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Lewis B. Hilton, Editor
Washington University, St. Louis

Suggestions to Authors

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PREFACE

The Missouri Journal of Research in Music Education, published by the Missouri Music Educators Association, is devoted to the needs and interests of the school and college music teachers of Missouri and the nation. This issue, Volume III, Number 3, is the thirteenth to appear in as many years.

The members of the Editorial Committee are grateful to those readers who have written suggestions concerning the content of past issues and request that criticisms and suggestions, always welcome and never unheeded, again be sent to the Editor concerning the content of this issue. We strive for a reasonable balance among music theory, history, philosophy or aesthetics, and pedagogy. It is difficult to judge how successful we are without reader response.

We express our deep gratitude to the Missouri Music Educators Association and to its president, Dr. Wynn Harrell, for so generously shouldering the Journal's financial burden to make it possible to continue to publish the Missouri Journal of Research in Music Education.

The Editorial Board

VERBAL-DESCRIPTIVE AND PERFORMANCE RESPONSES OF KINDERGARTEN CHILDREN TO SELECTED MUSICAL STIMULI AND TERMINOLOGY

Norma van Zee

(This paper is based on the author's doctoral dissertation of the same name presented as partial fulfillment for the requirements of the Ph.D. degree at the University of Iowa, 1974).

Today emphasis is being placed on the importance of music activities in the early childhood years and teaching and curricular models are receiving serious attention.[1] Of immediate value and use to music teachers then, would be information about the musical understandings or concepts held by kindergarten children and how they can best express these understandings. Little concrete information is available due primarily to the difficulties encountered in conducting research with the child of this age and the lack of appropriate assessment techniques and instruments.

The problem of this study was concerned with the comparative value of verbal-descriptive and performance responses of kindergarten children to selected musical stimuli and terminology.

The study was designed specifically to assess the ability of a random sample of kindergarten children to: 1) aurally discriminate differences in pitch, melodic contour, duration of tones, and rhythm patterns in selected musical stimuli, 2) verbally describe these discriminated differences, and 3) demonstrate understanding of terms commonly used to describe pitch, melodic contour, duration of tones, and rhythm patterns through demonstration on a simple keyboard instrument. The study was also designed to gain information on possible relationships between the variables of socioeconomic background, sex, and chronological age and the types of responses and resultant understandings identified above in items 1,2, and 3.

MATERIALS

Two exploratory trials and a pilot study were conducted in the development and selection of the test items and procedures that made up the test battery used in the final study. Test A consisted of two sections (Test A-1, Test A-2) which required aural discrimination and verbal-descriptive responses to test items. The second test, Test B, required performance responses through which the children could demonstrate, on a simple keyboard instrument, their understanding of the musical terms used as criteria in scoring the test items in Test A-2. The item groups in each test included questions concerning pitch, melodic contour, duration of tones, and rhythm patterns.

Test A-1 was designed to assess the ability of kindergarten children to discriminate differences in

pitch, melodic contour, duration of tones, and rhythm patterns in terms of "same" or "different" on paired items. Each item-group was preceded by a brief explanation of the task involved and a practice item. For purposes of this study, rhythm patterns were defined as arrangements of musical sounds into organized units of tones of equal durations, equally spaced (even), or unequal durations, unequally spaced (uneven). There were nine items each in the pitch and melodic contour groups and five items each in the duration of tones and rhythm pattern groups.

Test A-2 consisted of the investigator asking each child "How is the second sound(s) (tune) different?" when a "different" answer was given in Test A-1 and was the correct response. Terms considered correct were high, low; up, down, straight across; long, short; even, uneven, smooth, jerky. The terms were those recommended for use with similar musical stimuli in current teacher's manuals and music books for kindergarten children.[2]

Test B assessed the children's ability to demonstrate understanding of the criteria terms used in Test A-2 through performance on a simple keyboard instrument (Magnus electronic organ). Twenty-two items were developed for this test. The first ten items were paired items using contrasting terms in the same item-group; the remaining twelve items were presented in random order.

Reliabilities for the two tests (Test A, Test B) were assessed by computing Spearman rank-order correlation coefficients using the split-half technique and adjusted through use of the Spearman-Brown prophecy formula. The reliability coefficient for Test A was .71 and .80 for Test B. Content validity was assessed by having experts compare the test items with musical figures found in kindergarten song material.

In addition to test scores and recorded verbal and performance responses made on the two tests, information on each child's age, sex, socio-economic background as reflected by the school attended, and a brief summary of his kindergarten musical experiences was obtained through a teacher questionaire designed by the investigator.

PROCEDURE

The eighty children tested in the study were randomly selected from four public schools in the midwest designated by location as rural, urban (two), and suburban. One of the urban schools, School B, was classified as an educationally deprived school under the provisions of the Elementary and Secondary Education Act of 1965, Title I. An equal number of boys and girls was selected from each school.

The testing was done on an individual basis. Forty-five minutes were allowed for each child. The test items, spoken, sung and/or played on a Wurlitzer electronic organ, were presented to the subject on tape. His verbal and performance responses were recorded on a second tape recorder and by the investigator on a specially designed scoring form. Overt responses, made to supplement verbal

responses, or in lieu of them were also recorded during the testing session by the investigator. The Magnus organ, used by the children to make their performance responses, proved to be a highly motivating factor in the testing situation.

RESULTS

A compilation of raw data from the subjects test scores showed that the total number of correct responses for every test item in Test A-1 was consistently greater than the number of incorrect responses as shown in Table 1. This suggests that the discrimination tasks were not difficult for kindergarten children. The pitch items proved to be the least difficult of all.

In the "pitch-item" group the smallest intervals (major and minor seconds) were the most difficult for the children to discriminate. The tonic chord pattern proved to be the most difficult item in the "melodic contour" group. The least difficult items were those that paired a pattern of repeated tones with a pattern moving up or down by steps. For the "duration of tone" group items, the children had less difficulty identifying differences in the items containing eighth-note patterns than those which contained half-note patterns. In the "rhythm pattern" group, the uneveness created by the relationship of dotted quarter to eighth notes or half to quarter notes and their order in the paired items had little effect upon the difficulty of the item.

Table 2 shows that the number of incorrect responses on each item in Test A-2 exceeds the number of correct responses. These figures indicate that the verbal-descriptive tasks were much more difficult for the children than the discrimination tasks in Test A-1. Not one of the children was able to correctly describe the differences in the rhythm pattern items.

Table 3 shows that on Test B the mean number of correct responses in each item-group exceeds the mean number of incorrect responses, with the exception of the "melodic contour" group. This would seem to indicate that a majority of the children did understand much of the terminology used in the test as shown by their performance responses.

In comparing the verbal-descriptive responses (Test A) and the performance responses (Test B), it can be seen that many children who could not verbalize the perceived differences using the criterian terms could demonstrate their understanding of the meaning of those terms through their performances.

The data from this study were treated statistically in several ways. A regression analysis determined that there was no relationship between chronological age and test scores. An analysis of variance performed on the test scores of the two tests[3], Test A and Test B, revealed that the type of response required, school, and sex were all variates that had statistically significant effects upon the test scores of the subjects. These results are found in Table 4.

Test B (performance responses) produced the highest mean proportion of correct responses. This resulted primarily from the scores on the duration and rhythm pattern items. It appeared that the terminology used to describe pitch and melodic contour is more easily understood than that for duration and rhythm patterns. The children in the urban school, School C, showed the highest level of achievement and those in the urban Title I school, School B, the lowest achievement level on the total test battery. The boys produced superior test results in all the schools.

A study of the verbal responses given in Test A-2 was made to determine whether a common characteristic vocabulary was used by the children. None was found. Rather they tended to be very imaginative and creative in their descriptions. The most frequently confused terms were associated with musical pitch. Twenty-five percent of the children used the terms "loud" or "soft" when describing pitch differences of paired tones. When asked to describe pitch direction of tonal patterns, thirty-five percent of the subjects interchanged "high" with "up" and "low" with "down", indicating inexperience with the more precise use of these terms. The children had much more difficulty verbalizing differences noted in duration and rhythm pattern items. Terms related to time, space, and quantity were commonly used to indicate duration values. The children tended to describe individual tones rather than the total pattern on the rhythm pattern items. Fifty percent of them used the terms "long" and "short" to describe single tones in the pattern.

The largest number of verbal responses came from children where rhythm activities had been included in their classroom music program as indicated on the teacher questionaire. It would seem that movement was providing a substructure for an intellectual response.

Forty-six percent of the children participating in Test A-2 used overt responses to supplement or in lieu of verbal responses. Seventy-five percent of these responses were singing responses. The children in School B, the Title I school, more often used overt responses in lieu of verbal responses. The children in School C, the urban school, showed the greatest verbal facility but used many hand and/or body movements to complement and supplement their verbal responses.

CONCLUSIONS

From results of this study it appeared that:

1) Kindergarten children appear to be more efficient in demonstrating understanding of duration of tones and rhythm patterns than in verbally describing them.
2) Children of this age are quite susceptible to training in musical discrimination.
3) Physical movement and other kinesthetic approaches play an important role in developing musical understanding.

4) The factors of sex and socio-economic background may be significant variables in the ability of kindergarten children to perceive and express understandings of properties of musical sounds.
5) The musical terminology commonly used with kindergarten children is not necessarily a part of their vocabulary but must be learned.
6) The ability of kindergarten children to deal verbally with properties of musical sounds does not necessarily develop concurrently with their ability to perceive and understand them.

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TABLE 1
TEST A-1: NUMBER OF CORRECT AND INCORRECT RESPONSES

Item	Correct Responses	Incorrect Responses	Item	Correct Responses	Incorrect Responses
Pitch			16	47	33
1	77	3	17	44	36
2	80	0	18	41	39
3	66	14			
4	54	26	Duration		
5	75	5	19	40	40
6	46	34	20	59	21
7	72	8	21	66	14
8	47	33	22	56	24
9	71	9	23	64	16
Contour			Rhythm Pattern		
10	60	20	24	65	15
11	58	22	25	54	26
12	75	5	26	49	31
13	58	22	27	51	29
14	55	25	28	65	15
15	56	24			

TABLE 2

TEST A-2: NUMBER OF CORRECT AND INCORRECT RESPONSES

Item	Number of Responses[1]	Correct Responses	Incorrect Responses
Pitch			
1*	--	--	--
2	80	20	60
3	66	16	50
4	54	16	38
5*	--	--	--
6	46	9	37
7	72	17	55
8	47	12	35
9	71	20	51
Contour			
10	60	16	44
11	58	26	32
12*	--	--	--
13	58	0	58
14	55	17	38
15	56	25	31
16	47	14	33
17	44	2	42
18	41	17	24
Duration			
19	40	16	24
20	59	14	45
21	66	9	57
22	56	27	29
23*	--	--	--
Rhythm Pattern			
24	65	0	65
25	54	0	54
26	49	0	49
27*	--	--	--
28	65	0	65

1. Equals the number of correct "different" responses on Test A-1.

* Items not requiring verbal descriptions ("same items).

TABLE 3

TEST B: MEAN NUMBER OF CORRECT AND INCORRECT RESPONSES BY ITEM GROUPS AND WHOLE TEST

Category	No. of Items	Mean Number of Correct Responses	Mean Number of Incorrect Responses
Item Group			
Pitch	4	41.75	38.25
Contour	6	39.83	40.17
Duration	4	65.75	14.25
Rhythm Pattern	8	42.63	37.37
Whole Test	22	45.91	34.09

N=80

TABLE 4

ANALYSIS OF VARIANCE: TYPE OF TEST

Source	DF	SS	MS	F Value	P
School	3	11.58	3.86	7.55	.0004
Sex	1	2.66	2.66	5.20	.0239
Sex/School	3	1.30	.43	.85	.5263 N.S.
Student (Sex/School)	72	36.81	.51		
Test	1	5.63	5.63	20.73	.0001
Residual	79	21.48	.27		
Corrected Total	159	79.49	.49		

FOOTNOTES

1. Robert E. Nye and Bernice T. Nye, Music in the Elementary School (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1970), pp. 536-557; Robert B. Smith, Music in the Child's Education (New York: Ronald Press, 1970), pp. 7-8; "The Tanglewood Symposium--Music in American Society," Music Educators Journal, Vol. 54, No. 3 (November, 1967), p.73.

2. Harry R. Wilson and others, Growing with Music--Kindergarten Book (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1966); Mary T. Jayne and Imogene Hilyard, Making Music Your Own--Kindergarten Book (Park Ridge, Ill.: Silver Burdett Co., 1966); Roberta McLaughlin and Patti Schliestett, The Joy of Music: Early Childhood (Evanston, Ill.; Summy-Birchard Co., 1967); Eunice Boardman and Beth Landis, Exploring Music--Kindergarten Book (New York: Holt, Rinehart, and Winston, Inc., 1969); Richard Berg and others, Music for Young Americans--Kindergarten Book (New York; American Book Co., 1965); Lorrain E. Watters and others, The Magic of Music--Kindergarten Book (Boston, Mass.: Ginn and Co., 1965); Bessie R. Swanson, Music in the Education of Children (Belmont, Calif.: Wadsworth Pub. Co., 1969); Charles L. Gary (ed.), The Study of Music in the Elementary School--A Conceptual Approach (Washington, D.C.: Music Educators National Conference, 1967).

3. For purposes of statistical analysis, Test A-1 and A-2 were treated as one test (Test A).

PERSONALIZED INSTRUCTION: SOME REASONS WHY

Sister Tobias Hagan
Fontbonne College

(This paper was presented at a research session of the MMEA in 1975).

This article exposes the process which precedes research, the positing of an intuitive theory. It contains speculation about the future and proposes a theory as yet untested by research about what skills people will need in future times and how educators can best assist the development of those skills.

Before selecting any method of instruction it is important to consider what the students will learn, what process will help them to learn most efficiently and effectively, and what life related value both the content and the method of instruction have for the student.

To assess life related value it is necessary to look carefully at what the future may be like and what affective skills or skills in human interactive functioning the students will need.

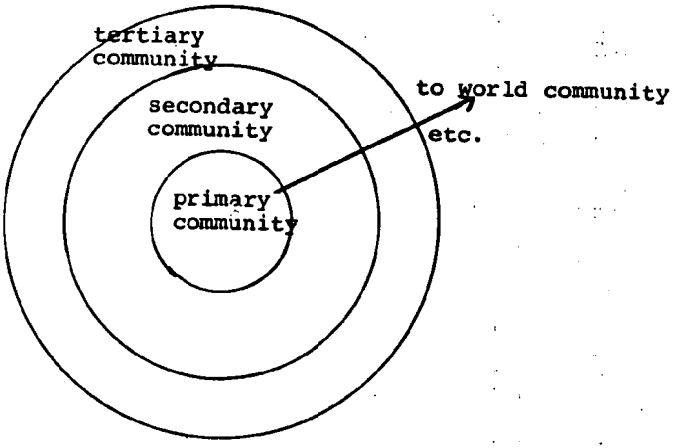
TWO OPPOSING WORLD VIEWS OF THE FUTURE

The futurologists offer us perceptions of the future based on certain observable trends of the past and present. Two extremes in these views are presented here. The time line for both of these views has 1985, a not too distant date, as the approximate time when these projections will be realized.

One view has the complexity of technology increasing to the point that man becomes totally dependent on machines for survival. Machines (meaning all mechanical devices) exercise increasing control over man's actions. It is true that men will invent and control the machines but it is also true that the mass of men--their political and economic structures, their transportation, recreation, healthful living, etc.--will not survive without the assistance of machines.

In this situation a certain depersonalization and anonymity occurs. Anonymity of person is intensified by the fact that people will be very mobile, moving from one place to another frequently and moving from one job to another. It will be quite normal for an individual to experience three or four careers in one lifetime. This mobility will be possible partly because we will have learned to control our immediate environment sufficiently so that even radical changes from one climate to another will require little real adjustment.

Mobility will require that people be able to establish relationships with other people on a short term basis. Meaningful relationships will have to be intense because they will not be enduring over a long period of time.



The smallest circle is the primary community consisting of those with whom one is most closely connected, one's immediate family. The next circle might represent good friends whom one sees often. Successive circles might be all the people in one's room at school, all the people in one's neighborhood, those in the same town, the same state, the same nation, etc. until the world community is reached. One's relation to all the other people in the world or, if there be life on other planets, to all the people in the universe is a reality. If this needs to be tested, consider yourself. If you ceased to exist or had never existed, none of the relationships which you have experienced would have taken place. Consider how one teacher's influence expands through students to all of the people those student influence, to all of the people those influence, ad infinitum. Whether the world would be better or worse for one person's not having existed is impossible to judge. However, it would be different, maybe not significantly different, but different.

The human function identified as basic to relating to other people is self-awareness in a context of world awareness.

Another less encompassing one is task orientation. The ability to assess a job and one's own skills in relation to the job is essential for good task orientation. This includes such insignificant things as deciding what tools are needed to do a job, how much time the task will require, what the completed task will have accomplished. It also includes one's ability to direct oneself to the task and motivate oneself through the completion of the job.

Two functions of slightly lesser rank but of no less importance are decision-making and problem-solving.

The opposite view sees technologic and economic structures increasing in complexity so drastically that they gradually solidify and cease to function; they, so to speak, "blow up" much like an engine that has no oil or coolant heats up and explodes into flame. When this occurs man will experience a thrust into a caveman-like existence where his own ability to cope with the new machineless, organizationless environment will determine his survival. Some forecasters say that those who have been extremely dependent on technology and have lost their ability to adapt (to mutate, to change significantly) will not survive. Those who will rebuild civilization will be those who were the least dependent on technology--aborigines in Australia, the so-called "lost" tribes of the Philippines, and, hopefully, those of us who have made ourselves adaptable by conscious choice.

In this situation people will be extremely dependent on the other people in their immediate vicinity. Anonymity will not be allowable because it will not be viable. People will need to know how to sustain long-term relationships with the few people in their immediate circle. Mobility will not be a factor because people will only be able to travel as far as they can transport themselves by walking or animal transportation. Stability will be imposed by the exigencies of the situation.

Both of these views hold threats to existence as we now experience it. They are extreme views but point to aspects of future society. The reality will probably lie somewhere in between these extremes. However, considering the ability of present students to cope with aspects of these situations leads this writer to conclude that schools and teachers need to place greater emphasis on the development of affective or intuitive skills, the skills which contribute to effective human functioning. For satisfactory existence in the first case and survival in the second, people will need skill in human functioning.

IDENTIFYING SOME HUMAN FUNCTIONS

The term "human functioning", in this paper, has no connotation of biological or physical functioning. It means those actions and attitudes which help a person have proper self esteem, help him relate to other people, the environment, a job, a problem, and help him identify his values and goals. The term is used interchangeably with "life skills".

One significant human function is relating with other people. All persons have various communities of people with whom to relate. These communities can be represented by a series of concentric circles.

Ours is a pluralistic society with continuous choices to be made. Often the choice is not merely between good and bad but which is better among many goods. Many choices are morally inconsequential but are simply for what is best for an individual at a certain time in certain circumstances. Good decision-making is not a natural aptitude but comes with practice. To make a good decision it is necessary to know oneself and one's values and interests and to know something about the things among which one is choosing--self-awareness, values, knowledge.

It is somewhat frightening to realize that many students have to make life-related decisions, such as whether to use drugs or not, what career to pursue, or what college to attend, with very little experience in decision-making. It would be better if they could practice the process of decision-making in non-threatening situations before having to make decisions which may affect the whole conduct of their lives.

Problem-solving is generally a combination of two functions: decision-making and task orientation. Most problems require a decision about a plan of action which must be carried out to effect a solution to a problem. Learning in elementary school might be viewed as a continuous sequence of problem-solving situations. However, if the process is not recognized as a life skill, it may be used merely as an exercise that is helpful in learning a given body of knowledge.

Realistic goal setting is a life function that combines several human functions: decision-making--deciding what is to be accomplished; self-awareness--assessing one's own capabilities in relation to the goal; task orientation--seeing what action will be necessary to reach the goal.

Value identification is another human function. It is a necessary requisite for decision-making since good decisions are made from a framework of the values an individual holds. Schools are recognizing an obligation to deal with values. Some are proposing teaching values, a practice which this writer questions. Values are established primarily by interaction with society--family, church, neighbors, the mass media. School has a part in this but surely a minor part. The family is the unit from which values should spring; there is not sufficient agreement on the values which should be taught for a public school to undertake this task.

Identification of values is a process which can be learned appropriately in school. It is important for people to verbalize the values they hold. Until and unless this has been done, the values remain somewhat amorphous and are virtually useless for decision-making.

Pervading these and all other human functions are two notions. The first is self-awareness/world awareness, i.e., realization of one's own relative significance and insignificance in the world milieu, proper, correct perspective of oneself. As self-esteem develops, one becomes convinced of one's own worth. Such conviction of worth

is correct and proper because it is true that each person is important. The decisions of each person eventually coalesce with the decisions of others to become societal decisions. This process takes place over a long period of time, but it is nonetheless a true occurrence. Recognition of this supports one's concept of self-importance in historical time, past and future.

However, all one's actions and decisions are made in a relational context. One cannot make decisions without regard for the consequences to others, both those living now and those who will live in the future. Thus self-importance is tempered by recognition that each person is one of many living now and of many who have lived and will live in the spectrum of historical time.

The second pervasive notion concerns internalization of motivation, the ability to direct oneself from inside out, not merely cope with external forces. At present, society in general is conditioned to respond to external motivations. In education the most significant of these is grades, but society at large responds strongly to others: changes in fashion, advertising, laws, norms of dress for certain occasions, etc.

Response to external motivation is not necessarily bad, but if people become so conditioned to it that they respond to little else, some evils result. The possibility of political "brainwashing" becomes imminent. The death of creativity may result. Basically, a person expects recognition and reward for significant original efforts. Recognition and reward are external motivations. If people become so conditioned to external rewards that they no longer produce anything without them, a richness in our culture would fade. All the small creative efforts by those who participate in, e.g., the arts, would be nonexistent. Some evidence of this can be seen in many children's lack of ingenuity at play. They have been conditioned to vicarious entertainment by the television set and find it difficult to initiate ideas from within themselves.

RAMIFICATIONS

What have these lengthy musings to do with personalized instruction? Simply this! It appears to be a better vehicle to develop skill in human functioning than the traditional method of large group teaching. Conventional teaching in large groups (25 or more) has built-in anonymity and vicarious involvement for many of the students much of the time. It is simply not as efficient nor as effective in helping each student to develop skill in human functioning as a more personalized approach. One cannot learn to make decisions effectively if they are always made for him or if he usually just watches the process done by others. Exposure to perception and recognition of the process are steps in learning, but without the further step of manipulation (doing it oneself) no real control of the learning occurs. This control must be established if the individual is to be able to exercise the learning independently and to be able to transfer it from one applicable situation to another.

Personalizing instruction is not difficult. If a teacher's mind is consistently attuned to developing life skills, small, subtle changes will occur in the teaching strategies, e.g., clapping the rhythm of the syllables in their names is a common activity for kindergarten dhildren. The mere addition of grouping names with the same number of syllables--Mary, Gerald, Jimmy, etc.--to this activity introduces a self-awareness/world-awareness notion. The students see a relationship to one another, the simple one of sharing two-syllable names.

The above is an instance of personalizing instruction within a large group. More significant opportunities occur when students work individually or in small groups on self-paced units, in contracted mini-courses, multiple activity classes, and the like.

The following is the cover page of a self-paced unit on American Musical Theater.

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THE AMERICAN MUSICAL THEATER

I. Aim: The aim of this course is to: 1) trace the development of the American musical theater from the minstrel show to the present-day Broadway musical including the Rock musical; and 2) to become acquainted with several musicals through their plots and selected musical excerpts.

II. Equipment: Filmstrips and records (History of the American Musical Theater)

Various musicals (records)
Musical scores
Worksheets

III. Procedure:

1. Follow the time schedule as to what records you will have at a specified time.

2. There are worksheets for each musical and for the filmstrip set, History of the American Musical Theater. All are titled. Fill out these worksheets as you listen to each record.

3. Choose 4 of the 9 musicals listened to; these will be turned in. They will be graded on content.

4. There will be a final test which will be taken from the worksheets that accompany the filmstrip set.

IV. Time Schedule: Each teacher should make her own time schedule. The course should begin with the filmstrips. One lesson for each strip and one lesson for each of the musical shows. However, should the teacher wish to supplement the material given in the course with ideas and materials of her own, thus expanding the course, she may do so. The important thing is that a schedule of dates for the completion of each phase should be set and adhered to.

V. Most of the worksheets may be checked by each person individually. They need not be turned in. The final test, and the four chosen musical worksheets, will be turned in and used for the semester's exam mark and final grade.

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The plan shown is an excellent example of task orientation. A student using this packet has a good model to follow. The aims are stated as an example of realistic goal setting. Outlining aims, equipment, and procedure shows the student the components of task orientation. Decision-making is practiced in the selection of worksheets to be turned in for teacher grading (III, #3 and V). Decisions about the order in which the nine musicals will be studied have to be made. If a choice among several self-paced units is offered, a more important decision-making opportunity is given.

Following the time schedule for availability of recordings (III, #1), implies that consideration of other people's needs may be necessary. Certainly sharing equipment such as record players, filmstrip projectors, etc., incorporates consideration of one's needs in relation to others. If students choose to do the self-paced project in a small group rather than individually, human relations will become a more significant part of the learning experience.

Though the plan of the project is specific, students will have to be self-motivated to do the work. They will not be doing things at the same time as others and will have to show initiative in planning and completing their work. Self-direction is not an easy thing for students who are accustomed to large group instruction. The teacher is a resource to help them toward this skill.

Many personalized teaching strategies might be analyzed to show how they offer students direct exercise of life skills. Further analysis of educational practices to identify those that thwart development of skill in human functioning needs to be done. Educators are engaged in a continuous process of evaluation and adaptation. Many have moved toward or are immersed in personalized instruction.

The efficiency and effectiveness of their techniques are enhanced by their understanding of why they do what they do. Teachers are interested in helping students develop life skills as well as in helping them acquire specific knowledge. This paper has attempted to relate development of life skills to method of instruction. The theory has not been tested by research yet. It springs from the writer's intuition after considerable experience with and study of the problem.

LEARNING CENTERS IN ELEMENTARY SCHOOL MUSIC

Myra Lackey
Washington University

As early as 1800, Johann Heinrich Pestalozzi developed an educational principle which forbade treating one student the same as another and condemned any condition which sought to extract the same material from every individual in a particular classroom. He firmly believed that long explanations should be abandoned and that the vital ingredient of self-activity could set the mind into motion.[1]

Even though we think of "meeting individual needs" as a cliché in the present day educator's vocabulary, it is not a completely new innovation. It is also seldom a comfortable one, because while we believe in individualization, overhead there looms that inevitable ominous cloud of doubt that in practical reality we can exercise that which we so firmly believe. This undertaking can become less threatening only if we stop referring to it as something to be done to students and begin regarding it as a way of thinking about learning and learners. It demands of us the best that we are and have to offer in terms of knowledge of content and method, organization, instructional strategies, and understanding of the nature and behavior of learners and the learning process.[2]

The whole-class approach to instruction is found to be inadequate for meeting individual differences and needs in the classroom. No single method can be considered the best method just as no method can be categorically labeled inappropriate. The following statements form a rationale for individualization.

1. There are many patterns of learning and no one method meets the varied needs of all children.

2. Learning is an active, not a passive, process and must involve participation in a task rather than mere absorption of information.

3. The teacher cannot tell a child how to think, but must provide him with the freedom, the encouragement, and the opportunity to do so.

4. Discovering and developing uniqueness in individuals is a major goal not to be thwarted by ignoring or minimizing differences.

5. Children bring to each new experience varying amounts of information and misinformation, which may clarify or distort concept formation.

6. The unstructured and inductive experiences which occur in a child's life are often the most profound and influential activities of childhood.

7. Children learn from each other, through observation, imitation, and cooperative consideration of a mutually challenging task.

8. Intrinsic motivation makes children capable of meaningful self-selection and self-correction of appropriate learning activities.[3]

This paper will be concerned with research into the learning center approach as a means of individualizing instruction for students, and the application of this concept to elementary music education.

A learning center is any place on earth (or elsewhere) where learning can abound! In terms of the school classroom, a learning center is merely a physical area where children engage in a variety of learning activities and experiences. As Jerome Brunner states, "The child learns best when he discovers basic concepts through his own exploration and experimentation, and through manipulation of the tools of learning."[4] Learning centers should provide the environment necessary for this kind of conceptual learning to take place.

A good learning center atmosphere should provide for freedom of movement and freedom of individual study. A prime consideration is small and large study groups. The trend is to a comfortable environment: a carpeted, air-conditioned, well-lighted, living room setting, responsive to students, not just to the teacher. Thus the classroom is fast losing its traditional size, shape, and form. Instead of being a boxlike room with parallel rows of desks, the "teaching station" is now a shapeless pod without boundaries. Students move freely from one area to another or sit around in small groups on the carpeted floor, with or without a teacher.[5]

Schools are heading into the era of the "saturated environment". Everywhere, but particularly in the elementary grades, children are being surrounded by multimedia, multi-sensory materials: things to see, hear, touch, taste, smell, and manipulate. "There should be so many materials around that kids stumble over them," says Pino.[6]

The trend in AV equipment is small, easy-to-operate, inexpensive units--tape cassettes using cartridges, for example, instead of bulky reel-to-reel tape recorders, and 8mm projectors as well as 16mm. The idea is to have enough equipment so that every child can have it when he wants it.

Neatness and order inside the school house are out. Equipment and furniture get pushed around like toys, which they often are. An open classroom should be organized, but it is often messy because many things are

happening in it. There are projects in progress everywhere. Students are allowed to experiment with objects and leave them about the room. They can decorate the walls, use the library, move things about, and generally live comfortably in the room.[7]

"For very young children, the environment is the learning," says Haizlip. "Colors, shapes, sizes, weights, texture, growth--these are lessons the student must learn from experience."[8] Many activities are going on simultaneously. It is not a silent place. Students talk to each other and the teacher as they move around from group to group.

The purpose of learning centers is to help children learn how to learn. Teachers believe that telling or directing is not teaching. The object is to help children learn individually. Therefore, each child begins his learning at that point where he ceased to have successful learning experiences. The realization of how he learns is more essential for a child's self-achievement than the amount of what he learns. Each child progresses at his own rate on that material which he has deemed essential for his progress. He also helps select the method and means whereby he will learn that essential material. The role of the teacher is a relatively passive one. He is there as a resource person, advisor, and guidance counselor.

Every learner has a learning style. It is the objective of the teacher to discover the learning style of every student. This is accomplished by observing the behavior of the learner. Some students can be diagnosed faster than others. For some students an initial diagnosis may be incorrect. This may be determined by a personal conference with the student. If so, a new diagnosis can be formulated as a result of the conference. Once the learning style of the student is established, conditions can be set whereby this particular student will see the need for learning.[9]

One of the key questions seems to be, "Why would a learner feel the need to use a learning center, and what would he do there?" There are at least four reasons why learners are in centers:

1. They are in the center on their free time, browsing to obtain information in which they are interested.

2. They are there to prepare an individual or small group report.

3. They are there to sample interest centers established as a result of needs expressed by teachers, students, or principals.

4. They are there as an integral part of courses of study in which they are engaged. The student in this case is actually programmed by design into the center for information, learning skills, to foster an attitude, or all three.[10]

It is a widely held myth that academic excellence is a result of rigid, authoritarian teach-and-curriculum-centered education. However, research comparing authoritarian versus self-directive teaching methods indicate that the latter is more effective, even using such conventional measuring sticks as grades, college achievement, and success on jobs.

The most impressive comparative study along these lines was done in the 1930's. Several foundations, notable the Carnegie Foundation, put up over four million dollars for a study which is known as the "Eight Year Study". The "Eight Year Study" took in thirty schools, ranging from luxurious private schools to slum public schools. There was a special twenty-point outline for the kind of changes in curriculum and teaching methods that these schools agreed to make. Essentially the changes were in the direction of giving more authority and responsibility to the children and making curricula more flexible. In the most extreme schools, the teachers refused to teach altogether. They just stayed around as guardians and facilitators for the children, answering their questions, helping them to find books in the library, etc., but refused to tell them what to study and would not give lectures. The fifteen hundred children in these thirty schools were tracked down through their four years of high school and through the subsequent four years of college--thus the name, Eight Year Study. Next, a survey was made of how they did when they moved into the grim world of dog eat dog, competition and individualism.

The final step was to compare these fifteen hundred children with fifteen hundred children from schools using conventional teaching methods. Each student was matched and paired for age, sex, social background, aptitude test scores, vocational and avocational interests, etc. The results were astounding. On every parameter, the children from the experimental schools were superior to those in teacher-and curriculum-centered schools.[11]

Advocates of learning centers in open-space classrooms mentioned the following items as advantages to this type of learning situation:

1. Children like to come to school. According to Goedeke and Mathias, more youngsters are learning--pupils who wouldn't have made it under the old system are excelling in the new one.

2. Problem children don't have as many problems. Students do a lot of physical moving from one function to another. Also, in the ungraded situation, if a child isn't ready for Junior High in the normal number of years, he can comfortably stay in the school another year without the stigma of "flunking".

3. Fewer discipline problems. Fewer discipline problems result from a freer atmosphere of work.

4. More parent involvement. Parents are encouraged to volunteer as teacher aides. Also, visitors may wander in and out without disturbing the students or teachers.

5. Pupils become more self-reliant. Children are learning more self-responsibility, self-discipline, independence, self-direction, and seem to be more mature than their peers in other learning situations.[12]

Since open education stresses the total growth and development of the students, the arts play a central role. The open classroom might tend to enhance the aesthetics and lessen a dogmatic approach.

In open education, the music teacher cannot be traced by tracking the movements of the piano through the halls. She is usually engaged in other activities. She may be working with children on a music performance, conferring with a classroom teacher on helping children make musical instruments for science, locating books for children's reports on subjects in music, or collaborating with the physical education teacher on a lesson in rhythms.[13]

In applying the use of learning centers for the elementary music program, the following items should be considered.

A. Objectives: What should be taught?

   1. What is the central purpose of the center?

   2. What is the specific purpose for each level, activity, or content area?

B. Tools and Materials: What instructional equipment is needed?

C. Operational Procedures: How will the information be taught?

   1. Introduction of center.

   2. Directions for use.

   3. Well-defined procedures for each activity.

D. Provision for Evaluation: What means will be used to evaluate results?[14]

In the following paragraphs, one learning center for the elementary school music program will be explained in detail, and guidelines will be presented for several others.

Content Area: Music

Topic: Playing the autoharp.

A. Objectives.

1. Central Purpose: Children should be able to demonstrate their ability to play the autoharp as an accompanying instrument as they sing simple songs.

2. Specific Purpose:
Level 1--Child can demonstrate his understanding of the correct rhythm as he plays a simple one-chord song.
Level 2--Child can demonstrate his ability to play a simple two-chord song.
Level 3--Child can demonstrate his ability to play a three-chord song.

B. Tools and Materials.

Autoharp, case and table; choices of one, two, and three-chord songs with autoharp chord markings (separate cards for each song showing melodic line and chords marked F, C_7, etc.), and step-by-step instructions.

C. Operational Procedures.

Level 1

1. Place the autoharp on top of its case on a table which will serve as a resonating chamber. The long flat side should be next to the player. He should be able to read the letters on the bars if the autoharp is in the correct position.

2. Press the F button with the index finger of the left hand. Use the pick (felt or plastic) with the right hand, holding it between the thumb and index finger.

3. Still pressing firmly on the F button, the player may strum the strings making the motion go away from his body. He may strum on the left side of the chord bars by crossing the right hand over the left, or by strumming on the right side of the chord bars. Count slowly and evenly, 1-2-3-4, strumming the F chord as he says the 1 and the 3.

4. Strum the F chord evenly and sing, "Are You Sleeping".

5. Play and sing all the one-chord songs. If the pitch is too high or too low, try using the C chord or the G chord.

The learning center just presented could be carried further by continuing into songs requiring the use of more chords, playing each song in several different keys, and creating special effects on the autoharp. The sound of the bagpipe may be simulated by depressing the G chord and the G minor chord simultaneously. The sound of the guitar may be simulated by depressing a chord, plucking the lowest string and strumming the strings. By using their imaginations and experimentation, students can simulate other instruments such as the harp, balalaika, banjo, zither, etc.

In designing learning centers for the music program, the music teacher should include centers that fulfill the learning objectives of the overall goals of the music program. Therefore, other learning centers should provide musical experiences that each child needs in singing, rhythmic expression, intelligent listening, playing instruments, music reading, and opportunity for being creative.

The autoharp learning center previously described partially fulfilled several of the goals of the overall music program. It provided experience in singing, rhythmic expression, playing an instrument, and opportunity for being creative.

At least one center should be designed for experiences in listening since that is the core of every music program. Young children should learn how to discriminate the differences in sounds--sounds of nature, machines; the differences in the sound of a child compared to an adult. The same situation applies to discrimination in the sounds of instruments. This goal could be accomplished by designing a learning center which would make use of recordings such as Benjamin Britten's "Young Person's Guide to the Orchestra", Prokofiev's "Peter and the Wolf", etc.

Igor Stravinsky's "Suite No. 2 for Small Orchestra" could be used to help children discover ABA form. Other listening experiences could be designed to help children discover tone color, texture, melodic patterns, structure, etc.

To strengthen learning of music symbols and notation, a learning center could be established with card games, crossword puzzles, scale building games, flash cards, etc.

Still another center could feature materials and instructions for making instruments. This activity could be culminated by a musical hoedown.

Students in traditional elementary music classes are often frustrated by lack of reading skills. Making use of music learning centers should enhance their self-concept as they progress successfully at their own rate of speed.

The step from a traditional music program to an individualized program utilizing learning centers is a big one. In order to be successful, it would have to be preceded by thorough preparation by the teacher. The transition would take much patience, understanding, and enthusiasm.

(At this point, the following songs, with autoharp chord markings and the melodic line notated would be included on individual cards:

Row, Row, Row Your Boat
Kookaburra
O How Lovely is the Evening
Taps
Reuben and Rachel
Canoe Song
Shalom Chaverim
Above the Plain)

Level 2

1. Rest the index finger of the left hand on the button of the F bar. Now rest the middle finger of the left hand on the button of the C_7 bar. Notice that it is the next one in that row. Seesaw back and forth by pressing one button after the other. Feel your way without looking.

2. Strum the strings with your right hand. Practice changing smoothly from the F chord to the C_7 chord.

3. Play and sing the two-chord songs.

(At this point, the following two-chord songs would be included:

Clementine
Dona Nobis Pacem
Down In the Valley
Sandy Land
On Top of Old Smoky
Hey, Ho, Nobody Home
Sakura
Minka
Skip to My Lou
Joshua Fit the Battle)

Level 3

1. Rest the index finger of the left hand on the F bar, the middle finger on the C_7 bar, and your third finger, left hand on the B^b bar. Press each finger firmly, one after the other, and feeling your way without looking.

2. Practice playing the three chords in sequence until the transition is made smoothly.

3. Play and sing all the three-chord songs.

(At this point, the following three-chord songs would be included:

Red River Valley
Home on the Range
Jacob's Ladder
Go Down, Moses
Comin' Round the Mountain
Billy Boy
When Johnny Comes Marching Home
Du Liegst Mir im Herzen
Poor, Wayfaring Stranger
The Saints Go Marching In
I'm On My Way
Spring Has Come)

D. Provision for Evaluation

Teacher may select at random songs from the lists for performance by the student.

Every child is different and learns in different ways. The use of learning centers in elementary school music in the atmosphere of the open classroom is one way to stimulate these differences in an advantageous way.

FOOTNOTES

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2. Forte, Imogene and Mackenzie, Joy, Nooks, Crannies, and Corners, Learning Centers for Creative Classrooms, (Nashville: Incentive Publications, Inc., 1972) p. 3.

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4. Kaplan, Abraham, "Individualization without Non-gradedness", Instructor, LXXIX (February, 1970) p. 69.

5. "The New Learning Environment", School Management, XIII (October, 1969) p. 44.

6. Lewis, Philip, "More Media, Services Found in Modern Resource Centers", Nations Schools, LXV (January, 1970) p. 82.

7. Kohl, Herbert R., The Open Classroom, (New York: Random House, Inc., 1969) pp. 52, 83, 84.

8. "The New Learning Environment", School Management, XIII (October, 1969) p. 44.

9. Cisco, Gene and Lake, Dick, "The Learning Laboratory", School and Community, LIX (February, 1970) p. 17.

10. Gerlatti, Robert C., "What is a Media Center?", Audiovisual Instruction, XIV (September, 1969) p. 21.

11. Repo, Satu, This Book Is About Schools, (New York: Random House, Inc., 1970) pp. 172, 173.

12. Christianson, Betty J. and Holliday, Larry, "Learning Centers That Work", Instructor, LXXIX (October, 1969) p. 135.

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A COMPARISON OF TWO METHODS FOR TEACHING MUSICAL FORM TO SEVENTH GRADE GENERAL MUSIC CLASSES

James William Burton

(This paper is based on the author's doctoral dissertation of the same name presented as partial fulfillment for the requirements of the D.M.A. degree at the University of Missouri in Kansas City, 1974).

The purpose of the study was to determine whether it is more effective to teach musical form in a seventh grade general music class by including or excluding student musical composition. A quasi-experimental design was used to compare Method "A" (in which musical composition is excluded) with Method "B" (which includes musical composition) to see in which method a greater comprehension of musical form takes place.

The following null hypothesis was formulated. There is no significant difference in the mean average scores on a cognitive test of musical form between persons who used Method "A" from those persons who used Method "B". The test of significance will be rejected at or beyond the .05 level.

Since comparison is the technique that may be used in conducting such an experiment, two equated groups for comparison purposes were found to exist in the Raytown South Junior High School. (Appendix A) Therefore this school was selected as the site of the experiment.[1]

Two seventh grade general music classes of Raytown South Junior High School, Raytown, Missouri, were used as the student population in the quasi-experimental design. There are three junior high schools located in Raytown, Missouri (population c. 37,000), which is a suburb of Kansas City, Missouri. Approximately 33 percent of the community earn under $10,000 per year; about 65 percent are in the $10,000-$24,999 income bracket; and about 2 percent earn over $25,000 per year.[2] The school population of Raytown South Junior High School is composed predominately of students whose parents earn from $10,000-$24,999 per year.[3]

Seventh grade General Music, along with Art, Speech, Spanish, and French, is an elective. The two classes scheduled to meet alternate days were divided into two heterogeneous groups of 38 and 39 students each, one being arbitrarily designated as the control group and the other as the experimental group. The combined population for the study was 77.

One class of the Raytown South Junior High School met during first hour (8:25-9:15). This class was selected arbitrarily as the control group. The control group originally had 39 students; however, due to the absences during the pretest and posttest, which required two class periods each, the control group finished the experiment with 31 complete sets of test scores.

The experimental group met during fifth period (12:55-1:45). This group originally had 38 students;

but due to the absences during the pretest and posttest, which required two class periods each, the experimental group finished with 35 complete sets of test scores.

THE PRETEST-POSTTEST

The pretest-posttest (See Appendix B) consists of three sections. Section I and II take about 20 minutes, while Section III takes about 45 minutes. Each section begins with instructions and is followed by two examples of the type of questions being used. Section I contains ten true or false questions concerning general cognitive facts about musical form; Section II has ten questions dealing with the visual recognition of musical form; and Section III contains ten questions in which each complete composition is performed three times and the student must aurally identify the correct form. (See Tape 1)

According to Tyler, the validity of any test should ask the question: "Just what is it that this test does measure?"[4] One way to find a validity coefficient of a test is to compare the results of the test with the results of a similar test. Since the writer found no other test of similar design, this was not possible. Another alternative to find a validity coefficient is to have qualified judges judge the content validity of the test. Six qualified judges (See Appendix I) were asked to answer questions (See Appendix J) as to the validity of the pretest-posttest.

TABLE 1
VALIDITY OF THE PRETEST-POSTTEST

Question	Good	Average	Poor
1	100%	--	--
2	33%	67%	--
3	83%	17%	--
4	67%	33%	--
5	33%	67%	--
6	33%	67%	--
7	83%	17%	--

In judging the validity of the pretest-posttest (See Table 1, above): 1) All of the judges agreed that the instructions on the pretest-posttest were good. 2) The majority of the judges (67%) judged the lesson plans as average to the extent that they agreed with the test tiems. 3) Most of the judges (83%) believed that the test items were clearly worded. 4) Sixty-seven percent of the judges agreed that the true or false items were valid for measuring general knowledge of binary, ternary, and rondo form. 5) Most of the judges (67%) believed that items 11 through 20 were of average quality for measuring the visual recognition of binary, ternary, and rondo form. 6) Sixty-seven percent of the judges agreed that items 21 through 30 were of average

quality for measuring aural recognition of binary, ternary, and rondo form. 7) Eighty-three percent of the judges rated the whole pretest-posttest to be valid for measuring cognitive knowledge of binary, ternary, and rondo form. On the basis of the judges' rating of the test as a whole, it was decided not to alter any items on the pretest-posttest.

The pretest was administered October 13, 15, and 16, 1973, to three seventh grade general music classes totaling 81 students in the Indian Creek Junior High School and the Broadmoor Junior High School of the Shawnee Mission Public School System, Shawnee Mission, Kansas, to find out if there were any statistically weak questions. In order to do this, the number of correct responses were tabulated for each test item. If there had been too many correct responses to an item, that item would have been eliminated and another item would have been added to take its place. The pretest-posttest (Appendix B) was then administered to the two classes at Raytown South Junior High School.

A split-half reliability was determined by using the Pearson product-moment correlation formula[5] with the Raytown South Junior High School control and experimental groups' pretest scores. Using the Spearman-Brown prophecy formula[6] to estimate the reliability for a full length test, the reliability coefficient obtained was .70. A correlation coefficient of .70 is adequate for group measurement, but is of doubtful value in making individual predictions.[7] Since prediction was not a concern, .70 was judged adequate for the purpose of this study.

DATA COLLECTION

Data collection began on November 5, 1973, and terminated on December 19, 1973. (See Appendix H) A total of sixteen class periods was allocated for the experiment.

Since classes were intact before the study was initiated, a quasi-experimental design with pre-observation, postobservation and equivalent groups was selected.[8] The diagram is as follows:

$$\frac{O_1 \; X \; O_2}{O_3 \; C \; O_4}$$

X_{gain} $O_2 - O_1$ $\quad$ C_{gain} $O_4 - O_3$ 9

gains are compared

The purpose in using this design was to control most of the threats to the internal validity.

The experiment lasted only two months so history was not a problem. The administrations of the pretest and posttest for both groups were as similar as possible. Instrumentation was not a factor in this experiment because the pretest-posttest measures cognitive knowledge about musical form. The differences between the pretest and posttest scores were not due to statistical regression, since all subjects were of the same grade and age level. The subjects did not know whether they belonged to the

control group or the experimental group, thus eliminating selection bias and the Placebo-Hawthorne Effect. The element of mortality was removed by using only subjects with complete sets of pretest and posttest scores.

EXPERIMENTAL PROCEDURE

Prior to the study, the ground work had been laid for the presentation of a unit on Musical Form. Both the control and experimental groups had had the following list of units: Melody; Harmony; Rhythm; Dynamics; and Tone Color from Learning to Listen to Music by Reimer.[10] The next unit, which the classroom teacher had planned to present, was a unit on Musical Form.

On November 5 and 7, 1973, before the unit on Musical Form was begun, the pretest was administered to both the control and experimental groups.

On November 9, 1973, the instruction began. Some of the listening parts of the lesson plans for both the control and experimental groups were from Learning to Listen to Music by Reimer; however, it was obvious that Learning to Listen to Music did not contain enough aural examples so additional lesson plans were devised following the same format.

Notated musical examples for the lesson plans were derived from Musical Growth in the Elementary School,[11] Music Skills for Classroom Teachers,[12] and Francis Clark Library for Piano Students.[13]

Following the pretest, the control group spent equal time on the aural and visual aspects of musical form during the next twelve class periods. No time was allotted for composition. There were three class periods spent on binary form; three class periods spent on ternary form; three class periods spent on rondo form; and three class periods spent on the review of these three forms.

The experimental group, following the pretest, spent six class periods studying the aural and visual aspects of binary, ternary, and rondo form and the other six class periods were spent composing and performing musical examples to demonstrate their ability to use binary, ternary, and rondo form. Some examples of binary, ternary, and rondo compositions were performed on the piano by the instructor as models (each student was given a copy of Appendix E). The students were told they could use any compositional techniques they wished; however, the form had to adhere to the form being studied. The students were allowed to compose either in class or as homework. The students were told at the outset of the experiment that the assignments would be included in their music grade; however, the assignment needed only to be completed: the quality or the aesthetic value of the composition was not important to this study. During the class, all of the group compositions and as many of the individual compositions as time would allow were performed and recorded (See Tape 2).

Following the twelve period unit on Musical Form, the posttest was administered. The results and con-

clusions of the pretest and posttest scores will be presented later and the amount of gain or loss attained from the control and experimental groups will be analyzed, e.g., high score, low score, range, mean, and standard deviation.

METHODS OF INSTRUCTION

The control group used Method "A" which included lecture, record listening, score reading, singing, and rhythmic activities. Appendix H shows the overall schedule for each period. Each class period contained three musical examples, e.g., two record listenings and one song, in the respective form being studied during that class period. A new vocal song either in binary or ternary form was taught in each class period for all of the classes of the control group. In periods 2, 5, and 8, students were given a piano score which illustrated the respective form being studied during that period. In periods 10, 11, and 12, each student was given a piano score in either binary or ternary form. Each student had a copy of the songs or piano scores being studied and was asked to diagram them visually, e.g., A B A. After diagramming the song or piano score, the students were then asked to identify the correct form. Appendix C contained the purposes, objectives, materials, modus operandi, and an evaluation for each of the class sessions of the control group.

The experimental group used Method "B" which consisted of lecture, record listening, score reading, singing, rhythmic activities, musical composition, and performance of the musical compositions. Appendix H shows the overall schedule for each period. Half of the class time was spent on the visual and aural perception of musical form, while the other half of the class time was spent on composition and the performance of these compositions. Periods 1 and 2, 4 and 5, and 7 and 8 were the same presentations as the control group. Periods 3, 6, and 9, were spent on group musical compositions and their performance using binary, ternary, and rondo form respectively (See Appendix F and Tape 2). Individual musical compositions and their performance by the student composers constituted the make-up of the last three class periods for the experimental group (See Appendix F and Tape 2). The purposes, objectives, materials, modus operandi, and an evaluation for each of the experimental group's class sessions are contained in Appendix D.

COMPOSITIONAL TECHNIQUES

In this study the same avenues to composition were utilized as are currently being used by the Manhattanville Music Curriculum Program (MMCP).[14] As recommended by the MMCP, the size of the group was limited to about 4 or 5 students and a different group of students was formed after every composition was finished.[15] Group

composition was used first because it was hoped that the interaction of the group would carry over into the individual compositions. There was no limitation on the techniques of composition. Some of the techniques suggested were:

Use of rhythm instruments only
One note melody.
Two note melody.
Three note melody.
Four note melody.
Pentatonic scale.
Whole tone scale.
Major scale.
Minor scale.
Chromatic or twelve tone scale.
Use of already existing songs or parts of songs.
Use of recorded materials. (See Appendix E)

There was no instruction given in composition; however, some of the examples given the students as models (Appendix E) were performed on the piano by the investigator. Student compositions were limited only in that they had to adhere to the form being studied. All of the students in the experimental group were required to compose and perform one composition in each of the following forms: binary, ternary, and rondo. (The student could compose an A section, B section, and C section, and use them for all three forms, if he so desired). Examples of both group and individual musical compositions can be found in Appendix F. Aural examples of both group and individual musical compositions can be found on Tape 2.

RESULTS

The highest and lowest score, range, median, mean, and standard deviation for both the control and experimental groups along with the corresponding information for the Shawnee Mission pretest are presented in Table 2 below. Raw scores for both the control and experimental groups as well as for the Shawnee Mission pretest are located in Appendix G. The possible total score on the pretest-posttest is 30.

TABLE 2
MEASURES OF CENTRAL TENDENCY

	Control Pretest	Control Posttest	Experl. Pretest	Experl. Posttest	Shawnee Mission Pretest
High Score	20	25	19	25	23
Low Score	2	13	5	11	2
Range	18	12	14	14	21
Median	12	19	12	18	11.50
Mean	11.32	18.96	11.48	17.65	11.36
S.D.	4.26	2.99	2.85	3.36	3.95

There were 31 subjects in the control group. The highest score on the pretest was 20 and the lowest score attained on the pretest was 2, which gives a range of 18. The median was 12 and the mean score was 11.32. The standard deviation for the pretest was 4.26. The highest posttest score was 25 and the lowest score on the posttest was 13, which gives a range of 12. The median for the posttest was 19. The mean score was 18.96. The standard deviation for the posttest was 2.99.

The total number of subjects in the experimental group was 35. The highest score on the pretest was 19 whereas the lowest score on the pretest was 5, thus giving a range of 14. The median was 12 and the mean score was 11.48 for the pretest. The standard deviation was 2.85. The highest score for the posttest was 25 and the lowest score was 11, giving a range of 14. The median score was 18 and the mean was 17.65. The standard deviation was 3.36.

The number of subjects in the Shawnee Mission pretest totaled 74. The highest score was 23 and the lowest score was 2, giving a range of 21. The median score was 11.50 and the mean score was 11.36. The standard deviation was 3.95.

The hypothesis tests, which were made on the data, consisted of two types:

Type "a": For a given test (pretest and posttest)

$$H_o : \mu_E = \mu_C$$

Type "b": For a given group (experimental or control)

$$H_o : \mu_{pretest} = \mu_{posttest}$$ [16]

Type "a" tests used a t-test for means of independent groups.[17] Type "b" tests used a t-test for means of dependent groups.[18]

TABLE 3
COMPARISON OF MEAN SCORES

	Pretest	Posttest	Change
Raytown Control	11.32	18.96	+7.64
Raytown Experimental	11.48	17.65	+6.17
Shawnee Mission	11.36	--	--

Mr. Gordon Smith, Principal of Raytown South Junior High School, certified that the control group and the experimental group were made up of similar, heterogeneous students. This was further substantiated by the mean of their pretest scores, 11.32 and 11.48 respectively (Table 3). In fact the mean score of the Shawnee Mission Schools on the pretest was about the same, 11.36 as compared to 11.32 and 11.48. The fact that the means of the scores were so close together indicated that the two groups knew about the same amount of material at the

beginning of the experiment.

On the posttest scores, the mean for the control group was 18.96 and the mean for the experimental group was 17.65. The difference between the two means is 1.31 in favor of the control group (Method "A").

TABLE 4
COMPARISON OF STANDARD DEVIATION

	Pretest	Posttest	Change
Raytown Control	4.26	2.99	-1.27
Raytown Experimental	2.85	3.36	+0.51
Shawnee Mission	3.95	--	--

The distribution of scores as shown by the standard deviation of the pretest was 4.26 for the control group and 2.85 for the experimental group (See Table 4). This would indicate that perhaps there might have been a greater heterogeneity in the control group than in the experimental group. However, for the purpose of this experiment, both groups were considered to be heterogeneously equated and that there was no initial significant difference between the two groups.

The standard deviation of the control group was 4.26 on the pretest and 2.99 on the posttest (See Table 4). This shows that the scores of the control group tended to be more homogeneous on the posttest than they were on the pretest. In other words the scores in the posttest tended to be more clustered around the mean; they were not as dispersed as in the pretest.

The standard deviation for the pretest of the experimental group was 2.85; whereas the standard deviation for the posttest of the experimental group was 3.36 (Table 4). In the posttest of the experimental group, the standard deviation has in fact increased. Method "B" resulted in a wider variance of scores on the posttest even though the means of the posttest of the control and experimental groups were about the same. This increase in standard deviation indicates that the scores in the posttest of the experimental group were more widely distributed around 17.65 than the scores in the pretest of the experimental group were distributed around 11.48 (Table 3).

TABLE 5
COMPARISON OF T-TESTS

	Value of t.	Degrees of Freedom
Pretest and posttest control	t = 8.02	$N_C-1 = 30$
Pretest and posttest experimental	t = 8.16	$N_E-1 = 34$
Pretest of control and experimental	t = 0.18	$N_C+N_E-2 = 64$
Posttest of control and experimental	t = 1.72	$N_C+N_E-2 = 64$[19]

The value of t = 8.02 in comparing the pretest and posttest scores[20] of the control group and the value of t = 8.16 in comparing the experimental group's pretest and posttest scores[21] means that both groups showed a significant shift (pretest to posttest) in mean gain scores at the .01 level (Table 5). Both methods of teaching musical form to seventh graders achieved a significant change.

In subjecting the pretest scores of the control and the experimental groups to the t-test of significance,[22] the result was 0.18 (Table 5). Thus there was no evidence of a significant difference between the control and the experimental group at the beginning of the experiment. In comparing the control and experimental groups' posttest scores,[23] a t = 1.72 was found. This t-value falls between the value needed for significance at the .10 level and the value needed for significance at the .05 level. Since the decision had been made to reject the null hypothesis at or beyond the .05 level, the null hypothesis was not rejected.

A sample correlation of .31 was obtained by submitting the posttest scores versus the pretest scores of the control group to the Pearson product-moment correlation coefficient formula.[24] This fails to reject (at the .05 level) the null hypothesis that the population correlation between the pretest and posttest is 0; thus there seems to be no evidence of a strong correlation between a pretest score and a posttest score. This indicates that the subjects did not receive the subject matter in a standard way. In other words, the high scores on the pretest did not seem to stay high on the posttest and the low scores on the pretest did not seem to stay low on the posttest.

In the experimental group, again there is evidence of neither a strong positive nor a strong negative correlation between the pretest and the posttest scores. An r = .31 was obtained by subjecting the pretest-posttest scores of the experimental group to the Pearson Product-moment correlation coefficient formula.[25] This was not significant at the .05 level. This makes it impossible to say that a low score on the pretest corresponds to a low score on the posttest or that a high

score on the pretest corresponds to a high score on the posttest. Like the subjects in the control group, they did not receive the subject matter in a standard way.

SUMMARY

There are several extraneous variables, namely, bias, class time, and selection bias, which might have had an influence upon the test results. Some of these extraneous variables will be discussed since they may have altered the outcome of the study.

Bias is a possibility whenever the researcher teaches both the control and experimental groups. Subconsciously, he can show more eagerness in the experimental group than in the control group and subsequently alter the results of an experiment. The researcher tried, at least consciously, to treat both classes impartially.

Selection bias is also possible when using intact classes as the control and experimental groups. The researcher, unless he flips a coin, has reasons for choosing one class over the other for the experimental group.

Another variable, which might have had an influence upon the results of the experiment, was the utilization of the same test (pretest-posttest) for the experiment. Some students might have improved their scores simply by taking the same test for the second time. Likewise, some students might have had apprehension during the pretest which did not exist during the posttest.

The fact that the control group met during first hour and the experimental group met during fifth hour might have had a significant influence upon the results of this experiment. The writer feels that this discrepancy in time could very easily have been detrimental to the experimental group, since some students may tend to be more alert early in the morning than just after lunch.

These variables might have caused the control group to increase more in cognitive knowledge than the experimental group. In order to include musical composition, the experimental group had less exposure to aural and visual examples of musical form than did the control group. It may be that continued reinforcement of aural and visual examples of musical form is a more effective method than is the musical composition and performance of musical forms in promoting increased cognitive knowledge.

The high gains (pretest-posttest) for both the control and experimental groups prove that the test results were not affected completely by extraneous variables. However, the possibility of the existence of these extraneous variables cannot be overlooked and the amount of influence that they might have had on the results of this experiment is indeterminable. In producing increased cognitive knowledge of musical form, it appeared that the control group in using Method "A" made slightly greater gains (pretest-posttest) than did the experi-

mental group in using Method "B". A possible reason for this outcome could have been that the continual reinforcement of different examples of musical form (Method "A") directly supported the test items in the pretest-posttest. This does not prove that musical composition should be banned from the classroom, but only that it was not quite as effective in producing increased cognitive knowledge about musical form as was Method "A" for the subjects in this study.

The purpose of the study was to determine whether it is more effective to teach musical form in a seventh grade general music class using Method "A", which excludes musical composition, or Method "B", which includes musical composition. The null hypothesis formulated was that there would be no significant difference in the mean average scores on a cognitive test of musical form between persons who used Method "A" from those who used Method "B". In subjecting the posttest scores of the control and the experimental group to the t-test of significance, it was found that the t-value ($t = 1.72$) fell between the .10 level and the .05 level. Since it had been previously stated that the null hypothesis would be rejected at or beyond the .05 level, the null hypothesis was not rejected.

CONCLUSIONS

The results of the statistical analysis showed that based on the mean posttest scores there was no basis to reject the hypothesis that Method "B" (experimental group) was as effective as Method "A" (control group). The effect upon the individual subjects as shown in the standard deviation of the posttest scores of the experimental group was more varied. It is worth keeping in mind that: 1) some individuals certainly do better under one method than under the other--on the average there is not much difference; 2) this may also point to a difference between sex, previous musical training, and the hour of the class; 3) the length of time spent on the aural and visual recognition of musical form may affect the results; and 4) there may have been musical learning which was not measured by the criterion test. It may be that the items did not measure the kind of learning that could result from performance and compositional behaviors. Since the items in Section II and III were rated average by the judges, it may be at this point that the added benefit of performance and composition were not accurately evaluated. The test may have evaluated only the kind of behavior that results from aural and visual analysis and since the experimental group spent only half the amount of time in that type of instruction, they might be expected to achieve lower scores.

By way of the evidence presented, Method "B" may be better than Method "A" in the sense that the subjects can cover the material in half of the time and also participate in musical composition. In other words, the teacher who uses Method "B" may be sacrificing

very little on the part of increased cognitive knowledge in order to add another variable, that of musical composition.

It appears that the educator is justified in spending equal time between aural and visual recognition and musical compostion in teaching musical form to seventh graders in a general music class because there is no significant loss in the acquisition of cognitive knowledge of musical form in this method of teaching.

RECOMMENDATIONS

This study was conducted in a rather restricted socio-economic situation and involved relatively few subjects. It is recommended that a similar experiment be conducted encompassing a larger cross-section of the population as well as involving a substantially larger number of subjects; however, before a similar experiment is undertaken, a test should be developed which can measure the gain achieved in composition and performance. In such an experiment, the results would be more reliable and could possibly be generalized to a larger population.

It is also recommended that organized lesson plans be devised for classroom teachers similar to those found in Learning to Listen to Music. This writer organized a unit of lesson plans introducing binary, ternary, and rondo form; however, there are many more forms which could be used, i.e., sonata-allegro, theme and variations, free form, and symphonic poem. These units of lesson plans could be of value to a classroom teacher who may have five or six preparations daily and does not have the time to locate and organize material.

Some authorities believe that the time at which a class meets has an effect upon cognitive learning. The writer feels that this might have been a factor in this experiment since the control group met at 8:25 A.M., while the experimental group met at 12:55 P.M. It would be interesting to compare the results of gained cognitive knowledge between stationary classes and rotating classes.

It is recommended that other experiments be conducted to compare different methodologies in the teaching of music. The results of such studies could be of great importance to the teacher in the formulation of an effective method of teaching.

FOOTNOTES

1. Mr. Gordon Smith, Principal of Raytown South Junior High School, verified that the two seventh grade general music classes, which were selected for the experiment, were formed at random.

2. U.S., Bureau of the Census of Population, General Social and Economic Characteristics for Missouri, 1970 (Washington, D.C.: Government Printing Office, 1972), 388.

3. Mr. Gordon Smith gave, by phone, this statement as to the socio-economic status of the students of the school.

4. Leona E. Tyler, Tests and Measurements (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1963), 29.

5. Gene V. Glass and Julian C. Stanley, Statistical Methods in Education and Psychology (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1970), 114.

6. Lee J. Cronbach, Essentials of Psychological Testing (3rd ed.; New York: Harper and Row, Publishers, 1970), 161.

7. Charles Leonhard and Robert House, Foundations and Principles of Music Education (New York: McGraw-Hill Book Company, 1969), 341.

8. Donald T. Campbell and Julian C. Stanley, Experimental and Quasi-Experimental Designs for Research (Chicago, Illinois: Rand McNally and Company, 1963), 34.

9. X experimental variable manipulated.
   C control variable
   O observation or test.
   --- a line between levels indicates equated groups.

10. Bennett Reimer, Learning to Listen to Music (Morristown, New Jersey: Silver Burdett, 1969).

11. Bjornar Bergethon and Eunice Boardman, Musical Growth in the Elementary School (New York: Holt, Rinehart, and Winston, Inc., 1963).

12. Robert W. Winslow and Leon Dallin, Music Skills for Classroom Teachers (3rd ed.; Dubuque, Iowa: Wm. C. Brown Company Publishers, 1970).

13. Louise Goss, ed., Francis Clark Library for Piano Students (6 vols.; Evanston, Illinois: Summy-Birchard Company, 1954-64).

14. U.S., Office of Education, Manhattanville Music Curriculum Program, USOE 6-1999: Synthesis-1969, Ronald B. Thomas, Director (Purchase, New York: Manhattanville College, 1969).

15. Ibid., 23-24.

16. H_o null hypothesis.

    μ mean.

    μ_E mean of the experimental population.

    μ_C mean of the control population.

    $\mu_{pretest}$ mean for population on pretest.

    $\mu_{posttest}$ mean for population on posttest.

17. Glass and Stanley, Statistical Methods in Education and Psychology, 295.

18. Ibid., 297.

19. N_C The number of subjects in the control group.

    N_E The number of subjects in the experimental group.

20. Glass and Stanley, Statistical Methods in Education and Psychology, 298.

21. Ibid., 298.

22. Ibid., 295.

23. Ibid., 295.

24. Ibid., 114.

25. Ibid., 114.

INSTRUCTION IN THE MUSIC CONSERVATORIES OF ST. LOUIS, 1870-1930

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In works such as Ernst C. Krohn's Missouri Music[1] and August Waldauer's article, "Music in St. Louis,"[2] great attention has been devoted to St. Louis composers, orchestras, choirs, opera productions, church music, and chamber groups. However, the history of musical instruction in St. Louis both in the public and private schools has not yet been sufficiently researched. This discussion will concentrate primarily on musical instruction available in the conservatories of St. Louis roughly between the years 1870 and 1930.

Immediately after the Civil War, conservatories of music began to appear in the United States. These institutions generally imitated the European conservatories in that a system of group instruction was adopted.[3] Many of the founders were graduates of the great European conservatories[4] and were probably exponents of that system of instruction.

In searching through Gould's St. Louis Directory[5] for the years 1870 through 1930 this writer has discovered over 50 conservatory-type institutions and undoubtedly overlooked a few along the way. These schools are listed in Appendix A with founders' names when known, and their approximate years in operation.

The Beethoven Conservatory in St. Louis was the first established conservatory in the state of Missouri, according to a pamphlet issued by that school in approximately 1873.[6] The school was founded by Edwin A. Williams in 1871 and bought in the following year by August Waldauer and Hermann Lawitzky.[7] Waldauer, a violinist, conductor, and composer, was born in Landau, Germany, in 1826. He was active in St. Louis as conductor of the St. Louis Philharmonic Orchestra (1866-67) and a manager and leader of various other St. Louis orchestras.[8] Unfortunately, no such detailed biographical information is available for Waldauer's partner, Lawitzky, or for the founder, Williams. In 1889 and 1900 Waldauer managed the conservatory with Marcus Isaac Epstein, an American pianist and composer and pupil of Carl Reinecke, Salamon Jadassohn, and Ernst F. Richter at Leipzig. From 1900 on, Epstein directed the conservatory with his brother Herman Isaac, who enjoyed an equally impressive musical training.[9]

The Beethoven Conservatory was primarily based upon the European system of instruction in which a small class of pupils studied organ, piano, voice, violin, or other instruments.[10] The Beethoven Conservatory [Pamphlet] of ca. 1873 emphasizes the superiority of class instruction over private instruction. The class situation developed self-confidence in playing habitually in the presence of others and it stimulated competition. If a student advanced himself further than the others, he was

placed in a class at a higher level. Private lessons were offered at the conservatory for exceptional students.

Of the many other conservatories found in Gould's Directory only a few stood the test of years or could boast founders and faculty of the artistic merit of the Beethoven Conservatory. Among the largest were Conrath's Conservatory, Heink Conservatory, the Kroeger School of Music, St. Louis Conservatory, Strassberger's Conservatory, and the Weltner Conservatory.

Although Conrath's Conservatory operated under that name only between approximately 1910 and 1915, it included two large schools with an artist faculty of 40.[11] The founder, Louis Conrath, had a fine musical background, having studied at the Conservatories of Mayence and Leipzig in Germany.[12]

The Heink Conservatory enjoyed only a short period of operation as well but had as its founder Felix Heink, a composer and pianist from Germany who studied with Anton Rubenstein among others. Heink taught at New York Institute of Music and at the Chicago Conservatory of Music.[13]

Strassberger's Conservatory of Music, in existence almost as long as the Beethoven, was probably the largest and most significant in St. Louis.[14] It had at one time three branches in various parts of the city and 51 faculty members in 1916.[15] The founder, Clemens Strassberger, came from Germany in 1881 and established himself as a well-known trumpeter, educator, and impressario.[16]

The Kroeger School of Music, the St. Louis Conservatory, and the Weltner Conservatory were also well-equipped with a fine faculty and administration. Unfortunately no information is available concerning the Weltner Conservatory's founder, Frank Weltner. However, in a St. Louis newspaper article of 1903[17], the Weltner was ranked as high as the Beethoven, Conrath's, and Strassberger's Conservatories.

In general the curriculum of these schools included the study of instruments, music theory, elocution, and foreign languages. Some schools offered methods courses for prospective teachers[18]. The only school catalogues available to this writer are those for Beethoven Conservatory, Conrath's, Heink, Kroeger School of Music, and Strassberger's. Descriptions of courses in these catalogues are vague but nonetheless some picture of musical instruction can be gained from them.

According to Strassberger's [Catalogue of 1915-16], the instruments listed for class and private instruction are organ, piano, voice, violin, cello, zither, harp, guitar, mandolin, banjo, flute, oboe, clarinet, cornet, and all other orchestral instruments. All of the other main conservatories also offered a similar variety of instrumental instruction. Apparently piano students greatly outnumbered other students in these schools as can be seen in the programs of recitals of Strassberger's Conservatory.[19] In discussing American conservatory instruction in 1925, Louis C. Elson in The History of American Music mentions that vocal work was almost always

solo and instrumental study almost always for the piano.[20]

Most of the conservatories did not offer orchestral experience for young players. However, Strassberger's did have an orchestra of 10 students and faculty in the year in which it was formed, 1919.[21] In 1924 the violin section consisted of 28 players, most of whom were students.[22] However, the viola and 'cello sections had but one player each and the 'cellist was the faculty member, P.G. Anton.[23] According to the Beethoven Conservatory [Pamphlet] of ca. 1873, orchestra playing was regularly practiced and taught at that institution.

In Strassberger's Conservatory of Music [Catalogue] of 1915-16, counterpoint, composition, orchestration, history of music, and public school methods courses were offered. Conrath's Conservatory offered harmony but no mention is made of history. Heink Conservatory offered harmony, theory, form, and music history, and the Weltner offered basically that of Strassberger's but omitted the methods courses. Unfortunately no details concerning these courses are given. It is known, however, that Dr. Robert Goldbeck, Strassberger's theory teacher, defined composition as dealing mainly with form and analysis, and counterpoint with canon and fugue.[24] Perhaps more light could be shed on these subjects if various textbooks from the late 19th and early 20th centuries were studied.[25]

Details concerning the typical music history course are enumerated in advertisements for the Kroeger School of Music summer courses of 1905 and 1907.[26] The earliest composer to be considered is Palestrina. The "Early Classical Period" includes Palestrina, Purcell, Bach, Handel, Gluck, and Scarlatti; the "Later Classical Period," C.P.E. Bach, Haydn, Mozart, and Beethoven. Composers currently classified as "romantic" were organized into four categories. The fourth category included Wagner, Tschaikowsky, Dvorak, Strauss, and Elgar, and they were regarded as modern composers. Apparently the notion that music history was a process of growth and evolution was highly regarded. Goldbeck, in a series of articles in the periodical, The Etude,[27] views Mozart and Beethoven as mere predecessors of Mendelssohn and Schumann.

The Heink Conservatory teachers apparently viewed music history in the same light. In the Heink Conservatory [Catalogue] of 1916 [28] the course is described as follows:

> The evolution of art is traced from its crude beginnings among primitive nations to its full development as the greatest art of the 20th century.[29]

Further on in the catalogue the subject is discussed in terms of "development," "growth," and "advancement." Again, the examination of textbooks from the period would clarify the content of these courses. According to Strassberger's Conservatory of Music and Expression [Catalogue] of ca. 1920, the music history course was based upon the writings of Pratt.[30]

Outside of the curriculum the conservatories offered many other musical opportunities. Pupils' recitals were numerous and usually included a large number of students and selections. Strassberger's Conservatory presented 17 student recitals during the 1915-16 season.[31] As is mentioned above, most recital programs were heavily numbered with piano selections and most infrequent were ensembles. Commencement recitals were given annually and graduating pupils who performed were usually assisted by a faculty group. In the Strassberger's Graduation Exercises Program of June 4, 1897[32], students performed, among other works, Mozart's Piano Concerto in D Minor, Beethoven's Piano Concerto in C Minor, and Weber's Piano Concertstück in F Minor with the assistance of a small faculty string ensemble of five players. Artists' recitals by school faculty members were also offered. In 1894 Louis Conrath, piano, assisted by Louis Mayer, cello, and Mme. W. Runge-Jancke, voice, gave an artists' recital at Strassberger's Conservatory.[33] Three faculty recitals were given at Strassberger's during the 1915-16 season.[34]

Lectures were another feature at some schools. During the 1898-99 season at Strassberger's, Waldemar Malmene gave a series of lectures, two of which were entitled "American vs. European Conservatories" and "History of the Opera." Malmene was an eminent theorist[35], who studied in Berlin, at the Paris Conservatory of Music, and at Cambridge.[36] In 1872 one of his piano compositions won first prize in a competition held by the American Conservatory of Music, New York.[37] In 1900 Ernst Kroeger gave a series of lectures at Strassberger's entitled "How the Art of Music Came to Be What It Is," "How to Listen to Music," and "On the Emotional and Picturesque." Kroeger, a native St. Louis pianist, organist, composer, and writer, studied mainly with such St. Louis teachers as Waldemar Malmene, Peter G. Anton, and Louis Mayer.[38]

According to Ed[ward] Rainbow in his "Critique of "The Music Men and The Professors' by Charles E. Sollinger," many early instrumental teachers desired to sell instruction books along with their music lessons.[39] Several publications were issued by various conservatories and instructors. Strassberger's Publishing Company published piano methods used at the school, and Charles Kunkel and Ernst Kroeger issued harmony lessons by correspondence which contained the necessary steps for the student eventually to become an independent composer.[40] Robert Goldbeck published his "Graduating Courses for Piano" in Goldbeck's Musical Instructor[41] and in Goldbeck's Musical Art.[42] These articles must have been a valuable pedagogical source for students outside the conservatories.[43]

Some problems arise in discussing the degrees offered by the St. Louis conservatories and the levels and ages of students enrolled. Strassberger's offered in its "Professional Department" four types of diplomas for instrumentalists or prospective teachers.[44] The first degree was for the teacher; harmony was a requirement.

The second degree was awarded to the post-graduate, and counterpoint and composition were required. The third degree was the Artists' diploma. Beyond this was the Master of Music degree given after the candidate had earned the Artists' diploma and had passed a series of examinations in harmony, counterpoint, composition, orchestration, sight-reading, and piano-proficiency. Information from the Heink catalogue is similarly vague since no mention is made of the age of the students or prerequisites qualifying them to enter the school. Perhaps high school students planning professional music careers attended these conservatories since the necessary musical instruction was not available in the public schools. For some, the conservatory education may have replaced the high school education. The Kroeger School of Music granted an out-of-state student an artists' diploma at the age of 16.[45] Other schools such as the Weltner and Strassberger's advertised boarding for students near the school. Credit was not being offered in the high schools for students participating in music; therefore, the promising young performer probably neglected his musical studies or sacrificed his high school education.[46]

The conservatories served a great need in the city for students requiring a thorough musical education. However, there existed some problems regarding standardization of courses; these are discussed by Alexander Henneman in his article, "Why Music Education Should Be Standardized by Conservatories."[47] Apparently there was a system of accreditation at least at the beginning of the 20th century. In discussing the first decade of the 20th century, John Cotter in his thesis, "The Negro in Music in St. Louis,"[48] mentions that schools such as the Kroeger, Hugo, and Kunkel Schools of Music were not accredited. This suggests that there was a system of accreditation although this writer has not yet found any information on such a system.

Much more research needs to be done on the subject of musical instruction in St. Louis and in other American cities. In the last 15 to 20 years some research on the subject has appeared in dissertations and in journals, but prior to that little interest was taken. The four sources listed in Appendix B were recently brought to light by this writer. They will hopefully be utilized and others uncovered by scholars interested in early American and St. Louis musical instruction.

From what information is already available, it is evident that conservatories were numerous in St. Louis between 1870 and 1930 and that the few larger and more significant ones offered a variety of musical instruction and experiences for the student. In fact, a much richer musical environment may have existed for the high school age pupil then than it does now.

FOOTNOTES

1. New York: Da Capo Press, 1971.

2. The Encyclopedia of the History of Missouri (St. Louis: The Southern History Co., 1901), pp. 518-528.

3. Rainbow, Edward, "Critique of 'The Music Men and the Professors' by Charles Edmond Sollinger," Council for Research in Music Education, 31(1973), 47.

4. Elson, Louis C., The History of American Music (New York: The Macmillan Co., 1925), p. 362.

5. St. Louis: David B. Gould and Co., 1870-1930.

6. A copy of this pamphlet is in Gaylord Library at Washington University in St. Louis.

7. Waldauer, "Music in St. Louis," p. 521.

8. Krohn, Missouri Music, p. 132.

9. Ibid., p. 108.

10. Beethoven Conservatory [Pamphlet] (St. Louis, n.d. but dated by this writer ca. 1873).

11. From an advertisement in Musicians' Directory for St. Louis, Mo. and Vicinity, 1911-1913 Seasons (St. Louis: Val Reis Piano and Music Co.), p. 43.

12. Krohn, Missouri Music, p. 106.

13. Ibid., p. 112.

14. Ibid., p. 293.

15. Strassberger's Conservatory Scrapbook, Missouri Historical Society, St. Louis.

16. Ibid.

17. "Musical Conservatories," The Republic (St. Louis, Dec. 6, 1903).

18. For example, in Strassberger's Conservatory of Music and Expression [Catalogue] (St. Louis, n.d. but dated as after 191 by this writer), methods courses were offered.

19. Strassberger's Scrapbook.

20. p. 362.

21. Strassberger's Conservatory of Music and Expression [Catalogue].

22. Strassberger's Recital Programs of April 27 and 29, 1924 in Gaylord Library, Washington University.

23. Strassberger's Conservatory of Music and Expression [Catalogue].

24. Strassberger's Scrapbook.

25. A number of these are to be found in the Krohn Collection, Gaylord Library, Washington University. Such topics as form and analysis, thoroughbass methods, counterpoint, harmony, and music history are discussed.

26. This advertisement is located in the Ernst Kroeger Scrapbook at the Missouri Historical Society, St. Louis.

27. "Analysis of a Composition and Other Aids to the Interpretation of Piano Music," The Etude (St. Louis, Feb., 1904).

28. St. Louis: Lambert-Deacon-Hull Printing Co., 1916).

29. Ibid., p. 28.

30. A copy of Waldo Selden Pratt's Class Notes in Music History: General Course (New York: G. Schirmer, 1908) is available in the Krohn Collection.

31. Strassberger's Conservatory of Music [Catalogue, 1915-16].

32. Strassberger's Scrapbook.

33. Ibid.

34. Ibid.

35. Krohn, Missouri Music, p. 17.

36. Ibid., p. 118.

37. Ibid.

38. Ibid., p. 115.

39. Rainbow, "Critique," p. 47.

40. "Kunkel-Kroeger Harmony by Correspondence," Kunkel Bros. Publications Catalogue (St. Louis: Kunkel Bros., n.d.), pp. 196-97.

41. St. Louis: Robert Goldbeck, April 15, 1882 - March, 1885.

42. Ibid., April, 1883.

43. Krohn, Missouri Music, p. 18.

44. Strassberger's [Catalogue of 1908].

45. Kroeger Scrapbook, Missouri Historical Society.

46. Gaynor, Jessie, "Music in the Public Schools," Official Program of the Missouri State Music Teachers' Association 14th Annual Convention (Columbia, Mo.: The Association, 1909), p. 24.

47. St. Louis, 1916, Missouri Historical Society.

48. Master's Thesis Washington University, St. Louis, 1959, p. 141.

Appendix A

The Saint Louis Conservatories of Music, 1870-1930

Each school is listed in alphabetical order with the founder's name when known, below the name of the school. The dates to the right refer to approximate years of the school's existence according to entries in Gould's St. Louis Directory. A date followed by a hyphen signifies that the school is listed in Gould's through 1930. 1930, however, is not necessarily the cut-off date for the school's existence. Information from sources other than Gould's is in some cases included and the source is enclosed in parentheses.

American School of Music — 1901
Mrs. E.J. Widen

Becker Brothers Conservatory of Music — 1906-1910
Lucien E. Becker
Also called "Becker College of Music,"
Rene L. Becker, director (Musicians' Directory for St. Louis, Mo. and Vicinity, 1911-1913 Seasons, p. 10).

Beethoven Conservatory of Music — 1872-
Edwin A. Williams
Also directed by Lawitzky and Waldauer, and later, the Epstein Brothers.
Established in 1871 (Waldauer, "Music in St. Louis," p. 521).

Boeddecker Conservatory of Music — 1900-
Emily Boeddecker

Boston School of Music — 1902

Columbia Conservatory of Music — 1909
Also called "Columbian Conservatory of Music." — 1911-1915

Conrath's Conservatory — 1910-1915
Louis Conrath
See "Ehling and Conrath College of Music" below.

Dallmer School of Music — 1913

Ehling and Conrath College of Music — 1896
Victor Ehling and Louis Conrath
Also called "Ehling College of Music" and simply "College of Music." — 1899-1917

Fallert School of Music
Mrs. Emma Wilkins Gutmann (Krohn, Missouri Music, p. 111).
Also called "Fallert Studios." 1920

Forest Park College of Music
Ernst R. Kroeger (Official Program of the Missouri State Music Teachers' Association 5th Annual Convention, 1900, p. 28.

Frederick Fischer College of Music 1902-1903

Geisser Conservatory of Music (Musicians' Directory, p. 28)
Also called "Carl A. Geisser Piano School of Music." 1902-1913

Goldbeck's Conservatory of Music (Krohn, Missouri Music, in biography of Madame W. Runge Jancke, p. 113)
Also called "Goldbeck College of Music" (Music World, 1(May, 1893), 9).

Haendel Conservatory of Music 1912
Mrs. F. Kleinschmidt

Heink Conservatory 1918-1924
Felix Heink
Probably established in 1916 (Krohn, Missouri Music, in biography of Heink, p. 112).

Henneman College of Music 1908-1915
Alexander Henneman
Also called "Henneman Vocal Studio and Hall." 1899

Henniger Conservatory of Music 1913-

Hughey School of Music Culture 1901-1912

Hugo School of Music 1919-1930

International Conservatory of Music 1906-1914

Kleinschmidt Conservatory of Music
Oliver Kleinschmidt (Musicians' Directory, p. 31)

Kroeger School of Music 1905-
Ernst Kroeger

Krohn School of Music 1911-1914
Ernst Krohn

Kunkel College of Music 1900-1906
Also called "Kunkel Conservatory of Music." 1919-1922

Laclede School of Music and Dramatic Arts 1898

Luca Conservatory of Music Founded in 1888 by a group of Negro musicians and patrons of music (Cotter, "The Negro in Music in St. Louis," p. 131).	
McCreery School of Violin and Piano	1910-1913
Mendelssohn Conservatory	1909
Messmer School of Music Ida Messmer	1908-1911
Missouri Conservatory of Music J.C. Eisenberg	1910-1915
Morton School of Music	1909
Pettingill School of Music Alice Pettingill	1907-1916
Putnam Conservatory of Music Joseph Putnam	1908-1911
Carl Richter Academy of Music	1887-1888
Rinaldo's Conservatory Eugene Rinaldo	1909-1921
St. Louis College of Music Founded by Robert Goldbeck ca. 1880 (Krohn, Missouri Music, in biography of Robert Goldbeck, p. 110).	
St. Louis Conservatory of Music Thomas Moore	1886-1920
St. Louis Conservatory of Vocal Music Robert Nelson	1893-1894
St. Louis Institute of Music Originally named "Progressive Series Teachers' College." Founded by R.S. Blake, Sr. in 1912. The name "St. Louis Institute of Music" was adopted in 1937 (Archives of the Art Publication Society, St. Louis).	
St. Louis Institute of Musical Art	1910-
St. Louis Musical College S.B. Whitely	1889
Sacks' School of Music Nathan Sacks	1910-1920
Schrickel College of Music	1910-1929
Schubert Conservatory of Music	1924-1930

Strassberger's Conservatory of Music Clemens Strassberger Founded in 1886 (Waldauer, "Music in St. Louis," p. 524).	1894-1924
Vienna Conservatory of Music Robert Klute	1896-1905
Wegman School of Music	1916-1922
Wenner's Conservatory and School of Opera	1908-1909
Weltner Conservatory Frank Weltner Established in 1897 (Official Program of the Missouri State Music Teachers' Association 16th Annual Convention, 1911, n.p.).	1902-

Appendix B

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CONTEMPORARY CONCEPTS OF CAREER EDUCATION IN MUSIC AND THEIR RELATIONSHIP TO JOHN DEWEY

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JOHN DEWEY AND HIS PHILOSOPHY OF EDUCATION

The philosophy of education in a democratic society must be concerned with an application of ideas, aims, and methods to further the democratic society. John Dewey was a philosopher and a philosopher in education in this society in the late nineteenth and twentieth centuries. His life (1859-1952) spanned a period of much change in American history, and his views reflect some of the changes and attempt to grapple with the problems of this changing society.

One of his works, the book, Democracy and Education: An Introduction to the Philosophy of Education, is concerned not only with his philosophy of education, but also his philosophy in general. By looking at his philosophy of education in this book, it is possible to understand much of Deweyan thought. He once observed that this was the book in which his philosophy was most fully expounded, and wryly added that critics of his philosophy refused to read it.[1]

According to Dewey in Democracy and Education, life in the biological sense, is a process of self-renewal. In the higher life forms, self-renewal ends with the death of an individual, but the life process itself remains continuous. Even though an individual may die, the life process of the individual's group continues.

> ....Life is a self-renewing process through action on the environment.
>
> In all the higher forms, this process cannot be kept up indefinitely. After a while they succumb, they die. The creature is not equal to the task of indefinite self-renewal. But continuity of the life process is not dependent upon the prolongation of the existence of any one individual.[2]

And, according to Dewey, life in the social sense, is the same continuity of the life-renewal process based on experience.

> With the renewal of physical existence goes, in the case of human beings, the re-creation of beliefs, ideals, hopes, happiness, misery, and practices. The continuity of any experience, through renewing of a social group, is a literal fact. Education, in its broadest sense, is the means of this social continuity of life.[3]

Just as food is necessary to maintain the biological life of an individual, education is necessary to maintain the social life of an individual.

> Beings who are born not only unaware of, but quite indifferent to, the aims and habits of the social group have to be rendered cognizant of them and actively interested. Education, and education alone, spans the gap.[4]

Therefore, education is essential to maintain the continuity of the social life of an individual and also to maintain the social life of the group. Dewey has discussed social life as synonymous with communication.

> Not only is social life identical with communication, but all communication (and hence all genuine social life) is educative. To be a recipient of communication is to have an enlarged and changed experience.[5]

The communication, or the educative process, differs according to the group or the society in which it takes place. The communication which takes place in a primitive tribe when the older members of the tribe demonstrate the experience of hunting to younger members of the tribe is very different from the kind of communication which takes place in a more advanced and complex society.

> As societies become more complex in structure and resources, the need of formal or intentional teaching and learning increases.[6]

To fulfill the need for the kind of communication or educative process in a more advanced society, formalized institutions of learning, schools, have been established. Dewey was directly involved with one of these formalized institutions from 1894-1904, when he was at the University of Chicago as Chairman of the combined Departments of Philosophy, Psychology, and Education. At the same time, he was the founder and director of the University Laboratory School. While he was there, he developed a comprehensive plan for the study and improvement of education. However, this plan was barely under way when he left the University, and some of his plans were not fully implemented. Arthur G. Wirth, in the Preface to his book, John Dewey as Educator: His Design for Work in Education, has discussed the result of this unrealized plan.

> His over-all design is an indispensable source for understanding his specific ideas, then or later, in their proper intent. The failure to maintain this perspective by some of Dewey's followers in the progressive education movement, as well as by his critics, has led to unfortunate misunderstandings.[7]

There have been many misunderstandings about Dewey. One of the reasons for misinterpretation of his works is the extremely complex style of his writing. Wirth has discussed Dewey and the controversy surrounding him.

> John Dewey has been the most controversial figure in twentieth-century American education. At the turn of the century, he was a leader in the criticism of traditional schooling. Sixty years later educational ideas associated with him were under heavy attack. He has suffered from uncritical adulation as well as unwarranted vituperation. In recent years, it became the mode in the popular press to identify progressive education with loose, superficial educational practice and to label Dewey as its author.[8]

Again, in Education in the Technological Society, The Vocational-Liberal Studies Controversy in the Early Twentieth Century, Wirth has urged the need for understanding Deweyan thought in relation to social complexities.

> Dewey's educational thought cannot be understood apart from his assessment of the social situation and the philosophical issues of the time. Efforts to provide simplified interpretations for hard-working educators have resulted in reducing his ideas to feckless cliches. Dewey himself pointed to the contextual quality of his thinking about education in his Preface to Democracy and Education.
>
> "The philosophy stated in this book connects the growth of democracy with the development of the experimental method in the sciences, evolutionary ideas in the biological sciences, and the industrial reorganization, and is concerned to point out the changes in subject matter and methods of education indicated by these developments."

Another problem encountered in understanding the complexities of Deweyan thought is the difficulty to be able to comprehend fully Dewey's battle against dualisms. Wirth has commented about Dewey's dualisms in relation to the contextual problem.

> One way to grapple with the contextual quality of Dewey's work is to examine themes which cut across various facets of his thought. One such theme is his lifelong battle against dualisms. He thought contemporary life was shot through with cripplings: America's religious heritage had set man apart from nature and put a Puritan conscience into conflict with man's sensual needs; psychology had divorced mind from body and separated the feeling of expressive self from the intellect; art was divorced from daily life and relegated to museums; school learning was disconnected from experiences outside the school door; work was as sharply distinguished from leisure as virtue was from sin.[10]

Dewey had first been confronted with this philosophical problem of dualisms while he was a philosophy

student at the University of Vermont. The conflict between what he had learned in the environment of a small town in New England during his childhood and the philosophical studies during his college years led him to be ever battling dualisms in his thoughts. Wirth has said:

> He was confronted with a philosophical problem that preoccupied him for a lifetime: how to resolve the chasms that seemed to separate the material and moral science. At Vermont this issue was represented in the gap between the organic, evolutionary view of Huxley and the dominating philosophy on campus, which Dewey described as Scottish intuitionlism...Dewey came to see this intuitionalism as typical of a New England dualist heritage that he felt a need to oppose for the rest of his life. The depth of his feeling was revealed years later when he described this tradition as representing "divisions by way of isolation of self from the world, of soul from body, of nature from God" that were felt in him as "an inward laceration."[11]

The preceding section of this study has been a brief introduction to Dewey's philosophy of education. In this introduction, this author has discussed Dewey with regard to the controversy which surrounds his thought. One of the reasons for the controversy is the extreme complexity of his thought which is reflected in his writings. Another aspect of Dewey's thought which is difficult to understand and interpret is his battle of dualisms. This introduction is not intended to be a full resume of the Deweyan thought, but it is intended to provide a basis upon which to begin the discussion of the vocational-liberal studies issue in the next section of this study.

THE VOCATIONAL-LIBERAL STUDIES ISSUE

Wirth has advocated a more rational appraisal of Dewey's educational contributions to this society in John Dewey as Educator.

> There is voluminous literature on Dewey's educational philosophy, but few efforts have been made to weigh his ideas against the practice he sponsored when an educator. After a period of unusually raucous commentary in the 1950's and early 1960's, we may be ready to seek a more rational appraisal of John Dewey's contributions to American education.[12]

It is the intention of this author to seek a more rational appraisal of John Dewey in regard to a particular aspect of his thought. This aspect, the vocational-liberal studies issue is the one with which Wirth has dealt in his book, Education in the Technological Society.

There is a need to re-appraise and re-evaluate Dewey's thought about vocational education with regard to career education in the 1970's. Because of the re-

cent trends in career education by educators and Dewey's work in vocational education at the beginning of the century, there have been attempts by some educators to justify career education by merely quoting randomly from Dewey's writings.

Before confusion and new controversy can arise, this author feels the importance of examining Dewey's thoughts about vocational education and the application to the 1970's concept of career education. This section of the study is a re-appraisal of the vocational-liberal studies issue and the next section, "Career Education" is its application to present trends in career education. In addition, this author will make specific applications in the field of music education in subsequent sections of this study--"Music Education" and "Study-Units."

At the beginning of the twentieth century, the American society was undergoing a drastic change from being one of rural communities to becoming an urban society. There was much discontent caused by the change. The rise of industry and technology caused many problems with which the society had never been faced before. There were numerous labor problems; there were many immigrant problems; there was a major problem in the change of life-style for persons coming from rural backgrounds to be able to cope with urban life. Growing out of this discontent, there was, of course, a cry for educational reform. Wirth has discussed this cry for reform.

> It is not strange to find that many groups were demanding changes in the schools as we entered the twentieth century. We had to find out if persons and institutions could cope with the realities of an emerging urban-technological-corporate society.
>
> One of the most dramatic movements for school reform, as an alternative to the literary-classical tradition, was the vocational or industrial education movement.[13]

John Dewey was living and working at this time of great transition, and he was concerned with the changing society. In 1904, Dewey joined the Department of Philosophy at Columbia University. He became one of the leaders of the critics of traditional liberal school practice. According to Wirth:

> As he saw it, the industrial education movement contained possibilities for educational reform that might make all schooling more relevant to twentieth-century realities and might help this country realize its democratic promises. He was a critic, however, of the narrow utilitarianism of most vocational educators...
>
> ...Unfortunately, for those who hunger for simple answers, Dewey's analysis of the problem was extremely complex.[14]

Unfortunately for Dewey, because of his complex analysis, his views about vocational education have been misinterpreted and often misunderstood. Two of his contemporaries, David Snedden and Charles Prosser, also were concerned with vocational education.

Because of the new age of technology, Dewey and his contemporaries thought that one of the ways to meet the need for educational reform was a vocational program. There was agreement that the traditional means of education, which was generally referred to as a "liberal" education, was basically a college preparatory program which was not adequate to prepare students for the new industrial workingman's society. There was no agreement, however, in the plans and ideas set forth about an alternative kind of education. This alternative kind of education was generally referred to as vocational training, but there was confusion as to the meaning of vocational education, and this lack of acceptance of a precise definition made it difficult to establish methods or curricula or to implement any new programs in education.

This author will present briefly the ideas of Snedden and Prosser to show the differences between the Snedden/Prosser view and Dewey's thought. The Snedden/Prosser view basically regarded vocational education as job training for employment, and Deweyan thought regarded vocational education as a much more complex kind of education.

Snedden, who had been a student of Dewey's at Columbia University, became one of the Chief School officers in the United States in 1909. By this time, his doctrine of social efficiency was firmly established.

> The doctrine of social efficiency contained an image of man, a vision of the good society, and a set of related recommendations for school practice.
>
> Fortunately, argued Snedden, human beings fell into ability levels which paralleled the hierarchical work requirements of modern society. With the aid of new social science instruments, people could be identified and channeled into training that would benefit society and fulfill the individual.[15]

Prosser, a student and colleague of Snedden, had views about vocational education which were even more regidly defined than Snedden's. He was able to further his views when he became the Executive Secretary of the National Society for the Promotion of Industrial Education. According to Prosser as reported by Wirth:

> Vocational education was, in brief, "training for useful employment."
>
> ...Prosser insisted that all of vocational content must be specific and that its source was to be found "in the experience of those who have mastered the occupation."[16]

In contrast to the thoughts of Snedden and Prosser, Dewey proposed that vocational education should involve more than job training. His chapter "Vocational Aspects of Education" in Democracy and Education has stated his thought about vocational education. He has discussed at length the terms "occupation", "calling", and "vocation," but his broad definition of occupation "is a continuous activity having a purpose."[17]

This study will adopt Dewey's definition of "occupation" for its purposes and will also adopt an interpretation of the term by Wirth, who has effectively summarized Dewey's thought in reference to the definition of "occupation."

> In this sense it [an occupation] is something which occupies an individual personally; it is something in which he is interested and to which he is committed. Each individual in this sense, has a variety of "occupations", "callings", or "vocations". He may earn his living as a garment worker or an engineer. But he also may be a member of a family, may be active in community affairs and in political organizations, or may be passionately committed to playing the oboe.[18]

Wirth has continued by saying:

> Dewey employed a kind of accordion usage of the term "occupation." In a constricted sense, Dewey used it to refer to specific jobs and concomitant training programs; more broadly, he used it to point to fundamental changes in the nature of work effected by science and technology. Beyond paid employment, he used "occupation" to apply to activities where one's deepest personal purposes or interests were involved; and at its fullest extension he [Dewey,] in Democracy and Education said, "the dominant vocation of all human beings at all times is living--intellectual and moral growth."[19]

> It is no wonder that there was puzzlement about the meaning of Dewey's statement that the key to educational reform lay in the use of "various forms of occupations" and their intellectual and moral content.[20]

The vocational education movement generally refers to the period 1910-1917. As shown by the differing opinions and thoughts between some of the leading proponants of education, the concern of educators about vocational education as a reform movement did not immediately provide a solution for the problem.

However, the passing of a vocational education bill in 1917, the Smith-Hughes Act, at least gave some direction to vocational education. It was, however, worked out with Prosser as one of the major figures, and, of course, reflected much of his thought about vocational education; the Act did not reflect much of Dewey's thought. In addition, Prosser was named as

Executive Director of the Federal Board for Vocation Education and was able to carry out many of the policies which he had helped to write into the bill.

Because of the enactment of the Smith-Hughes Act, and its support by Prosser, and because of the complexity of the views on "occupations" of Dewey, Dewey's thought fell into disuse.

After 1917, vocational education became more firmly established. In the early 1960's, there was a renewed cry for educational reform after the Russian launching of "Sputnik." The Smith-Hughes Act was revised and the revisions were passed in 1963. Wirth has remarked on the differences and the departure from many of Prosser's ideas. This revision, in departing from Prosser, included many ideas which are reflective of Deweyan thought. Wirth has quoted from a Senate subcommittee:

> Several of the basic "Operational Principles" of the revision of the sixties illustrate dramatically the departure from Prosser's preferences...
>
> Vocational education cannot be meaningfully limited to the skills necessary for a particular occupation. It is more appropriately defined as all of those aspects of educational experience which help a person to discover his talents, to relate them to the world of work, to choose an occupation...
>
> The objectives of vocational education should be the development of the individual, not the needs of the labor market...[21]

In the 1970's there has again been a cry for educational reform. The public has been frightened by the unrest of the 1960's: the assassinations of prominent civil leaders, and the burning of ROTC buildings on college campuses and stores in downtown areas; it has become trapped by the problems of the early 1970's: a troubled economy, a world energy crisis, and pollution; the public is again looking to the schools for solutions.

Many new programs have been started; one of these programs is career education. The next section of this study will define and discuss career education in the 1970's.

CAREER EDUCATION

Because of the impetus given to educational reform, many new programs have been formulated. Among them are alternative schooling, work-study experiences, and "open" education. Another new program is career education; however, a universally accepted definition of career education has not been adopted by professional educators.

In 1971, a national invitational conference was held at North Carolina State University by the Center for Occupational Education. This conference was reported in

Career Education and the Elementary Teacher, a book by Hoyt, Pinson, Laramore, and Mangum. No official definition was adopted at the conference. This book further reports that the U.S. Office of Education has not adopted an official definition.

> The U.S. Office of Education has chosen so far to avoid any official definition of career education. Instead, USOE policy has consistently stated that career education will in the long run be defined in a grass-roots debate that hopefully will take place throughout the nation.[22]

The "grass-roots debate" idea appears to be one which will allow educators free rein in which to develop methods; however, the problems inherent in a case such as this are reminiscent of the problem of definition encountered by Dewey and his contemporaries during the vocational-liberal issue of 1910-1917. Without any concrete definition with which to be guided in the formulation of methods or programs, every agency, every committee, every school, and each individual teacher must first grapple with the problem and the definition of career education before beginning to work with it. Not only does such a hazy conception lead to confusion, but it also leads to inefficient implementation of programs which have finally been evolved.

For the purpose of this study, the author has reviewed some of the current definitions of career education.

In the book, Career Education and the Elementary School Teacher, the authors have adopted this definition:

> Career education is...the total effort of public education and the community aimed at helping all individuals to become familiar with the values of a work-oriented society, to integrate these values into their personal value systems, and to implement these values into their lives in such a way that work becomes possible, meaningful, and satisfying to each individual.[23]

Another definition of career development appears in the "To the Teacher" section of the curriculum guide for the educational television services program, "Bread and Butterflies," which was developed by a consortium of thirty-four education and broadcasting agencies, including state departments of education, ETV networks, ETV commissions, and local educational agences. The definition is:

> "Bread and Butterflies" is more than a television series. It is an instructional package for career development. The programs and curriculum materials are designed to help nine-to-twelve-year-olds explore the relationship between their lives and the world of work. But "Bread and Butterflies" is

> not merely learning about work, or uncovering personal feelings about career roles, or doing work-related tasks; it is a combination of all three. It pulls together all the facets of personal and career development that help young people understand who they are and what they can become.[24]

Many states have adopted some kind of plan for furthering career education. Missouri is one of these states. In the publication, "Missouri Schools," career awareness is defined by Dr. Frank Drake, who is the coordinator of Career Education for the Missouri State Department of Elementary and Secondary Education. Susan Marie Pevey quotes Drake in an article "Awareness Is The Beginning Step."

> The basic goal of career awareness is to bring to children's attention the world of work and the options available to them at an earlier age...
>
> Career awareness means making youngsters aware of the vast diversity of occupational groups and different jobs within those clusters. The goal is to create in the child, not only an awareness of the world of work, but his place in the world.
>
> This involves making the child aware of his personality and how it relates to his life...[25]

The preceding definitions have been chosen to show that career education in the 1970's is concerned with the individual. It is a view that is reflective of Deweyan thought, and it is far from the Snedden/Prosser view,vocational education as job training. For the purpose of this study, the author has adopted a definition of career education based on Dewey's thought about "occupation" and the interpretation of Dewey's thought by Wirth, as it was discussed previously in this study. Therefore, the objective of career education for each individual would have a two-fold purpose. The first of these would be an awareness of an occupation as a job or a career. The second would be an awareness of a "being-occupied-with" an activity as a career or as a leisure activity.

In the next section of this study, the author will apply the two-fold objective of career education to music education.

MUSIC EDUCATION

In discussing the humanities, one of Dewey's concerns was the dualisms with which the arts were regarded. He believed that creativity was the culmination of the scientific process. According to Dewey, it could take place in the arts as well as in science.

> It is suggestive that among the Greeks, till the rise of conscious philosophy, the same work, was used for art and science. Plato gave his account of knowledge on the basis of an analysis of the knowledge of cobblers, carpenters, players of musical instruments... pointing out that their art...involved an end, mastery of material, control of appliances, and a definite order of procedure--all of which had to be known in order that there be intelligent skill or art.[26]

This study has previously cited one of Dewey's examples of the dualism of "art being divorced from daily life and relegated to museums." He re-emphasizes the point while discussing the renewal of individuality.

> I can think of nothing more childishly futile, for example, than the attempt to bring "art" and aesthetic enjoyment externally to the multitudes who work in the ugliest surroundings and who leave their ugly factories only to go through depressing streets to eat, sleep, and carry on their domestic operations in grimy, sordid homes.[27]

In order to relate the arts in a specialized area--music--to Deweyan thought, this author has chosen to quote Dewey as he discussed the school in terms of occupations and of its being an ally of the arts.

> The occupations can transform the whole spirit of a school. They create opportunities for children to feel a sense of personal involvement, to engage in manipulative and expressive as well as mental activities, and to grow in social insight. Instead of being a transmitter of auditory input, the school could become an ally of the arts, and a center for the study of science and history.[28]

Another dualism which Dewey battled was the one in which play and work were separated. That school learning must be "disconnected from experiences outside the school door" was wrong to him.

> Study of mental life has made evident the fundamental worth of native tendencies to explore, to manipulate tools and materials, to construct, to give expression to joyous emotion, etc. When exercises which are prompted by these instincts are a part of the regular school, the whole pupil is engaged, the artificial gap between life in school and out is reduced...
>
> ...that knowledge-getting be an outgrowth of activities having their own end, instead of a school task.[29]

As seen in the examples, Dewey believed that schools should be places in which learning takes place by the students' being engaged in physical and mental activities. He believed that students should be involved in exploring,

manipulating, constructing, and giving expression. There is much similarity in Dewey's thought and the thought of current music educators. Dewey felt that activity and involvement by students was necessary for learning to take place, and music educators currently feel that activity and participation enable students to learn and apply principles of music. Dewey implemented many of his plans in the University of Chicago Laboratory School in the early twentieth century; music educators have adopted several new methods and approaches for teaching music in the late 1960's and early 1970's.

Many of these techniques create opportunities in music for children to feel a sense of personal involvement and to engage in manipulative and expressive activities. The dimensions of music: rhythm, pitch organization, simultaneity, timbre, expression, and form can be learned by the student who is being directly involved in both physical and mental activities. By the student's involvement and participation, music becomes a part of the student coming from within rather than being thrust upon him by others.

One of the techniques currently being used in music education is the Carl Orff approach for teaching music. Orff's basic concepts of (body) movement and its importance in music education describe the part which active participation plays in teaching students. The basic philosophy of Orff in regard to movement education has been set down by K.H. Ruppel in Musik und Bewegung.

> Dieses Buch gibt...Einblick in die Arbeit der elementaren Musik und Bewegungserziehung, wie sie in dem "Schulwerk" von Carl Orff niedergelegt ist.
>
> Grundprinzip dieses "Schulwerks" ist es, dass sein Lehrgang nicht sowohl "fürs Kind" als auch "vom Kinde aus" entworfen und entwickelt wurde. Seine Voraussetzung ist die Anerkennung des Kindes als naturgegebene und naturhafte Persönlichkeit, die durch die im musikalischen Urgrund schlummernden und aus ihm erweckten pädagogischen Krafte zur geistig, seelisch, ethisch und gesellschaftlich bewussten, zur "gebildeten" Persönlichkeit geformt werden soll.[30]
>
> [This book gives...a look at the work of elementary music and education in movement, which are the principles laid down in the "Schulwerk" of Carl Orff.
>
> The fundamental principle of this "Schulwerk" is, that the course of instruction is not only "for the child" but also, "from the child." Its pre-supposition is the recognition of a child as having an inherited natural personality in which the musical foundation lies dormant. This personality should become formed into an educated personality by the enlightening of it with pedagogical powers to a spiritual, psychological, ethical and social consciousness.]

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Orff believes that rhythm is expressed constantly in the speech and movement of a child and it is here that he begins musical education. He does not talk about movement to the students, instead, the students are immediately involved in movement activities. In the "Rhythmische Übung" section of Musik und Bewegung, Suse Böhm has described one of the first rhythm activities.

> Das Spiel mit dem Rhythmus beginnt: Klatschen - Patschen - Stampfen - und Schnalzen wird in verschiedenen Verbindungen geübt.[31]
>
> [The play begins with rhythm. Clapping, tapping, stamping, and snapping will have been drilled in different combinations.]

Another new method currently being employed in music education is contained in the work of Zoltan Kodaly. He has established a system in Hungary for music education which is used in all of the schools at all levels. An American, Mary Helen Richards, among others, has adapted Kodaly's system for use in this country at the elementary level. Her adaptations employ a set of charts. This system, both in Hungary and the United States is based in part on rhythm. Richards has elaborated about the system and emphasized the importance of activity in the Preface to her Threshold to Music.

> Both my system and that in Hungary are based on a sound rhythmic foundation, which is taught with rhythm syllables and much physical movement.[32]

Two other educators who are interested in movement in relation to music and drama are Emile Jacques-Dalcroze and Madeleine Carabo-Cone.

Two current approaches for teaching music also require much involvement and participation by students, the CMP (Contemporary Music Project) and the Manhattenville approach. Both involve activity by students for the learning of musical dimensions. In the University Laboratory School of the University of Chicago in Dewey's time, one of the activities in which the students participated was an exercise combining music with drama. It has been reported by Dewey and his daughter in their book, Schools For Tomorrow:

> In the upper grades, literature and history, as already indicated, are often reinforced by dramatic activities. A sixth grade in Indianapolis engaged in dramatizing "Sleeping Beauty," not merely composed the words and the stage directions, but also wrote songs and the music for them.

This learning situation at the University Laboratory School is an example of combining music exercises with other activities. This author has designed several study-units for use at the elementary level which com-

bine the principles of music education with the principles of career education. The principles of music education, for these study-units, include some of the latest techniques and approaches of current practice in music. The principles of career education, for these study-units, include the two-fold objective of career education in the 1970's as discussed previously in this study: the purpose of an awareness of a career or "occupation" and the purpose of an awareness of a "being-occupied-with" an activity.

Young Audiences, Inc., a national organization, is currently providing a significant amount of musical education. Its content is readily adaptable to the combination of the principles of music education with the principles of career education.

The final section of this study will explain the study-units and will include two study-units as examples.

STUDY-UNITS

This author has designed several study-units which combine the concepts of career education and music education. These units have been implemented in the vocal music program at the elementary level in one of the elementary schools in the Maplewood-Richmond Heights School District in St. Louis, Missouri. Missouri is one of the states which has adopted the use of career education, and the Maplewood-Richmond Heights School District has begun to include career education as part of its curriculum.

These study-units have an objective in music education which is to enable students to learn the dimensions of music through participation in activities. They also have an objective in career education, which is actually two-fold. The first of these purposes in career education is an awareness of a particular career in music; i.e., Dewey's "occupation." The second purpose is a "being-occupied-with" musical activities.

An example of this two-fold objective in career education would be an activity in which a professional symphony musician would visit a class to perform on the violin. The first purpose of this visit would be for the students to gain an awareness of the work of the violinist; e.g., training, auditions, rehearsals, concerts, tours, wages, etc. The second purpose would be for the students to gain an awareness of their own involvement with music either as a leisure or professional activity; whether it be as an elementary instrumental student, a member of an amateur or professional music ensemble in their later life, a solo performer, or as a listener of music.

Each study-unit has four parts: the "Group Activity," the "Music Objectives," "Career Objectives," and "Individual Activities." For the purpose of this study, the author has not included any detailed lesson plans, but only general content description. The aim of the author is to show the combination of the prin-

ciples of career education with the principles of music education; therefore, the "Music Objectives," "Career Objectives," and "Individual Activities," parts of the study-units include suggestions for activities but do not include specific exercises.

The "Group Activity" part of each study-unit is a project in which a large group may participate; e.g., a field trip by a group to a musical event or a visit to the school by someone.

The "Music Objectives" part of each study-unit lists the dimension or dimensions of music which are relevant to the "Group Activity."

The objectives of career education are divided into two parts in each study-unit. The "Career Objectives" part of the study-unit lists the career and has as its objective, an awareness of a particular career in music. The other objective of career education, as previously defined in this study, is met in the "Individual Activities" part of each study-unit. These "Individual Activities" are the "being-occupied-with" music activities which are intended for use by an individual student or by small groups of students. The "Individual Activities" may be used before the "Group Activity" takes place, or as enrichment material after a "Group Activity" has taken place.

Brief outlines of two of the author's study-units complete the paper.

I. Group Activity:
Field trip to a symphony orchestra concert

Music Objectives:
The study of timbre in reference to orchestral playing.
The study of rhythm, pitch, simultaneity, expression, and form with reference to concert pieces.

Career Objectives:
Awareness of careers of symphony orchestra personnel
- symphony musicians
- conductor
- orchestra manager
- ticket sellers
- ushers

Individual Activities:
Participation in lessons as part of an elementary instrumental program
Demonstration of instruments by students to others
Exercises in conducting music
Listening activities using recorded music

II. Group Activity:
Visit to the school by a jazz musician

Musical Objectives:
The study of form in reference to jazz.
The study of improvisatory techniques.
The study of rhythm, pitch, simultaneity, and expression in reference to jazz.

Career Objectives:
The awareness of careers in jazz playing.

Individual Activities:
Study of different kinds of jazz; e.g., New Orleans, third stream, etc.
Study of Black American's music and its part in the development of jazz.
Exercises in improvisation on melody instruments; e.g., piano, recorders, kazoo.

FOOTNOTES

1. Adams, George P. and Montague, William P. (eds.), "From Absolution to Experimentalism," Contemporary American Philosophy, New York: Macmillan, 1930, p. 22-23.

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4. Ibid. p. 3.

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8. Ibid. p. vii.

9. Wirth, Arthur G., Education in the Technological Society: The Vocational-Liberal Studies Controversy in the Early Twentieth Century, Scranton: Intext Educational Publishers, 1972, p. 170.

10. Ibid. p. 171.

11. Wirth, Arthur G., John Dewey as Educator: His Design for Work in Education (1894-1904), New York: John Wiley & Sons, Inc., 1966, p. 8.

12. Ibid. p. vii.

13. Wirth, Arthur G., Education in the Technological Society: The Vocational-Liberal Studies Controversy in the Early Twentieth Century, Scranton: Intext Educational Publishers, 1972, p. ix.

14. Ibid. p. 169-170.

15. Ibid. p. 154-155.

16. Ibid. p. 163.

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20. Ibid. p. 190.

21. Ibid. p. 167.

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23. Ibid. p. 17-18.

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27. Dewey, John, The Public and Its Problems, New York: Holt, 1927, p. 127.

28. Ibid. p. 309.

29. Ibid. p. 195.

30. Ruppel, K.H. and Böhm, Suse, Musik und Bewegung, München: Laokoon Verlag, 1965, p.8.

31. Ibid. p. 26.

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33. Dewey, John and Dewey, Evelyn, Schools of Tomorrow, New York: E.P. Dutton & Company, Inc., 1915, p. 90.

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BLACK MUSIC:
PATHMAKER OF THE HARLEM RENAISSANCE

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PROLOGUE

I chose to write on this particular topic because material covered in my "Music of Black Americans" as well as "African Literature" and "Black Drama" classes led me to a desire to find out more about the Harlem Renaissance and the prominent figures involved in that movement. There was little material available on the contribution of Black music to the "Renaissance". Thus, the material in this paper has been gathered from bits and pieces in various sources (listed in the bibliography). The conclusions and the basic thesis are my own (so far as I know). Although it was frustrating to find so little material, it proved quite rewarding in that I was forced to draw together information and draw my own conclusions. My only regret is that time did not permit me to examine, in detail, the impact of Black music upon the literary figures of the period. In addition, I should have liked to delve further into the impact of the "Renaissance" upon the music of Black Americans.

INTRODUCTION: THE SEEDS OF THE RENAISSANCE

Black arts as a means of self-expression have taken on a number of forms in the environment of American racism and oppression. On the plantations, laws prohibiting the education of slaves fomented an era of oral self-expression. Spirituals were created and African folk tales were revived and revised in the American context.

In the 1890's, the focus of Black self-expression and arts shifted to the cities. Paul Lawrence Dunbar, Charles Wadell Chestnutt, and James Weldon Johnson were the literary and prose leaders. Henry O. Tanner was the acclaimed painter. James Bland was the outstanding composer of the period, writing such songs as "Carry Me Back to Old Virginie", "O Dem Golden Slippers", and "In the Evening by the Moonlight".[1]

After the 1890's Black self-expression continued, but developed only in a personal context for the next twenty years. There was a dreadful spread of racial oppression in all phases of American life, characterized by lynchings, mob violence, and race riots throughout the United States. The impact of this racism was such that Black artists were forced, once again, to direct their efforts inwardly--towards themselves and their people. Black authors could find few publishers willing to print their works. Black actors and actresses could find few meaningful roles in this country. Black musicians and composers found little support in the white-controlled publishing houses.

It is during this era that what can be termed, "the dilemma of the Black arts" becomes clear.[2] In short, the dilemma is that Black artists have always had to depend upon white society (audiences and art industries) in order to attain recognition. This being the case, the Black arts have had to be compromised in order to attract white audiences and money. During the period after the 1890's, when white interest in Black arts yielded to racism, the "white thumb" was lifted from the Black arts and the practitioners were provided a brief opportunity to work in a purely Black, self-expressive context. It is during this period that the seeds of the Harlem Renaissance were planted. The flowers of these seeds would not be visible until the Twenties.

During these years preceding the "Renaissance", jazz was created by and for Black musicians--"without much help or approval from anyone else".[3] The poetry of Claude McKay and works of other authors were being printed by a few obscure periodicals. A lyricist by the name of Noble Sissle teamed up with a composer by the name of Eubie Blake.[4] These independent events would culminate in a movement which would be centered in Harlem, New York City and which would give rise to the "New Negro". They occurred at a time when America was gearing up for a war with Europe by intensifying a domestic war against Black Americans.

The ideological roots of the Harlem Renaissance can be found in a 1914 interview with James Reese Europe, a Black musical director and composer. The interview was published in the March 13, 1914 edition of "The New York Evening Post". Mr. Europe is quoted:

> We colored people have our own music that is part of our heritage. It's us; it's the product of our souls; it's been created by the sufferings and miseries of our race. Some of the melodies (which we play) were made up by slaves,...and others were handed down from the days before we left Africa. Our orchestra never tries to play white folks' music. We are no more fitted for that than a white orchestra is fitted to play our music. Whatever success I have had has come from a realization of the advantages of sticking to the music of my own people.[5]

The true meaning of this statement was somewhat clouded by the interpretation given it by "The Evening Post". The writer of the article interprets the remarks as Mr. Europe's insistence that Blacks should play their own "lower forms" of music, since they could never rival white musicians.[6]

Nevertheless, a seed was planted with Mr. Europe's statement. His idea would re-emerge a few years later in the credo of the Harlem Renaissance. Robert A. Bone, in his "Background of the Negro Renaissance" would apply a new phrase to this credo--"Renaissance Nationalism".[7]

The Harlem Renaissance has been a subject of much interest, particularly since the emergence of Black Studies in the 1960's. Much of the material written about this period has focused solely upon its literary contributions. Black music of the era has been primarily regarded as belonging to the "Jazz Age", which is viewed as paralleling in time, but being quite distinct from the Harlem Renaissance. While the "Renaissance" is regarded as a Black literary movement, the "Jazz Age" is regarded as a racially all-encompassing, fun-loving era following upon the heels of a smashing American victory in World War I. Furthermore, while the Renaissance is viewed as local, in that it was centered in Harlem, the "Jazz Age" is viewed as a spirit which swept the nation.

For the purposes of this essay, it would be irrelevant to seek to determine whether the Harlem Renaissance and the "Jazz Age" were one (or separate) phenomena. That question is purely an academic one. This essay will, however, seek to show that Black music was an integral part of the "Renaissance" and that it enjoyed a multi-faceted role in it: catalyst, contributor, and beneficiary.

As was mentioned earlier, the development of jazz occurred a few years prior to the Harlem Renaissance. Beginning in 1917, many of the early jazz innovators began to congregate in Harlem. Small night clubs became centers for "jam sessions", where the music was continually refined and innovated. Louis Armstrong, "Duke" Ellington, "Cab" Calloway, Bessie Smith, Earl Hines, "Fats" Waller, Fletcher Henderson, and others centralized their talents in Harlem--a new "mecca" for Black musicians.[8]

Harlem began to buzz with new activity and life as the jazz performers began to congregate within its confines. Downtown whites began to "discover" the talent and rushed in to sit in the night clubs and listen to the jazz. With the white "discovery" came recording contracts and engagements in posh downtown night clubs. The Savoy Club and the Cotton Club in Harlem began to cater, almost exclusively, to white patrons, as did many of the other Harlem night spots.[9] Here again, the "dilemma of the black arts", as described earlier, is demonstrated. Jazz became somewhat commercialized as it was popularized by the white influx. It was only in the small, undiscovered clubs and at the private parties that musicians could play their music as they felt it.[10] Nevertheless, jazz was an inspiring force behind the Black Renaissance.

Both because of and in spite of the fact that Harlem was invaded by throngs of white entertainment seekers, the Harlem Renaissance occurred. Robert Bone, in his essay mentioned earlier, keenly observes this process.[11] He notes that the Twenties were marked by a sudden upsurge of interest in Black life and culture among the white intelligentsia. He credits jazz with influencing the switch in climate from hostility to interest. Jazz,

the rigidity and restraints of Victorian America. During this period, jazz created and came to symbolize a new Black stereotype: a symbol of freedom from restraint; a freedom for which the white intellectual longed.

Thus, Black music--jazz--was an important catalyst of the Harlem Renaissance. It helped to create a climate in which the notion of a dual culture, Afro and Anglo, was recognized by whites as well as Blacks. It helped to create a climate in which whites could read Langston Hughes' "What Happens to a Dream Too Long Deferred" and appreciate it with sympathetic, if often misguided, interest.

Even though jazz was patronized by white audiences, it did not forsake the nationalist philosophy of the Renaissance". That philosophy consisted of a rejection of the values of the dominant culture and a search for values consistent with the Black heritage. Preservation of the Black identity replaced the path of blind assimilation. Jazz embraced this credo. As Langston Hughes wrote, jazz is "the tom-tom of the revolt."[13] It was a symbol of "the New Negro" and an inspiration to the Black artists of the period.

In another context, music was a contribution to the Harlem Renaissance. In 1921, a Black musical revue, "Shuffle Along" opened in New York. John Hope Franklin writes that it was "the most brilliant musical revue that New York had ever witnessed."[14] Eubie Blake and Noble Sissle wrote the music and lyrics for the tunes. These included "I'm Just Wild About Harry", "Love Will Find a Way", and "Shuffle Along". The show enjoyed a record-breaking run and was the most popular show in New York in 1921 and 1922. Other Black musical revues produced during the Black Renaissance include: "Liza", "Runnin' Wild", "Chocolate Dandies", "Dixie to Broadway", "Put and Take", "Blackbirds", and "Africana".[15]

The Black spirit was present in "serious" music as well. Harry T. Burleigh, R. Nathaniel Dett, Carl Ditton, and J. Rosamond Johnson wrote and edited Negro spirituals and other musical scores. Paul Robeson, Lawrence Brown, and Taylor Gordon presented programs composed entirely of songs written by Black Americans. The spiritual gained recognition as an important Black musical form and many were included in the repertoire of Jules Bledsoe, Abbie Mitchell, and others.[16]

Thus, while Black music, particularly jazz, created a climate for the Harlem Renaissance, it also made contributions to the movement itself, through producing musical works consistent with the credo of the period. In addition, the public was introduced (or in some cases, reintroduced) to earlier Black music forms such as the blues and ragtime, and to dances such as the "Cakewalk". This introduction was made possible by the musical revues of the period.

Lastly, Black music was a beneficiary as well as catalyst and contributor to the Black Renaissance. It provided much work and recognition for Black musicians

and composers. It placed Blacks in the forefront as cultural leaders, rather than followers. It lifted the music of Black Americans to a new prominent position within American society. Also, it provided a nationalistic context in which Black artists (including musicians) could join together to discover, reflect upon, and experiment with their roots and heritage through the arts. The Harlem Renaissance was much more than a Black literary movement. It was a convergence and confluence of Black artists from every field, creating a new spirit for the Black arts.

SUMMARY AND CONCLUSIONS

This essay has attempted to show how the Harlem Renaissance, which is usually regarded as a Black literary movement, was influenced by Black music. It may be true that many of the writers of the period, except for Langston Hughes, did not seriously acknowledge the contributions of Black music, particularly jazz, to the movement.[17] This can only be cited as a weakness of those artists, as evidence seems to indicate that Black music not only contributed to, but spearheaded the "Renaissance". As perhaps the earliest form of Black self-expression, Black music led the way towards the Harlem Renaissance, contributed to its products, and benefited from its existence.

The Harlem Renaissance, as such, ended a decade after it began with the Great Depression. Its spirit has never died, as it re-emerged with new intensity in the 1960's. Black music continues to play an important role. To understand this importance, one need only listen to Nikki Giovanni as she combines her revolutionary Black poetry with Black music.

- -

Langston Hughes

HARLEM

What happens to a dream deferred?

Does it dry up
like a raisin in the sun?

Or fester like a sore
And then run?
Does it stink like rotten meat?
Or crust and sugar over-
like a syrupy sweet?

Maybe it just sags
like a heavy load.

Or does it explode?

SAME IN BLUES

I said to my baby,
Baby, take it slow.
I can't, she said, I can't!
I got to go.

There's a certain
amount of traveling
in a dream deferred

Lulu said to Leonard,
I want a diamond ring.
Leonard said to Lulu,
You won't get a goddamn thing!

A certain
amount of nothing
in a dream deferred.

Daddy, daddy, daddy,
All I want is you.
You can have me baby-
but my lovin' days is through.

A certain
amount of impotence
in a dream deferred.

Three parties
On my party line-
But that third party,
Lord, ain't mine!

There's liable
to be confusion
In a dream deferred.

From river to river,
Uptown and down,
There's liable to be confusion
When a dream gets kicked around.

FOOTNOTES

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2. O'Neal, John, "Black Arts: Notebook", in The Black Aesthetic, Addison Gayle, Jr. (ed.), (New York: Doubleday, 1971), pp. 46-57.

3. Bontemps, p. 7.

4. Kimball, Robert and Bolcom, William, Reminiscing with Sissle and Blake, (New York: The Viking Press, 1972), p. 15.

5. Ibid., pp. 60-61.

6. Ibid.

7. Bone, Robert A., "The Background of the Negro Renaissance", In Black History, Melvin Drimmer (ed.), (New York: Doubleday, 1968), p. 418.

8. Mitchell, Lofton, "An Essay on the Black Renaissance of the 1920's", Black World (Chicago), Vol. 20 (Nov. 1970) pp. 94-96.

9. Ibid., p. 96.

10. Ibid.

11. Bone, pp. 415-417.

12. Ibid., p. 415.

13. Ibid., p. 416.

14. Franklin, John Hope, From Slavery to Freedom, (New York: Vintage, 1969), pp. 508-509.

15. Ibid., p. 510.

16. Ibid.

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ABSTRACT

AN EVALUATION OF THE AVII MODEL:
A SYSTEMATIC APPROACH TO AURAL-VISUAL IDENTIFICATION
INSTRUCTION IN MUSIC FOR YOUNG CHILDREN

June Thomsen Jetter, Ph.D.
North Texas State University, 1975

The problem of this study was to obtain empirical evidence of the functional nature of the Audio-Visual Identification Instruction (AVII) model for designing effective music instruction for young children. The method was to use materials prepared according to the model specifications in actual classroom conditions.

The purpose of the study was to compare the achievement gain of second grade children of high, middle, or low musical aptitude levels, who were instructed by experienced music specialists, first year music specialists, student teacher music specialists, or experienced classroom teachers using AVII model materials, on three tasks in the area of pitch and three tasks in the area of timbre.

Concept development instructional models provide for: 1) stated behavioral objectives, 2) use of both positive and negative examples of an instance to help the learner acquire all of the critical attributes of the concept, 3) a name that commonly designates the specific phenomenon, 4) immediate knowledge of results on practice items, and 5) practice in developing facility in association of verbal cues and stimuli. The AVII model provides for each of these specifications in musical naming and identification tasks.

A quasi-experimental pretest-posttest equivalent materials research design was used for the investigation. Four teacher type levels and three student musical aptitude levels were formed. The design included a repeated measures factor in that three sub-tasks were sampled in the area of pitch identification and three in the area of timbre identification.

Two instruments were used for measurement: the Primary Level Musical Aptitude Profile[1] and a criterion-referenced achievement measure for the instructional units used in the study which was used as a pretest-posttest instrument.

The sample consisted of 14 intact second grade classes in eight elementary schools in the Kansas City area, representing a broad range of socio-economic and cultural backgrounds common to urban populations. Two teachers in each teacher type category used the AVII materials in regularly scheduled music classes. Complete data sets were obtained from 203 subjects.

After all units of instruction had been administered, the three sub-tests of the Primary Level MAP were administered. The data were computer-processed by regression procedures for analysis of variance using a least-squares method. Planned comparisons of group means were carried out using a Least Significant Difference test.

Although each student group demonstrated significant achievement gains on both pitch and timbre tasks, instruction could not be considered to have been equated across teacher type. A significant variance was shown for teacher type effect. The comparison of group means showed the achievement gain of children instructed by first year music specialists to be significantly less than for other teacher groups. A significant interaction for teacher type and musical task was found to be due to the larger gain on pitch tasks made by children instructed by experienced classroom teachers as compared to the gain they made on timbre tasks.

There was no significant effect for student musical aptitude or for musical task, no other significant two-factor interactions, and no significant three-factor interactions. Only teacher type appeared to have a significant effect on student achievement when AVII model materials were used for instruction. The factor that appeared to explain the teacher type effect was teacher experience. The experienced cooperating teachers who supervised the student teachers in this study may have contributed the necessary experience factor for the significant gain demonstrated for students instructed by student teacher music specialists using the AVII model materials in this study.

Subject to the circumstances and limitations of this investigation, the results indicate that the AVII model is effective for instruction for musical naming and identification tasks for young children.

FOOTNOTES

1. Harrington, Charles J., "An Investigation of the Primary Level Musical Aptitude Profile for Use with Second and Third Grade Students," unpublished doctoral dissertation, The University of Iowa, Iowa City, Iowa, 1967.

ABSTRACT

AMERICAN COMPOSERS AFFILIATED WITH AMERICAN COLLEGES AND UNIVERSITIES: BIOGRAPHICAL SKETCHES, THEIR PRODUCTIVITY, PROFESSIONAL STATUS, PERFORMANCE OF WORKS AND ATTITUDES TOWARDS UNIVERSITY PATRONAGE

Hugh William Jacobi (y) Ed.D.
Washington University, 1974

The primary objective of the dissertation is a report on a questionnaire survey of variables relating to job, family, social and personal variables and their relationship to productivity. In addition, a biographical dictionary of 665 American composers affiliated with American colleges and universities, is compiled for library and general use.

Composers' physical relationship to perceived musical centers of the United States are identified. The United States was divided into regions as used by the Music Educators National Conference. The use of these divisions will demonstrate the relationship, if any, between the proximity of a Major Symphony (Class A) and a clustering of composers in the universities.

Throughout the paper, statements are made in regard to the needs of the composer, available patronage, the composer-in-residence, and the general attitude of the contemporary composer. A biographical profile of 665 selected American composers is presented, including their education, membership in organizations, listings of major compositions and other career factors.

ABSTRACT

INSTRUMENTS AND VOICES
IN CONTEMPORARY CHRISTIAN WORSHIP

Phillip C. Posey, Doctor of Musical Arts
University of Missouri-Kansas City, 1974

It is the purpose of this dissertation to review and evaluate musical compositions written for instruments and combinations of instruments and voices suitable for use in services of contemporary Christian worship. The scope of the research is delimited to compositions not exceeding fifteen minutes in length, and published in the United States from January 1, 1945 until December 31, 1973. From this data a stylistic profile of church music during the specified time period, and an annotated bibliography is presented.

The stylistic profile includes both quantitative and qualitative analysis and numerous musical examples gathered during the research. The annotated bibliography comprises the main section of the dissertation and includes nearly eight hundred entries organized in ten sections and annotated regarding instrumentation, difficulty, availability, style, duration, and a narrative description of the performance requirements.

The music used in the research was gathered from ninety-six publishers and composers throughout the United States. Although other bibliographies were consulted in order to locate the source of materials, all music was reviewed and annotated from actual copy. Only those selections considered appropriate for use in a service of Christian worship were reviewed. Value judgments regarding the musical or spiritual worth of the music have been generally avoided.

From this study it is obvious that music suitable for use in the service of Christian worship is readily available for nearly any combination of instruments and voices. The diversity of styles, functions, and instrumentation provide an excellent supply of music for nearly any type of worship occasion. It is hoped that this material will provide an incentive for the increased use of instrumental music in our churches and a viable index of suitable material.

ABSTRACT

KATHERINE K. DAVIS: LIFE AND WORK

Harrison C. Boughton, Doctor of Musical Arts
University of Missouri-Kansas City, 1974

Katherine K. Davis has been composing and arranging music and writing lyrics since her childhood and has been engaged in this work as a full-time profession since 1930. Her work is abundant, well-known, and widely performed. Since no extensive research had previously been done about Miss Davis or her work, it was determined that this would be a significant contribution. The specific objectives were: 1) to present her general biography; 2) to trace her musical and literary education and development: 3) to investigate her work as a composer-arranger-lyricist; and 4) to compile a complete listing of Katherine K. Davis' works including the voicings, source of melody, source of text, publisher, and date of publication for each selection.

Most of the information was gathered through personal interviews with Miss Davis at her home in Concord, Massachusetts. Material was also obtained from her through personal letters, telephone conversations, an unpublished autobiography, scrapbooks, and personal papers. Additional information was acquired through personal interviews with, and letters from, acquaintances of Miss Davis, by investigation of articles in newspapers, journals, and magazines, and by visits to the Saint Joseph, Missouri and Concord, Massachusetts Public Libraries.

A complete listing of works was obtained from copies of music held in the music library of the Conservatory of Music of the University of Missouri-Kansas City, Miss Davis' personal library, church and school music libraries, and publishers' catalogues, letters, and brochures.

The study revealed that most of Katherine Davis' work is in the medium of choral arrangements and compositions which have been created for school and church choirs. This type of material has been most lucrative for her and this has been a primary factor in the motivation of her production. She has also produced solo voice arrangements, music dramas, extended choral works, and collections, keyboard works, orchestral compositions, string quartet arrangements, and texts for many of her works and other published series.

Miss Davis' compositional technique is characterized by appealing melodies, effective rhythms, interesting descants, and reasonable ranges and accompaniments. When composing, Miss Davis prefers to write the music first and then adapt or create a text for it. In her creative process, she depends more on her innate talent than on studied theoretical techniques. Katherine K. Davis, at the age of eighty-two, is still arranging, composing, and having works published.