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

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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 4, is the fourteenth to appear in as many years.

The members of the Editorial Committee are grateful to those teachers 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

HUMANISM AND THE WHOLE NOTE

Gloria Hayes Rosenberg
Washington University

The title of this paper was carefully chosen to attract the attention of those who share a mutual concern of providing musical experiences that strive toward developing musical skills that assist in the development of the child as a whole person. While the title may suggest sarcasm, the content is a sincere attempt to inform educators of the need to educate for the development of the whole individual. There are many parents, teachers, administrators and other educators who share my interest in educating students.

Accompanying this concern are numerous frustrations, anxieties, and questions. The questions are as numerous and complex as the possible solutions. For instance, how does the teacher, and especially the music teacher, facilitate the development of the individual? Teachers are bombarded with many more complex problems. For example: What are the parts that make up the whole individual? Who determines whether the child is becoming a whole person? What methodologies and strategies does the teacher use to insure the development of the whole person? And above all, how does one evaluate the degree of wholeness?

The whole person and the whole note share the same adjective, whole indicating completeness. The assumption in both music education and biological studies is that everything is put into a context. In putting this whole into a context a great many of the above questions arise. Often, many educators analyze the parts that make up the whole so carefully and break down the study of each to the extent that neither the educator nor the individual can put the parts together. When an effort to put the parts together to show how all the parts work together is made, many individuals are unaware of how they relate, and spend the greater part of their life confused as to how to fit the parts together.

> To be meaningful, yet full (whole or complete) life must incorporate correlation, repetition and variety. A proper balance between these- not too much correlation, not too much repetition and not too much variety- will produce the most purposeful, yet most abundant life of all.[1]

An artist would never think of capturing the subject on canvas by painting just the facial or other physical features of the individual without attempting to capture the mood, feelings, and skin coloring. The same is true of the architect who in designing the blueprint of a building considers the landscape, the materials to get the effect, and the locale. By the very nature of man's complicated make-up is reason to believe that one cannot study any part of the individual without touching on the individual in its entirety.

Gestalt psychologists (Max Wertheimer, Kurt Koffka, Wolfgang Kohler, Kurt Lewin, et al.) regard man as "a unity whole" and maintain that "the investigation of behavior can be successful only to the extent that it emphasizes the entire reacting organism (in its entire environment) and not merely its parts or isolated responses."[2]

Music is a multidimensional art. The many components that make up this art (creativity, melody, rhythm, timbre, form, emotions, fantasy, language, science, history, acoustics, etc) are evident and obvious in their separate but relatedness to music. Unfortunately, in the need to teach so thoroughly we fail to emphasize how the parts interact with each other.

> To analyze the factors in social skills and focus upon them one at a time is to destroy the essence of the musical experience, which is an entity greater than the sum of its parts.[3]

It seems strange to separate this multidimensional art into parts. Unknowingly, however, we fall into this situation. An example of this separation of teaching is in the following example.

The music teacher is teaching a lesson on note values in a piece. While teaching the class how to recognize the different notes and differentiate their values, the teacher may have ignored or forgotten to discuss sequence, repetition, form of feelings, about the piece.

There are two dangers in the above example.

1. The skill (note values) are taught in isolation and therefore lacking in relevance to other songs.

2. This method is ineffective in terms of the student being capable of transferring this knowledge.

The author wants to emphasize that she does advocate that skills be taught but never taught in a vacuum. Skills should, however, be taught in a learning context that stimulates the child's imagination and thoughts.

There is no sure-fire prescription for educating for the perfection of the whole person. Neither are there specific course outlines or strategies that guarantee the teaching of music in its entirety. Only through risking, encouraging, and allowing can the teacher help the child become a whole person.

Any system or mode of thought in which human interests predominates, and the right of man to determine his own actions is defined as humanism. Carl Roger's theory of humanism is that the individual concerns himself with the world as he sees it rather than how it appears to others.[4] For many educators, humanist education as an alternative approach to educating for the whole individual is misleading and frightening. Many educators view allowing students to explore or express feelings about areas of the music unbeknown to the teacher as frightening and permissive. Due to the vagueness, personal and intuitive nature of this form of education it is viewed with suspicion.

> We live in an era in which adults no longer have confidence in their ability to create humane institutions that service rather than inhibit individuals striving toward self-fulfillment. Perhaps in our disenchantment with society, we have lost sight of three important educational goals: What human nature is and what it can become; the extent to which nature (human and non-human) can and should be manipulated and controlled; and the relationship between public and individual morality.[5]

Music teachers are especially suspicious of fostering the personal growth of students in the music classroom. There is so little time in the school schedule for music already, we can not afford to rob the students of even more opportunity for musical exposure. Another concern is trusting the students' ability to know what information is necessary for their total development. There is an even greater fear in trusting the desire of the student to learn how to learn music and develop interpersonal relations.

In most instances an important factor is overlooked. The music classroom offers an excellent opportunity for children to experience music, discover themselves and to develop themselves. The way in which the music program is operated helps them develop themselves. The design of the program combined with the flexibility of the activities can help the student get the most out of music. The hope then is that teachers and children realize how learning how to learn serves as a

mode of transportation for development of self and sensitivity. Nye and Nye, in the book Music in the Elementary School, state the aim of these factors:

> These (development of self and sensitivity) include an inquiring and challenging mind, the capacity to analyze on his own level, making original interpretations, and a tendency to try out things and to experiment. He (the student) should ultimately be able to manipulate the components of music in creative ways.[6]

The dominant theme running through humanism is concern for the individual student. The theory is not a new one. Dewey, Rousseau and Piaget to name a few, supported similar theories:

1. Children learn best when they have rich first-hand experience with concrete objects and situations.

2. In a rich stimulating environment, the child will discover, manipulate, plan, question, and practice those things that are important to him, although some children may at times need guidance and encouragement.

3. Materials should be appropriate to the child's level of thinking and be related to the child's acquired knowledge, experience, and interests. Thus, he may make a smooth transition from what is known to what is new.

4. By concentrating on what the child can do, the teacher is likely to gain the child's cooperation, confidence, and active involvement in his own learning.

5. The social context of the child's life is closely related to his cognitive growth; thus, continuing opportunities to talk, work and share with children and teachers will enhance his cognitive growth.[7]

The growth of the mind knows no limits. It continues for as long as the person is actively involved in sensing, and feeling and doing. These numerous activities permit the student to explore all possible aspects of the activity. As the student engages in search, discovery and creativity, he is discovering and expanding himself. Another component of growth involves the awareness of feelings and wants above all the sharing of these feelings.

Charles Silberman emphasizes how important it is to bring feelings into education if we are to educate the whole person. He gives us examples of creative civilizations that declined in part from the imposition of purely intellectual and purely analytical education. At the same time he cautioned against vacillating to the other extreme of valuing feelings to the exclusion of intellectual and analytic thought. Silberman states, "The false dichotomy between the cognitive and 'affective' domain can only cripple the development of thoughts and feelings."[8] The teacher draws from the knowledge, interest and feelings of the student to achieve educational goals. This is accomplished by activity in such a way that a student gets more out of the activity than a skill.

This, too, is an area that is frightening to many educators. Instead, they spend much of their time and energy attempting to guess at what content is most meaningful for all the students and/or what method of teaching is most effective.

These, and other questions, can be answered, and with more effectiveness, if educators are able to discover the feelings, fears and wants that either motivate the child to learn or to resist learning.

The author is willing to predict that those educators who focus their attention on the human while in the process of educating will have fewer anxieties and more success in facilitating the growth and development of students into mature adults.

> We must begin with what children see, do, and know, and have them talk and write about such things, before trying to talk to them much about things they don't know . . . But when we do what we do most of the time in school--begin with meaningless symbols and statements, and try to fill them with meaning by way of explanations, we only convince most children either that all symbols are meaningless, or that they are too stupid to get meaning from them.[9]

Music is an art which expresses ideas and emotions through rhythm, melody, harmony, and dynamics. It seems only natural, then, that music teachers not only be conscious of the dynamics of music, but also encourage students to realize and experience these dynamics. As the student learns and experiences the total learning encounter, learning becomes more meaningful to his whole process of development. Once the student becomes aware of the effect of music and learns how it relates to his total life, he has a need to learn, know and expand himself. The expansion may come in the form of exploring his place in the musical world and/or the place of music in his world.

> The teacher promotes learner growth by knowing how and when to get out of the way of the developing learner and how to encourage continued development.[10]

The one vital responsibility of the teacher is to create learning activities and environments which enable students to create, discover, and to initiate learning. Discovery, after all, is the essence of learning, and learning must be achieved by doing.

Sally Monsour, author of Music in the Open School, has suggested nine possibilities the music teacher may use to stimulate this type of learning in the music class.

1. Accept all levels of musical interest.
2. Plan musical experiences in flexible ways, using a variety of musical resources and materials.
3. Assimilate various musical styles into the curriculum.
4. Respect children on different musical achievement levels.
5. Adjust musical plans and prepared materials to changing situations.
6. Respond to the behavior of children in a reinforcing way.
7. Prepare musical experiences so that each child wi' be interested in something.

8. Use "friendly" persuasion as a directional behavioral tool.

9. Determine the atmosphere in which firmness is required.[11]

Monsour stresses the need for the teacher to be both flexible and open. Listed are some elements the music teacher should be aware of at all times. When the teacher's mind is focused on these elements the learning experience for both the music teacher and the student can be meaningful and pleasant. The elements repeatedly state the significance of the music teach being open:

1. Open to the changing and developing nature of children's musical interests.

2. Open to the individual child's learning level.

3. Open to childrens feeling and emotions.

4. Open to the nondirective roles of the staff.

5. Open to the direct involvement of parents.

6. Open to variety and change in room arrangement.

7. Open to activities that are distributed rather than centralized.

8. Open to the learner's own evaluation of work and behavior.

9. Open to the child's total environment as affecting his learning.

10. Open to spontananeity in day-to-day routines.[12]

In the process of working out what to teach, where to teach, when to teach and who to teach, how to teach, educators spend too little time clarifying for themselves why they teach. All of these are extremely important as educational development of the child's attitude. The question of why we educate defines and clarifies the relevance of educating youngsters, not merely for the present, but more so for the future.

Education is looked upon as a process whose purpose is to provide the learner with insight as to how to work and play with others, to make decisions by himself, and to aid in the attainment of a good healthy life. Rousseau saw education as a means by which individuals would be freed from prejudices and released from the stagnating effect of tradition. Tolstoy insists upon characterizing education as essentially: "a process of freeing the individuals for creative improvisation through understanding."[13] Both Tolstoy and Rousseau viewed education as a process of enriching the child for future knowledge.

The subject, whether music or some other subject, must prepare students for the realities of the world. The educator then has the responsibility of realistically and objectively examining the total world to aid the student in expanding his life beyond the specific skill of the subject.

> One of the teacher's major tasks is to find ways through which material can be made meaningful for the pupil, to motivate him to provide satisfaction for him in learning so that his schooling will tremendously enjoyable.[14]

In my own dissatisfaction with my preparation to cope with situations unrelated to music, I have begun to integrate into my music classes as many intellectual awarenesses as are needed by each individual student. A part of learning the various musical skills is discovering and experiencing the emotional responses and curiosities of each student. This helps the student implement what he knows while attaining knowledge about that which is unfamiliar. The emphasis is on an attempt to foster long-time life skills. This form of education contributes to enhancing student's awareness and growth of self. The author feels that more comprehensive learning takes place when knowledge of subject and self come from within the learning of the subject. Hopefully, the student sees himself as having the capacity and the resources to learn, and then can take responsibility for much of his own learning.

> Schooling must become more than a launching pad for tomorrow. Somehow, it must be good while it is going on. Learning how to learn must overshadow the acquisition of methods, skills, knowledge. Processes by which new problems are met are more relevant than answers from the past. Schools must be thought of as learning centers, not teaching centers. They must become places where one goes to have experiences, where there are opportunities for the young to find their way. Schools have a function and teachers a task--to provide meaningful opportunities for active student participation in the spectrum of learning decisions in a maturing, sustaining environment designed to foster personal autonomy.[15]

It is important to restate that teaching in the classroom is only one part of a number of parts that aid the child in developing himself as a healthy individual. Like teaching, recognition of whole notes is only one part of educating the student in the music classroom. The major goal of any educator is to assist the student in becoming educationally self-supporting in learning that extends outside the classroom and in the future.

Educators, including music educators, must be able to cope with the unknown; and thus must develope activities that facilitate not only the basic acknowledgement of a skill, but provide experience and know how in responding to other situations. As a music student is presented with musical skills that challenge his ability to respond creatively and sensitively to musical skills, he is preparing himself to maximize learning of all kinds. It seems possible to clearly understand the relevance of integrating all forms of musical instruction to life-skill expectations. Innovative music projects allow students to perform with all types of learning in long-term meaningful and relevant ways. Music is therefore seen as enhancing the student's life skills beyond the classroom.

> There is hardly an area of living in which cognition is not important, and though we are prone to emphasize the subjective and emotional nature of music, knowledge is essential to valid experiences with music. The elementary and secondary schools often devote too little time to cognitive learning while at the same time basing evaluation of progress upon cognitive measurement.[16]

As stated earlier, life is a process of growing and people are also growing organisms. The process of life can most effectively be understood and improved by focusing upon the dynamics of the growth process. Like life, music is an impulsive, intimate, spontaneous process. In an attempt to organize, control, and structure the organism or the art, a large amount of stifling unknowingly occurs. While

educating the individual for his own well being, it is not for educators to totally predict the future life skill needs of the students. Not only do many educators attempt to predict the future or skills needed, but also attempt to educate students based on their own predictions. In order to even attempt to educate individuals, study must go beyond teaching them subjects and skills that the educator regards as necessary. Music educators are not exempted from educating children to develop physical and moral habits in addition to cultural habits and knowledge.

> Education is a compulsory, forcible action of one person upon another for the purpose of forming a man such as will appear to us to be good; but culture is the free relation of people, having for it's basis the need of one man to acquire knowledge, and of the other to impart that which he has acquired.[17]

Keeping in mind Tolstoy's statement, it is ever so important that as music educators, we allow as much time and attention to preparing students for future expectations as to development of whole persons. Important also to remember is that music education can not be separated from social or emotional growth. This is supported in the works of men like A. S. Neil, Kurt Lewin, Roland Barth, John Holt, Carl Rogers, John Dewey, Jean Rousseau, etc.

In further understanding this principle, Alvin Toffler's words are helpful:

> While cognitive learning should continue to have high priority, the problems of integrating learning and living for the future clearly demand new emphasis on other kinds and styles of learning as well. Specifically, the curriculum must offer experiences in creative and speculative uses of the intellect as well as analytical uses. It must offer practice in dealing with people from diverse backgrounds of various styles of life with differing goals, as well as practice in understanding their problems from a distance. It must offer opportunities to act on the basis of what one understands as well as the opportunity to theorize about ideal solutions.[18]

Transfer of learning is of the utmost importance if students are to be able to integrate the experience with goals outside the music classroom. This same type of transfer of learning is of equal importance in the study of the whole note as it relates to a specific piece of music or music in general.

FOOTNOTES

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15. Howes, Virgil, An Overview: Toward the Individualization of Instruction: A Teaching Strategy, ed. by Virgil Howes, (New York: The Macmillan Company, 1970), 23.

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17. Wiener, Leo, Tolstoy on Education, (Chicago: University of Chicago Press, 1967), 110.

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MUSIC IN OPEN EDUCATION
ITS RELATIONSHIP TO INDIVIDUALIZATION THROUGH THE USE OF LEARNING CENTERS WITH EMPHASIS ON ELEMENTARY EDUCATION

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In these years of new interpersonal relationships, with each child expressing diverse interests and talents, teachers must begin to teach in a different way. There are several causes of frustration found in the typical music classroom, such as, thirty or more individual students, each with different needs and wants, being taught the same material at the same rate. Educators have become aware of the fact that a new method of teaching is necessary to teach each child individually, instead of the traditional method of teaching classes of children. One such method that is being accepted is that of open education.

This paper will be concerned with music in open education through an individualized program of instruction. The author will discuss the structure and rationale of open education, why individualization is necessary in the music curriculum, the role of the teacher in open education, and give some ideas of activities for an open classroom in music. First, the author would like to explain what open education is, discuss its present position and discuss some educator's views on this topic.

WHAT IS OPEN EDUCATION?

Open education is difficult to define because: 1. it does not stick to any single dogma 2. there is no single organizational model that characterizes it 3. it does not define the behavior of the teachers nor of the children. Its meaning can be understood best in terms of the assumptions underlying it and the mode of decision-making used in it. Three of these assumptions are: 1. In open education learning takes place as a result of an individual's encounter with his environment. 2. Learning is not linear. 3. When a child expresses himself, expression can be a source of learning.[1] The best definition of open education, if one is necessary, is the one given by Ewald B. Nyquist which states that open education "is based on the recognition that children are different and learn in different ways at different times, and from each other."[2] He goes on to say that: "Students' feelings, interests, and needs are given priority over lesson plans, organizational patterns, rigid time schedules, and no-option structures."[3] Because Nyquist thinks of <u>each</u> child, this leads to the term, "individualization".

WHAT IS INDIVIDUALIZATION?

The idea of individualization relates to open education because it is based on the belief and recognition that each child is an autonomous learner with different ways of learning, different learning times, and different needs and interests. Individualized instruction is "the process of custom-tailoring instruction to the needs of a particular learner".[4] In an individualized program of instruction a child may successfully take a part in the design of his learning program, he may indicate some knowledge of his personal interests and his special dislikes. Individualization does not necessarily mean that one teacher will work with one child, but that the curriculum is designed to meet the needs required by the individual differences of the children. Usually these needs fall into a few general categories that enable the teacher to plan activities and guide skill development with groups of children.

There are three dimensions that can be adjusted to fit any learner in an individualized program of instruction: 1. the educational task, i.e., what is to be learned 2. the learner's behavior, i.e., what the learner will do to make the students' learning more efficient and more predictably successful.[5]

Individualization of instruction is based on two major premises: 1. students learn at different rates 2. learning is incremental, i.e., children learn from previously acquired knowledge and experiences, (like a kind of building block).[6] This relates to one of Piaget's developmental stages of a child, and the idea of assimilation, when a child incorporates experiences into his present structure of knowledge.[7]

Having accepted these two premises, we find we can no longer teach an entire class, on an assembly-line basis, the books and assignments of one grade level. In individualizing instruction, each objective will be custom tailored to a particular learner, not homogenized for the whole class and in reality fitting only a few.[8] Students should not be allowed to get by with doing less work. A child should begin with a learning task he is able to perform and move systematically toward better academic performance. The teacher should make the decision if a child will work alone or in a group. However, this can sometimes change, depending upon a child's individual need that is recognizable by the teacher. For example, the teacher must be aware when a student desires to be alone, rather than working with a group.

The basic plan for individualizing instruction, different from the traditional teaching method, can be done through the use of learning centers in an open classroom type setting. To those who have never been into an open classroom and to those who have, the term open classroom brings to mind a variety of images. There is no set definition or description of what an open classroom is, but, perhaps the simplest explanation would be that it is a situation in which students have some choice about what they do and when they do it. It does not necessarily require drastic architectural changes of the building itself.

SOME EDUCATORS' VIEWS ON OPEN EDUCATION

Open classrooms, as well as the idea of open education through individualization, can be related to Dewey's ideas of progressive education, learning to do by doing and his ideas that everyone should be given the opportunity to learn at his own level and time period.[9]

Jerome S. Bruner's hypothetical mode of teaching, where the teacher and student decide upon a situation, can be related to open education. In his book On Knowing: Essays for the Left Hand, he also states that: "The virtues of encouraging discovery are of two kinds. In the first place, the child will make what he learns his own, will fit his discovery into the interior world of culture that he creates for himself. Equally important, discovery and the sense of confidence it provides is the proper reward for learning. It is a reward that, moreover, strengthens the very process that is at the heart of education-disciplined inquiry."[10]

John Dewey also states that "Individualization as a factor to be respected in education has a double meaning. In the first place, one is mentally an individual only as he has his own purpose and problem, and does his own thinking..."[11] As early as 1800, Johann Heinrich Pestalozzi developed an educational principle which forbade treating one student in the same manner as another and condemned any condition which sought to extract the same material from every individual in a particular classroom. He believed that long explanations should be abandoned and that the vital ingredient of self-activity, becoming involved with external stimuli rather than with the memorization of facts, could set the mind into motion.[12] The present open classrooms represent a point of convergence of many views of education

sharing one basic tenet: "...that children learn best and most efficiently what they need to know when they are ready to learn it. Their readiness involves the children's own willingness to learn a specific thing at a specific time."[13]

WHERE IS OPEN EDUCATION NOW? WHERE IS IT HEADED?

Vincent R. Rogers, in an article about open education, gives us an answer to where open education is now by stating:

> Open schools (in a physical sense) are surely "in"; many, many teachers have moved their furniture around and brought in clay, macrame, and gerbils; thousands of teachers have made and are making the pilgrimage to England; our professional literature still abounds with articles dealing with aspects of open education; ...and the idea that children should be treated in more humane and dignified ways has gained some credence."[14]

"Movement in Time and Space"[15] is a film produced by the BBC in London for parents, teachers, educators and anyone interested in open education. The film takes place in Yorkshire, England at a small primary school in a mining town. Rogers states that most people who have seen this film have been quite impressed with the discipline displayed by the children. He also gives his impression of the film by saying:

> Experiences like those portrayed in the film are the essence of what British educator John Coe means when he speaks of "good education" as that education that helps children live both richly and fully as children. The teachers in this Yorkshire school see education as far more than skill development.[16]

There is also in England the Summerhill School, within the village of Leiston, that was founded in 1921.[17] "Summerhill began as an experimental school. It is no longer such; it is now a demonstration school, for it demonstrates that freedom works."[18] One of the main ideas of this school, as told by A. S. Neill, is "to make the school fit the child-instead of making the child fit the school."[19] In the Summerhill School the children can learn what they want to learn. The children and teachers are equal, i.e., in rights and responsibilities. Books are not important, but it is believed that the three "R's", along with sports, theatre, art and freedom are important. A. S. Neill believes that "Creators learn what they want to learn in order to have the tools that their originality and genius demand. We do not know how much creation is killed in the classroom with its emphasis on learning."[20]

One must not be led to believe, however, that open schools dominate the educational system in England, because there are still traditional schools as well as open schools. Likewise, open education has not been accepted by the masses of teachers, schools and educators here in the United States. There are, however, very few in number, some experimental schools that are set up to follow the ideas of open education. One reason why open education has not been put into action by the masses is due partly to the fact that we seem to hesitate in the United States to accept innovations. Another reason is that American teachers usually still maintain the traditional method of teaching the whole class. We cannot bring about change unless we re-examine our fundamental educational beliefs and values, otherwise change seems to be superficial and shortlived.

The philosophy of open education is having a visible influence in the United States, especially on the elementary schools. However, most educators, students, and parents who are involved in the changes are not finding the task to be an easy transition, although they find the results to be well worth the efforts. "Very few schools have reached a complete state of "openness; perhaps few ever will."[21]

The question of where open education is headed cannot be answered unless we develop ideas, concepts and philosophies to make a smooth transition into this change. We will need an open educational system that will not be dull, boring or oppressive, but will survive and prosper. New teaching methods will be needed. Rogers states, "If open education is to grow and flourish in the United States, we must develop far broader alternative testing programs so that we can assess the impact of such programs on children."[22] Rogers also believes that the mass media must become involved in the transition to open schools, which will also help the parents in getting local and community support. However, I think that the most important step is for us to make long-range plans, develop these ideas, make judgments concerning failure or success after more than just one year's time, be patient and remember that change does not occur overnight. We must prepare for open education, just as a music teacher must prepare any classroom in music with an individualized program of instruction.

STRUCTURE AND RATIONALE OF THE OPEN CLASSROOM

The basic plan for individualization of instruction, as mentioned earlier, can be done through the use of learning centers in an open classroom type setting. The purpose of a learning center is to teach a child how to learn. A child can, either individually or in a group of other students, choose what he wants to learn, when he wants to learn it, and can take as much time as he needs to successfully complete the activity and learning goal involved. In an open classroom, if structured properly, a child will learn better and faster more material than he would if it was imposed upon him. Many times a child will find activities in a learning center to be fun, so he does not distinguish fun and play from learning, because he is actually doing both at the same time. "We know that play-in the sense of 'messing about' either with material objects or with other children, and of creating fantasies-is vital to children's learning and therefore vital in school."[23]

Interactions in groups tend to prepare a child for social life. From a child's experiences in the learning centers he will soon be able to make generalizations about many things. Learning centers should be structured in such a way that if a child makes mistakes he will not be condemned for them but his mistakes should serve as a learning device, i.e., he can see his mistake, correct it, and then learn how to avoid that type of error in the future.

One might be led to think that the activities in an open classroom are random and not well structured. This is not true because, even though the children are allowed free movement and choice of activity, there is a great deal of structure as a result of the careful planning by the teacher, keeping in mind the needs, wants and selection of materials for the children. Each activity, therefore, must have a goal to be reached by each child.

Although an open classroom may appear to others to be one big chaos of confusion, noise, or lack of control, it is not. There may be considerable noise, and there are different kinds of noise, but the teacher has to realize that it is necessary for their learning activity and she must have control of it at all times.

Learning can be obstructed more when children are tied down to the same lesson presented to everyone at the same time, and expected to be understood by everyone at the same rate of time. There definitely is structure because the teacher has to be ready to encourage, guide, offer suggestions and lift their spirits when they are feeling discouraged or when they feel they cannot master an activity. "Structure

should indeed be present, but it will differ from the organizational rigidity of the traditional classroom, which relies on lock-step schedules, predetermined learning behaviors and sequences, prescribed content, and exacting achievement tests."[24]

Every learner has a learning style. It is the objective of the teacher to discover the learning style of every student. This is or can be accomplished by observing the behavior of the learner. Some students can be diagnosed faster than others. For some students 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.[25]

"At every stage of learning children need rich and varied materials and situations, though the pace at which they should be introduced may vary according to the children. If children are limited in materials, they tend to solve problems in isolation and fail to see their relevance to other situations..."[26] In order for an open classroom to function properly, a fairly large classroom with lots of free space is needed. Usually an open classroom is sectioned off into learning centers. Each learning center represents a different area in music learning or merely music enjoyment. Materials in each learning center should be arranged to provide the students with experimentation, exploration, creativity, and of course, learning. Furnishing in a learning center is dependent upon the type of activity to be performed or the learning goal. "There is no single model open classroom."[27] For example, learning centers may or may not require long tables, student desks, chairs, pencils or papers. The activity of one learning center may require free movement, lots of space or sitting on the floor.

The music interest center may vary depending upon what interests and needs are specified by each child. The most common equipment would be the piano, autoharp, rhythm instruments, melody instruments, record player with headphones, cassette and reel to reel tape recorder with headphones also.

Some other materials for an open classroom that have been recommended by authorities[28] are melody instruments, books related to music, puzzles, puppets, dress-up clothes, drums, simple music text books, individual learning kits, tapes of various kinds (listening, sing-a-long and so on), pictures, flash cards and games. Filmstrip projectors designed for individual viewing, television sets and radios are also good materials for an open classroom. The Orff-type instruments can also be used for many creative activities. Of course, the guitar and recorder should not be omitted. Another good instrument to have would be an electronic synthesizer, since many different kinds of sounds can be produced from it. It is, however, a relatively expensive piece of equipment. Of course, teacher-made materials are always good and inexpensive.

To get a better idea of how an open classroom in music is set up, I have drawn an open classroom music lab with various learning centers, which may be found on the next page. One must keep in mind that a fairly large room is necessary to allow enough space between each center. The area in the middle has been left open for movement. However, when such activities are not taking place, this area may be used to set up other learning centers.

Listening Center

Materials:
Desks
Tape Recorder
Headphones

Rhythm Center

Materials:
Desks, Chairs
Rhythm Instruments
Tape Recorder
Books and Materials

Teacher's Corner

Electronic Music Center

Materials:
Reel to Reel Tape Recorder
Synthesizer

Movement and Dance Area

Instrument Storage Area

Singing Center

Materials:
Piano, Music Books
Melody Instruments
Chairs, Music Stands

Autoharp Center

Materials:
Desks, Chairs, Autoharps
Chord Material, Song Material

ABLE

Keith P. Thompson states that music cannot be locked up into a closet, nor can it be confined to one room.[29] In order for music to take a vital part within a school it must not be isolated in one particular area, but should spread out into the halls, the cafeteria, the gymnasium and the playground. However, this is not to say that a music room is not needed; a music room is necessary in addition to the spreading out of the music program. One must remember that there are certain kinds of music experiences that can become a part of the mainstream of life within the classroom. Therefore, space should be provided for both kinds of activities.

Individualization calls for reorganization of materials of the entire music program and scheduling must be modified. Teachers and administrators will need to set up inservice curriculum programs. Teachers, students and administrators must find new procedures which meet the requirements of learners working by themselves most of the time. Communities must be included in these plans for change. Experts, few in number, yet expensive, can be called in to help also.

JUSTIFICATION FOR INDIVIDUALIZATION IN THE MUSIC CURRICULUM AND THE GOALS IN LEARNING MUSIC

There are definitely individual interests, differences, needs, and enthusiasms for music among many children. One way to try to meet these needs and demands is through individualization of instruction in the music program, as well as in other subject areas. "Therefore, doesn't it follow that individualization of instruction will open our eyes to facts and situations that when changed will result in our providing a more relevant music curriculum for elementary children?"[30] For example, if one child is really "turned on" to jazz, the teacher should provide a learning center with emphasis on jazz. However, she can not set up this center without including other musical information, such as, rhythms, syncopation, form, improvisation. In essence this means that, once a teacher discovers a child's interest, she must set up a center for that interest, and at the same time take advantage of it to include other pertinent music information contained in it that the child will grasp. Hopefully, soon the child will become interested enough to move on to other types of music besides jazz. I think this idea can be well supported by what Ausubel says, "Meaningful learning is defined as the process where the learner is presented with learning tasks that are concretely related to knowledge and experiences that are already a part of the learner's background."[31]

On of the first goals in learning music through an individualized program of instruction is that each child should understand the music he studies by being able to make of it factual judgments. "Children can think and form concepts so long as they work at their own level and are not made to feel that they are failures."[32] This begins with the ability to distinguish music as organized sound and silence from unorganized sound.[33] Music must be heard before it can be understood.[34]

A second goal in learning music through the individualized program of instruction is for the teacher to respect a child's personal opinions, views, or judgment on a particular musical subject. She must be careful not to impose her own opinions upon the children.

A third goal in learning music would be: "Sensitizing students to the sounds and the organizations of those sounds that are part of our environment and our culture."[35] This is very important, keeping in mind what Ausubel said about meaningful learning.[36] The teacher must provide opportunities and experiences that will allow students to realize that music can be a form of communication used to learn human feelings. Likewise, providing positive experiences in which the students will be confident, is also very important.

Most of the above mentioned goals in learning music could also be included in the structure and rationale of the open classroom in music, as well as the role of the teacher, because they really are very similar, one is dependent upon the other.

THE ROLE OF THE TEACHER

The role of the teacher in open education is most important because the success of the program depends upon her understanding each child's needs and providing for it. She must be able to individualize her teaching behaviors to decide what she must do to make each student's learning more efficient and more successful.

One of the first things a teacher must do in preparing for an open classroom is to "begin by throwing out the notion that a student's age or grade determines what he should learn."[37] She will need to check to see, through informal tests, or her own observations, what her students already know so she can plan what new material they are ready to learn.

Sister M. Tobias Hagan lists four stages of learning: exposure, perception, recognition, and manipulation as relevant to goals in learning music and the role of the teacher in setting up music in open education. "The identification of the structure of musical knowledge and of the stages of the learning process provide a basis upon which the teacher can structure the open classroom environment with assurance that the learning will be as logical as the student allows it to be."[38]

In setting up an open classroom in music the teacher should make a list of learning behaviors that would be most productive for her students. This would entail careful thinking and being able to write down pricise definitions of the learning behaviors. For example, if the teacher lists 'concentrate', she should describe just what the student has to do to convince her that he is concentrating. The teacher should even keep a card file on her students, listing the learning methods that seem to be best for each student.

In an open classroom in music another role of the teacher would be that of a resource person rather than an information giver. The teacher must set up learning experiences so that a child will learn directly from the subject matter. With the teacher serving as a resource person she intervenes in the learning only when a student desires her help or when it is necessary for her to act as a motivator to bring the students and the subject matter together. Since the teacher is the one who structures the environment for the learner, the control of learning really is not lost, only shifted a bit. Whereas, in the traditional method of teaching, the teacher makes lesson plans for the entire class, in open education, she sets up situations for individuals or small groups to learn particular subject matter. However, this does require more work than the traditional lesson planning because she must plan diverse musical activities and set up many learning tools for individuals and small groups. Therefore, the administration must make allowances for additional planning time and staff help, such as teacher aides. Team teaching may also be a necessity.

The teacher must offer challenging experiences for the students. Although independence in learning is one philosophy in open education, the teacher must constantly have more additional material readily available for the student, especially when the student finishes one assignment early. Perhaps the student found learning to play the recorder was easy, but he has difficulty in playing the flute. Then it is the role of the teacher to have a new task readily available for that child. "The accelerated student will learn what he can learn and bypass what he does not understand."[39] These students may even come back to this acticity later when they feel more comfortable about it.

Being able to accept the disinterested student is a difficult task for a teacher in an open classroom in music. However, some children, no matter what is presented, how it is presented, or when it is presented, will still be "turned off" to music, even though the teacher believes in the idea of music for children. When this happens the teacher should let the child alone. It might be possible that the child has musical experiences outside of the classroom that he prefers over the musical experiences inside of the classroom. Then it would be the responsibility

of the teacher to find out what that experience is that the student enjoys, set up a learning center for it, and incorporate musical knowledge into it.

Another role of the music teacher would be to encourage the students to work on projects and activities outside of the classroom. For example, if a group of students is studying the opera, the symphony orchestra, or electronic music, then they should be encouraged to attend an appropriate concert or demonstration by one of the above in the community.

All of the above roles of the teacher require two basic elements, time and planning. A teacher of an open classroom can not arrive at school with the children and leave with them and expect her open classroom to be successful. Many long hours of planning and concentrated thought and effort are necessary.

The last role of the teacher is to have progress reports through evaluation. The purpose of an evaluation is to ascertain strength and weakness, to diagnose deficiencies and to chart procedures toward subsequent improvement. The teacher should set up a periodic check-up system. For example, she may include in her student progress reports such questions: "What has the student accomplished? Is he floundering, or is the task so easy he does not need to exert learning effort? Is he protected by a check-back system from forgetting something he once knew?"[40] To properly evaluate each child, the music teacher will also need to design teacher made tests that relate to the learning centers that each student has been involved with. Therefore, in setting up a learning center, the music teacher must also keep in mind what information could be used later on teacher made tests, to evaluate each child's understanding and knowledge included in a particular center.

The next few pages will deal with specific ideas for learning centers and activities that a teacher may incorporate into her open classroom in music, however, keeping in mind that she must set them up depending upon the needs and wants of her particular students.

IDEAS FOR LEARNING CENTERS AND ACTIVITIES IN AN OPEN CLASSROOM IN MUSIC EDUCATION

Topic: "Listening Center"

Materials: Record player, tape recorders, headphones, records, cassettes, student desks or tables, chairs, papers, reference books, pencils, and listening guides.

Objectives: The students will be able to listen to different recordings, classical as well as pop music and be able to discriminate between certain sounds, the rhythmic aspect, the form of the music, and other detailed information portrayed in each recording.

Procedures: Each student should be provided with a listening guide and a tape recording of the music, read the guide, listen to the questions, also included on the tape, and proceed to answer the questions, or perform other musical taks.

Topic: "Electronic Music Center"

Materials: Reel to reel tape recorders, headphones, record players, a synthesizer, reference materials, desks or tables, pencils and papers.

Objectives: The objectives are to introduce the child to electronic music and the synthesizer, to learn how to perform and compose simple electronic music compositions. However, there may be more advanced electronic music centers, depending upon the knowledge of the teacher on the subject, and the progress of her students.

Procedures: The procedures would depend upon how the teacher has set up the center, and what tasks are to be performed, and the learning goals involved.

Topic: "Instrument Construction Center"

Materials: The materials needed will range from hammers to empty oatmeal boxes, depending upon the types of instruments to be made.

Objectives: The objectives are to learn how to make simple music instruments from common everyday or household items, and to see how sound instruments can be made from lots of different objects.

Procedures: The procedures will be dependent upon the type of instruments to be made, such as tom toms made from oatmeal boxes or tambourines, made from paper plates. Books and ideas are available.

Topic: "History of Music Instruments"

Materials: Student desks or tables, chairs, textbooks, reference materials, filmstrips, pictures, pencils, and papers.

Objectives: The child will acquire some knowledge about the history of musical instruments, and will be able to trace the history of various instruments.

Procedures: Give each child one or two instruments and have him trace its history and be ready to give an oral report to the class.

Topic: "Programmed Learning Packets"

Materials: Programmed learning materials, student desks or tables, books, pencils and papers.

Procedures: The procedures will be explained in the learning packets, which are available commercially.

Topic: "Instrument Instruction Center"

Materials: Student desks or tables, chairs, music stands, music, piano, recorders, autoharps, and guitars.

Objectives: The child will learn through written instruction how to play one of the above instruments.

Procedures: Each child should be given appropriate materials for the instrument he is going to learn to play. He should proceed step by step.

Topic: "Create a New Product for the Market and Compose a Song for it for Television and Radio Commercials"

Materials: Student desks or tables, chairs, art supplies, staff paper, melody instruments.

Objectives: The child should use his musical knowledge or own creativity to design a new product and compose a song for it. The child can see how music is used for selling of object.

Procedures: Given art supplies, the child should first create his new product, and then compose a song for television and radio commercials.

Topic: "Complete a Music Story"

Materials: Student desks or tables, music stories, staff paper, melody instruments, paper and pencils.

Objectives: The child will become exposed with the necessary preparations required for presenting operas, operettas, or musical plays and skits. He will use his creativity to finish the story, design costumes, suggest performance, and compose music for it.

Topic: "Create a Musical Puppet Show"

Materials: Puppet material, desks or tables, melody instruments, staff paper, books, reference materials.

Objectives: The child will use his creativity to compose the music and create the story.

Procedures: The child should write the puppet story, then compose music for the performance. He should select other classmates to help with the scenery, costumes and performance itself.

Topic: "Making Musical Slides"

Materials: Materials needed for making slides (sources available), melody instruments, staff paper, slide projector.

Objectives and Procedures: The child will learn how to make slides and then compose music for the slides. He may make a presentation to the class.

Topic: "Two Part Singing"

Materials: Desks or tables, record player, tape recorders, headphones, song material.

Objectives: The student will learn how to sing music with two parts.

Procedures: Sing along with the tape the soprano part of a two-part song. Second, sing the soprano part while the tape sings the alto part. Third, sing the alto part along with the tape recorder. Fourth, sing the alto part while the tape recorder sings the soprano part.

CONCLUSION

The April 1974 edition of the Music Educators Journal[41] contains an article that gives four case studies of schools that have changed to open education. In reading each case study the author discovered that the degree to which music is integrated into the open classroom varied from one school to another, depending upon each school's philosophy, the stage of development and the personnel involved. Another fact that the author discovered in comparing the four case studies was that in an open school there is no certain way that a music program can or should operate. Let us take a brief look at these studies to get a better idea of the differences.

At the Campus Laboratory School in Cortland, New York,[42] math and reading were allotted a certain time each day for one and one half hours. After that time each child could choose what he wanted to study. Although the classes were thirty minutes long, a child could stay as long as he wanted. The school was divided into early childhood, primary and intermediate children. Music classes sometimes had children from all three grade levels.

In Log Angeles the Grape Street Elementary School[43] has students of different ages grouped together. Music is a common denominator, that helps their teachers in their work with the cognitive, the affective and psychomotor domains. Their music program is flexible, yet structured so that reading, math, social studies, physical education and other subjects are taught through music. So the children learn to listen to music, as well as enjoy it.

The music program at Olive School in Arlington Heights, Illinois,[44] has three basic goals that are followed through in the music program: "...to develop in each child the highest possible degree of independence with music; and to develop in each child a good feeling about himself and about music."[45] In this school the children go to music together as a class for two half hour periods a week. They all are working toward a common goal, but through different activities.

In Cambridge, Massachusetts, at the Shady Hill School, children five, six and seven years of age are grouped together in music classes which meet twice a week. There are two music rooms, one large enough for movement, the other for singing. The goal of this music program is to give the children a firm foundation in singing and to help them find a beginning awareness in the development of movement and dance.[46]

Each of the four schools above have been successful in implementing their music programs through open education, and they are not the only ones that have found success. Because they have been successful in their individual methods and structures the author thinks that schools or school districts should begin to think about the idea of changing to open education because in open education a child can decide what he wants to learn, with the teacher setting up learning goals to meet the child's particular interests and needs. Also, a child learns best what he is interested in. Although an activity may be fun or seem like play to a child, in open education, if structured and organized properly, the child will be learning at the same time. However, the author is not implying that this is the only correct method to use in teaching. There is no one ideal method of teaching, but open education through individualization can be one answer.

In the author's own teaching using the traditional method, presenting material to classes of children, all at the same time, the author has discovered that some children are bored with a certain lesson and consequently refuse to listen, but cause disturbances, while others enjoy the lesson but have a hard time understanding everything because of the disturbances around them. In trying to solve some of these problems the author began to use some of the ideas of open education. One day a week is set aside for what one might call center time, or games time, when the children are broken up into groups, with each group involved in a different activity.

Some of the activities are actually games, however, they are constructed in such a manner that the children receive enjoyment from it and are learning at the same time. If there was in the author's school an open classroom in music, a child would not have to waste his time doing things that do not interest him, especially when he can learn so many things about music in doing the things he does enjoy. Through individualization of instruction a child will learn to use his time wisely, doing the things he likes and will learn from them.

By changing to a music program in open education, even if the entire school is not an open school, the author thinks the music teacher would have fewer behavior and discipline problems than are present in many music classes which are being taught in the traditional manner. When a child is learning by doing things he enjoys he does not have time or interest in participating in undesirable behavior.

From observation of student interests and behaviors in the author's own classes, the author thinks an open classroom in music could be one of the solutions to the problems that the author is faced with. If given the necessary funding, space allocations and time to fully prepare and organize ideas, the author would definitely consider changing to an individualized program of music through open education. However, this task would be impossible without the assistance of other faculty members, the principal, the school district's administrative staff, the community, and help from professional people. Likewise, the author would need aides to assist in giving help to the children and to also allow enough planning time, and time to relate the children's individual needs and wants. We, as teachers, must begin now to prepare for teaching the individual child, not classes of children, because children, like adults, are individual in their interests and wants.

The author would like to end with a poem by Kahlil Gibran which reads:

Your children are not your children.
They are the sons and daughters of Life's longing for itself.
They come through you but not from you,
And though they are with you yet they belong not to you.
You may give them your love but not your thoughts,
For they have their own thoughts.
You may house their bodies but not their souls,
For their souls dwell in the house of tomorrow, which you
cannot visit, even your dreams.
You may strive to be like them, but seek not to make them
like you,
For life goes not backward nor tarries with yesterday.
You are the bows from which your children as living arrows
are sent forth.
. . . . . .

Let your bending in the archer's hand be for gladness.

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A STUDY OF PLACEMENT, PROFICIENCY, AND COMPETENCY EVALUATION OF STUDENT ACHIEVEMENT IN MUSIC HISTORY AND MUSIC THEORY IN MISSOURI INSTITUTIONS OF HIGHER EDUCATION

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Introduction

The last 25 years have seen concerted activity in the identification and accomodation of individual differences in higher education. Testing programs administered by agencies such as Educational Testing Service (ETS) and American College Testing Program (ACT) have achieved prestige and widespread acceptance by colleges and professional schools. Many institutions have developed their own tools of measurement, which they administer independently or in parallel with nationally standardized instruments in order to present an accurate and complete picture of student achievement. These testing programs have served any number of purposes, including admissions screening, diagnosis of deficiencies, advanced or remedial placement, granting of college credit, allocation of financial aid, and demonstration of student competency at intermediate checkpoints in a program and/or before graduation. In his recent book College Placement and Exemption, Willingham (1974) describes 12 different treatment models for the accomodation of individual differences discovered through testing. A well designed testing program can perform many functions, contributing a fund of objective data upon which to base student counseling decisions.

In the field of music education new approaches to the teaching of music history and music theory have been proposed and the critique of traditional teaching practices contained in documents of the Yale seminar (Palisca, 1964) and the Northwestern conference on comprehensive musicianship (Music Educators National Conference, 1965) has stimulated interest in the measurement of student achievement in music history and music theory. Beginning with the Graduate Record Examination Advanced Test: Music (Educational Testing Service, 1951), ETS has developed five nationally standardized instruments which give some attention to assessing student achievement in music history and music theory. Aliferis (1954) has published a test of listening skills designed for the college entrance level, while Aliferis and Stecklein (1962) have developed a similar measure intended for the college midpoint level. The same authors have constructed and normed the Aliferis-Stecklein Senior Comprehensive-Graduate Entrance Battery (1966), a graduate level measure which is currently unpublished. Recent studies by Schleuter (1975) and Dvorak (1975) have demonstrated the practicability of using listening tests originally developed for younger students as a tool in the counseling of college music majors.

University music departments have secured their own instruments of measurement tailored to fit institutional needs for student assessment. Since 1957 the University of Illinois has employed its own tests in the counseling of incoming graduates in music education, using instruments in music history and analysis developed by Palisca (1957) and more recently by LeBlanc (1973). Like many other institutional testing programs, the one at Illinois employs both formal and informal tools of measurement.

What is the general status of placement, proficiency, and competency testing of college music students in 1975? This question can hardly be answered by observing the usage of ETS tests, the sales of published measures, or the occasional article which is published about the subject. During the Spring of 1975

the authors conducted a study attempting to shed some light on student assessment programs currently in operation. Because a national survey would have called for resources beyond those available, the assumption was made that Missouri is reasonably typical of other states and that an exposition of its placement, proficiency, and competency evaluation practices would at least be an indication of practices being followed elsewhere. With the population defined as institutions offering a music major within the state of Missouri, the survey took on a more manageable scope and hopefully attained a high enough rate of response to assure validity. Missouri music educators have shown interest in previous surveys of the teaching of music history and music theory, as evidenced in published reports by Karel (1964) and by Wurtz (1964). In response to the interest that was disclosed by these surveys, Lewis Hilton and Leon Karel developed a proposal to secure funding for the development, trial, and validation of competency tests for use in music teacher training institutions in Missouri. Unfortunately, the necessary funding was not available.

Objective of the Study

The objective of this study was to describe accurately the placement, proficiency, and competency evaluation (PPCE) of student achievement in music history and music theory in Missouri institutions of higher education which offer a major in music. This objective was approached by systematically posing two questions:

(1) What is the general basis for making PPCE decisions regarding the music history and music theory achievement of college music majors?
(2) What are the general characteristics of assessment tools used for PPCE?

Definitions and Limitations

For the purposes of this study, "placement evaluation" is defined as the assessment of student achievement for the purpose of assigning the student to an educational treatment commensurate with his needs and abilities. "Proficiency evaluation" is a similar assessment carried out to exempt the student from course work in areas where he is already proficient. Academic credit can sometimes be earned through proficiency examination. "Competency evaluation" is done to determine whether or not the student can demonstrate certain minimum competencies required at established checkpoints in the program and/or for graduation. It follows that a well designed instrument of measurement could do service in more than one of these areas of evaluation.

This study was limited to PPCE practices in music history and music theory exclusive of course grades. All levels of music major evaluation were studied, from beginning undergraduate through advanced graduate. The study was limited to Missouri institutions of higher education which offer a major in music.

Method

The study employed a two page mail questionnaire which is reproduced here as Appendix A. The questionnaire was informally pilot tested before use and featured response-determined branching in an effort to avoid redundancy and unnecessary demands upon respondents' time. Questionnaires were addressed to the head of the music department by name when possible, and a brief cover letter explained the purpose of the study. The department head was asked to refer the questionnaire to the most appropriate staff member(s). The cover letter set a specific deadline for responding, and two consecutive follow-up mailings were sent to institutions which failed to respond. A new and appropriate cover letter was used for each follow-up, and all mailings included a copy of the questionnaire and a postpaid reply envelope.

Although it was easy to define the target population, the actual identification of which institutions to contact proved quite difficult. Three sources were pooled in an effort to pinpoint institutions and name department heads: the most recent directories of the College Music Society (1974), the Missouri Music Educators Association (1973), and the National Association of Schools of Music (1974). The criterion for inclusion of an institution was its offering of a major in music, and the College Music Society publication was taken as authoritative on this.

Results

Information published in the College Music Society directory indicated that 30 institutions of higher education in Missouri offered a major in music. The decision was made to include two-year institutions offering an associate's certificate in music. A review of the other directories and word-of-mouth investigation added three schools to the list, so a total of 33 institutions was contacted for the survey. After two follow-ups, 26 institutions responded, but one of these had dropped its major in music and its response was removed from the analysis. It was also removed from the population, and the resulting response ratio was 25/32, or 78.1%. While this fell short of Kerlinger's (1964) criterion of 85%, it compared favorably with the 54.4% and 61.9% response rates reported by Wurtz and by Karel respectively.

The following Missouri institutions cooperated by responding to the survey questionnaire: Central Methodist College, Central Missouri State University, Columbia College, Drury College, Evangel College, Florissant Valley College, Fontbonne College, Hannibal LaGrange College, The Lindenwood Colleges, Maryville College, Missouri Southern State College, Missouri Western State College, Northeast Missouri State University, Northwest Missouri State University, St. Louis University, School of the Ozarks, Southeast Missouri State University, Southwest Missouri State University, Tarkio College, University of Missouri--Columbia, University of Missouri--Kansas City, University of Missouri--St. Louis, Washington University, William Jewell College, and William Woods College.

The investigators considered various criteria which might be used to classify responding institutions, such as membership in the National Association of Schools of Music (NASM) or the National Council for the Accreditation of Teacher Education (NCATE), or the number of music majors or overall enrollment of the institution. After a review of responses it was decided that classification would not be of great help for identifying trends in a group of this size. The data was therefore analyzed as coming from a single group of respondents, with the following results:

Item 1 asked if entering undergraduates were examined in music history, and none of the responding schools reported such testing. Item 2 posed the same question about music theory, with 60% of the sample responding that they test entering undergraduates in music theory. All of the schools which test do so for placement purposes, while 13% of this group tests for admission.

Item 3 inquired whether or not entering transfer students (at any level) were tested in music history. This testing is conducted in 24% of the responding schools, with all of these institutions testing for placement and 17% for admission. In contrast to this, Item 4 revealed that 68% of the responding colleges tested entering transfer students in music theory. All of these colleges tested for placement, while 18% tested for admission.

Items 5 and 6 dealt with graduate programs, and response percentages are reported in terms of the eight institutions which reported graduate programs in music. Responding to Item 5, half the institutions said that they test entering graduates in music history. All of these respondents tested for placement reasons, while half tested for admission. Item 6 asked the same question about music theory,

with 62.5% of the schools testing in this area. All of this group tested for placement, while 60% tested for admission.

Up to this point, the questionnaire had focused upon testing carried out at various entrance points in a student's program. Item 7 was a blanket question asking if there were any other points at which placement examination was conducted in music history and music theory, excluding testing carried out as a part of a course. The question revealed that only 12% of the responding institutions do placement testing at any time other than the entry points of student progress. Of this group, 67% allowed for advanced placement or proficiency testing in music history or theory at the student's initiative. Comprehensive examinations in music history were administered one or two semesters before a student's graduation by 33% of the group.

Item 8 was designed to inquire into the broad range of competency assessment that is possible outside of an admissions, placement, and proficiency testing program. Some form of competency assessment was reported by 24% of the responding colleges. These respondents employed classic assessment devices in music, such as keyboard and sight singing tasks, oral examinations, performance tests, and recitals. Student performance was often related to objective criteria, and the performances were sometimes judged by a panel rather than an individual. Successful performance on the competency assessment was usually a prerequisite for advancement in a degree program. The open-ended nature of the question prevented these responses from being quantified by percentage.

Item 9 asked if achievement standards in music history and music theory were the same for all kinds of music major. Uniform standards were reported by 72% of the respondents. The 28% enforcing different standards generally required higher achievement in music history or theory from students who were history or theory majors, and permitted lower achievement from students enrolled in a liberal arts music major. Unfortunately some of the schools with different standards did not elaborate on the nature of their differences.

Item 10 sought to identify the usage of specific forms of measurement in evaluating student achievement in music history and theory. It also asked respondents to indicate when music listening was the basis for measurement. Objective tests were used by 56% of the group, and 41% of those using objective tests based the tests upon music listening. Essay tests were used by 24% of the schools, and 17% of the essay test users based their tests upon music listening. Oral tests or structured interviews were employed by 40% of the colleges, and 30% of these users based their measures upon music listening. Unstructured interviews were relied upon by 24% of the institutions, and 17% of these users based their interviews on music listening. Only 4% reported using other forms of measurement, and in this case students were required to submit an original composition. It should be noted that responses to Item 10 are not mutually exclusive. Some institutions reported using more than one of these forms of measurement.

Item 11 was a blanket inquiry designed to elicit information about the nature and use of specific tests. The Graduate Record Examination was used by 12% of the institutions, while 4% reported use of "the Aliferis test". It was impossible to determine from the responses whether the general academic or the advanced music section, or both, were used the GRE. These were the only published tests reported to be in use. Locally developed graduate examinations were used by 12% of the schools, while 20% used locally developed examinations at the undergraduate level.

Item 12 was intended to be a clear-cut question asking whether or not respondents would use good quality tests developed outside their own institution if such tests were available. Instead of answering with "yes" or "no", the respondents qualified their answers. The investigators interpreted the responses as 40% "yes", 44% "maybe", and 16% "no". Responses to each item are summarized on the sample questionnaire reproduced as Appendix A.

Discussion

The study revealed several general patterns of evaluation. Judging from this study's results, institutions with graduate programs are more likely than others to conduct evaluation beyond that of regular course work. These evaluations are often in objective form and based upon listening stimuli. Schools with graduate programs are also more likely than others to evaluate transfer students at any level. Larger institutions in general seem to do more testing than others. Many more institutions test for placement than for admission. Music theory receives considerably more evaluative attention than music history.

The underlying reasons for these patterns of evaluation are open to speculation. A large graduate institution may be better motivated to evaluate its students because of the potentially longer association it may have with them from freshman year through graduate degree. Its faculty, responsible for a large student body, may need objective data on student records to compensate for the personal contact between faculty and student that is often lost in a large institution.

A more detailed study is needed before any judgment can be made of the adequacy of locally developed instruments or the overall quality of institutional testing programs. This study was based entirely upon self-report, and gave no basis for undertaking judgments of quality.

If questionnaire responses are correct, many respondents were either unfamiliar with available standardized tests or they had considered and rejected them for use at their own institutions. The study suggests the existence of a market for good published tests in music history and music theory.

The questionnaire used in this study could now be revised with some profit, but it is doubtful that responses could be very much improved with questionnaire revision. The main problem encountered was one of inadequate diligence on the part of some respondents. The diversity of practice in the field called for some open-ended questions, and some respondents were not conscientious about giving a complete and clear answer.

There is no lack of research opportunity for those who wish to explore this area. This study was small-scale and preliminary in view of the questions which remain to be answered. A study similar to this could be conducted on a national scale, and future studies could extend the line of questioning beyond what was done here. Two areas of logical extension would be investigation of what is done to accomodate individual differences disclosed by PPCE, and an inquiry into what resources are needed beyond those already available to assist in making PPCE decisions. Hopefully this study has answered a few questions, and the institutions which responded deserve credit for doing so.

Appendix A

Survey of Placement, Proficiency, and Competency Evaluation in Music History and Music Theory

Institution

Approximate Enrollment of Undergraduate Music Majors

Approximate Enrollment of Graduate Music Majors

Approximate Enrollment of Entire Institution

Note--This questionnaire is intended to cover both music history and music theory. It pertains only to assessments that are made outside of regular course work. Please respond with the symbols + = yes and 0 = no.

1. Do you examine entering undergraduates in music history? 0
   If so, do you examine to determine: admission? 0
   placement? 0

2. Do you examine entering undergraduates in music theory? 60%
   If so, do you examine to determine: admission? 13%[a]
   placement? 100%[a]

3. Do you examine entering transfer students (at any level) in music history? 24%
   If so, do you examine to determine: admission? 17%[a]
   placement? 100%[a]

4. Do you examine entering transfer students (at any level) in music theory? 68%
   If so, do you examine to determine: admission? 18%[a]
   placement? 100%[a]

5. Do you examine entering graduates in music history? 50%
   If so, do you examine to determine: admission? 50%[a]
   placement? 100%[a]

6. Do you examine entering graduates in music theory? 62.5%
   If so, do you examine to determine: admission? 60%[a]
   placement? 100%[a]

7. Questions 1 through 6 dealt with examination of entering undergraduates, transfer students, and graduates. Are there any other points at which placement examination is conducted in music history and music theory? 12%
   If yes, please explain on the back of this page. (This question does not apply to examinations conducted within a course.)

8. Competency assessments are sometimes made to determine whether or not a student is qualified for admission to student teaching, for graduation, or for advancement within a degree program. Competency assessments can include comprehensive or qualifying examinations (oral or written), lecture recitals or demonstrations, major papers, etc. Do you make competency assessments (other than course grades) in music history and music theory? 24% If yes, please use the back of this page to explain the kind of assessment (test vs. paper, etc.), the subject matter (history vs. theory), and the kind of advancement (student teaching vs. acceptance as doctoral candidate, etc.) that depends upon the student's performance.

9. Are achievement standards in music history and music theory the same for all kinds of music major? 72% (liberal arts vs. music education vs. professional music) If not, please explain the differences on the back of this page.

10. Which of the following forms of measurement are used to evaluate achievement in music history and music theory outside of regular course work? (Respond in the spaces on the left.)

56%	objective test	43%[a]
24%	essay test	17%[a]
40%	oral test or structured interview	30%[a]
24%	unstructured interview	17%[a]
4%	other (Please explain.)	0

If any of the forms of measurement in question 10 are based upon music listening, please indicate by putting an "L" on the second (right) response line.

11. If tests of any kind are used for placement, proficiency, or competency evaluation, please explain their use in detail. On a separate page or on the back of this one, please state briefly the name of the test, a description of its content, the level of student it is administered to, and the purpose of administration.

12. If good quality tests developed outside your institution were available, would you use them for placement, proficiency, or competency evaluation? 40% yes; 44% maybe; 16% no.

May we have your name, please?

Please return the completed questionnaire to:
Albert LeBlanc, 403 Cannonbury Drive, Webster Groves, Missouri 63119.
An envelope has been provided.

Note. The numbers entered in response blanks indicate the percentage of "yes" answers. Percentages followed by "a" are based upon the number of institutions responding "Yes" to the main question.

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A MATRIX FOR INSTRUMENTAL COMPETENCIES

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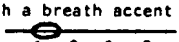
What are the generative factors which produce competent, skilled instrumental performers? Millions of dollars are spent annually in the developmental processes in learning to play a wind instrument. Instruments are costly, but a greater expenditure involves the cost of instructing instrumental students in elementary junior high, or middle schools, in high schools and universities as well as students of all ages in private studios.

Even if the essential components in instruction are known, have these elements been utilized in teaching strategies at the optimal level? Are there factors in teaching instrumental musicians which have been overlooked or forgotten in the conventional pattern of instruction?

These questions and others of related genre served as a catalyst for experimental research conducted in three school systems separated thirty miles geographically and identified by variable sociological conditions. One school serves a suburban city, the second a university city, and the third a city centered in a predominately agricultural environment.

The purpose of this research was to assess the effect of a teaching procedure referred to as the Breath Impulse technique. This system had been used in various school situations but not under controlled laboratory conditions. The three school districts as described provided the opportunity to assess the technique under controlled conditions.

DESCRIPTION OF THE BREATH IMPULSE TECHNIQUE

Although the technique may seem new or unorthodox, essentially it is neither. The breath impulse technique is merely the accentuation of the beat or beat subdivision by an added force of the breath. For instance, a whole note of four beats duration would be sustained four full counts but with a breath accent occuring on each beat or each sub-division of the beat. Ex. (4) 
or (8) 

The ability to do this is in-born -- every person can regulate the speed of the exhalation process, and this has ever been a human capacity. Too, this type of breath accent is quite commonly used by the finest wind musicians as a component of a professional-sounding tone quality -- the diaphragm vibrato.

If this prior paragraph has established both orthodoxy and lack of newness, why hasn't the technique been more widespread? The vibrato has characteristically been limited in our expectations as an embellishment reserved only for the adult professional musician. Few teachers have realized the innate values of this "adult" embellishment as a valid teaching strategy for the young or inexperienced performer.

EFFECTS OF THE BREATH IMPULSE TECHNIQUE

The terminology "breath impulse" appears to be more useful in the classroom than the term "diaphragm vibrato". Inexperienced wind players understand the breath accent or impulse much more readily, even though there are synonymous relationships.

Rhythm. The most immediate effect of the technique is on rhythm. If the student both counts and plays the musical exercises with a distinct accent on the beat and the subdivisions, internalization of rhythmic concepts is accelerated and constantly reinforced. Sequential development of breath control in accents should progress from one or two per count, up through three, four, and finally six impulses per count. Thus most, if not all, rhythmic patterns can be measured by the student. This "breath measuring" of note values results not only in cognitive awareness but psychomotor involvement in a highly substantive manner.

Tone Quality. This technique has a salutary effect on tone production. Impulsing activates the entire breath mechanism thus insuring complete breath support. The value of total breath support in performance on a wind instrument is evident, assuring a tonal vitality and sustained control. Students on instruments usually played with a vibrato experience an earlier, more rapid progress toward the goal of a professional tone quality.

Intonation. Full breath support enhances the ability to play any wind instrument at the proper pitch with more accurate intonation. An instrument built to accommodate a supported stream of air will respond more adequately to a performer using complete breath support. Other musical factors may receive tangential reinforcement as well, but these three -- rhythm, tone quality, and intonation are fundamental requisites of acceptable performance.

PROCEDURE

At the three selected sites for the experiment, classes were matched on a socio-economic basis. In each school, one class was taught with the breath impulse technique and the other class was taught with customary procedures which excluded the technique. These classes were beginning band students with instruction beginning in September with evaluation occuring the following April. At each site, the experimental and control groups were taught by the same teacher using the same texts and the same educational environment except for the breath impulse technique. The experimental and control groups were selected randomly without bias at each site.

After seven months of instruction, the students were tape recorded on a performance test in five categories: (1) intonation, (2) tone quality, (3) rhythmic reading, (4) sight singing, (5) sight reading with instrument. Seven judges, professional musicians, evaluated the taped performances using a semantic differential adaptation with a modified Likert scale to provide rating indices.

The specific hypotheses were based on the assumption that students taught with the breath impulse technique would demonstrate superior performance skills in each of the five areas: intonation, tone quality, rhythmic reading, sight singing, and sight reading with an instrument.

The design for hypothesis evaluation used is indicated by the following paradigm:

	X₁	Y₁	Z₁	(Experimental)
R				
	X₂	Y₂	Z₂	(Control)

(X, Y, and Z simply stand for three groups in each category.)

The R indicates that the groups have been randomly assigned as either an experimental or a control group. The research design enables the study to be multivariate, testing several hypotheses, as well as being statistically verifiable and probabilistically relevant.

Because of unequal N's, (subjects rated) random sampling from the control group was exercised to gain an equal number of subjects in the control and experimental groups from each school site. Subjects were paired in each of the five concept areas by ranking each sample from low to high, then separately pairing each subject with the respective rank for each concept from the opposite group. In this manner the lowest score in the experimental group was matched with the lowest score in the control group, the next lowest in the experimental was matched with the next lowest in the control group, and so on through the complete ranking order. This balancing of experimental with control group N left a total of eighty-four N, divided equally into forty-two experimental and forty-two control subjects.

The establishment of the reliability and significance index by the assessment procedures was followed with a test for the significant differences between the experimental and control groups for each concept. This was conducted by using the t test for dependent measure under the following formula:

$$t\ (N-1)df = \frac{\frac{\Sigma D}{N}}{\frac{N\Sigma D^2}{N^2} - \frac{(\Sigma D)^2}{(N-1)}}$$

In setting up the data for the t test for significant differences, scores for each of the experimental and control groups were sequentially ordered and then paired by rank from low to high. The control scores were subtracted from the experimental scores and the result was a D(difference) score for each pairing. These D scores were summed in the first column, then later squared as shown in column two, and the t formula was applied.

TABLE 1

TABLE OF SIGNIFICANT DIFFERENCES
EXPERIMENTAL VERSUS CONTROL

Concept	D	D^2	t	p
Intonation	1324	160958	3.788	.0005
Tone Quality	1787	168265	5.842	.0005
Rhythm	3804	475871	10.129	.0005
Sight Singing	1819	122219	8.624	.0005
Sight Reading	2639	251125	8.927	.0005

The differences indicated in Table I were all significant at or above the .0005 level of significance. This was an indication that the breath impulse method was significantly a better method for achieving these five conceptual qualities in music performance than was the traditional method which excluded breath impulse.

The fact that students with only seven months of beginning band instruction developed significant differences in performance skills in all five areas appears to validify the value of the breath impulse teaching technique. Based on the scores provided by the seven judges in the assessment of performing skills, the combined experimental groups measured significantly better than the combined control groups in all five performing categories. From the most significant difference to the least, the categories of performance scored in this order: rhythm, sight reading, sight singing, tone quality, and least, but still significant, intonation. On the basis of measurement data of these five essential performing skills, it may be safe to assume that the use of the breath impulse technique in the early stages of instruction enables wind instrument players to perform with a greater degree of maturity and accuracy than those who are taught by methods which exclude the breath impulse technique.

FOOTNOTE

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RESEARCH IN MUSIC EDUCATION WITH YOUNG CHILDREN

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(Dr. Zimmerman has been a visiting
Professor at Washington University)

In any discussion of early childhood music education two questions have to be answered: (1) the developmental needs of the child; and (2) the cultural demands, including educational objectives, of the society in which he lives. The developmental levels will aid our understanding of what he can best learn at a given stage, and the societal demands will prescribe curriculum.

The purpose of this paper is to summarize relevant research on the musical development of young children and to indicate the implications of these selected research findings for music education in early childhood.

According to the developmental viewpoint, an individual is engaged in a continuous process of creative interaction with his environment. The adaptive processes of assimilation and accommodation form the opposite poles within which this interaction is structured. These invariant functions continually disrupt the equilibrium of thought and force the individual to restructure his thinking as he simultaneously assimilates the environment to himself and accommodates himself to the environment. Each new assimilation and accomodation leads to a higher level and more stable point of equilibrium until a cohesive and coherent system of thinking is developed.

Within this setting Piaget has described an elegant theory of cognitive growth which views human intelligence as moving through successively higher stages from pre-operational to operational thinking. The order of stages is both organismic and experiential -- organismic because they unfold systematically, and experiential because they are to some extent dependent upon environment and experience. The age levels can and do vary. Perhaps we should consider the order of stages organismic and the age levels experiential.

If we can agree that intellectual activity begins with a confusion of environment and self-awareness in a universe consisting wholly of perceptual images and personal activity, then musical activity begins with a confusion of environment and self-awareness in a universe consisting of aural images and personal activity. The initial responses of an infant to his world are to the sounds, textures, shapes, and colors that he finds there.

Michel has described the first six months of infancy as a period of "learning to hear". Infants early learn to discriminate among sounds according to their pitch and timbre. By approximately the age of one month the infant shows signs of recognizing family members by their voices.[1] As the child learns to hear, he begins to differentiate his own vocal sounds and is soon imitating the aural images and impressions from his sound environment. The infant derives pleasure from this type of activity and so tends to prolong it.

Two interesting studies have been conducted with twelve pairs of same-sex twins matched in age and sex with an equal number of singletons. The first study by Simons (1964) observed these infants, ages 9.2 months to 31.4 months, when exposed to various types of music. The twins were less responsive than the singletons. Age differences were minimal in the twins' responses while the older singletons were decidedly more responsive than the younger singletons. In vocalizing, the pitch interval that occurred most frequently was that of a major second.[2]

Alford, in a follow-up study (reported in 1971) with the same children at the ages of 22-44 months, found that age level influenced the emergence and development

of music responses. However, the combined aggregate scores of the twin pairs were significantly lower than those of singleton pairs for three consecutive years.[3]

In a pilot study which the author conducted with infants, ages one to thirty-six months and using the observational techniques developed by Simons and Alford, body and facial responses to orchestral and choral music occurred more readily among the one to eleven-month-olds than did participatory and imitative responses.[4]

At the Third International Seminar on Research in Music Education, Thackray posed a question concerning the role of the home environment in the musical development of young children.[5] Two studies have shown this relationship to be statistically significant. Kirkpatrick (1962)[6] and Shelton (1965) have shown strong relationships between singing ability and the home musical environment. Shelton's research also indicated that the home environment contributes significantly to rhythmic movement, response to contracting tempi and moods, and discrimination of pitches and melodic direction.[7]

Hill (1968) conducted a study with 757 (kindergarten-first) and (fourth-sixth) grade children representing culturally deprived and culturally advantaged children. A Primary Music Skills Test was given to K-1 and the Gordon Musical Aptitude Profile to the fourth-sixth graders. The advantaged performed consistently better than did the deprived. The gap between the two groups did not change at a significant rate although the mean scores for the Gordon test revealed a slight but consistent increase in the gap through grades 4-6. A plateau seemed to be reached at about the fifth-grade level.[8]

Of singular importance in developmental theory is the concept of maturation. Maturation can be defined as the interaction of developmental factors within the individual. For instruction to be effective, the child must be at a level of maturity that allows him to assimilate it. Although instruction cannot transcend maturity, maturity does tend to modify the results of instruction. Hence, instruction often may be quite uneconomical before a certain level of maturation is reached. These statements do not negate the importance of critical periods in the development of specific skill and behavior patterns. When a child reaches a stage of maturation where he can best profit from a certain kind of learning, the withholding of this learning experience may cause the behavior pattern in question to remain undeveloped. Maturation is stimulated when a child encounters challenges that are not too difficult.

We must be cautioned against attempting to increase cognitive development beyond certain limits. Each point of balance within the progressive equilibration of thought processes has to be fully integrated into the existing thought structures. As Piaget so eloquently argues, "The ideal of education is not to teach the maximum.....but to learn to learn, to learn to develop, and to learn to continue to develop after leaving school."[9]

Smith concluded from a longitudinal study that stages occur in the vocal development of three and four-year-olds. His research suggests that group vocal training is appropriate for young children and results in a significant improvement in tuneful singing ability. Smith's research also indicated that training in the lower range of c'-a' produces more general improvement in overall singing ability.[10]

A follow-up study of K-2 children who had earlier participated in the Smith study showed that no significant difference in vocal accuracy existed between these children and a control group who had not experienced vocal skill-centered training at the preschool level. It was concluded that pretraining may accelerate the normal development of vocal accuracy, but will not noticeably affect it in any other way.[11] The gradual improvement with age for both groups of children provides evidence that cumulative musical experiences together with maturation are important factors in the development of vocal accuracy. And it must be remembered that for any given age, individual differences can and do occur.

In a study with 131 six to eight-year-olds, Groves (1969) investigated rhythmic training and its relationship to the synchronization of motor-rhythmic responses. He found that age and maturation seemed to be more significant to rhythmic synchronization ability than instruction.[12]

In research reported in Psychology of Music (1973), Sergeant and Roche convincingly argue that absolute pitch follows a developmental pattern and occurs near the beginning of this development. The trait is seen as being attributable to powerful visual, verbal, and motor reinforcers of pitch perception associated with the learning of an instrument during the critical period before preconceptual thought with its reliance on perception is transcended by conceptual thought. At this time the centering of perception on a dominant aspect of the perceptual field is especially strong. If specific pitches become the focal point of a child's aural perception, it should be possible for the child to master their absolute identity.

The research of Sergeant and Roche with 36 children, ages 3-6, shows that attention to the absolute pitch level of a melody is greatest with the 3 to 4-year-olds and diminishes with each succeeding age group, i.e., the 5-year-olds and the 6-year-olds. In their study, as absolute pitch diminished as demonstrated behaviorally by the accurate pitching of songs, conceptual understandings of melodic shape, intervals, and tonality increased, thus revealing an inverse relationship between these two types of tasks.[13] By the time children begin elementary school it is quite possible that this critical period for the development of absolute pitch has already passed.

Pre-school children can arrange sounds on the basis of one dimension, e.g., fast-slow, loud-soft. They can also classify on the basis of one criterion, e.g., all loud sounds, all soft sounds. In the early elementary grades we spend too much time teaching loud-soft, high-low, and fast-slow discriminations when we should be concentrating on directional movement, tonality, etc. The research of Zimmerman and Sechrest suggested that too often teachers follow the line of least resistance and teach what is simply easy to teach rather than provide what the child needs to further his musical development at any given time.[14]

As long ago as 1941, Moorhead and Pond studied the spontaneous music making of children, ages one and one-half to eight and one-half. They found that much spontaneous music occurred with physical activity and in symbolic play. Sounds that the child had already heard were imitated. As in the acquisition of language, imitative and symbolic play helped the child to begin to acquire a vocabulary of sounds which form the base for the later formation of musical concepts. For example, the two-year-old enjoys playing with language by using it repetitively and rhythmically. This leads naturally to chanting.[15]

Oman (1974) found that rhythmic language development parallels oral language development by using short utterances. Before the age of six, songs should be chosen that have short phrases and much repetition.[16]

Conceptual development in musical learning is dependent upon aural perception, since musical learning begins with the perception of sound. From our various perceptions of music, we develop the musical concepts that permit us to make comparisons and discriminations, to organize sounds, to generalize, and finally, to apply the emerging concepts to new musical situations.

Several research studies concerning conceptual development have been conducted in recent years. Pflederer (1963)[17], Andrews and Diehl (1967)[18], Zimmerman and Sechrest (1968)[19], Laverty (1969)[20], Taebel (1971)[21], and Larsen (1972)[22] name only a few that have been reported in the literature. For the most part these studies have been conducted with elementary school children.

A difficulty encountered by these researchers was the differentiation between the existence of the concept as such and the possession of a vocabulary with which to express the concept. This difficulty has been mitigated by some researchers who

used multimodal research techniques with behavioral measures. Teachers sometimes have difficulties in distinguishing between teaching a concept and teaching the meaning of a term or expression that designates the concept, or in differentiating between teaching a skill and using the skill as a vehicle for teaching a concept.

Taebel (1971) in a study with K-2 children found that children at all three grade levels demonstrated conceptual behavior with respect to loudness. The concepts of tempo and duration were demonstrated at a lower level, and the concept of pitch was generally lacking. There was a significant difference in performance between K-1, but not between 1-2.[23]

In regard to harmonic discrimination, Hair (1973) found that first grade children could determine harmonic change when two different chords were played.[24] Bridges (1965) in working with 378 kindergarten-third grade children found that a gradual development in harmonic discrimination occurred from K-3. Another interesting finding from this study was that the children were better able to discriminate harmonically when listening to unfamiliar than to familiar music.[25] This can be interpreted as an example of perceptual centration wherein the familiar music distracted them from the task at hand.

A summary of findings on conceptual development substantiated the dependency relationship between perception and conceptual behavior. Again age proved to be an important factor in the development of musical concepts, with that of loudness developing first, followed by duration and pitch. Behavioral responses appear to be a necessary adjunct to concept formation and to the demonstration of concept attainment. As a perceptual or conceptual learning experience unfolds, the proper musical vocabulary should be taught and verbalization of the concept and/or a behavioral response by the child should be encouraged.[26]

Martin Prével at Laval University has been engaged in fascinating research concerning "emergent patterning in children's musical improvisations." Taking his cue from the visual arts, Prével has analyzed the sound scribblings of children as young as age 4. Over a two-year period approximately 2,000 compositions have been collected and analyzed. In one experiment the children were provided with tape-recorders to record their efforts. Initial sound gestures, somewhat analogous to kinetic scribblings, were followed by more refined compositions which seemed to take into account variations in dynamics, timbre, and, finally, pitch. The eventual forms which evolved were analogous to the traditional musical forms, AB, ABA, and rondo.[27]

Research has shown that affective development does not occur in a vacuum but is closely interwoven with cognitive development. Indeed, affect bears such an important relationship to intellectual development and to motivation that one cannot be considered in isolation from the others. An early manifestation is the example of the infant who prolongs an activity because it gives him pleasure. The entire affective realm, including feelings and attitudes, is of prime importance to the emergence and development of a healthy self concept.

Programed study materials for pre-school children have been developed for research use. Romanek (1971) designed a self-instructional program to help children discriminate among sounds in the following categories: pitch, duration, and loudness. The content to be learned was presented in story form by cassette tapes and picture books. The children were required to sing, listen, perform, and move to music. A Preschool Musical Concepts Test was designed to evaluate the success of the materials. The examples in the test were taken from the program. Analysis of the results indicated that the children were able to learn the designated concepts as measured by the evaluating instrument. The children could easily discriminate degrees of loudness while the concepts of pitch and duration were more difficult.[28]

Simons (1974) has designed Measurements of Musical Learning for use with young children. Although the materials were field tested with K-4 children, they could very easily be adapted for use with three-year-olds. Findings indicated that at all four levels the highest mean score was on the identification of two rhythm patterns as being the same or different, while the lowest mean score was on identification of skips and steps. The total mean score increased with each successive grade level, with the greatest difference occurring between K-1.[29]

From these short summaries of research findings we can begin to detect developmental trends in musical growth. Early in the sequence is the critical period for learning absolute pitch levels which are demonstrated behaviorally, i.e., the 3-year-old is able to sing earlier learned songs in the same key he first heard and learned them. We must remember that this is a perceptual learning. But with imaginative guidance and the proper musical experiences, it should be possible for that which has been apprehended perceptually to be remembered and formed into operational concepts concerning melodic shape, tonality, and intervallic movement. Another critical period seems to occur between the ages of five and six. Each critical period in the child's development is also a critical period for an adult, be he parent or teacher, to provide that environmental encounter which will maximize the child's potential at a given time.

The importance of both environmental setting and critical periods resulting from genetic endowment must be understood. The musical environment can or cannot provide the opportunity to learn. This environment or, in a more formal sense, the curriculum must program the child's progression of encounters and experiences with music so that his musical potential is realized. The child should find the musical environment inviting and responsive to his musical needs even as it has been carefully structured to modify and shape his musical behavior.

Without rich musical resources to nurture and maximize the child's potential throughout his development, and especially at those times when he is most susceptible to learning a particular skill or concept, his potential will quite possibly remain unfulfilled. At any given time the richness of the environment for musical growth is a function of the appropriateness of that dynamic match between the inner organization of musical thought structures and the external musical setting.

Broad exposure to musical stimuli and experiences should be considered the over-all curricular requirement. Within this broad exposure, detailed training -- yes -- and even some drill are essential for developing both listening and performing skills. Again, there are critical periods in musical development when drill and detail are most effective.

During the formative years, children can most easily learn to sing, develop attentive listening habits, play simple instruments that do not require fine muscular coordinations, and engage in creative movement to music. These skills involve the sensori-motor and pre-operational stages of learning. Through these skills a foundation of musical learnings can be constructed.

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GENERAL MUSIC: A MUSIC EDUCATOR'S PROVING GROUND

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Whenever junior high general music teachers meet together, most often they discuss their frustrations, problems, failures, and professional survival. The myriad of displeasures and dissatisfactions have been evident in professional literature for years. The continuum of desperation ranges from abjectness to zealousness in regard to philosophy, methodology, and facilities. These concerns are also pertinent to music education at other levels, but they seem to attract more attention when they relate to the "middle school years".

The middle years are nebulous. They follow the crucial formative years and precede the stabilizing and maturing years. The end result is an adolescent who spends a great deal of time on a plateau of development waiting for his chronological age to catch up with him.

During the writer's many years of professional experience in middle and junior high school music, one has observed overt manifestations of dissatisfaction among a reasonable cross section of teachers of the middle years. The most frequently mentioned problems are oversize classes, excessive demands placed on teacher time as a result of after school rehearsals, lack of interest and support from school administration, the tendency to use general music classes as a "dumping ground" for recalcitrant students, necessity of working with disinterested students, absence of prescribed music curriculum, insufficient salaries for time expended, music program looked upon as an "educational frill" (with exceptions being those times of the year when either administration or parent request performances), and a paramount problem these days is discipline and behavior expectation in the classroom.

When one considers the multiplicity of problem area associated with the general music program in the middle years, it becomes rather obvious that the general music program for the middle years is indeed a "music educator's proving ground". The considerations that lead the writer to this conclusion are because of classes composed of disinterested pupils, pupils' level of musical attainment prior to the writer's course, musical background which consists of exposure to rock music or gospel church music, a general attitude of negativeness to music of the great Renaissance, Baroque, Classical and Romantic Masters, and the possession of the mistaken notion on the part of many students and teachers that music class is a time to take a break from sound educational pursuits, but rather it is a play period.

The Middle School in University City

Since general music classes are required of all students, except those in instrumental classes, in University City's Brittany Middle School, the writer has structured the general music curriculum so that it meets the needs of the student who is a consumer of music and the student who is a "late bloomer" in regards to pursuing instrumental music and the vocal students through a curriculum that combines outstanding aspects of CMP, Orff, Kodaly, Mary Helen Richards, and the use of multi-media units ranging from music of the Renaissance through the Twentieth Century in the European Tradition as well as studies in ethnic music and the development of the American musical culture.

Now, more than ever before, there exists a need for experimental approaches to a new or more effective program of general music since so many programs across the country are merely "war zones" for students and teachers alike. Experimentation then, is an essential ingredient in any productive and progressive program in education. This paper will suggest and recommend an approach which this writer

has utilized for the past three years based on a quasi experimental project in teaching style and methodology.

The General Music Class: General Considerations

The principle activities of general music classes have traditionally centered around the development of skills in singing and listening to music with conceptualization of the dimensions of music being a casual by-product. The large majority of musical activities which are conducted in general music classes are those involving musical performance with little or no attention directed toward the elements of music and their interaction.

> Above all, the general music class must not become a watered down version of the school chorus nor simply a listening class. The student should be studying good music literature from all angles--singing and playing it, listening to it, and examining its organization and derivations--and this process can become quite intensive.[1]

The opportunity for improvement of performance skills is an integral part of the general music program. However, active listening and its development is equally important. Students should be presented with opportunities to demonstrate their awareness and sensitivity through musical performance, discussion and multimedia which will improve and/or reinforce their understanding of the broad dimensions of music.

> Music is related to human experience and it has an expressive content, otherwise it could not have functioned for thousands of years as a spiritual force in the lives of men.[2]

An approach to general music with emphasis upon the acquisition of academic knowledge alone kills the spirit of music for pubescent and young adolescent children. Facts of music only take on meaning when related to music performed through one media or another. However, a lack of knowledge renders the general music program a mere frill. Man's relationship with music will grow only to the degree which his capacity and culture permits.[3]

If a learner's power of imagery is poor, a work of art will have little or no significance; if, on the contrary, his power of perception has been increased through education and/or experience, the consequent understanding is much greater.

Music education's purpose can be accomplished more effectively through a study of worthwhile music and its expressive meaning, whether the style, design, etc. of music be in the European tradition or a contemporary American popular song idiom. The secret, in accomplishing a given objective, lies in planning appropriate experiences and activities to reach established goals. Planning must be based upon a firm foundation of musical knowledge and understanding as well as experience in the utilization of pedagogical methods that lead to desired outcomes. The role of the teacher, then, is that of facilitating and/or helping students acquire a genuine love and lasting appreciation of music.

> Music, as one of the fine arts, is one of the most universal human expressions and the impulse to create it and enjoy it exist among men everywhere.[4]

In American education, music is a subject discipline which provides opportunity for learning through a wide variety of musical experiences. Through a well planned and articulated program in music education, pupils develop into informed listeners, fine performers, composers, discriminating analyzers and consumers.

When the writer considers the turmoil and frustration that is in evidence in many general music classes, one wonders whether the teachers, in whose care the pupils of such chaotic classes have been entrusted, have any notion of what the role of general music should be for the situation in which they find themselves. Consequently, steps to improve the poor state of affairs can not be taken.

There are definite reasons for the poor state of affairs that many middle and junior high general music programs find themselves in. Some of the reasons follow:

1. the lack of focus
2. uncertainty on part of the teacher as to what constitutes a well planned and balanced course
3. the lack of structure
4. the lack of integration
5. teachers whose major emphasis has either been choral or band preparation
6. uncertain methods of evaluation
7. the notion that general music is a play time when youngsters take a break from serious educational pursuits

Teaching general music can be as professionally rewarding as teaching a performance oriented class. In fact, general music is one of the few areas in the music program where latent musical talent can be discovered and placed on the proper musical course. Moreover, these classes are excellent opportunities to present students with many musical alternatives for self expression instead of only their limited world of music which is for many rock and roll.

The notion of a proving ground implies a place where testing of some type takes place. Consider, if you will, the many challenges that are presented in the average general music class in seventh grade here in the late twentieth century; every challenge that is met with successfully in the cause of improving music instruction makes for a continuous process of testing teacher competency, creativity and skill.

Having taught band, choir, piano, and organ, this writer has found the general music area to be one that demands a much broader and inclusive musical awareness and preparation. Since this writer was prepared in the area of instrumental music initially, it has been necessary to obtain instruction both formal and informal concerning the curriculum, methods, and materials of general music. For it is virtually impossible for one to improvise a successful music program, especially general music.

In the band class, there are many immediate rewards towards which students may direct their efforts. In addition to these rewards being very immediate, they are tangible. Among them are playing with peers in rock bands, marching in parades and at the football game of the week, esteem from peer group who would like to take instrumental music but cannot afford an instrument. In the general music class, however, these rewards are not as apparent or in many cases do not exist. Motivation must be generated, for the most part, by the teacher and students as they interact.

General music is a term that has come to mean almost as many things as there are schools and school districts that offer the course. However, for the purposes of this paper let us consider this definition. General music is characterized by the following:

1. an expanded music class with stress on multimusic experiences for maximum class participation

2. a class with clearly defined objectives both long range program objectives and short range operational objectives which will provide focus for the course

3. a sequential approach which leads to an in-depth understanding of the basic dimensions of music thereby effecting course structure

4. a flexible but directional and comprehensive organization of the course that will provide for various musical experiences and integrated learning

Pupils and teachers have sometimes become so involved with class activities from day to day that activities become ends in themselves. The importance of listening, analyzing, composing, singing, and playing should not be under estimated, but must not become ends in themselves. It follows, then, that the general music curriculum needs to be organized so that pupils are presented with a course of study that leads to an understanding of basic musical concepts, the theoretical and expressive elements of music. For "conceptual development", Woodruff has written, "is not simply one of several interests for an educator; it is rather the essence of his concerns."[5]

A logical first step in the development of any program of study is a consideration of the abilities and needs of the people that the program is to serve. Certainly the needs of urban and suburban children are vastly different from those in a small rural town. Consequently, a careful assessment of pupil needs should form the basis of any curriculum development.

After the assessment has been completed, the curriculum must be developed and directly related to program objectives.

Objectives

The practice of dissecting the vast knowledge of music knowledge into a series of unrelated lessons as the basis of the seventh grade general music program is not acceptable. In fact, this happens to be one of the very blatant weaknesses of many programs. A teacher of general music in today's educational arena must organize his program around suitable behavioral objectives that act as guides in the formation of a revelant curriculum. Objectives form the basis upon which a durable and coherent program of music education is built. Specifically, Leonhard and House say that objectives serve the following purposes:

1. assure positive relation of musical instruction to the broad aims of school and community

2. form the basis for planning educative experiences

3. control the daily adjustment of methods and materials

4. provide criteria for evaluation of instruction.[6]

Before the general music teacher develops his instructional or class objectives, he must receive direction from other goal and objective levels. Consider the following example:

School goals will provide information as to where the music program can make its unique contribution to the total development of each student. Broad music goals will state, in general, how the music program intends to contribute to the achievement of school goals. General music program objectives will present in more specific terms those musical behaviors in the program that will lead to attainment of broad musical goals. Course objectives will state in more specific terms the musical behaviors students will exhibit as a result of the general music course. Instructional objectives are the specific behavioral objectives the teacher uses in preparing his lessons for a day, week, or longer segment of instruction.

The table which follows shows the five levels mentioned above that are related through the selection of objectives in one area.

Table 1 The Relationship of Goal and Objective Levels

School Goal	To develop student's aesthetic sensitivity to all human experiences.
Broad Music Goal	To develop each student's aesthetic sensitivity to all music experiences.
Program Objective	The musically sensitive individual perceives the theoretical and expressive concepts that relate to musical dimensions and style.
Course Objective	The musically sensitive individual understands the musical dimensions.
Instructional Objective	By writing the words "ostinato" or "no ostinato" in a numbered list on paper, the student will demonstrate his ability to identify compositions based on either a melodic or rhythmic ostinato to be played on a tape recorder. Of the ten short compositions to be played, five will have been heard in class and five will be unfamiliar. Each composition will be played twice, and three mistakes or fewer will be considered satisfactory.

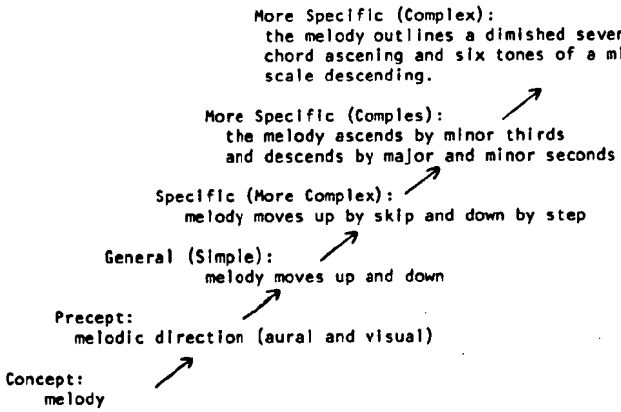
The goals and objectives on the first four levels in the table above are not written in behavioral terms, however, they indicate observable behaviors. At the instructional level the teacher should write behaviorally stated objectives that adhere as much as possible to the criteria suggested by Robert F. Mager which has been generally accepted in educational circles.

The lack of attention to the program sequence has been a flaw in traditional general music classes. It appears logical that music teachers should teach the materials of music. However, effort has often been expended in teaching geography or history through music, or irrelevant facts about composers lives, an identification of terms rather than conceptual understanding of music. To facilitate understanding and increase the possibilities for enjoyment, an understanding of musical structure and style are essential.

Developing conceptual understanding through related precepts, the perceivable elements of the basic concept, is not restricted to any particular type of music instruction, to any grade level, or to any ability level. A single concept may be presented repeatedly by progressively sequencing from the general to the specific, the simple to the complex following Mursell's cyclical[9] and Bruner's spiral approach. This type of organization is illustrated by the table that follows, showing how one aspect of the concept of melody can be presented at various levels in sequence.

Table 2

Sequential Organization of Concepts



Through the general music class, students can become involved in music in a variety of ways such as creator, analyzer, performer, listener, and composer thereby learning the basic concepts underlying the general structure of music.

The general music program organized sequentially fosters musical growth through conceptual understanding and provides the teacher with the necessary nucleus for curriculum planning. As the center of the program music structure is not restrictive, since it is possible to perceive almost any basic concept through various experiences and a broad selection of music literature.

Organization With Emphasis on Conceptualization

The general music teacher whose classes are organized to develop aesthetic awareness and sensitivity through conceptual understanding will find it advantageous to work within some type of organizational framework. The writer of this paper has found this plan to be helpful.

1. Understand well and be able to verbalize on each broad dimension.	Concept
↓	↓
2. Analyze and understand those precepts, related to a particular concept, that the student must perceive in order to arrive at a conceptual understanding.	Precept
↓	↓
3. State in one's long range goal and daily instructional planning the desired behavioral changes in the student that should result from class to class experience.	Objectives
↓	↓
4. Select experiences and music that will be suitable for the development of a particular concept.	Musical Experiences Music Literature
↓	↓
5. Develop evaluations to measure the effectiveness of lesson organization and presentation as well as behavior change.	Evaluation

So that an individual may see how this plan works, let us consider the organization of one conceptual area, rhythm. Before considering this area, however, it is important that the teacher recognize that the concepts relating to rhythmic structure will only be understood on a surface level if they are not related to other conceptual areas.

1. Concept: The initial step in the plan is to state the basic concept to be developed. For example: Rhythm in its broadest sense, is concerned with the temporal motion of musical sound and silence. It is an organization of sounds and silences of various lengths that creates a series of time patterns relating to an underlying pulsation.

2. Precepts: The second step is to outline those precepts that will support and facilitate student understanding of the broad concept. The following are examples of precepts related to the structure of rhythm.

a. Beat-Rhythm is generally controlled by a felt unit of time, referred to as beat, which marks off duration values and organizes the flow of motion in the music. The beat is continuous even in moments of silence.

b. Accent - Certain beats are more prominent than others. The combination of stressed and unstressed beats give the music a feeling of pulsation.

c. Meter - Meter is the measurement of rhythmic motion through the organization of time values in relation to a given unit of time. A meter signature specifies the unit of measurement and determines the normal sequential order of heavy and light beats.

d. Polymeter - Music can be organized so that two or more meters are used simultaneously.

e. Polyrhythm - Music can be organized utilizing a variety of meters within a section, movement or entire composition.

f. Rhythmic patterns - Sounds and silences of various durations can be grouped in relation to the beat to create a variety of rhythm patterns.

g. Syncopation - A rhythmic pattern within a given meter may be characterized by an irregular, unexpected, shift in accent that is called syncopation.

h. Polyrhythm - Coexistent contracting rhythm patterns.

i. Tempo - the varying degrees of over-all fast or slow motion. The interpretive aspect of rhythm and the pace of the music is referred to as tempo.

j. Notation - The relative duration and metrical organization of rhythmic sounds and silences can be represented by graphic symbols.

3. Objectives: Based on the precepts outlined, the teacher can develop long-range operational objectives identifying behaviors to be observed. For example: the student who has grasped the over-all concept of rhythm should be more discriminating in:

a. determining the basic beat and pulse of selections he hears;

b. recognizing the basic metric structure of a piece of music;

c. identifying even and uneven rhythms aurally and visually;

d. recognizing rhythmic devices used in contemporary music, such as irregular meters, multimetric changes, polymetric and polyrhythmic combinations.

e. understanding and using the symbols of rhythmic notation.

f. interpreting rhythmic notation as it relates to a composition.

At the immediate level of operation, a teacher can now develop specific behavioral objectives for a given lesson, a series of lessons, or even a unit.

4. Musical Experiences and Literature: The fourth step in the process of organization is the selection of music literature, musical experiences, and method of presentation. The following considerations should receive prime attention, however.

a. The existing level of the student's musical understanding, knowledge, and skill should determine the selected at which a concept and its related precepts are organized.

b. The grade and age level at which the lesson is to be presented will guide the teacher in determining the experiences and materials necessary to the development of an understanding of the concept.

c. The relevancy of the literature to be used and the suitability of the experience, as these relate to the student's personal musical background and to his community-home-school environment (suburban, rural, inner-city) must influence a teacher's choice.

A Course for Today's Pupils

General music classes have been organized in a variety of ways, but it appears to this writer that most are variations on two basic formats, the historical and mixed unit. However, neither of these formats is entirely satisfactory. What is needed, is a course that has the diversity and interest of the unit format and offers a broad and systematic perspective of the historical format connected by clear direction and singleness of purpose, necessary to any well organized plan. Such a plan follows on the ensuing pages.

To include all types of music in the course, we must have some form organization that is inclusive and yet rather compact. Despite the infinite number of styles heard throughout the world, five basic classifications have proved useful in organizing material and music for effective presentation by this writer dealing mainly in a western orientation. They are classical music, folk and ethnic, jazz, popular, and theatre music.

These areas form the units varying in length; in all units with the exception of the folk and ethnic unit, chronological and developmental formats are used. However, if the class is to move in the direction of developing concepts based on the broad dimensions of music, another unit is required. This would be an introductory unit which outlines the basic dimensions of music. This unit must be constructed so that it includes examples of many types of music so that students may experience manifestations of the basic dimensions of music in many types and styles so that a broad frame of references is available to which the students may relate new topics as they are introduced. In this way, the pupil will bring to each new topic a reservoir of basic understandings that should simplify his new learning regardless of the diversity of new material presented.

Before we pursue a discussion of each unit, consider two points of special emphasis. Firstly, we must remember that in a course such as this we are attempting to develop the pupil's musicality so that he will be able to function independently as a prospective consumer of music throughout life. However, a student can be educated musically to the degree that he is able to approach a work or style intelligently, with the basic knowledge of musical dimensions and their relationship allowing him to understand what is "going on" in the music and tools to become more involved if he wishes. In order that this may be accomplished, it is necessary to guide the student initially in an understanding of basic concepts of music structure, general stylistic development, and basic characteristics of various music idioms, from which specific understandings will emerge.

While it is important for the student to become familiar with certain works that have come to be considered as musical milestones in music history, it appears to this writer to be more important that a student grasp an understanding of the broader period, style, or form of which a work is a part. Otherwise, what a student learns may not permit him to perceive independently the components of other works he hears in the same idiom.

Secondly, it is rather important to select carefully musical works to be used in illustration and examination in class. In each unit, shall we use only standard concert repertoire which is widely accepted as great music? Many teachers feel

that only works that are widely accepted should be studied. What difference does it make what types of music will be accepted in the very distant future? Students are living now and the music they hear is now. Are they only supposed to enjoy music that will last for one hundred years? If this practice is followed, it means that if one had lived at the end of Mozart's life, his music would have been ignored because it was not then fashionable and was not to be recognized until many years later. In line with this thought, there is a place for the music of second and even third class composers as long as the music is used to point up some valuable understanding on the student's part. If, for example, it is easier for a student to hear a particular technique in a rock tune such as Midnight Train to Georgia as opposed to a work by J. S. Bach which demonstrates the same technique then use the rock tune for initial exposure. With this trend of thought in mind, this is a sample of what several basic units might include.

Unit I: The Dimensions of Music

This unit is an introduction to the broad concepts required for an understanding of all types of music. Present here the basic ingredients of music in a laymen's terminology and then relate them to specific musical terminology as the course progresses.

Build from the simple to the complex, the most general to specific, and from the concrete to the abstract. Begin the unit with a study of the characteristics of the most minute building blocks, musical tone: pitch, duration, volume, and quality. Pitch and duration do not imply or suggest the teaching of music reading. Pupils can benefit from simple charts and an occasional full score with the ability to feel meterical organization and melodic contour. Tone can, at this point, be enlarged to include three basic elements: rhythm, melody, and harmony.

Initially, rhythm can be studied in terms of beat, pulsation, meter, tempo, syncopation, and repetition. In later units, these factors are examined in new types of music as the student begins to grasp other concepts such as polyrhythm, polymeter, specific types of accents, additive rhythm, the effect of text on the organization of rhythm, and the rhythmic basis of melody.

Melody may be studied in reference to instrumental or vocal idiom, its relationship and function with other parts, its development of material, other musical matters. Consider harmony, in the first unit, in terms of consonance, homophony and polyphony. Throughout the course harmony must be constantly reexamined.

After most students have come into a basic understanding of the musical dimensions with the exception of form, these dimensions may be integrated through principles of unity and variety to form complete works. At this point, precepts of motif, phrase, and period may be studied which will lead to an understanding of basic musical structures such as binary, ternary, and rondo as they relate to the concept of musical form. To make the unit as well rounded as possible, the unit may be concluded with a brief study of interpretation and performance practices.

Unit II: Popular Music

Many music educators are still of the opinion that popular music has no place in the general music curriculum at any grade or level. However, this writer takes a different attitude since there is a vast variety of good popular music that lends itself to effective use in the teaching of the dimensions of music if teaching efforts are directed by analysis, performance, historical importance, and valid comparisons with other types of music and styles. A brief historical study through a filmstrip and accompanying narration would provide a concise survey of music from the time of Billings to Tin Pan Alley as well as the major styles of this century.

including rock. Analysis should relate to the basic dimensions introduced in Unit I, and could include an examination of song forms, relationship of parts, and the balance between music and lyrics as well as instrumentation.

Including a unit that studies rock music prior to units that teach other styles has several good points. First of all, psychologically it is sound because it involves the students almost immediately with music that they are familiar and receptive to. Secondly, because of familiarity with the idiom and the interest that it holds for the student, it will be easier for the student to learn, thereby leading to an earlier understanding of particular concepts than if they had to discover these concepts in an aria, symphony, or fugue. As an example, they can listen to meter changes in "Here Comes the Sun" by the Beatles; for polyphony the "Dancing Bear" by the Mamas and Papas; for modality the tune "She's So Fine" by Jimi Hendrix; and for the ostinato the tune "Come Let Me Dance Wit You" by the Pips. For the remaining units that make up this course refer to the course outline which follows.

Course Outline

Unit		Weeks
I	The Dimensions of Music	
	1. Pitch Organization	
	2. Simultaniety	
	3. Timbre	
	4. Texture	6
	5. Rhythm	
	6. Form	
	7. Dynamics	
II	Popular Music	
	1. Late Sixties and Early Seventies Rock Idioms	
	2. Tin Pan Alley to Rock	
	3. American Popular Music and Its Beginnings	6
	4. Performance Practices	
	5. Application of Musical Dimensions	
III	Classical Music	
	1. Twentieth Century Music	
	2. Postromanticism and Romanticism	
	3. Music of the Classical Period	
	4. Music of the Baroque	
	5. Early Music through the Renaissance	
	6. Application of Musical Dimensions	
IV	Music Theory	
	1. Music Notation	
	2. The Major Scale	
	3. Simple I-IV-V-I Chord Progressions	6
	4. Basic Music Vocabulary	
	5. Manipulation of the Dimensions of Music	

Unit		Weeks
V	Folk and Ethnic Music 1. Country and Western Music 2. The Nashville Sound 3. The Afro-American Forms 4. Indian, Mexican, and Scottish Folk Songs 5. Application of Musical Dimensions	6
VI	Music of the American Theatre 1. Operetta 2. Musical Comedy 3. Musical Play	
VII	Review of Dimensions of Music, Musical Forms, and Styles	12-18

Classroom Management, Discipline and Expectation

Discipline and expectation are inseparable if a satisfactory learning environment is to be achieved. Obviously, the programs of school discipline are planned for the general school population by the administrative staff, however these general guidelines only apply to discipline problems that arise, for the most part, outside the classroom. It is necessary, then, for a teacher to plan and implement a specific program of classroom management, class expectation in terms of behavior and learning outcomes, and appropriate reinforcement for either positive or negative class behavior. Let us consider each of the following areas at this time.

Carefully planned instructional objectives, a well planned course with appropriate content, adequate teaching aids and equipment necessary for the implementation of a successful program in general music, and an effective teacher minimize discipline problems. However, since the general music class serves such large groups of students it becomes extermely necessary to set a rather definite list of student expectations which will serve to guide the students as they move through the school term. This writer normally spends the first month of the school term in a concentrated effort to define explicitly what the rules of the class decorum will be for the year. Such basic items are taught with regard to a student's personal freedom and rights in the class setting, the appropriateness of visiting or socializing during class sessions, student responsibility for behavior and class work, tardiness, and general expectation.

In keeping with this trend of thought, students are clearly informed at the beginning of each semester what the consequences of inappropriate behavior will be. After basic rules of operation are firmly established and pupils understand what is expected, one may begin the teaching-learning process. When there is the necessity to reprimand a student, several verbal warnings precede the execution of more drastic measures of behavior modification. When verbal warnings do not bring desired results, the student has the option of choosing from a list of rather distasteful tasks that have been set forth from the beginning of the school term. The tasks include such assignments as writing a two page essay explaining his reasons for the type behavior that was displayed and why it was inappropriate to the classroom. While such an assignment is not related to music education, it does promote a necessary type of learning. For if a classroom is in chaos because of disruptive pupils very little constructive learning takes place. Therefore, this

writer often finds that it is necessary to teach children how to get along in the classroom community before subject matter of any type is presented.

It is important that teachers formulate basic plans of operation for each class. Moreover, it is equally important that there is follow-through in behavior modification processes so as to impress upon the students one's consistency and intentions. If a teacher begins the year with a rather strict and traditional class structure, it beomes a simple matter to vary this basic pattern. However, if classroom management, discipline, and pupil expectation is left to chance, classes soon become fields of war.

Appendix I

Course Provisions

I. Instruments
II. Record Library
III. Teaching Aids
IV. Equipment
V. Lesson Plans

I. Instruments

1. Two pianos
2. Large and varied collection of rhythm instruments e.g., woodblocks, rattles, tambourines, etc.
3. Set of Orff instruments
4. Guitar (electric and classical)
5. Basic band instruments
6. Radio, television, tape recorder (reel to reel and cassette)

II. Record Library

1. Music Masters Collection: A survey of "classical" music and important composers, their contributions, and the main forms of each period of music history from Baroque to the Twentieth Century
2. Extensive and varied record collection or an available source
3. Use student tape and record collections
4. Access to public library record holdings

III. Teaching Aids

1. Lesson plans (see sample plans)
2. Abundant supply of staff lined paper
3. Filmstrip collection with accompanying recorded narration, teacher's guide and suggested projects

   a) An Audio Visual History of Music published by Educational Audio Visual, Inc., Pleasantville, New York 10570

   b) The Science of Sound published by Educational Audio Visual, Inc., Pleasantville, New York 10570

c) The Elements of Music published by Educational Audio Visual, Inc., Pleasantville, New York 10570

d) American Music Drama published by Pathways to Music, New Haven, Connecticut 06511

e) Electronic Music and the Synthesizer published by Pathways to Music, New Haven, Connecticut 06511

f) The Music of Latin America published by Educational Audio Visual, Inc., Pleasantville, New York 10570

g) The Music of Africa published by Singer Company, Chicago, Illinois 60603

h) The Development of Popular Music in the United States from 1900-1970 published by Educational Audio Visual, Inc., Pleasantville, New York 10570

i) A Survey of Twentieth Century Classics published by Pathways to Music, New Haven, Connecticut 06511

4. Staff lined chalk board or chalk board and staff liner
5. Opaque overlays of musical scores
6. Selected films from cooperating school districts of St. Louis County. School District Film Center, 1409 Craig Road, St. Louis County, Missouri

a) Medieval Music
b) The Story of the Symphony Orchestra
c) The Organ, Harpsichord, and Lute
d) Form in Music
e) What is Rhythm?
f) The Story of Opera
g) Sound Exploration and Discovery
h) Relating the Arts

IV. Equipment

1. Filmstrip projector
2. Phonograph
3. Film projector
4. Opaque projector
5. Screen
6. Metronome

V. Sample Lessons: See lesson plans

Appendix II

Sample Teaching Strategy

GENERAL MUSIC

GRADE: 7

DATE: 11/4/75

OBJECTIVES:

Through the use of audio/visual aids, student responses and classroom activities, the student will be able to:

1. describe most types of music according to the tempo and also to perform at the different tempo markings
2. see and understand how tempo markings that were used in classical and other periods of musical styles are the same tempo markings used today in the music they listen to and dance to
3. listen to melodies and recognize the way in which they move, and reproduce them by singing and/or playing an instrument
4. complete a musical sentence by finding the tonic or tonal center of the phrase
5. differentiate between the melody and other parts in a song, e.g., specify other things (melody, harmony and other dimensions)

MONDAY-MATERIALS: Records, record player, metronome, piano, Orff instruments, and prepared music sheets.

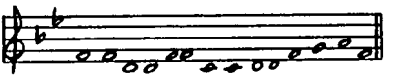
PROCEDURE:

1. Tempo
   - A. What is tempo?
   - B. Some tempo markings used by composers in writing music:
     1. Largo - very slow
     2. Adagio - slow
     3. Andante - moderately slow
     4. Allegretto - moderately fast
     5. Allegro - fast
     6. Presto - very fast
   - C. Listen to recordings with these various tempos and tell which ones they are listening to. Then play other recordings and allow the students to perform the examples on the instruments.
   - D. Most rock music usually uses which of the tempo markings above and why?
2. The Metronome
   - A. Discuss the use and show how it is used.
   - B. MM - stands for Maezel Metronome.
   - C. MM = 60 means 60 beats per minute.
     1. Let the class check the metronome against the clock for accuracy.
     2. Pass around the album covers so they can see how these tempo markings were used in classical works.

TUESDAY-MATERIALS: Piano, chalkboard, chalk and eraser.

PROCEDURES:

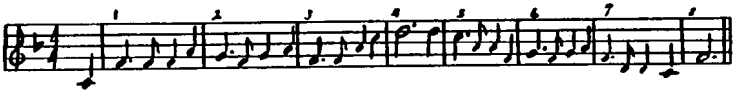
I. Melody
   A. What is melody?
      1. Play isolated pitches
         a) Response - is this melody?
   B. Listen to a melody, recognize the way in which it moves upward or downward.
      1. Example - Zum, Galli, Galli
   C. Guess the song by looking at the notation on the board:



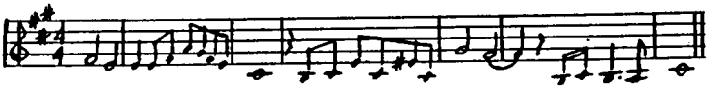
      1. Play the pitches slowly.
      2. Get another clue from the notation of the rhythm on the board:

      3. Both of these together make up the melody of this song.
   D. Listen to the following three melodies:
      1. Dmitri Shostakovich: The Golden Age, "Polka"

      2. On the board: Traditional song - Auld Lang Syne



         a. clap the rhythm, what song is this?
         b. listen to it with both of these things.
      3. On the board: The Way We Were



      4. Response-Which of the three would be the most difficult to sing? Which has the widest range?
   E. Each melody looks and sounds different from the others.
      1. Definition - A rhythmic succession of single tones.

2. Cadences
   A. Clap the rhythm of Auld Lang Syne again.
      1. Response - What happens in measures 4 and 8?
         a. the movement seems to stop
         b. melody has come to a resting place, but the effect is as if a question had been asked
   B. Sing measures 5 - 8, notice that in measure 8 there is another resting place and that upon reaching it the melody sounds finished.
      1. Points of arrival are called cadences.
      2. Cadences divide the melody into sections called phrases.
      3. Phrase 1 - 4 punctuated by an incomplete cadence while phrase in measure 5 - 8 punctuated by a complete cadence.

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THE DEGRADATION OF THE BLUES

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Introduction

According to LeRoi Jones, "blues means a Negro experience...(it is) the one music the Negro made that could not be transferred into a more general significance than the one the Negro gave it initially."[1] Having its origins in the cries, calls, and hollers of field slaves, the blues became an art form used to express personal feelings of dissatisfaction, remorse, anxiety, and/or regret. Singing the blues was and is a way by which one can tell the world about his misfortunes, and considering the historical plight of the American black man, the blues thus serves as a tremendous emotional outlet for such. Charles Keil explains:

> For many Negroes, life is one long sacrificial ritual. The blues artist, in telling his story, crystallizes and synthesizes not only his own experience but the experiences of his listeners.[2]

Nevertheless, the blues, as art, has never enjoyed much acceptance and praise in America. In point of fact, it has--in its purest form[3]--experienced rejection and exploitation. Suffice to say, this has not occurred because the blues contain poor, unartistic qualities. Rather, resistance has existed because of racial conflict, ignorance, and the deeprooted psychological hang-ups of the American audience.

It is the purpose of the paper which follows to consider the rejection, exploitation, and degradation of the blues idiom in America. First, the author will discuss this rejection in the context of the nature of the blues. From there, the author will point out the overall ignorance as to the meaning and intent of the blues; the biased treatment of blues by music critics, the exploitation of the idiom by the American music industry; and, finally, the negative reaction and subsequent effect on the acceptance of the blues by northern blacks and the black middle-class. Hopefully, in the end, the reader will have a better understanding of the injustice which has been accorded on of the most telling and moving art forms in the history of music.

The Treatment of the Blues

The Nature of Blues and the Emotional Forces Which Deterred Acceptance

To say that the blues, their form and content, arose strictly in response to slavery, oppression, and racism is to deny Afro-Americans of their own peculiar culture. For such an argument implies that culture is the result of immediate social-political forces. It denies any sense of heritage,[4] and serves to oversimplify the problem of "blues acceptance". After all, poor whites have been socially oppressed, and they did not create the blues. The fact of the matter is that although the social conditions in America have placed blacks at a distinct disadvantage--both economic and social--the blues did not arise because of that alone. It was African retentions along with social conditions that culminated in a distinctive Afro-American culture and world view,[5] a view which was expressed, in one way, through the blues idiom. In any event, the misconception that blues resulted only from oppression, coupled with the intensely personal nature of the music, contributed greatly to the resistance to the blues.

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It is certainly true that primitive blues emerged directly after slavery. It was a personal music, in the sense that it began with the performers themselves; there were no formalized notions of how blues were to be performed.[6] The end of the vigorous and almost exclusive hold of the Christian Church on the black man's leisure time, relates LeRoi Jones, "resulted in a great many changes of emphasis in his music:"[7]

> The blues is formed out of the same social and musical fabric that the spiritual issued from, but with blues the social emphasis becomes more personal,...The metaphysical Jordan of life after death was...replaced by the more pragmatic Jordan of the American master: the Jordan of what the ex-slave could see vaguely as self-determination.[8]

One can see that "self-determination" on the part of blacks was probably an abhorrent and threatening thought to white American, and the author is certain that this is one reason why blues was, if not frowned upon, ignored. Also, given the deeply personal quality of blues singing and musical form, there was no particular method for either learning or understanding blues. Undoubtedly, this contributed to its not being accepted. For white Americans, having no connection with the origins of the music, both culturally and socially, were left with the responsibility of assigning their own meanings to the music. Racism, fear, and ignorance led to all the wrong meanings. As Jones points out, blues "were secret as far as the rest of America was concerned, in much the same sense that the actual life of the black man...was secret to the white American."[9]

An example of the ignorance of blues is the age-old conception that they are sad songs. Ortiz Walton[10] relates that this may have occurred because of the idea that the blues were created solely out of a slave's work experience. In addition, there has been a failure to include and conceptualize purely instrumental forms of blues in traditional analyses (a subject to which the author will address himself later), and people, critics, and laymen alike, have placed too literal an interpretation of the lyrics of vocal blues.

Insofar as a too literal interpretation of lyrics is concerned, the fact that many blues contain sexual intimations, a fact which offends the Puritan morality, has associated them with and as "low" music. The truth of the matter is that the values normally associated with Protestantism--thrift, sobriety, "inner-directedness", strictly codified sexual behavior, and respectability--"tend to be reversed in the Negro cultural framework."[11] This is something that is neither acknowledged nor respected by American audiences; the blues have met a good deal of resistance due to simple ignorance of this fact.

The Critic's Treatment of Blues

Part of the reason why blues have not enjoyed wide spread acceptance in America has to do with the general rejection of the music by critics. Many of these so-called "critics" of blues, jazz, and black music in general, are neither musicians or consumers of these forms and do not possess the musical background to make such value-judgments. As would be expected, these "experts" have been and are influenced most deeply by the social and cultural mores of their own society. Naturally, then, their criticisms have tended to reflect many of the attitudes and thinking of that society. In America, critics traditionally judge music against European standards. In this regard, blues--or ANY black music--can not be good; it has its own characteristics. A lot of this is probably due to the fact that the characteristics of African music have not come to light until recently, i.e.,

there has existed no other standard upon which to base judgment. Says Harold Courlander:

> It is only within recent times that we have had access to a large body of recordings of African music...Many of the previous studies on which the conclusion is based dealt primarily or exclusively with the so-called 'spirituals'. Furthermore, close familiarity with Negro music, folk music as it is heard in its natural setting, and with the problem of notating it without merely approximating it or distorting it altogether, unavoidably suggests that the notations from which much Negro music has been analyzed may be inadequate and include false implications.[12]

Another problem arises as critics seem to assume the essence of all music to be fully explored and appreciated only when the melodic characteristics have been examined. Yet, the emphasized characteristics of black music in general are not concerned with melody. Jones points out that a strict musicological analysis of blues is a fruitless endeavor. It is impossible to convey through musical notation the various nuances and inflections associated with the blues style.[13] Explains Jones:

> Each note means something quite in adjunct to musical notation....(A)nd the something is, regardless of its stylistic considerations, part of the black psyche as it dictates various forms of the Negro culture.[14]

It's just that music critics, like other Americans, tend to take for granted the "social and cultural milieu and philosophy that produced Mozart."[15] And thus, against such a standard, blues have been and are degraded.

Exploitation of Blues by Record Companies, Radio and Night Clubs

Understandably (in a sense), record companies were hesitant to develop, record, and back black musicians for many years. There were many reasons for this, the most prevalent of which being the uncertainty as to the extent of the market for black music. Record companies, like all other businesses, are in business to make profit. Considering the low public profile of blacks in general and black music in particular, it may have seemed economically unfeasible to record black artists. Undoubtedly, racial prejudice on the part of large record companies had some bearing on the decision not to record; however, the prejudice perceived to permeate the market probably had more impact.

Nevertheless, commencing with the 1920's, a definite market for the blues was considered to exist among black people. The first black blues singer to make a commercial recording was Mamie Smith, who gave a rendition of Perry Bradford's "Crazy Blues". It is little wonder why it was that Mamie Smith was recorded as opposed to someone like Ma Rainey or Bessie Smith. For, according to LeRoi Jones, Mamie Smith's style of singing "was more in the tradition of vaudeville stage than it was 'bluesey'."[16] Also, "Crazy Blues" was <u>not</u> a blues. It simply had the word "blues" in its title. Thus, it was "safer" to record Mamie Smith, in the sense that her "less severe blackness" was most likely to achieve some level of acceptance.[17] In the same vein, this and subsequent black recordings were categorized and sold as "race" records. Ralph Peer, then recording manager of Okeh, admitted a fear of advertising "Negro" records. Every precaution was taken against outright rejection before black music was released to the public for consumption.

Mamie Smith's record sold extremely well--at a rate of 8,000 copies per week. Six years later, Victoria Spivey's "Black Snake Blues" sold 150,000 copies in one year. Indeed, race records very swiftly became big business. Companies began to seek out and hire a variety of black talent. Nevertheless, until August of 1924, recording was limited to women. No doubt the feeling prevailed that the sexual intimations of blues songs would appeal, to a greater extent, to the male public. Papa Charlie Jackson, the minstrel show ragtime banjo player from New Orleans, finally opened up the male singer market by recording his "Papa's Lawdy Lawdy Blues" and "Any Man Blues".

As time progressed, most record companies, e.g., Okeh and Columbia, sent recording vans out and around the South. While the purpose of this was to discover and record the good and hidden talent of the various towns, many factors prevented this process from realizing complete success. For one thing, the recording units remained only a few days in the main cities on their tour. Also, they did not return for another year or so. This, coupled with the reluctance of some blues performers to record, the unreliability of others, and the variable tastes and selection methods of the talent scouts, led to a recording system which was haphazard at best.

Because the market for blues was perceived to be black, advertising was geared to accommodate the black audience.[18] LeRoi Jones explains:

> Early advertising for the race records might now seem almost ridiculously crass, but apparently was effective and very much of the time. This is an example taken from a Columbia Records advertisement that appeared in 1926; the song being advertised was something called Wasn't It Nice: "There sure am mean harmonizing when Howell, Horsehey and Bradford start in on Wasn't It Nice. You're gonna think it's nice when you once get the old disc a-spinning. The boys are still going strong when they tackle the coupling Harry Wills, The Champion. This trio sneaks right up on a chord, knocks it down, and jumps all over it."[19]

Distribution was a function of the extent of parochialism, i.e., it was easier to sell records of local artists in their home districts than outside. Many times, the local orientations of the singers and their blues made them hard to understand and, therefore, unacceptable to other blacks. Thus, it was difficult for any one artist to achieve much fame outside of a limited area. This fact also accounted for the generally low exposure of people to the many different styles of blues; its effect was definitely damaging to music-making.

Through the 1930's, records were distributed primarily through music and furniture shops by means of traveling salesmen.[20] The late thirties saw the inroads made in group entertainment by the recording industry bolstered by the introduction of the juke-box. In a similar fashion, radio exploited the black market. Paul Oliver describes this phenomenon:

> (T)he potential of large untapped commodity sales overcame the lingering prejudice about beaming blues records to Negro audiences. Coloured disc-jockeys with fanciful names and a swift, jivey line patter introduced the records, advertised goods sold, and the blues began to boom. If there was an adverse effect in the steady wearing away of live music in some districts,[21] there was a bonus in the opportunities that the demand for records gave to singers to record.[22]

In spite of the fact that radio increased the overall exposure of blues, thereby lending credence to its acceptance, it also changed the music. For blues singers, says Oliver, (like most everything else) "once on record, have always been vulnerable to commercial interests", as the "work of those singers of the thirties who tried to adapt themselves to the demands of the record companies clearly shows."[23] Artists, in order to be retained by these companies, had to adjust their music to demand; they had to change with the times. And thus, in the 1950's, at a time when the nation's black population had a median age of 25.1,[24] the original blues of the South were forced to surrender to new tastes; they returned to relative obscurity.

Northern Blacks and the Black Middle Class

One may tend--and understandably so--to limit the explanation of the rejection of the blues to the age-old context of white vs. black, (or white over black). Indeed, thus far, such has been the leaning of this paper. Nevertheless, on its face, it is a retarded and lopsided view, one which exaggerates many issues, while clouding others. For, in fact, where the degradation of blues music is concerned, the black man himself is not guiltless. He, too, has had his misconceptions and fears as to the meaning and worth of the music, and thus he, too, has contributed to its general rejection.

As was stated before, blues music originated in the small towns of the rural South. Its basis being the cries, calls, and hollers of the field slave, blues, as an art form, was deeply attached and related to the cultural heritage of the black man. Not every black man was a Southerner; however, the blues were perceived to be tied with the Southern culture, a fact which aroused conflicts within Northern Blacks. LeRoi Jones explains:

> The Northern Negro, i.e., the one raised in the North, had from the outset of his life been exposed to the kind of centerless culture to which (migrating Southerners had to adjust). The young Negro who had always lived in the North was never aware of the 'purer' Negro culture than the consciously diluted model that existed there. Before the great movements north, many Northern Negros were quite purposely resisting what could be called their cultural heritage in an attempt to set up a completely 'acceptable' route into what they had come to think of as the broadness of American society. Blatent references to the 'the South', and all the frightening associations that word produced were not tolerated.[25]

Consequently, the Northern black musician, who played popular music, usually performed within the tradition of white "show" music. Much like New Orleans Creoles, he learned European-oriented music on European instruments from teachers who favored the European style.[26] Garvin Bushell, a clarinetist, explained this phenomenon in an interview with Nat Hentoff:

> (The playing of) New York musicians of the time was different than the playing of men in Chicago, St. Louis, Texas, and New Orleans. New York 'jazz' then was nearer the ragtime style and had less blues. There wasn't an Eastern performer who could really play the blues. We

later absorbed how from the Southern musicians we heard, but it wasn't original with us. We didn't put that quarter-tone pitch in the music the way the Southerners did. Up North we learned the ragtime conception--a lot of notes.[27]

Differences in cultural orientations did not only cause a difference in musical tastes between Northern and Southern blacks, but also the different societies to which each related gave rise to attitudinal differences which were, for a long while, irreconcilable. In the North, the assimilation of white attitudes and mores led many blacks to attempt to achieve higher social and economic status. In the process, many attempted to hide their blackness. After all, blackness was, in this country, more of a liability than an asset. Jones illuminates this matter:

> It was the growing black middle class that believed that the best way to survive in America would be to DISAPPEAR completely, leaving no trace at all that there had ever been an Africa, or a slavery, or even, finally, thought, to be CITIZENS.[28]

The gradual acclamation and subsequent growth of a definable black middle class, of course, affected blues music in a negative way. The form was generally considered to be disreputable. As Charlie Gillette explains, it was "the music of rough bars, all-night parties, and even brothels."[29] As late as 1925, the playing of blues in the average black middle class home was a rare event. Perceived as suggesting a low element,[30] the blues posed a definite threat to that segment of the black community which was earnestly striving to be accepted by the white society. And thus Northern blacks in general, and the black middle class in particular, were intent on keeping blues, in its original form, music in relative obscurity. They were successful.

Conclusion

In this paper, the author has tried to explain a number of variables which have contributed to the ultimate rejection[31] of blues in America. Without a doubt, two hundred years of ignorance and the "white superiority" mentality stand out as the most pervasive forces inducing this result. And, with this in mind, the author feels it necessary to close by rushing to the defense of the middle class black man whom the author just now chastised for turning his back on his people and his heritage.

The author agrees with LeRoi Jones that the "morality" of the black middle class, i.e., its anti-blackness disposition, was not "completely the result of a spontaneous reaction to white America."[32] In point of fact, much like the "morality" of the many segments of the white society, it was carefully induced, nurtured, and cultivated by certain elements. Specifically, one can point the finger of guilt at early Protestant missionaries, who not only pressed for the founding of black Christian churches, but also attempted to instill Puritan dogmas into their new black congregations. Jones continues:

> The educational philanthropies were also attended and shaped in their beginnings by these same missionary elements, who sought to show the savage heathens how through 'thrift, prayer, and work' they might somehow enter into the kingdom of heaven (even though it might be through the back door).[33]

The paradox, and perhaps the imposition which induced the most devasting psychological effects of all, was the inculcation of this "puritan ethos" on a culture whose traditions were diametrically opposed to it. It forced the black man, entrapped in alien and hostile surroundings, to adjust his values and his goals. He became confused, for the foundations of his age-old beliefs, once on American soil, were shattered. Alas, he was told that, in order to be happy, he must conform. In effect, he was told that "the way to Puritan Protestant heaven only existed for the black man who could pretend he was also a Protestant and a Puritan."[34] Believing this (no doubt out of desperation), he, along with many whites, swept aside his heritage, and with it went original blues.

FOOTNOTES

1. Jones, LeRoi, Blues People. New York: William Morrow and Company, 1963, p. 93.

2. Keil, C, Urban Blues. Chicago: University of Chicago Press, 1966, p. 161.

3. By "purest form", the author means unabridged, not-watered-down, and non-commercial.

4. Walton, O., Music: Black, White and Blue. New York: William Morrow and Company, 1972, p. 34.

5. Ibid.

6. Jones, Blues. p. 63.

7. Ibid.

8. Ibid.

9. Jones, LeRoi, Black Music. New York: William Morrow and Company, 1967, p. 13.

10. Walton, Music. pp. 31-32.

11. Keil, Urban. p. 8.

12. Courlander, H., Negro Folk Music, U.S.A. New York: Columbia University Press, 1963, pp. 16-17.

13. Jones, Black. p. 14.

14. Ibid, p. 15.

15. Ibid, p. 14.

16. Jones, Blues. p. 99. Also, it should be noted that "Crazy Blues" was not "blues" per se. It simply had "blues" in its title.

17. It was not until Bessie Smith's recording of "Down Hearted Blues" (February, 1923) that the authentic blues voice was heard on record.

18. One can certainly see that it was a "white" mind that was responsible for the ads.

19. Jones, Blues. p. 101. Taken from Samuel B. Charters, The Country Blues. New York: Rinehart, 1959, illus. opp. p. 160.

20. Oliver, The Story of the Blues. New York: Chilton Book Company, 1969, p. 139.

21. See Ibid, pp. 140-141, wherein there is a discussion of the way in which radio created a vast amount of unemployment for blues singers.

22. Oliver, Story. pp. 140-141.

23. Ibid, p. 157.

24. Ibid, p. 158.

25. Jones, Blues. p. 108.

26. Ibid, p. 109.

27. Ibid.

28. Ibid, p. 124.

29. Gillette, C., The Sound of the City. New York: Outer-bridge and Dienstfrey, 1969*. p. 175. (This is a guess, which the author will verify.)

30. Middle class blacks of the twenties even went so far as to try to pressure Black Swan Records, the first black-owned record company in America, to drop blues from its collection. They claimed it wasn't "dignified" enough. See Jones, Blues, pp. 128-129.

31. By "rejection", the author is speaking of an OVERALL sense, i.e., on a relative scale.

32. Jones, Blues. p. 125.

33. Ibid, p. 126.

34. Ibid.

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ABSTRACT

LEOPOLD MOZART'S PARTITA IN D: AN EDITION

Michael E. Berger, Doctor of Musical Arts
University of Missouri-Kansas City, 1974

Only a small amount of Leopold Mozart's music is available in modern edition. The largest collection containing twenty works, is edited by Dr. Max Seiffert in the Denkmäler der Tonkunst in Bayern (Vol. IX:II). The purpose of this paper is to make available in modern edition the Partita in D, which is comprised of six movements (Marche, Allegro assai, Menuet altern, Cappricio, Polacca, and Finale). It is scored for two horns, two flutes, strings and continuo. The manuscript is presently housed in the British Museum.

Chapter I discusses the editorial procedures used in preparing the edition, while Chapter II is an analysis of the composition.

Chapter III deals with the stylistic performance characteristics of the period and includes suggestions for the performance of the Partita. The factors taken into consideration are: 1) size of the ensemble, 2) tempos, 3) realization of the ornaments, 4) articulation, and 5) dynamics.

The composition in its edited form with the realization of the continuo part appears in the Appendix.

ABSTRACT

THREE USES OF PRE-EXISTENT MUSIC
IN THE TWENTIETH CENTURY

William R. Braun
University of Missouri-Kansas City, 1974

The twentieth century has seen a great proliferation of musical styles. A technique common to several of these styles is the use of pre-existent music. It is the thesis of this paper that certain uses of pre-existent music have increased in the twentieth century.

Generally, the musical technique discussed in this dissertation can be labeled "quotation", a word to distinguish uses of pre-existent music from cantus firmus, pasticcio, rearrangements, and theme and variations. Specifically, the techniques discussed are identified as quodlibet--an agglomerate of pre-existent musical fragments; quotation--pre-existent music inserted into the midst of a composition; and parody--an entire composition based on pre-existent music. Fifteen works dating from 1908 to 1970 which fit the definitions of the three terms, quodlibet, quotation and parody, are discussed from two different points of view. In Part One the apparent purposes for using pre-existent music are discussed, and in Part Two the techniques of using the pre-existent music are analyzed in detail.

In probing the apparent purposes for using pre-existent music, this writer was led to delve into the historical circumstances of the works and the artistic philosophies and character traits of some composers. The results of such probing produced the following conclusions within each of the categories of purpose which comprise Part One:

Renewal. The historical phenomenon of musical revolution in both post-World War I and post-World War II eras has caused some composers to seek renewal by drawing upon pre-existent music. Three works, however, Foss' Baroque Variations, Berio's Sinfonia, and Rochberg's Nach Bach, demonstrate that the period after World War II appears to have been the more troublesome. These composers of a different generation from those who followed World War I turned to a pre-existent music not only in their search for material and inspiration but to fill a need for new compositional techniques, styles, and even personal identity.

Homage. Two homages to past composers, Stravinsky's The Fairy's Kiss and Hindemith's Symphonic Metamorphosis on Themes by Carl Maria von Weber, are often viewed as unimportant because they are anachronistic and lack historical influence. Instead, they should be placed in historical perspective and viewed as creative attempts of renewal after revolution.

Humor. The effective use of concentrated humor through quotation in Ibert's Divertissement is an extension of the Parisian artistic mood and throws into greater relief basic differences between nineteenth-century and twentieth-century artistic ideals. Such humor and unpretentiousness also highlights a division between French and German ideals in the first decade of the twentieth century.

Satire. While two works, Debussy' "Golliwog's Cakewalk" and Bartok's Concerto for Orchestra, contain humorous quotations, both composers were led by their artistic conscience to satirize two contemporaries through quotation.

Extra-Musical. Three works, Hindemith's Mathis der Maler Symphony, Berg's Violin Concerto, and Crumb's Black Angels, demonstrate a recurrence of certain romantic principles in the twentieth century which suggests a universality of romantic principles.

Since the twentieth century is the heir to at least four stylistic eras--Renaissance, baroque, classic, and romantic--and six centuries of musical literature, it is likely that twentieth-century composers would eventually be tempted to draw upon this large body of literature. Although the use and alteration of pre-existent music has occurred throughout music history, the twentieth century has experienced an increase in the various kinds of quotation discussed in this paper. Furthermore, twentieth-century composers draw upon borrowed material for different reasons than their predecessors. The various forces which prompted composers to use pre-existent music also partially explains the unsettled state of music in the twentieth century. Therefore, such uses of pre-existent music are an important aspect of twentieth-century music.

ABSTRACT

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

James William Burton, Doctor of Musical Arts
University of Missouri-Kansas City, 1974

Many authorities agree that musical form should be an integral part of the music curriculum. In the review of related literature, it was established that musical composition might be able to motivate and facilitate increased cognitive knowledge in a general music class if it were taught as a means of understanding musical form rather than just as a mere skill.

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 using Method "A", which excludes musical composition, or Method "B", which includes musical composition. The null hypothesis formulated was that 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 who used Method "B".

Two seventh grade general music classes of the Raytown South Junior High School, Raytown, Missouri, were selected as the student population for the experiment. One of these classes was selected arbitrarily as the control group, while the other class served as the experimental group. At the beginning of the experiment a pretest was administered to both the control and experimental groups. The control group's instruction included twelve fifty-minute periods of binary, ternary, and rondo form, whereas the experimental group's instruction included six fifty-minute periods which were as identical as possible to the control group, and six fifty-minute periods which were based on musical composition and performance of binary, ternary, and rondo forms. Following the twelve period unit on musical form, the pretest was administered to both groups as posttest.

In comparing the t-values derived from the pretest-posttest scores of both the control and experimental groups, it was found that both methods showed a significant shift (pretest-posttest) in mean scores at the .01 level. When the pretest scores of the control and the experimental groups were subjected to the test of significance, there was no evidence of a significant difference at the outset of the experiment. In subjecting the posttest scores of the control and the experimental groups to the t-test of significance, it was found that the t-value fell between the .10 level and the .05 level, thus the null hypothesis was not rejected.

Based on the mean posttest scores there was no basis to reject the hypothesis that Method "B" was as effective as Method "A"; however, the standard deviation for the control group decreasing by -1.27 and the standard deviation of the experimental group increasing by +.51, indicated that the effect of Method "B" upon the individual subjects was more diversified in the latter. Judging from their average scores, the experimental group gained as much cognitive knowledge in half the time as the control group. Since the subjects covered the material in half the time plus an added dimension that of musical composition, it is recommended that educators use Method "B" over Method "A".

ABSTRACT

THREE KEYBOARD CONCERTOS OF J. C. MONN (1726-1782)

John D. Kelly, Doctor of Musical Arts
University of Missouri-Kansas City, 1974

Manuscript number 14630 in the Staatsbibliothek der Stiftung Preussischer Kulterbesitz, West Berlin, contains eleven keyboard concertos whose title pages assign authorship to Georg Matthias Monn. Stylistic differences, however, separate Concertos 2 (B-flat major), 3 (A major), and 11 (B minor) from the remaining eight. Wilhelm Fischer in the Preface to volume thirty-nine of the Denkmäler der Tonkunst in Österreich and Ingrid Kollpacher in Die Musik in Geschichte und Gegenwart have therefore attributed authorship of these three Concertos to the Austrian composer, Johann Christoph Monn, the younger brother of G. M. Monn. All the Concertos have three movements and require an accompanying orchestral ensemble of "2. Violini/Viola/e/Basso."

The dissertation is in two volumes. The introduction to volume one identifies the manuscript and lists editorial procedures. The topic for chapter one is late eighteenth century performance practices, and chapter two is a discussion of formal aspects in the first movements. Chapter three is devoted to style characteristics in the Concertos and conclusions. Volume two is a modern performance edition of the three Concertos.

ABSTRACT

THE NATIONAL ENDOWMENT FOR THE HUMANITIES AS RELATED TO INTERDISCIPLINARY HUMANITIES PROGRAMS IN SELECTED COLLEGES OF THE UNITED STATES

Olin Dorn Lowery, Doctor of Musical Arts
University of Missouri-Kansas City, 1975

There is today at all levels of education a growing interest in humanities programs. The motivation of this interest can be attributed partly to the National Endowment for the Humanities which was established with the National Foundation on the Arts and the Humanities Act of 1965. The purpose of this dissertation is to determine the administrative procedures and types of programs funded by the National Endowment for the Humanities, focusing on the six colleges and universities receiving large Educational Development Grants in fiscal year 1971, and to determine the role of music in these colleges and universities.

The administrative organization of the National Endowment consists of a chairman (appointed by the President for a term of four years), the Division of Fellowships, the Division of Research, the Division of Education Programs, the Division of Public Programs, and the Office of Planning and Analysis. A twenty-six member National Council on the Humanities is appointed by the President to assist the chairman on policies and grants. The council meets four times annually to evaluate applications and make recommendations for funding. Since the Endowment must be representative, it supports projects of public interest and relevance in addition to more traditional studies which focus on pure scholarship and general knowledge. There are virtually no limits to the kind of humanistic projects open for Endowment support, but all must be of superior quality and are judged on a competitive basis.

Educational Development Grants are designed to extend the impact of the humanities on the academic life of a total institution. The colleges and universities which received the first large Development Grants were the University of Denver, Bennett College, Manhattanville College, Wilmington College, Lees Junior College, and the Pennsylvania State University Medical College.

In awarding a Development Grant the Endowment takes into account the feasibility of the development plan and its suitability to the particular needs of the institution. Although the primary goals of the six institutions in the study were the same (to develop effective methods of teaching the humanities), each institution based its curricular design on the backgrounds and interests of the students, the talents of the teachers, and the location and environment of the community. In the majority of the institutions receiving Development Grants it was necessary to break with tradition and move in new directions. Curricular innovations include the abolishment of course distribution requirements and the cumulative grade point system, provisions for students to plan and implement their own academic program, reorganization of grading and evaluation, the use of the community as a learning laboratory, and emphasis on independent study and personal counseling.

Realizing that traditional college curriculums, in which disciplines are taught in isolation as autonomous subjects, have failed to acquaint students with a total picture of man's civilization, the majority of the institutions in the study chose an interdisciplinary curriculum as a new approach to education in the humanities.

In each of the six colleges music is included as one of the disciplines in the humanities curriculum. However, inconsistencies appear in the extent of its utilization. In some of the colleges music receives strong emphasis, while in others music is placed secondary in the field of humanities and given minimal treatment.

ABSTRACT

THE FACTORS PRESENT IN THE TRANSITIONAL MUSICAL VOCABULARY OF ALEXANDER NIKOLAYEVITCH SCRIABIN WHICH SUGGEST LATER COMPOSITIONAL TECHNIQUES: AN ANALYSIS OF THE COMPOSER'S FOURTH, FIFTH, AND SIXTH PIANO SONATAS

Arthur E. Rinehart, Doctor of Musical Arts
University of Missouri-Kansas City, 1975

Alexander Scriabin's musical vocabulary changes significantly from that found in his early works to the harmonic language apparent in those compositions written in his latter years. Probably the most significant factor to precipitate this change is the composer's interest in the philosophical ideas in vogue at the time, and consequently, his own attempts to synthesize the musical elements of his works into a sensory experience for the listener. In this respect, Scriabin is clearly a product of both his Russian heritage and of the era in which he lived.

The purpose of this study is to examine those musical factors which clearly delineate the transition of Scriabin's compositional style. This is accomplished through analysis of the Fourth, Fifth, and Sixth Piano Sonatas; the procedure followed is a verbal discussion of the analysis and illustration of significant musical factors through examples taken from the music itself.

Musical factors present in the Fourth, Fifth, and Sixth Piano Sonatas suggesting more current compositional trends are, almost without exception, harmonic in nature; consequently, the study is confined to a discussion of harmonic factors observed in all three sonatas, and to Scriabin's serial technique as observed in the Sixth Sonata.

The Post-Romantic harmonic language based on tertial concepts and the acceptance of traditional key centers and root movements, as observed in the Fourth Sonata, changes in the Fifth to a quasi-impressionistic vocabulary based on frequent use of the mystic chord and whole-tone sonorities. Functions of ninth, eleventh, and thirteenth chords are successively carried farther beyond that found initially in the Fourth Sonata; a unique use of the augmented sixth chord is noted, and increasing importance is assigned the tritone relationship. In the Sixth Sonata, limits of key are expanded, a key signature is abandoned, a very general tonal directionality is apparent, and an experimental serial technique appears.

The most important factor in these sonatas, however, is the development of the "mystic chord", a sonority built in fourths upon the upper partials of the overtone series. The chord, which has an essentially dominant function in the Fifth Sonata, becomes the primary set for serial organization in the Sixth. Scriabin's serial technique, however, varies from that of either early Schoenberg or of Hauer; Scriabin's set is a chord-center; non-chord tones are often introduced, both in the manner of non-harmonic tones in traditional harmony and as modal variants; non-repetition of tones is not emphasized to the same degree as is the case with the other two composers. Irregularities of spelling are frequent. The composer's use of transposition as a method of expanding musical material and developing musical ideas is also unique. As observed in the Sixth Sonata, the most frequent transpositions of the set occur either at the tritone or at the minor third. Set transpositions also directly affect the formal structure of the sonata; thematic subjects are grouped through transposition into a kind of one-movement cyclic work.

Through analysis of these three sonatas one can trace the change which occurs in Scriabin's style. Analysis reveals a significant, if obscure, way in which musical material may be organized when traditional tonal functions are lost. Because the sonatas chosen for study are representative of Scriabin's three different harmonic styles, they show both the possibilities and the limitations of his harmonic explorations.

ABSTRACT

A DESIGN FOR COMPREHENSIVE MUSICIANSHIP
IN THE SENIOR HIGH SCHOOL BAND PROGRAM

Roger W. Warner
Washington University, 1975

The dissertation is a descriptive account of a two year exemplary high school band performance program implemented by the author in the University City, Missouri public schools from 1970-1972.

The pilot program, funded in part by the Contemporary Music Project (CMP), represented an attempt to re-structure the organization, curriculum content, and teaching strategies of a previously traditional band performance program to serve as a vehicle for providing students having a wide range of performance proficiency abilities, a curriculum which would develop a deeper and broader understanding of music as well as a higher standard of excellence in performance. Providing impetus, in part, for the program were social and cultural changes occuring as a result of the integration of Blacks into a previously all White, predominately Jewish school system.

Modifications of the organizational structure included: creating a two-band format, moving the marching band out of the regular curriculum to function as an after-school activity and re-structuring the before and after-school sectional/ ensemble program to include composition group activities and electronic synthesizer music instruction.

The curriculum content was organized around a core of band literature repertoire representing many styles and periods for which lesson units were designed and implemented.

Large and small group rehearsals served as learning laboratories for integrating performance, analysis, and composition experiences. A conceptual base (the common elements approach) was used as an organizing thread in providing direction in musical experiences which were to synthesize musical understandings with improved performance practices.

In the second year, the project participated in the SECM Program (Symposium for the Evaluation of Comprehensive Musicianship) which assessed the effectiveness of CMP programs in changing musical behaviors of students in relation to the instructional goals established by the teacher.

Based on subjective teacher observation, student response, SECM evaluations and performance results, the author concludes that the integration of CMP curriculum planning and teaching strategies into the band performance program contributed significantly to the realization of many of the total musicianship goals. Further long term pilot projects, experimentally designed, are recommended for the purpose of testing whether or not the goals as well as the strategies are indeed more effective than more traditional approaches to band performance.

B

ABSTRACT

MELLANGE DE CHANSONS: TRANSCRIBED AND EDITED, WITH COMMENTARY

Stephen Milne Curtis
Washington University, 1975

The Mellange de chansons tant des vieux autheurs que des modernes (Paris: Le Roy et Ballard, 1572) is an anthology of 148 secular pieces, all but one of which are settings of French texts. The collection represents 35 composers whose works span approximately 50 years. In a general way the Mellange is a final tribute to the Franco-Flemish polyphonic tradition from the time of Josquin Desprez to that of Claude Le Jeune; yet within that tradition are clearly diverse styles. Volume I of this dissertation deals with a statement of editorial procedure and extensive notes on all pieces. Volume II consists of modern transcriptions of the pieces.

The chief consideration of this edition has been the preparation of the text and its underlay. Detailed information is given with regard to standardization of orthography and principles of syllabification. For the problem of text underlay, the chief source has been a treatise by a German theorist of the Renaissance, Gaspar Stocker. In his De Musica verbali libri duo (c. 1570-1580), Stocker provides an extensive discussion of rules for the application of text to music. These rules form the basis for the treatment of the question in this edition. In addition to numerous isolated examples, one chanson is analyzed in detail to illustrate the principles employed.

Critical notes are supplied for all pieces in the collection. These notes include modern editions and bibliographical references, if any; the literary text in full; notes and emendations for text and music.

ABSTRACT

IL TERZO LIBRO DELLE DIVINE LODI MUSICALI
DI GIO. BATTISTA RICCIO

An Urtext Edition

John Paul Jackson
Washington University, 1974

This edition of fifty-one works has been conceived for the use of scholars and performers alike, and includes vocal sacred concerti, instrumental canzoni, and a sonata, all for one to four parts. It is based on, and closely adheres to, the original publication of 1620, a copy of which is now in the Stadt- und Universitatsbibliothek, Frankfurt.

All editorial material appears in brackets or parentheses and includes basso continuo figures, ficta, and corrections of pitch, rhythm, and text errors.

The accompanying commentary includes information on the composer and his output, the manuscript with facsimile examples of the original title page and dedication, the texts with corrections and translations, a discussion of performance practice, a section of critical notes, and a bibliography.

An appendix of several examples of the same piece, each realized to suit the idiom of a particular instrument, is provided to illustrate basso continuo practice.

ABSTRACT

THE ORGAN IN SYMPHONIC ENSEMBLE

Marie Johanna Kremer, Ph.D.
Washington University, 1974

This is a study of orchestral works using the organ in the instrumental ensemble. The works are discussed in chronological order so as to observe the overall development of the use of the organ in the symphonic ensemble, to facilitate making comparisons between contemporary composers, and to observe the manner in which individual composers used the organ in symphonic works over a long period of time.

The earliest orchestral works using the organ in the ensemble, date from about the mid-nineteenth century and composers have continued to write works including the organ in the ensemble up to the present time. The present study includes works dating from the mid-nineteenth century through the 1960's.

The study does not include vocal works with an orchestral accompaniment including organ, or organ concerti in which the organ is used as a solo instrument. It is primarily concerned with the various ways in which the organ is used in combination with the other instruments of the orchestra. In general, the organ is most effective in the ensemble where it is used for some special reason, e.g., for a chorale or plainsong melody, or for the purpose of creating a church atmosphere, or for sustained tone clusters, etc.; for an independent part within the orchestral texture, for reinforcement of the full orchestra at a climactic point, or for sustaining long chords. A brief discussion of the types of organ available in concert halls is included in the final chapter.

Appendices give a listing of works using organ in the symphonic ensemble, including instrumentation and place and date of first performance if known; a chronological listing of works, a listing to show how extensively the organ is used in each work; a listing by nationality of composer; a listing of types of composition; and a listing showing special uses of the organ, e.g., for chorale melody, tone clusters, etc.

ABSTRACT

SONATE CONCERTATE IN STIL MODERNO BY DARIO CASTELLO:
A TRANSCRIPTION OF BOOK I

Richard Douglas Langley, Ph.D.
Washington University, 1974

Although few details concerning the life of Dario Castello are known, there is evidence linking him to San Marco in Venice during the tenure of Claudio Monteverdi as maestro di capella. Two sets of sonatas called Sonate concertate in stil moderno were originally published in Venice in 1621 and 1629. The second book was dedicated to Ferdinand II, Holy Roman Emperor. A motet, "Exultate Deo", is the only other work by Castello that is known to exist. This was included in a collection of vocal works, Ghirlandia Sacra, which contained works of the same genre by other composers such as Monteverdi and Gasparo Locatello, and which was published in Venice (1625 and 1636). The two books of sonatas were reprinted in Venice, each on two separate occasions between 1629 and 1658. During this period they were reissued in Antwerp, Book I in 1658 and Book 2 in 1656. Francesco Castello, reputedly the brother of Dario, is reported to have been a violinist at the ducal court in Mantua at a time when Salomone Rossi was in service there, and possibly prior to the departure of Monteverdi, who in 1613 was to hold a similar position, that of maestro di capella, at San Marco, where Dario Castello was himself to become affiliated sometime between 1625 and 1629. Francesco Castello was in 1628 engaged by Heinrich Schutz as Concertmaster for the Electoral Court in Dresden to which Carlo Farina was also attached.

Dario Castello's instrumental works would seem to be of historical and stylistic interest, a view which is shared by a number of writers and scholars in the field of music. The first book of sonatas, which is presented in transcription, evidences many traits which characterize both books. These works exhibit stylistic versatility and a diversity of treatment, and are in general influenced by the Italian instrumental canzona, demonstrating contrasts of tempo, meter, mood, texture, structure, dynamics and ornamentation. Contrapuntal and note-against-note writing are freely interchanged and combined; and rhythmic imitation, overlapping cadences, stylized dance traits, echo devices and terraced dynamics are notable features. The composer specifies an instrument or a particular choice for each part and indicates organ or spinet for realizing the continuo. The writing is modal as well as tonal and sudden chromatic shifts are characteristic of many passages. The development of tonal concepts, harmonic freedom, the use of time signatures which have modern implications, and proportional signatures affecting tempo and rhythm but devoid of proportional significance between concurrent parts, all attest to the presence of progressive elements. Thus the implications of the term concertato and of the expression stil moderno are borne out in the treatment of these works. Solo passages which occur throughout are frequently florid and require a degree of virtuosity which, among other things, supports the feeling of equal partnership between instruments of the ensemble.

The dissertation is presented in two parts: the first deals with the composer and his works, historical background, stylistic and other characteristics of Book I, as well as the basis for the transcription. A microfilm of the first book reprinted by B. Magni, Venice, furnished by the Bodleian Library, Oxford, is the source for the transcription itself, which is presented in Part II.

ABSTRACT

THE CONCERTO AND RELATED WORKS FOR LOW BRASS: A CATALOG OF COMPOSITIONS FROM C. 1700 TO THE PRESENT

Robert Melvin Miller
Washington University, 1974

This dissertation is a catalog of about 600 works for a solo low brass instrument, i.e., trombone, bass trombone, tenorhorn, baritone horn, euphonium or tuba; accompanied by orchestra, chamber orchestra, wind band, jazz band or chamber ensemble. Also included are works for a concertante ensemble which includes one or more low brass instruments in a sinfonie concertante, e.g., a concerto for brass quintet and orchestra.

Information about these works comes from a variety of sources but most important is Hofmeister's Jahresverzeichnis (Leipzig, Frankfurt a.M., Hofmeister, 1844-), a catalog of music published in German speaking countries from before 1844 to the present. In addition, publisher's catalogs and reference sources such as the ASCAP Symphonic Catalog (New York, ASCAP, 1966) were very helpful. A mailing was also sent world-wide to conservatories of music and the information obtained from this is included in the catalog.

There is a historical introduction which examines the soloistic use of the trombone from c. 1600 through the nineteenth century. Musical examples of this soloistic use are presented, e.g., early seventeenth century passaggi, the early seventeenth century Italian trio sonata, the German church sonata before 1800, eighteenth century Austrian sacred vocal music and eighteenth century concertos for alto trombone and orchestra. General information on the use of the trombone from 1760-1830 is included as a background to its soloistic use in the nineteenth century. There is also some discussion of trombone acoustics as well as information on the ophicleide.

The catalog is organized by country and by medium, e.g., works for trombone, works for instruments other than trombone and works for low brass which are transcriptions or arrangements of other compositions. There are also indexes for composers and instruments as well as complete reference information.

A recent catalog of works for tuba, the Tuba Music Guide by R. Morris (Evanston, Ill., Instrumentalist Co., 1973) is quite complete and so this catalog omits all works for tuba mentioned by Mr. Morris.

It is hoped that this catalog will be a reference source for low brass teachers and performers.

ABSTRACT

DOUBLE QUARTET, JANUARY 1973

Gary Lee Nelson, Ph.D.
Washington University, 1973

DOUBLE QUARTET, JANUARY 1973 is a composition for vibraphone, clarinet, trombone, double bass, and quadraphonic electronic sound. The work was composed with the aid of COMPOSE, the author's computer program for musical composition. Compose generates compositions which reflect the application of compositional procedures and constraints that are supplied by the composer/programmer. In DOUBLE QUARTER, those procedures were applied to the composition of horizontal and vertical density, registral distribution and contour, amplitude, and interval content in linear and harmonic constructs.

The work is cast in the form of an arch with a peak at a point two-thirds of the way through the composition. This peak is achieved through a controlled development of density, register, and amplitude. The taped electronic sounds constitute the two lower layers of a three-layer texture. The live performers constitute the top layer. The three layers enter canonically and attain their greatest energy at the peak of the arch.

The interval content of linear constructs was determined by tables of transition probabilities for a limited set of interval sequences. Harmonic constructs were controlled through interval vector analysis.

The electronic sound was generated using MUSIC65, a program for digital sound synthesis that was implemented by the author at the Purdue University Computing Center.

ABSTRACT

ANTON WEBERN'S FIVE CANONS, OPUS 16:
A TEST CASE FOR COMPUTER-AIDED
ANALYSIS AND SYNTHESIS OF MUSICAL STYLE

Gary Lee Nelson, Ph.D.
Washington University, 1973

The focal point of this essay is the pitch structure of Anton Webern's Five Canons, Opus 16 (1924). For the purposes of this study, the three-part canons in Opus 16 were viewed as alternate realizations or variants of the same structural plan.

Computer programs were written (in FORTRAN) to convert musical information into a numerical code which is suitable for computer processing (CANON1 program) and to scan Webern's score for linear relationships and melodic contour (CANON2), for harmonic structure (CANON3), and for variants that result from transposition and/or inversion of one or more of the individual parts without violation of the constraints which were formulated through harmonic analysis of the original score (CANON4). The final phase of this study was the creation of a program (CANON5) that employs the output of the analysis programs to generate variants that are stylistically similar to Webern's compositions. The high degree of order in the style of Opus 16 is demonstrated statistically and the accuracy of the analysis programs in capturing that style is demonstrated with the aid of computer-generated performances and computer-printed scores of the computer-composed variants.

The main body of this essay is devoted to a description of the programs mentioned above and to a discussion of the analytical and compositional processes which they embody. The appendices include listings of all programs used in this study, complete tables of data produced by the programs, and computer-printed scores of the variants. An audio tape of the output of the composition program is available from the author.