a successful performance. Lastly, directors must constantly seek more dramatic playing when the small musical fragments are prevalent in the compressed texture, to make the most of the relatively small, but important, musical moment.

Rhythmic Irregularity

Most students seem to be quite capable of dealing with rhythmic complexities, when those complexities are accompanied by a fairly regular or steady tactus. Perhaps this is due to the influence of jazz and popular music, since both are characterized by a steady tactus or rhythmic pulse. In the case of jazz, the rhythmic irregularities usually ornament a regular rhythmic outline, rather than play a more fundamental role in that outline. When complicated and irregular rhythms are ornamental, they tend, in many cases, to be confined to one part, or at least be complete in some form in many of the parts. If these ornamental rhythms are confined and complete within individual parts, their shapes are more immediately apparent to the players. The visual aspect of the note values and their horizontal placement aid in a clear understanding of the rhythmic shape.

I have encountered the most difficulty with non-ornamental rhythmic irregularities. The more fundamental rhythmic design is implied by all of the elements in a composition, as well as the note values. For example, rhythmic variety or irregularity can be created by the frequency of change so that the rhythmic implications in the harmonies must be carefully explained to the performers. Above all, the fundamental rhythm cannot always be determined by the visual aspect of the note values and their horizontal placement.

Students also tend to overlook the full rhythmic implications of the rest. Matters become more complicated for them when the rest is not merely a part of a regular fundamental rhythm underlying the music, or when the rest enters as a positive rhythmic force. I have discovered that some of the simplest rhythmic units provide a great stumbling block in rehearsals if the shape of these simple units is determined by the note values and rests, without a convenient backdrop of rhythmic regularity. Too often, students feel that regular rhythmic backdrop is implied if it is not present, and their dependence upon that nonexistent regularity creates a great loss in the subtleties of rhythmic variety. The composer and director should carefully explain all aspects of the fundamental rhythmic design, instead of dangerously assuming that students will naturally realize all of the rhythmic implications mentioned above.

Often we are inclined to believe that the solutions to these rhythmic problems are extremely complicated. I have tried to indicate that they are not complicated, and depend upon explanation and a constant return to the rather simple foundations that music training should provide.

I feel that mixed meters are not very workable in compositions for this project, although it would certainly be good experience for ensembles to work with them. The advantage of scoring music in a constant meter is realized in the initial readings, where students are enabled to perform an entire section of a work without continual stops. The disadvantage comes in later rehearsals, when a concentration on accents and ties is needed to realize the actual rhythmic design of the work. The normally weaker beats of the measure may become strong beats if the composer uses a fixed meter. Some time will be required to indicate to the students exactly where the strong beats are located in the measure.

Musical Difficulty

A natural question arises about the composer reducing the difficult features of his writing in compositions for this project. I have answered this question in the following way:

> *When the musical difficulty is due strictly to the playing demands of the material, I am in favor of limiting those demands only because a work must be possible to rehearse and perform. When the difficulty arises from a lack of understanding of the stylistic expression, I am very much opposed to limiting or changing the style.*

If the composer is faced with a limitation, alteration, or reduction of the quality or substance in his natural style, the composition will probably be unsuccessful. It may very well be that he will find it impossible to compose with a severe stylistic restriction placed upon him. The success of a composition depends so much more upon the stylistic expression than the type of material in that composition. Because a composer chooses his material and sets up his musical problem at the beginning of each composition, it is not impossible or necessarily limiting to work with materials that are not too demanding technically. But the style of a piece takes its shape throughout the entire process of composing. Unlike the material in a composition, the style never emerges until the piece is well underway. Moreover, the composer is certainly able to choose quite different material in each composition, but if his stylistic expression is at all mature it will persist in each composition, changing or developing slowly over a period of time.

Finally, there is no substantial reason to limit or restrict a composer stylistically. Students should undoubtedly rehearse music that is within their reach as performers, but feeding them a musical diet of pieces familiar to them stylistically will inevitably stunt their musical growth.

Summary

One could certainly make a case for the Young Composers Project by simply pointing to the need that exists for providing opportunities for composers. It is often hard to believe that the situation could be so unfortunate in such an affluent nation. Composing, to all but the wealthy, is hardly more than a hobby or a student activity, notwithstanding the existence of many university music teachers who are allowed to compose on a part-time basis.

There are many other important reasons why such a project is worthwhile to secondary schools. Most important among these reasons is the fact that contemporary music is excellent training material for young students so far as their ability to perform in older idioms is concerned. It seems fair to assume that students will gain valuable experience by encountering the musical problems discussed above. For example, in playing some compositions with non-tonal harmonic material, they will invariably improve their sense of intonation because the music does not have a traditional tonal frame of reference. It is likely that the improvement made on intonation with the contemporary music will carry over in their playing of traditional music. Likewise, the experience of playing music with a great deal of rhythmic variety is valuable. If the piece is demanding rhythmically and does not provide the performer with a regular rhythmic backdrop or outline, then the loss of this standard "crutch" in playing will certainly speed the players improvement. Again, a carry over to performance of other music is likely. The skills developed in playing contemporary music are certainly not specialized, and are not really very much different than those skills required to play a traditional piece. Contemporary styles call for a special emphasis on certain skills, but the skills themselves are basically unchanged.

Both from a performance and a listening point of view, music education cannot be complete without a strong program in contemporary music to lessen the gap between students and the music of their time. So many students are inclined to believe that composition has its set of rules and conventions which are indelibly stamped upon composers' work in every period of music history. The misconception grows if they are led to believe that the composers are somehow not allowed to set their own limitations or rules in each piece of music. A greater exposure to contemporary music will help to do away with this misconception by broadening student artistic perspective. Music education will be successful when it enables students to sense a quality of "artistic rightness" in the fine art music of all periods.

SIXTEENTH CENTURY POLYPHONY

STEPHEN DORN
Brentwood High School

Stephen Dorn is a sophomore in Brentwood High School, Brentwood, Missouri. The following paper was written for a class in the theory of music taught by Mr. Donald K. Anderson, with assistance from Mr. Wayne Martin, teacher of English in Brentwood. The paper is included as another example of the quality of work which can be done in academic music by interested high school students with proper faculty leadership.

* * * * * * * *

The years from 1000 to 1600 constitute one of the most interesting of the five broad periods of music. This period of musical development is called the polyphonic period of music. However, in this research, the main emphasis will be on sixteenth-century polyphony. It is here, in the "Golden Age of Polyphony," that the polyphonic music reached its full scope and maturity.

One of the most important factors in the development of music in the Renaissance was the printing of music. Ottaviano Petrucci was first to make music printing popular when in 1501 he used movable type in his printing of his collection of polyphonic music. After Petrucci's first edition in Venice, he went on, and by 1523 he had published fifty-nine volumes. Then in France in 1527, regular publication of music began, later followed by Germany, Netherlands, Rome and other important cities.

The Netherlandish, Belgian, Dutch, Burgundian, and French composers all contributed to this era. Because of the cultural and commercial significance of these countries, their wealth made patronage of the arts possible. The results were: (1) the perfection of countrapuntal devices and polyphony; (2) the perfection of a cappella style; and (3) the perfection of the mass and motet.

Although this paper is chiefly concerned with 16th century polyphony, we find the years prior to 1500 to have a great bearing on sixteenth century Catholic Church music partly because of the Council of Trent and its investigations of church abuses and laxities.

> As far as church music was concerned, the principal complaints heard at the council were about its secular spirit and the complicated polyphony which made it impossible to understand the words; in addition, criticism was voiced about excessive use of noisy instruments in church, and bad pronunciation and general irreverent attitude of the church singers in 1555.[1]

With this impression, the Council was ready to abolish polyphony. However, there is a legend that when the Council was urged to abolish polyphony, Palestrina composed a six-voice mass to demonstrate that polyphony was not contrary to the reverent spirit. This mass which

supposedly pacified the Council was later published as the *Mass of Pope Marcellus. (Missa Papa Marcellus)* It was Palestrina's polyphonic style which helped establish that style in the church.

In analyzing the polyphonic period of music, as with any period, we can use seven points. These aspects are rhythm, melody, harmony, form, color, texture, and dynamics. With these seven, we can establish a relationship between the polyphonic period and the four other periods to follow.

Rhythm

The first area to be analyzed is that of rhythm. The mainspring of the whole mechanism is rhythm, which essentially provided for the individuality of the whole melodic pattern. "The whole of sixteenth-century texture is basically an interweaving of independent rhythm, and not (as commonly said) a combination of melodies."[2] However, from my own experience in playing polyphony, I have found that the contrasting melodies introduced by various instruments provide for the rhythmic effect. Also, in polyphonic rhythm, there is a freeness of individual note stress which is accounted for by the lack of meter and bar lines. Because of marked meters and bar lines in modern editions of 16th century polyphonic music, the music loses the freedom on which polyphony depends and only their elimination by the conductor will produce the desired effect.

Melody

The next area of analysis is that of the melody. Because of its emphasis on individual melodies rather than chords, 16th century polyphony should be thought of as mainly melodic or horizontal.

"Sixteenth-century polyphonic works were conceived as patterns of simultaneously sounding melodies. The independence of these melodies was stressed above all."[3] Although these melodies were independent, much of the sixteenth century polyphony was imitative with one voice giving out its melodic line only to be followed by another voice repeating it.

In Palestrina's works, the balance of melodic lines can best be seen when going from one point to another. He moved with a gradual motion with skips being foreign. Also, a balance was maintained by descending and ascending voices. "The line as a whole has been described as a process of conjunct movement beautifully varied by the disjunct intervals which are permitted upon the condition of not continuing in the direction of the leap but immediately returning by gradual motion towards the point of departure."[4] However, the English school had no desire for restraint. "Free and unfettered imagination was given plenty of rein, not through lack of technical skill but because of that spirit of adventure."[5] Because of this, the Palestrina influence appears rarely in English polyphony.

Harmony

Harmony is the next area of analysis. In the beginning of the sixteenth century, harmonic thinking was relatively undeveloped. However, by the end of the century, it developed into one of the most important musical factors. Because of this harmonic thinking, we find that sixteenth century polyphony made its greatest technical development here.

This new idea of harmonic thinking had been explained by: (1) changes in tonality and scales; (2) composers realized importance of vertical effect; and (3) the awareness of the structural need for phrases and sentences in the lines.[6] At this changing point, the old linear concept of counterpoint was broken. No longer were fourths and fifths the favored intervals with seconds and sevenths acceptable. By the sixteenth century, seconds and sevenths were dropped and triads and sixths became the preferred intervals. Consequently, as sixteenth century polyphony developed, it relied more on the harmonic support than earlier polyphony.

"As polyphony developed and the number of voices increased, the distinction of their parts became important and an interval technique which would allow individual parts to keep some measure of their identity and yet at the same time form a reasonable euphonic whole with the other parts was necessary."[7] It is possible, then, to see that harmony developed from sixteenth century polyphonic practices.

Form

The next area of analysis is that of form. Although polyphonic form and texture are closely interwoven, they will be separated as much as possible so that the correlation can be seen. I have chosen to discuss three main areas: (1) sacred vocal forms; (2) secular vocal forms; and (3) secular instrumental forms.

First are the vocal forms. In the Catholic Church were two liturgical forms which were the prevailing forms of sacred music. These were the mass and the motet. Portions of the mass, namely the Kyrie, the Gloria, the Credo, the Sanctus and the Angnus Dei, were set to music. The motet was a short polyphonic composition originally based on a Biblical text in Latin, but later using a combination of Latin and the Vernacular simultaneously.

Examples of the motet are found in the works of Nicolas Gombert (1490-1556). His motet *Super Flumine Babilonias* shows: "a series of imitative sentences with interlocking cadences save for a single short contrasting section in triple meter."[8] Another important contributor of motets was Adrian Willaert. In his motet *Victimae Paschale Laudes* he uses the Netherlands style with his melodic lines closely voiced and shorter phrases. The last composer of motets we will mention is Josquin Des Prez, who is by far the greatest musical figure of the early sixteenth century. In Josquin's motet *Ave Maria*, there is rhythmic freedom and a great deal of ornamentation. Also, each phrase is treated separately, which is done usually by imitation.

One other sacred form of music was the anthem. By the end of the 16th century, many Lutheran regions of Germany had returned to the Catholic faith, and the line between Protestant north and Catholic south was established. Soon a new kind of Lutheran polyphonic church music emerged from the north. "The Lutheran-influenced composers treated this music as something sacred and not to be altered to one's interpretation."[9] The anthem could be accompanied with instruments. However, by the end of the 16th century, this attitude changed. The Protestant, German composers began to use traditional melodies and free artistic creations to which they added their own individual interpretation. Some of the leading composers of this German style were Johannes Eccard, Leonhard Lechner, and Michael Praetorius. Their work established the Lutheran Church music in Germany and opened the road to development that grew over a hundred years and culminated in the works of J.S. Bach.

The second area is that of secular vocal music. This included the monophonic and polyphonic madrigal and other part songs. In looking at this area, many contributions were given by several countries. First of all is the Italian secular music. If one man best represented the Italian madrigal, it would have to be Carlo Gesualdo. In his works, Gesualdo used almost Wagnerian chromaticism. However, the madrigal of the Italian Renaissance should not be confused with that of the Ars Nova, where the term first appears. The 16th century Italian madrigal was more highly developed and in a more sophisticated style than that of the 14th century.

Finally, out of Italy also came the villancico. The villancico came from southern Italy about the middle of the century. It is similar in style to the frottola, but its texts are generally more refined and the music somewhat more sophisticated.

The next form of importance is from Germany. It is called the lied ("song"). These lieder were usually based on folk song melodies which skillfully combined these melodies in the countrapuntal technique of the Netherlands. The first real masters of the polyphonic lied were Issac and his contemporary, Heinrick Finck (1445-1527). Both presented their German melody phrase by phrase with the bass and tenor in canon; the other two voices anticipate each phrase with brief imitation in quicker rhythms.

From France came the chanson. The general structure of the chanson of this period was similar to that of the motet, but its rhythm and texture were simpler and its sections shorter. The adaptation of the French chanson in Italy (called the canzona) resulted in frequent arrangements of these pieces for the keyboard or lute or both. The earliest instrumental transcriptions were done by Andrea Gabrieli and Willaert. They transcribed their works for both organ and other instruments.

Another country of importance which contributed to the polyphonic form was England. The English madrigal was influenced by secular development in Italy. It was characterized by: (1) the excellence of English verse; (2) its solo voice with a small group; (3) its increase in chords and rhythm; (4) its range from four to six voices in its parts; (5) its

use of diatonic rather than chromaticism as in some Italian madrigals; and (6) meter changes.

> Secular polyphonic differs from sacred polyphony in the following ways: (1) it had a tendency toward a stronger and a more lively rhythm than is found in sacred polyphonic music; (2) it had a tendency towards major tonality and had less modal flavors; (3) limitation of four or five voices; and (4) cantus firmus is used less in secular polyphony.[10]

The last area will be that of instrumental form which will be described very briefly, since color is analyzed later. The first two forms are the ricercar and the canzona, the ricercar being the instrumental counterpart of the motet and the canzona of the chanson. The ricercar was similar in construction to the motet and was treated in a fugal manner. However, it differed from the vocal style because of the addition of typical instrumental embellishments.

The canzona was first transcribed for the lute and keyboard. They were characterized by their clarity and balance of forms and by variety of texture.

Next were the pavane and the gaillarde, which were French dances with a combination slow duple meter followed by a fast triple meter on the same tune. The last one, and perhaps the most widely used, was the theme and variations which originated in Spain and England with the lute and keyboard. Some other forms were the basse dance, tourdion, fantasias, and toccata and prelude.

Texture

The next area of analysis is that of texture. "Repetition, imitations, and overlapping of the motive in various ranges make a polyphonic texture preferable if not imperative."[11] Therefore, the polyphonic texture was brought about by the existence of these elements.

The old concept of polyphonic texture was punctus contra punctum, "dot against dot" or "note against note." However, it is thought of by the sixteenth century as melody against melody. Because of the constant use of two or more simultaneously moving melodic lines, the listener should think in a horizontal rather than vertical fashion.

As was stated earlier, texture and form are closely related. For example, *Grove's Dictionary* says: "There were three forms in common use, (a) fugal, (b) chordal, and (c) intermediate. These three also roughly cover the three textures available. (a) Fugal – however, not as the mature Bach fugue, rather the imitation by one voice of a phrase or subject previously announced by another. (b) The chordal or homophonic which consists of strands moving simultaneously in homophony. (c) The intermediate where in the texture is definitely counterpunctual and yet not fugal. The term covers any procedure which does not fall within the first two categories."[12]

Color

The next area is that of color or instrumentation. In the beginning of the 16th century, the voice and various musical instruments and the style and performance of each were kept close together. Consequently, instruments were substituted for or doubled with the voice. However, as polyphony matured, there were skips, wide melodic lines, long sustained tones, syncopated rhythm, rapid repeated notes, and freely added chords which called for new and developed instruments.

Some of the instruments which made their way into the 16th century polyphony include the lute, (perhaps the most popular instrument), harpsichord, shawms (double-reed instruments), cromornes (also with a double reed, but softer than the shawms), and cornetts (made of wood); the trumpets and trombones. In the string family were the viols which were constructed somewhat differently from the violin which was to become dominant in the next century.

Dynamics

The final area of analysis is that of dynamics. Polyphonic music had no dynamic markings as we know them today. The dynamics were determined by the actual size of the performing group. Also, the dynamics were regulated by the melodic line(s). When the melody went up the dynamic level of the voices would rise. When the melody came down, the dynamic level of the voices came down also.

Summary

After this analysis, some overall generalizations can be drawn. First, the "Golden Age of Polyphony" was a continuing process from the 9th century. Second, secular music, not under strict church rule, gained in importance. Third, religious music was fostered by the Catholic Church while the nobility supported secular music. Fourth, an independent instrumental style emerged in the late 16th century. Fifth, modality still prevailed in both sacred and secular music; but a breakdown appears in the second half of the 16th century. Also, music printing was begun which contributed to the popularity of music. Finally, there is perhaps no music which demands more attention of the listener than polyphony. It takes a developed ear to sense the ingenious melodies which the composers have interwoven.

BIBLIOGRAPHY

Baltzell, William J. *History of Music.* Philadelphia: Theodore Presser Co., 1931.

Bernstein, Martin. *An Introduction to Music.* Revised. New York: Prentice-Hall, Inc., 1951.

Bloom, Eric., ed. *Grove's Dictionary of Music and Musicians.* New York: St. Martins Press, Inc., 1962. 10 vols.

Copeland, Aaron. *What to Listen for in Music.* New York: McGraw Hill, 1939.

Garrett, Allen M. *An Introduction to Research in Music.* Washington D. C.: The Catholic University of America Press, 1958.

Grout, Donald Jay. *A History of Western Music.* New York: W. W. Norton and Co., 1960.

Machlis, Joseph. *The Enjoyment of Music.* New York: W. W. Norton and Co., 1955.

McKinney, Howard and Anderson, W. R. *Discovering Music.* Rev. ed. New York: American Book Co., 1952.

Miller, Hugh M. *History of Music.* New York: Barnes and Noble, Inc., 1955.

Miller, Hugh M. *Introduction to Music.* New York: Barnes and Noble, Inc., 1958.

Newman, William S. *Understanding Music.* Rev. ed. New York: Harpers and Brothers, 1961.

Rosenwald, Hans. *Handbook of Music History.* Chicago: Wilcox and Follett Co., 1948.

Starr, William J. and Backman, Guy A. *A Guide to Music.* New York: Harcourt, Brace and Co., Inc., 1959.

Footnotes

1. Donald J. Grout, A *History of Western Music* (New York, 1960), pp. 237-238
2. Eric Bloom, ed., *Groves Dictionary of Music and Musicians,* New York, 1962, VI, p. 853
3. Martin Bernstein, *An Introduction to Music,* Rev. ed., New York, 1951, p. 56
4. E. Bloom, *op. cit.,* pp. 856-857
5. *Ibid.,* p. 858
6. *Ibid.,* p. 860
7. *op. cit.,* p. 860
8. W. J. Baltzell, *History of Music,* Philadelphia, 1955, pp. 186-187
9. *Ibid.,* p. 185
10. Hugh M. Miller, *History of Music,* New York, 1958, p. 43.
11. William S. Newman, *Understanding Music,* Rev. ed., New York, 1961, p. 140
12. E. Bloom, *op. cit.,* p. 861

THE PHILOSOPHIES AND ATTITUDES OF SELECTED MUSIC TEACHERS TOWARD MUSIC EDUCATION

DR. M. ORVILLE JOHNSON
Director of Music Education
Independence Public Schools

ABSTRACT

Unpublished Doctor of Education research study,
Colorado State College, July, 1961.

SUMMARY

The purpose of this study was to determine the current philosophies and attitudes toward music education in the public schools held by representative music educators. These philosophies and attitudes were to be determined by obtaining an evaluation from each respondent to forty philosophy statements and forty attitude statements.

These evaluations, necessarily, depended upon the judgement value given the philosophies and attitudes by high school music teachers, music supervisors, and college and university teachers of public school music subjects.

The philosophy statements had, as their emphasis, a study of a particular branch or subject of knowledge of music education.

The attitude statements expressed a position, a disposition or method with regard to a subject of music education.

Selection of the population

The high school music teachers, music supervisors, and college and university teachers of public school music subjects, were chosen from the sixteen western states of the continental United States. Three subdivisions of the Music Educators National Conference; the Southwestern Conference, the Western Conference, and the Northwest Conference include these states.

The names of the high school teachers and the names of the supervisors and the college-university teachers were alphabetized and selected according to a random numbers table.

Collection of the data

The data were collected through the use of two instruments. One was a Q-sort instrument in which forty philosophy and forty attitude statements were used as a questionnaire. The philosophy statements were printed on cards numbered only, from one to forty. The attitude statements were printed on cards which were numbered A-1, A-2, to include forty attitude statements.

The respondents were asked to "play cards" with each group of forty cards in such a way that seven groups of cards were finally arranged from the forty statements.

1. One statement was to be placed on the guide card numbered seven (7). This was the most important statement and became Group VII.
2. Four statements were to be placed on the guide card numbered six (6) and Became Group VI.
3. Nine statements were to be placed on the guide card numbered five (5) and became Group V.
4. Twelve statements were to be placed on the guide card numbered four (4) and became Group IV.
5. Nine statements were to be placed on the guide card numbered three (3) and became Group III.
6. Four statements were to be placed on the guide card numbered two (2) and became Group II.
7. One statement was placed on the guide card numbered one (1). This was the least important statement, and became Group I.

This same procedure was to be followed with the attitude statements. Upon completion of this Q-sort, the respondents were requested to write the numbers of the philosophy statements on the tally sheet provided for the philosophy statements. The tally sheet was designed to accommodate the arranged numbers as explained in the paragraph above. The attitude statements were to be recorded in the same manner on a sheet specifically designed for attitude statements.

The second instrument used in this study was a questionnaire of six questions. The six questions pertained to: the college major, subject major; the kind of a school attended (university, state college, church school, conservatory); the years of experience in elementary, and secondary and/or college teaching; or any combination of these areas; the teaching assignment (band, orchestra, choral, methods, administration, supervision, private lessons); and the enrollment in the school system or the college where they were presently teaching. The respondent was then asked to identify his present position (high school teacher, supervisor, college or university teacher).

A pilot study was executed to aid the writer to develop an acceptable Q-sort questionnaire. Fifteen people, representing each of the three areas of the study, were requested to take part, and 100 per cent cooperation resulted. The pilot study respondents were asked to mark statements which were not clear, not concise, poorly worded, or of little value. More than forty philosophy and forty attitude statements were included. With the aid of Dr. E. E. Mohr, forty philosophy and forty attitude statements, ultimately, were agreed upon.

Accumulation of data from the questionnaire

The total of 362 Q-sort questionnaires were distributed. The percentages and the results of this questionnaire are based on a 39.2 per

cent return to the questionnaire. Fifty per cent of these returns were from high school music teachers, 22.5 per cent from supervisors of music education, and 27.4 per cent returns came from college-university teachers of music education subjects. Because the totals of the responses were not equal from each of these three groups of respondents, the analysis of the returns were made in terms of per cent. Not only a percentage of the returns was calculated, but also a percentage of the consistency of the statements of a particular group of respondents, and a percentage of the consistency between the groups as a unit.

Analysis of returns of the study

The one most important philosophy statement could accumulate only 13.3 per cent of the responses. "We should be more concerned with what music can do for the child than what the child can do for music."

The most important attitude statement could evoke only a few more responses than the above total. "If moral and spiritual values are to be found in music education, they must be found in the character, personality, and life of the music educator." Only 16.9 per cent of the respondents could agree on this attitude.

The responses to the seven Groups of statements developed no great consistency between the three groups of respondents. The greatest consistency of all respondents was developed in the one least important philosophy statement, Group I. "The contribution of the arts in public education is not as essential in our day of science and automation as in earlier societies," tallied better than 50 per cent of the returns from high school teachers, supervisors and college-university teachers.

A higher consistency was again exhibited in the attitude statement of least importance. "The importance of music education has been over emphasized. The development of an art-conscious society could well be attended to through other means than music." This statement elicited enough responses for a total of 28.8 per cent of the returns.

Analysis of the Philosophy Statements

The analysis of the philosophy statements must be related to the Group in which each statement was placed. (Group VII being the most important). Of the four statements placed in Group VI, statement No. 23 again gained the greatest percentage of returns 40.1 percent, namely, "We have often been negligent in our concern with what music can do for the child as over and against what the child can do for music." The combined total response to this philosophy statement was 53.4 per cent, but only 13.3 per cent were agreed that it was the most important philosophy statement of the group of all forty statements.

In Group V, the philosophy statement, "music education requires flexible standards adaptable to different goals and to varying degrees of ability," (statement 36), was placed at the head of the nine statements.

However, three statements, included in Group VI, were again placed in Group V. "The music educator must assume the task and obligation to become a positive force in present day society, for society demands a pattern of education to meet the contemporary needs," (No. 22), "the study of music in schools should find its reflection in the cultural life of the community," (No. 8), and, "a child's attainment in any subject should be limited only by his own capacity, not tha eof his teacher," were found in Group VI and Group V. However, this last statement was the last in Group V.

To dramatize the lack of real unity in our thinking, only two philosophy statements of Group V were included in Group IV (the twelve statements of a "neutral" quality). No. 14, "expressions through song and movement are the fulfillment of rhythmic feelings and responses, and are essential to the construction of a program of school music education," was next to the last in Group V and was first in Group IV. The statement, "we must determine what is good music and what music is good for, if we are to create a balance within the music program," was last in Group IV but third in Group V.

The one least important philosophical statement stood alone and was not placed in any other Group by the respondents. "The contributions of the arts in public education is not as essential in our day of science and automation as in earlier societies," was considered by 52.1 per cent as being the least important philosophy statement. This is as it should be.

Analysis of the Attitude Statements

A brief analysis of the most important attitude statement Group VII, reveals that although statement No. 1, "if moral and spiritual values are to be found in music education, they must be found in the character, personality, and life of the music teacher," was not included in any other Group of attitude statements, yet could claim only 16.9 per cent of the responses.

Again in Group VI, three statements appear in Group V but not in the same order of importance. In recent years, "the trend toward self-contained classrooms and the attendant withdrawals of specially gifted and trained teachers of the arts in favor of the general teacher has given leaders in music education genuine and honest concern." This statement tallied just a little more than one fourth of the responses to place it first in Group VI. In a most noticeable manner, however, the respondents chose attitude statement No. 35, No. 34, and No. 7 as important statements in Group VI and Group V. "Teachers must possess musical insights in order to select proper music for performance." This statement was favored by 25.3 per cent of the respondents. This depth or insight usually signifies the musical stature of the teacher. To the statement that, "music will never yield its richest pleasures if it is treated merely as happy play," was listed by one-fifth of the respondents as an item in Group VI. The last item in this Group, "music educa-

tion should discover, encourage, and aid the really talented musician," became the first item in Group V and gained more responses in Group V than No. 35 and No. 34.

The attitude statement considered least important, Group I, stating that, "music education has been over-emphasized and the development of an art conscious society can well be attended to through another means than music," could gain only 28.8 per cent of the responses and was considered to be of lesser importance by being placed in Group II as well. Even this negative attitude toward music and its place in a cultural society was not easily agreed upon as an unimportant statement.

The lack of any majority opinions toward the attitudes and philosophies became cogent to a greater extent, when it became obvious that a few of the statements were duplicated in two groups of statements.

The highest percentage of consistency to the philosophy statements was gained by the supervisors. The high school teachers were the most consistent in their responses to the attitude statements. This consistency did not exceed 54.0 per cent for any group of respondents, however.

The responses to the personal questionnaire displayed greater unanimity and had far greater consistency. Most of the respondents (76.7 per cent) had attended state colleges or universities. Almost 50 per cent of each group of the respondents were music education majors in college or university. More than 50 per cent of each group of respondents were teaching in small schools of two-thousand students or less. Most college teachers (64.1 per cent) were teaching in colleges of less than five-thousand enrollment. The largest majority (28.1 per cent) of those responding were in the experience age group of six to twelve years, but were closely followed by the age groups thirteen to twenty (26.7 per cent).

The majority of the respondents (29.5 per cent) had taught all three levels of education; elementary, secondary, and college-university. The music supervisors (57.3 per cent) performed their services in school systems with an enrollment of twelve-thousand or more, and were the largest group of respondents (10.5 per cent) engaged in one daily teaching-supervising activity.

The only reason for securing the above data was to give further basis for making comparisons.

Conclusions

1. It has been the purpose of this study to present judgment values toward statements concerning music education. Philosophy is concerned with value judgments, and since several values may be acceptable to express this philosophy, as over and against opinion, whether it is true or false depends upon how it satisfies the criteria relevant to the critical judgment of philosophical work. Each reader decides this for himself. The philosophy statements presented in this study were based on statements made by music educators.

An attitude, psychologically speaking, is a construct which is inferred from observable responses to stimuli. A habit in process of formation creates an attitude. The attitude statements selected for this study referred to elements in music education such as, class procedure, administration, teacher preparation, score reading, cultural growth, and amateurism.

Originally the writer had hoped that definite statements of philosophy and attitude could be found. In the development of this study, the writer became increasingly aware of the difficulty in delineating between philosophy and attitude statements of music educators. It could well be that the results of this study represent responses to general statements concerning music education rather than to specific statements of philosophies or attitudes.

2. The respondents of this study exhibited little uniformity or consistency toward any statements expressing an important philosophy of music education. A major emphasis of music education remained undecided at the conclusion of this study.
3. The statements which referred to performance in music education did not solicit any greater responses than statements pertaining to the emphasis to be given to the specifics of music. The development of amateurism in music education was thought important by a mere one-third of the respondents. It was considered significant, however, that teachers should possess musical insights, and the selection of music for quality performance was directly related to this ability.
4. The high school music teachers and college-university teachers of music education subjects indicated some uniformity of opinion in the matter of methods of instructions, and the preparation of teachers. However, only one-third of each of these two groups could agree to statements referring to this aspect of music education.
5. The consistency of the three groups of respondents was relatively low except to a few of the statements, both philosophy and attitude, which were considered unimportant. Why this lack of agreement, unity or consistency was so pronounced can only be a conjecture. The rigidity of curricula and schedules could well cause the high school music teachers and supervisors of music to become more dogmatic. The lack of many of these confining elements, as well as the stress of the importance of research and its resulting new emphasis, could well be the reason why college-university teachers accept fewer final answers to immediate problems. It could be assumed, however, that if more consistency toward basic philosophies is to be achieved, it will necessarily come from those who prepare teachers.
6. The supervisors, while not displaying extremely high percentages of consistency, were the most consistent of the three groups of respondents.

7. It must not be assumed that the lack of unanimity between the three groups of respondents will ultimately produce a state of chaos in music education. It could be assumed, however, that as a profession, we need to develop more basically sound principles for the development of instructional material in accordance with the objectives established. The emphasis given the unimportant statements seems to accent the need for more basic aims and objectives without hindering the flexible standards adaptable to different goals and varying degrees of ability present in the many areas represented in this study.
8. The lack of a recognizable degree of unity or consistency could have been due to the statements not representing discernable philosophies and attitudes of the respondents. Hence, it may have been difficult for the respondents to make a distinction between the two groups of statements.
9. Whatever the cause, it seems safe to conclude the instrument used in this study did not register any strong agreement, unity, or consistency between high school music teachers, music supervisors, or college-university music teachers toward music education.

Recommendations

The following recommendations are made on the basis of this study:

1. Teacher preparation and its accompanying interests should emphasize the basic value of score reading and to place in accurate perspective the value of the ability to interpret musical concepts as indicated within the sign language of music.
2. It is significant that music educators are agreed that we should be concerned with what music can do for the child. There is need to determine, more exactly, the grade level where certain specific musical concepts should be taught, and to determine if music education demands the same step-by-step progression followed in the teaching of other subject matter in the curriculum.
3. The cultural development of any community is an important sociological problem. Music education should investigate the broader meaning and implications involved in this enigma. Does it develop through personal involvement, through general music instruction, through group performance, or in spite of any integrated program the schools can offer through music education?

Further research needed

On the basis of this study the following areas of research are suggested:

1. A similar study could well be refined to the extent fewer statements are supplied the respondent, and a larger number of respondents are sampled.

2. Study needs to be applied to the question of what constitutes basic objectives in music education, and to determine, if possible, what are these objectives.
   Criticisms of the programs of music education in the public schools have come largely from college-university teachers. This is due, no doubt, to the fact that the college-university teachers contribute more articles to magazines for publication than do high school music teachers or music supervisors. Further study in the area of teacher training and teacher preparation, as well as in the area of performance, could well provide a better understanding between these two groups of music educators.
3. In view of the fact, that research in music education is sponsored so heartily by the Music Educators National Conference, through their Journal of Research and its related committee, it would not be an unreasonable problem to sample the entire membership of the Music Educators National Conference for some clue as to what basic philosophies and attitudes music educators should hold. Since this membership totals about thirty-eight thousand music educators, the sample of respondents would be conclusive.

Philosophy statements in the Q-sort questionnaire

1. The experimentalist places great stress on freedom and socialization in the rehearsal room. Discipline develops from within the student rather than from without, hence, causes more individual growth.
2. Class methods as developed within the United States, and applied to music education, will ultimately produce about the same results as private lessons and will do so in half the time.
3. The most effective avenue to appreciation of music is through the creating of music.
4. The contribution of the arts in public education, is not as essential in our day of science and automation as in earlier societies.
5. The essentials of musicianship are the ability to feel and the ability to understand.
6. Many of our standards in music are thoroughly false and inimical to the best and most creative types of activity, and this is so because our art has become, to some real and dangerous extent, divorced from the service and the lives of men.
7. Our end should be to preserve and extend the natural delight which all children have in music.
8. The study of music in schools should find its reflection in the cultural life of the community.
9. The wide use of music in comprehensive or integrated units, in general education programs, and above all the contributions of the classroom teachers are of the utmost value, so long as they are parts of a planned, sequential, coordinated whole.

10. Music educators demonstrate little faith in democratic processes in education. Music classes too frequently adhere to "rule and order" in carrying out instruction.
11. The greatest importance of music is its communication of the most magnificant, the most inspiring spiritual messages.
12. Music should not be used as a stepping stone in learning, but rather as a solid stone in the foundation.
13. A basic assumption stated briefly, is that the study of music theory, properly understood and controlled, is in the end, the most practical approach to the problems of music education.
14. Expressions through song and movement are the fulfillment of rhythmic feelings and responses, and are essential to the construction of a program of school music education.
15. Faculties of any school should first determine a philosophical highway upon which to walk.
16. The philosophy of diversity, as practiced in music education within the United States, will ultimately produce the kind of results most suited to this country.
17. Educational institutions should be encouraged to develop different educational philosophies. Music education should have the same freedom.
18. We do not find quality of music and quantity of music incompatible.
19. Music is either tuneful, obvious as a form, or markedly rhythmical or picturesque, or dramatic, or astonishing. These responses should be encouraged in children as preparation for genuinely esthetic responses which come later.
20. Diversification within the music program should be conceived in the light of the character of the entire school population. Such a diversification is too frequently limited to special interests and special abilities.
21. We must determine what is good music and what music is good for, if we are to create a balance within the music program.
22. The music educator must assume the task and obligation to become a positive force in present day society, for society demands a pattern of education to meet contemporary needs.
23. We should be more concerned with what music can do for the child than what the child can do for music.
24. We should be concerned, in music education, to bring music as an art, into a more realistic relationship to the total social and cultural scheme of life.
25. Music concerns itself with the physical body and the emotions rather than the intellect.
26. Music, in any form, should never be subjected to a secondary role. Its artistic wealth demands that its use be for the sake of music, first and last.
27. From a developmental point of view the teaching of music is not the teaching of a subject in the conventional sense.

28. The purpose of all music teaching must be to bring about the evolution of musical responsiveness or musicality.

29. The needs of public school music arrange themselves in a continuum extending from the concept of music as an aesthetic, spiritual end in itself, to the concept of music as an instrumentality for the realization of worthy personal and social ends of a nonmusical nature.

30. The power and meaning of the art of music does not lie at all in any kind of dexterity, however wonderful. It is significant because it is a creation and expression of the human mind, and a vital element in the culture of our race. So it is that the broadly humane musician will become, through his music, a broadly educated man.

31. A child's attainment in any subject should be limited only by his own capacity, not that of his teachers.

32. A fundamental principle of education should be to make the pupil realize the meaning of excellence of the first-rate, and to send him out of school and college persuaded that it is his business to learn what is first-rate and to pursue it.

33. The power of music is great, but is often lost by those who practice its skills to the sacrifice of insights and concepts meaningful to others.

34. No student should be deprived of special musical opportunities regardless of his aptitude.

35. The over-emphasis of music's effective power – the inducement of emotional states – is a dangerous teaching device.

36. Music education requires flexible standards adaptable to different goals and varying degrees of ability.

37. In arriving at a sound educational esthetic, we need not look beyond music as the "perfect" identification of form and matter.

38. Music education has leaned too heavily upon borrowed philosophies, rather than to formulate disciplines and philosophies of its own.

39. The educational process must work within the limits imposed by the students lack of maturity in years and experience and by the physical limitations which govern the extent of their vocal and instrumental participation. Hence; regardless of what we are required to choose as teaching material, we remain obligated to a musical performance.

40. Teachers of great disciplines, may become so specialized that they cannot be classed as first-rate educators. Teachers of music may well fall into this classification by being less the educated teacher and more the able conductor or director.

Attitude statements in the Q-sort questionnaire

A- 1. If moral and spiritual values are to be found in music education, they must be found in the character, personality, and the life of the music educator.

A- 2. The present trend toward selfcontained classrooms and the attendant withdrawal of specially gifted and trained teachers of the arts in favor of the general teacher, gives us cause for genuine and honest concern.

A- 3. A musical program should never be considered complete unless there is a step-wise progression of experiences and advancement over a three or four year period.

A- 4. We must never get away from the charm, the appeal of music itself. To learn music reading is not to learn a skill or an intellectual technique.

A- 5. The moveable *do* syllables have one great and decisive value. They are out best and clearest indications of tonality-relationships, or key relationships.

A- 6. The primary and controlling aim of a program of music education in the school is effectively and intelligently to promote musical amateurism.

A- 7. Music education should discover, encourage, and aid the really talented pupil who is likely to succeed as a professional musician.

A- 8. To render permanent possibilities of growth in the knowledge and appreciation of music by developing in children the power to interpret the notation in which music is written is a desirable outcome of music education.

A- 9. Teacher training institutions should prepare teachers capable of developing in each child as much knowledge of and intelligence concerning both the construction of music in general and of a large number of individual compositions of music.

A-10. Music is being taught, in many instances, at least, by persons who are not sufficiently scholarly so far as musicianship is concerned and therefore are not able to reveal to their pupils the ultimate beauty that is inherent in the music they are directing.

A-11. The clarification of basic aims is the way to bring about widespread cooperative understanding needed for a good music program today.

A-12. The continued growth in music becomes possible only through the development of the individual as an independent musician.

A-13. There has been a tendency to promote technical excellence in music education at the expense of artistic standards.

A-14. It has long been assumed that only singers are poor music readers, but there is reason to check carefully into the quality of the pitch imagery which our instrumental instruction is producing.

A-15. Music educators have long since lived down the reputation of many of their predecessors in the matter of authoritarian teaching of notes, sharps, flats, and uninspiring do-re-mi's.

A-16. Now that music education has come of age, it should look to the quality of its efforts, implying in the process that quantity has had too much attention.

A-17. The present state of development of tests of musical capacity does not warrant their use as the sole determinant in screening students for specialized musical opportunities.

A-18. Schools are demanding too much of their music teachers, and teaching loads should be studied with a view of making it possible for the teacher to improve instruction.

A-19. The success of music educators seems to come largely from the uncritical and unsophisticated judgments of the people in the communities and that, while this assures the music educator a steady and action-packed job, it is not necessarily an indication that the ultimate objectives of music education have been met.

A-20. Prospective teachers, still in college need more emphasis on the practical aspects of the administration of such activities as classes, organized groups, libraries, purchasing equipment, developing a course of study, and general professional relationships present in music education.

A-21. In the matter of relationships between music and the total education program, it would appear that discussion is still carried on superficially on both administrative and curriculum levels.

A-22. Training in the techniques of evaluating musical performance should receive specific attention in the preparation of musicians and music teachers.

A-23. There are certain levels of music training where the instruction of technique should overshadow all other musical instruction.

A-24. Interest in music at the high school level, should be an interest in music rather than interest in associated activities.

A-25. Note reading is of little value in the total music program.

A-26. The music education of the student may be less important than the development of a sense of responsibility gained from membership in a performing group.

A-27. Our music books are too frequently storehouses of material which in no sense presents an experience of beauty, nor serves as a stimulus to good taste.

A-28. The approach to music should be natural and never accompanied by the disagreeable suggestion of an unwelcome task. Yet to do this we must eliminate undue emphasis on technique, which stifles and often destroys an early interest in music.

A-29. Too many high grades are given for inferior work. Better that music education show its worth by developing objective standards upon which grades are based.

A-30. To assist millions of young people to develop the ability to make their own music and express themselves musically as amateurs pure and simple, is one of the purposes of music education as practiced in our public schools.

A-31. To encourage people to find in music ideas, pictures, dramatic situations, is to do violence to music and disservice to the listener.

A-32. The importance of music education has been over-emphasized. The development of an art-conscious society could well be attended to through other means than music.

A-33. Just listening is as important as anything a child can do. We are so possessed with overt acts as to become unconscious that patterns in music must be heard to be understood.

A-34. Music will never yield its richest pleasures if it is treated merely as happy play.

A-35. Teachers must possess musical insights in order to select proper music for performance. This depth or insight usually signifies the musical stature of the teacher.

A-36. The music teacher should see the child not as a listener but as an active participator.

A-37. The teaching of note reading has an essential place in a developmental program of music education for to learn to read music is to learn to understand music.

A-38. If we are to have musical audiences, we must educate them musically, and to do this, we must know what an esthetically musical experience is and what constitutes a musical understanding of a musical art product.

A-39. The growing realization of the wide differences in musical tastes of our population and the greatly expanded nature of our national culture implies that the school should bring to the students a more extensive selection of musical literature.

A-40. Music education tends to follow the path of least resistance. Performance demands great sacrifice and youth, in general, do not want to pay this extreme price. Hence, our music education has tended to satisfy the general music student with music taught for the masses rather than for the intensely interested student.