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

Suggestions to Authors

Contributions to this journal should be sent to Jack Stephenson, School of Music, University of Missouri--Kansas City, Editor. Authors should observe the following rules in preparing their manuscripts: The editors welcome contributions of a philosophical, historical or scientific nature which report the results of research pertinent in any way to instruction in music as carried on in the educational institutions of Missouri. Articles should be typewritten, with double spacing throughout, including footnotes, long quotations, and itemized lists. Footnotes should be placed consecutively at the end of the article, beginning on a new page, using triple spacing between notes. Authors reporting quantitative studies may substitute a list of references for footnotes in accordance with practice followed in many scientific journals. In all instances, manuscript style should follow recommendations made in the MLA Style Sheet. The Chicago Manual of Style should be followed in setting up tables, charts and figures, which should be numbered and placed on separate pages.

N.B. All contributors are advised to keep a copy of any manuscript submitted. The Editorial Committee cannot be responsible for loss of manuscripts.

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Editor's note: Having served as founder and editor of this Journal, starting fifteen years ago, it has occurred, perhaps a bit belatedly, to this editor, that it is an appropriate time for new blood. With the approval of Claude Smith, President of the MMEA, Jack Stephenson will take over the position of editor starting with Vol. IV, Number 1, 1977. It has been an honor and privilege to have served these many years as editor of the first of the state journals of research in music education. This editor is grateful and happy in turning over the job to such a capable scholar as Jack Stephenson.

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 5, is the fifteenth to appear in as many years.

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

We express our deep gratitude to the Missouri Music Educators Association and to its president, Claude Smith, 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

THE INFLUENCE OF GESTALT PSYCHOLOGY ON ELEMENTARY MUSIC EDUCATION AND PEDAGOGY-- Proposals for a Curriculum (K-6)

René Boyer
Washington University

INTRODUCTION

Current trends in curriculum construction and pedagogy seem to stress a total approach to music education in contrast to previous traditional curricula which were designed to place emphasis on one or several of the aspects of the discipline. Elementary music curricula have traditionally been characterized by divisions into separate and individually treated components such as music reading, singing, listening, playing, and rhythm. In contrast, recent innovations, including such curricula as the Manhattanville Music Curriculum Program, the Comprehensive Music Project and the subsequent outgrowth of it in the form of the Hawaii Music Program,[1] tend towards not only an amalgamation of the skills mentioned above, but stress the conceptualization of these skills, which will later be pointed out serve as the fundamental factor in the development of the child's musical growth. Such trends have as a basis for their "raison d'etre" the concept that philosophy should provide the framework for our approach to new developments in music education. As McMurray states in his article, "Pragmatism in Music Education,"

> It would seem that the attitudes we take toward education must reflect our beliefs about what kind of world it is we inhabit and . . . Since beliefs of that kind are peculiarly the province of philosophy which provides our most basic understanding.[2]

A consideration of the theory of Gestalt and its application to current teaching procedures and curriculum development seems warranted in view of the benefits which the approach can provide in furnishing a more effective program

for the musical growth of children.

A BRIEF DESCRIPTION OF THE THEORY OF GESTALT

Gestalt psychology, so called because of the emphasis it places on configuration and structure in experience, began with the work of the German scholars, Wertheimer, Koffka, and Kohler who, initially, were mainly concerned with the phenomena of perception.[3] In his perceptual studies of 1912, Wertheimer discovered that two visual stimuli that followed one another in rapid succession, did not produce two individual movements in the visual field, but one single pattern of uniform movement from the first to the second stimulus. This uniform movement was not a property of the physical stimuli, hence it was attributed to the act of perception itself. Wertheimer called this perceptual illusion the phi phenomenon.

It was this interest in the phi phenomenon that eventually led to the basic postulate of Gestalt psychology, which Wertheimer stated as follows:

> The fundamental "formula" of Gestalt theory might be expressed in this way: There are wholes, the behavior of which is not determined by that of their individual elements, but where the part-processes are themselves determined by the intrinsic nature of the whole. It is the hope of Gestalt theory to determine the nature of such wholes.[4]

The concept that the whole is greater than the sum of its parts and that the parts derive their identities from the whole are evident in this statement by Wertheimer and form the principal tenets of Gestalt theory.

Every whole or Gestalt, can be considered as an object placed against a background which together facilitate total perception. The object then becomes the new and concrete aspect of the perceiver's experience, whereas the background is that constant part of his environment against which the object stands in relief. As Koffka explains:

> The figure [object] depends for its characteristics on the ground [background] on which it appears. The ground serves as a framework in which the figure is suspended and thereby determines the figure . . . we can demonstrate the framework character of the ground by its influence on the shape of the figure.[5]

Object and background, with the particular perceptual experience that results from their unique relationship, comprise the Gestalt.

Despite the fact that Gestaltists view structure produced by experiences in the present as the primary factors of the learning process, they nevertheless account for the influence of past experiences in what has been defined as the trace theory. A trace is representative of a past experience which persists in the brain and facilitates transition from one experience to the other. The ability to choose a trace and cause it to function in proper relation to a present situation is called a trace process. The trace and the trace process are viewed as two phases of learning and the trace system or groups of related traces are continually being modified by the effects of present experiences. This modification can take place in four different situations as Koffka explains in his Law of Praegnanz.[6]

In the first situation described by Koffka as one of similarity, the trace process is activated because the perceiver recognizes the likeness between a particular trace and the present perceptual experience. When proximity (the second situation) is involved, the traces will be recalled in proportion to their closeness in time to the new experience. With the third situation termed closure, there is a tendency on the part of the perceiver to complete partially-formed figures by the addition of traces, a process which leads to a sense of satisfaction. Finally, good continuation is the result of the organization of objects according to their symmetrical or regular configuration. It is the combination of these processes that result in the ability to perceive, conceptualize and ultimately acquire useful knowledge about the universe.

For Gestaltists then, learning is a question of insight--the sudden comprehension of those

qualities of a situation which are grasped by the ability to perceive the figures and structures of which it is comprised. Certain characteristics of this type of learning become apparent and among them are the following: Insight learning depends for its effectiveness on the development of the capacity to perceive; such capacity can only be gained through experience, and is contingent upon the arrangement of situations into structures that are easily perceived. The solutions achieved through insight can be repeated either in similar conditions or in new situations. In other words, the solutions represent concepts that are transferrable.

When once such capacity has been achieved, the student can then confront his learning task as a whole, being able to perceive its intrinsic relationships and subsequently proceed to an analysis of its parts. The final step in this synthesis-analysis-synthesis sequence will be the perception of the whole with more complete understanding, thus illustrating the Gestaltists concept that "the whole is greater than the sum of its parts."

In summary, the Gestaltists concluded from their studies, that a crucial factor in determining clear perception was the individual's own structuring of the sensory field. Consequently, when they later applied to learning, the laws relating to perception, they claimed that the individual's inner experiences and his striving to organize stimuli into harmonious, meaningful patterns (wholes) were central factors in the learning process. For them, learning was believed to occur when all the relationships in a situation were perceived as forming an organized pattern (or gestalt). It was this appreciation that induced insight, and with insight the problem of perception was solved and learning accomplished.

In the light of the discussion of the foregoing theory, it will be understood that concepts of the musical dimensions, important as they are to concepts of musical style and form, must include a conceptualization of the relationships between the various dimensions as well as the relationships of values within each single dimension. This is necessary if the very essence of the musical experience is to be a part of the

learning process and if music is to be perceived as a total experience.

Consequently, it becomes evident that when perceiving music, no single element of sound or isolated organizational scheme should stand alone. For example, pitch is relative to timbre, rhythm to dynamics, simultaneity to duration, timbre to tempo, form to texture, and melody to structural balance. We hear and we know by developing a sensitivity to the totality of the music. It is of extreme importance in the music curriculum that this concept of totality be evident in every musical experience that the child undergoes. Musical factors such as those just mentioned above should never be totally separated from the musical settings which give them significance. A fragmented study can only produce distorted perspectives. While in any educational strategy the primary focus may be on any one concept such as pitch, repetition, clusters or pulse, the relationship of that concept to the total work, must be maintained. An exclusive study of form, harmony, orchestration, melody, or any other isolated musical factor tends to restrict itself to the limits defined by that particular factor. All educational experiences of a program therefore, must deal with the relative roles of music factors in total musical settings. In short, no single concept or contrived theoretical division of musical thought should be separated from the totality of music and treated as an entity divorced from the musical scene.

GESTALT PSYCHOLOGY AND ITS INFLUENCE ON MUSIC EDUCATION-- THE PSYCHOLOGISTS

This section of the paper will summarize the accomplishments of those psychologists who, having used Gestalt principles, at least in part, as a basis for their philosophies, have proven to be of particular importance in the elaboration of the music curricula. In addition, possible approaches will be suggested for the modification of a program based on Gestalt, that can be used by the music specialist and applied without undue difficulty to the development of the child's conceptualization of music as a whole.

MURSELL

Among those psychologists, James L. Mursell, as can be evidenced from his numerous writings, has greatly enhanced our knowledge in the fields of music philosophy and education.[7] His contribution to music education was the construction of a systematic overview of the curriculum with procedural application using psychological principles of Gestalt psychology. Although he used these principles, they were modified in such a way that when applied to music education, emphasis was not placed on the accumulation of habits or knowledge items, and on other external manifestations of musical experience, but rather on the essence of the materials. The basis of the music program in developmental teaching, as exposited by Mursell, is music itself. It puts ". . . absolute priority on musical perception, musical thinking, and musical imagery."[8] Mursell further concludes:

> It means giving the pupil a grasp of this inner, living essence right from the very start, and seeing that his grasp of it improves as he works at this, that, or the other of its external manifestations.[9]

Such emphasis upon the "essence of music" will permit the development of the type of curriculum that will have as its base an eclectic philosophical approach; in other words, a curriculum which will be based on the philosophical contributions of the other developmental psychologists who support the ideas of Gestalt psychology. This need for having an eclectic philosophy that will provide the rationale for the structuring of a total music program is emphasized by Charles Leonhard in an article where he stresses that:

> Even though music educators have in recent years grown more receptive to philosophy, there exists no comprehensive philosophy of music education. . . .[10]

PIAGET

Of the other psychologists who have contributed to Leonhard's goal of a broad eclectic base, Piaget seems particularly relevant to our considerations especially in view of his cognitive-developmental theories that have become increasingly the center of attention for those psychologists involved in educational development. Of the four basic assumptions that Piaget used as a basis for the construction of his developmental theories,[11] the one outlined below seems most relevant to our concept of Gestalt as it relates to the elaboration of our proposed music curriculum:

> Development involves basic transformation of cognitive structure that cannot be understood in terms of associative (S-R) bonds but must be explained in terms of organizational wholes or systems of internal relations.[12]

Piaget proceeds to describe coherent stages in the direction and course of mental development. These stages of natural development have been used increasingly by those who formulate curricula for the construction of educational programs. According to his theory of "expectancy-probability", Piaget has identified four stages in the child's development as follows:

1. Sensory-motor-preverbal (birth to approximately three years) It is at this stage that a child learns from randomized behavior, repetition, and association.

2. Pre-operational stage (approximately three to six years) The child is influenced by irrelevant facts and does not yet distinguish between possibility and necessity, nor does he respond to unequal relative proportions in an experiment.

3. Concrete-operational stage (approximately seven to ten years) The child separates that which is necessary from the simply possible and in turn accepts multiple possibilities.

4. Formal-operational stage (approximately eleven years or older) This is the age the child begins to master concept of probability and acquires abstract mental or conceptual abilities.13

It can be deduced from the foregoing stages outlined by Piaget that there is a direct relationship between age, maturation, and the complexity of learning. When viewed in relationship to music, this type of structuring is extremely useful in the development of a curriculum which stresses progressive complexity in the approach it adopts. It would be possible to introduce the child to the sounds of music in the beginning years (ages 3-6) through a variety of activities that lay emphasis on repetition and association. Although conceptualization is not likely to occur at this stage, according to Piaget, the child can become familiar with and be able to perceive the various dimensions of music by virtue of the kind of emphasis given through the activities.

Since at the concrete operational stage (ages 7-10), however, conceptualization occurs more readily, it is here that, if the outline by Piaget is followed, concrete experiences which involve the dimensions of music on a more complex level, should be provided. This would involve the presentation of the basic concepts of music which in the previous stage had been experienced through activities but had not been introduced in an abstract form. The child will then have moved from an exposure to music as a whole to the initial stages of an analysis of its parts. Consequently, in the formal operational stage, the student will now be better able to approach music as a totality since he will have become progressively familiarized with the "essence of music" through experiences which through maturation will have fostered his ability to conceptualize.

In essence, musical material can be presented as a totality at any stage of development, provided that the level of complexity is adjusted to suit the age of the student. By contrast with theories that stress stimulus-response, association and maturation, Piaget stresses the idea of "equilibration"--the notion that learning is an evolutionary process.14

Based on the foregoing premise and through the reformulation of Piaget's growth theories, Jerome Bruner introduced the "spiral" or "cyclic" curriculum. This type of curriculum was founded on Bruner's hypothesis that "any subject can be taught effectively in some intellectually honest form to any child at any stage of development."[15] He further clarifies this hypothesis by a twofold consideration that growth in knowledge of any given subject depends on conceptualization of the structural dimensions of that subject, and that a spiraling, cyclic arrangement of experiences with the structural dimensions and their interactions, from single to complex situations involving original manipulation of all the dimensions in a skillful manner is, in essence, the most effective arrangement.

His use of what he terms non-specific transfer[16]--the application of a general idea to subsequent cases in which the idea occurs in a similar or non-similar learning situation--is reminiscent of the Gestalt trace process mentioned earlier by Koffka. This kind of transfer can only be achieved through knowledge of basic structural elements which the learner, by viewing their consistent modes of interaction, is able to formulate into general principles or concepts. As far as music is concerned, this would involve the stressing of its structural dimensions such as rhythm, pitch, timbre, and loudness. In addition, the constant interaction that occurs among these dimensions, must be illustrated.

This can be achieved through first introducing the child to music through a series of activities; second, by the development of the concepts involved in a rudimentary fashion, and third; by the presentation of those symbols which are traditionally used to represent the concepts. This is what Bruner refers to as inactive, iconic, and symbolic modes.[17] This process of learning can best be arranged in sequence which should proceed from the simple to the complex in a spiraling, cyclic manner, providing recurring contacts with structural dimensions and their interrelationships at successive levels. The possibility of grasping the basic dimensions of

music by this process will permit an appreciation of the structure of music that facilitates the capability to relate it meaningfully to the different contexts in which it reveals itself.

In short, experience with the structural dimensions of music would proceed from exposure to the most basic identifying elements of a single dimension to a more complex ability to manipulate all the dimensions creatively and skillfully. Progression from simplicity to complexity takes place, not only within the subject matter as a whole, but within the comprehension of each single dimension. This reinforcement is one of the most crucial aspects in effective conceptual growth. As Bruner says:

> . . . In order for a person to be able to recognize the applicability or inapplicability of an idea to a new situation and to broaden his learning thereby, he must have clearly in mind the general nature of the phenomenon with which he is dealing. The more fundamental or basic the idea he has learned . . . the greater will be its breadth of applicability to new problems.[18]

WHEELER

Perhaps the figure who most succinctly summarizes our concept of the basis on which Gestalt curricula should be constructed is Raymond Wheeler, the core of whose philosophy can be summarized in his statement:

> It is better to learn by the "whole method" than to divide the learning material into a number of parts.[19]

By using the whole method the learner obtains, in the beginning, a general conception of the material by approaching it as a totality. Similarly, when this notion is applied to music education, the student will be provided with the opportunity to gain, initially, an overall insight into the specific tasks or the general program in which he will be required to participate.

For a more detailed study of an application of Wheeler's theory of Gestalt to the development

of a music program, the reader is referred to the doctoral dissertation of William N. Reeves, "An Exploratory Study of Two Sets of Learning Principles Derived from the Learning Theories of Guthrie and Wheeler as They Relate to the Development of Instrumental Musicianship," University of Southern California, July 1954.

GESTALT PSYCHOLOGY AND ITS INFLUENCE ON MUSIC EDUCATION--THE CURRICULA

Before suggesting the approaches referred to in the beginning of the previous section, it would be helpful to consider those programs already in effect which have used Gestalt, at least in part, as a basis for their development. The way in which they have been tied to the principles of Gestalt will be explicated in terms of the contributions of Mursell, Piaget, Bruner and Wheeler, as outlined in the previous discussions.

THE MANHATTANVILLE MUSIC CURRICULUM PROGRAM

This program, developed from 1965 through 1970, was encouraged and sponsored by the Arts and Humanities Program of the United States Office of Education. It is divided into two broad categories, the MMCP Interaction[20] and the MMCP Synthesis.[21] The former was designed as an early childhood music learning plan to foster basic experience in musicianship for children of the pre-primary and primary grades. It has been used in a modified form at the elementary level as an introduction to the learning environment and laboratory activities outlined in the MMCP Synthesis. This program offers structure for music education beginning at the third grade and has been widely used in elementary, junior high, and college music programs.

MMCP Interaction is based predominantly on sounds and music in aural form, with little emphasis being placed on notation of any kind. This is achieved by setting the student in an environment in which he is allowed to experiment with all sorts of musical sounds and sound reproductive systems. Listening, performance, and evaluation are fostered and the child is thus actively introduced to the world of music. The process is

approached through several phases based primarily on Bruner's concept of the spiral curriculum. In the initial phase, there is a period of free exploration[22] followed by one of guided exploration[23] in which the child is first allowed and then guided to discover the variety of sounds that constitute his musical environment.

Subsequently, exploratory improvisation[24] is attempted through extensive creative interaction of children with one another, and with numerous sound producing materials--a process which leads to new levels of awareness and insight. These experiences are then structured during the phase of planned improvisation[25] when the students are encouraged to organize their newly discovered patterns and combinations of sounds into compositions which are expressive and aesthetically pleasing to them.

In the final phase of reapplication,[26] the student learns to manipulate and organize the materials of music in ways that are designed to capture several different moods and feelings. In short, a new sense of being is discovered with the new found ability to create, evaluate, and experience sounds as the students desire.

The basic difference between MMCP Interaction and MMCP Synthesis is that, while the former is essentially a process oriented with the experience of personal involvement as its goal, the latter stresses the development of concepts and skills as well as experience in the process of musicianship. It achieves this through focusing attention on all types of notation as well as the aural reality of music. The basic concept of the spiral curriculum continues to be adhered to as emphasis is given to the presentation and acquisition of materials and information on increasingly complex levels. In addition, the four basic principles and goals of the program are closely followed. These are dedication to a learning process of personal discovery through creative exploration, a primary emphasis on concept understanding, the relevance of contemporary musical thought and the avoidance of fragmentation in considering musical ideas.

Several of the major goals of the Manhattanville Music Curriculum are closely related to the principles of Gestalt as described in the

theories of the psychologists previously discussed. The idea of perception, for example, that is common to all of them, is evident in the desire of the program to have the child discriminate between various sounds and, by means of "analytical thinking,"[27] discern the manner in which they are arranged. This concept of perception is also stressed in relation to what is described as "judicial thinking"[28]--the ability on the part of the student to determine whether his music or that of other students is being used effectively. The idea of perception can also be tied to the goal of "creative thinking"[29] by which the student is encouraged to explore and consider alternative arrangements of the sounds with which he is working.

However, the above can only be achieved, as a Gestalt approach would stress, through the development of the child's ability to conceptualize. It is because of this that the MMCP emphasizes the discovery by the child of the basic concepts of sound manipulation and organization--the ability which will allow for order in interpretation and the development of intuitive, deductive, and inductive, thought.[30]

The tenets of the program point out however, that the process of discovery of the concepts, should only be undertaken while exploring the interactive and expressive possibilities of sound. This is done in MMCP Interaction basically by active involvement through direct experience, while it is achieved in MMCP Synthesis through adding the development and perfection of the symbolic language and the conceptual ideas of music.

However, music as a totality remains at the core of all of these endeavors for, as Ronald Thomas, Biasini, and Pogonowski point out,

> It is the interaction of the various sounds and the totality of their influence on each other that determines the meaning. Musical understanding implies the ability to comprehend meaning from the total effect of these combined sounds.[31]

COMPREHENSIVE MUSICIANSHIP PROGRAM

In 1959 the Ford Foundation responded to what was considered a need to establish contemporary music in its rightful place within the national musical heritage by setting up the Contemporary Music Project.[32] Through focusing attention on the fields of composition and music education, it was hoped to insure that proper standards would be produced and maintained with regard to the contemporary music setting. Several attempts were made to achieve this goal by placing composers in schools and establishing seminars to search for new ways and means to improve the music education program in public schools and colleges. It was discovered however, that there was a basic lack of knowledge of the fundamental theories and concepts of music education as they relate to its contemporary expression.

This "lecuna" was seen to stem from a deficiency in teacher education and as a result, it was proposed at the concluding seminar at Northwestern University at Evanston, Illinois in 1965, that a comprehensive program be instituted. This was done to insure that future teachers in all areas of music education be given a broad conceptual and practical knowledge of music. This would allow them to understand for example, the compositional principles that underlie any work, to be able to communicate such principles to their students, and to apply those principles in teaching the various components of music such as theory, performance or history. The results that would accrue from the principles and practice of such comprehension musicianship would be beneficial to the improvement of the music program from kindergarten through the graduate school.

The result of this recommendation was the establishment of the Comprehensive Musicianship Program, which was designed to formulate the kind of undergraduate curriculum that would foster the achievement of the above goals. However, the Comprehensive Musicianship Program did not propose the introduction of new courses but merely a restructuring of existent ones to conform to what would be considered a Gestalt approach. It is to be pointed out that emphasis would be placed on the interrelationship that should exist between

the constituent elements of the field of music: theory, history and literature, and performance. Such interrelationship is clearly outlined in the following premises which have been indicated as being necessary to the development of the curriculum:

1. The content and orientation of musicianship training should serve all music students regardless of their specialization.

2. Comprehensive musicianship training incorporates conceptual knowledge with technical skills to develop the capacity to experience fully and the ability to communicate the content of a musical work.

3. The courses in musicianship training should be designed to synthesize knowledge acquired in all other musical studies.

4. All musicianship studies should relate contemporary thought and practices with those of former times.

5. Musicianship courses should be considered as evolving and open-ended disciplines. The student must be given the means to seek and to deal with materials outside and beyond his formal education in music.

6. The relevance of musicianship training to professional studies should be made clear to the student. The clarity of purpose may be achieved if musicianship training is based on students' own musical development and expressive needs.

7. Courses constituting comprehensive musicianship training are directly related to each other. The study of any specific matter need not be confined to a given course but approached in several ways in other complimentary disciplines.33

The emphasis which has been laid on the ideas of conceptualization and synthesis as indicated in the above quotation, is cardinal to

the theory of Gestalt which stresses that the approach to any discipline, through first considering it as a totality, enables the learner to grasp fully its significance and see the relationships between the constituent parts. As David Willoughby adroitly concludes in his study Comprehensive Musician and Undergraduate Music-Curricula:

> The essence of comprehensive musicianship is closely related to Gestalt psychology: music is approached as a totality, with a concern for constituent parts as they relate to the whole. Learning is considered to be an exploratory enterprise rather than either a mechanistic or atomistic process; and learning is identified with thought and conceptualization rather than with the connections of specific stimuli.[34]

THE HAWAII MUSIC CURRICULUM

The outgrowth of the principles and objectives of the Comprehensive Musicianship Program as they can be related to the public school music program, comes with the establishment of the Hawaii Music Curriculum.[35]

This program, designed for students of kindergarten through grade twelve, stresses the interdependence of musical knowledge and musical performance through the concepts of tone, melody, rhythm, harmony, tonality and form. These concepts are approached through a variety of musical activities that are arranged in such a way as to provide constant expansion and reinforcement at different stages of their treatment--in essence, the Brunerian concept of a spiral structure.

One of the major approaches used in the program is the selection and use of choral materials which are especially chosen because they possess certain characteristics which can be directly related to the concepts to be taught. The choral materials are divided into two basic groups, the first illustrating single musical ideas, with each group being used at the stage appropriate to the maturation of the student.

This idea of maturation can be tied directly to the growth theories of Piaget and the relationship of Gestalt is evident in the fact that the approach to the study of music stresses totality as well as the development of concepts. Through this method and the spiral structuring referred to, the student will be able to grasp the wholeness and essence of music.

PROPOSALS FOR A CURRICULUM--OBJECTIVES

In view of the considerations previously outlined, it becomes evident that the philosophy of any curriculum should be based on the belief that musical growth and independence are contingent upon the possession of those concepts that give an insight into expressive musical organization and consequently lead to the development of a child's total appreciation of the musical art. In order to incorporate these concepts into the curriculum however, it is necessary to develop a framework based on objectives which will serve as a foundation for a program specifically designed to be approached from a comprehensive (Gestalt) perspective.[36]

When viewing these objectives, our first consideration should be directed toward the need for the child to develop the awareness of "sound and silence"--the essence of music--in his environment. Music's first claim to a place in the curriculum lies in the simple fact of its very existence. If one function of education is to acquaint the individual with his environment, then music must be included, for it is an integral part of that environment and should, as a result, serve as a cardinal unifying factor in the child's education.

Second, having established in the mind of the child that "sound and silence" exists as an integral part of that environment, the development of a new ability within the student can now be pursued. This ability will focus on the realization that music exists today not only as a curatorial interpretation of historical times and other societies, but as a contemporary, living, and vital expressive medium. In a curriculum it should be stressed that music has always been sensitive to contemporary conditions and social

structures. As society changes so do the external structures and expressive devices of music, but the intrinsic nature of the art remains constant.

The third objective of a curriculum is suggested in the above two, but relates music more explicitly to the intrinsic needs of man. In other words, the child must be aware that music can serve as a vehicle for man in search of individual creative fulfillment. A logical corollary would be an attempt to use the program being designed to create in the students an awareness of their individual musical abilities. It should be pointed out that each student will not necessarily achieve proficiency in all the media of musican expression, but that each one will be sufficiently exposed that he or she can develop fully an appreciation of the art.

Simultaneously, the fourth objective would insure that the student be provided with ample opportunity to put his knowledge to use. The power to act, to operate as a musician, is essential not only for its own value in allowing personal participation, but as a fundamental asset in the development of understanding. The student must develop his capabilities to create, to perform, and be otherwise actively involved in the various musical processes if he is to grasp fully the medium of the art.

Finally, in addition to the demand for active musical involvement, the child should be guided to the realization that the continuing nature of music as an art, demands use of a broad range of musical materials. Materials from past and present must be brought together in such a way that the child develops a clear and unlimited view of the art as a whole. This quality is not dependent on any one style of musical composition, for one work is but one moment in the evolution of the art. Whether a piece is forgotten in time or continues as a classic, the art remains and continues to evolve.

STRATEGIES

The objectives outlined above can best be achieved when presented to the child through a series of experiences. It should be pointed out however, that these experiences must be

communicated to the child on a level and in such a way that he or she will be able to grasp the concepts implied in their entirety.

The curriculum outline suggested in Appendix I is intended to provide a structure that will facilitate this kind of presentation. It is based on an organization of musical experiences that will serve as a foundation from which the child's ability to conceptualize the basic elements of music will develop. The separate presentation of these elements in the form of the concepts outlined in Appendix II, was necessary because of purely typographical expedience. The two appendices are not to be treated as distinct programs but should dove-tail to form an entity, permitting the concepts in the latter to be seen as vital and necessary factors that function in direct relationship to the experiences in the former.

The development of the child's ability to conceptualize is crucial to the function of this proposed curriculum. It is intended like any curriculum to present a series of activities, knowledge, skills and values, that are geared to alter the child's behavior in relationship to music. However, the teacher must be constantly aware that the presentation of concepts, devoid of any meaningful relationship to the area being treated, can result in a gap between intended and actual accomplishment. It is necessary therefore to insure that cognitive development take plac within an experiential framework. As Ralph W. Tyler states in his Basic Principles of Curriculum and Construction:

> . . . learning takes place through the experiences which the learner has; that is, through the reactions he makes to the environment in which he is placed. Hence, the means of education are educational experiences that are had by the learner. In planning an educational program to attain given objectives we face the question of deciding on the particular educational experiences to be provided, since it is through these experiences that learning will take place and educational objectives will be attained.37

It is to this problem of providing the successful transition from the experiences to the abstract formulations to be derived from them, that the remaining paragraphs will address themselves.

SUGGESTIONS FOR A PEDAGOGIC APPROACH

A typical situation which illustrates the difficulties in this process would be that which involves the attempt to communicate the concept of notation to the student. One of the crucial features of notation is that it is capable of representing one or several of the following: pitch direction, harmonic content, the duration of sounds and silences, the placement and structure of the beat, the key or the tonality. A great many of the problems faced in dealing with notation stem from the fact that pupils are not cognizant of this crucial feature in terms of direct and concrete experience. Students might well be aware that music rises and falls or that notes differ in length. Their feeling for the beat, key, and harmonic content may not be entirely absent, but is apt to be vague. However, few of them are fully conscious of the precise correlation existing between the characteristics as seen in the above illustration--the kind of relationship which is absolutely necessary to their understanding the dimension of notation in its totality.

Clearly what needs to be done is to approach the learning process in music by way of a developmental curriculum which introduces the child, not only to notation or any other single element, but to the total range of musical concepts on a level that is simple enough for the learner to comprehend. This will insure that the multi-faceted aspects of the discipline are fully grasped.

Such an approach can be exemplified in the proposed curriculum by comparing, for example, the suggested experiences of the two extreme levels of Appendix I as they relate to the attempt to communicate to the student, the awareness of sound and silence--the essence of music--in his environment. Whereas a child in kindergarten may be introduced to the different sounds in his environment through such activities as listening to birds sing, car horns beep and sirens scream, the child

in the sixth grade, having a more mature sense of comprehension, and having already been exposed to a wide variety of musical experiences, in previous lessons, can be expected to identify the origins of the sounds that are produced by the diverse instruments which comprise a symphony orchestra as opposed to those sounds emanating from electronic or computerized devices.

In addition to communicating to the kindergarten student the awareness of "sound and silence" as outlined above, it is possible, by means of the same examples, to introduce a variety of musical concepts. Pitch and timbre for example, can be indicated by having the children contrast the sounds produced by different birds (crow vs hummingbird), whilst simultaneity and texture can be exemplified by the fact that several birds sometimes sing simultaneously.

In the primary grades, another principal objective of music education is to develop aesthetic sensitivity to music by creating musical literacy--the ability to comprehend the language of music. Such a language, composed of musical symbols and specialized expressions, will convey meaning to the child only if the materials presented have formed part of his concrete experiences. Outlined below are suggested methods of introducing those linguistic elements from which can be built the imagery and concepts needed to understand musical communication.

A child exposed to varied musical sounds will gradually realize that musical pitch exists everywhere: in a glass of water that is struck with a spoon, in a soda bottle converted into a flute, in his or her own voice, and in musical instruments. Such exposure will also bring about recognition of the fact that few sounds are the same. The voice of a child differs from that of an adult; the sounding of a stringed instrument is distinct from that of a brass; musical sounds are characterized in that they may be high-low, loud-soft, or fast-slow. As shown in the first levels of Appendix II, it becomes evident that through the use of simple language, the child can acquire the necessary concepts which will serve as a basis for the development of musical literacy.

It is this kind of dove-tailing of the two appendices that is intended in the pedagogic

approach to the execution of the curriculum. When it is effected in this manner, the results will insure the development in the student of an awareness of music that transcends a mere factual and fragmented accumulation of specific data. The student will, in effect, have come to appreciate music as a communication process and as a lifestyle of man and not as a learned task or chore.

FOOTNOTES

[1]These curricula will be dealt with in greater detail in a subsequent section of this paper.

[2]Foster McMurray, "Pragmatism in Music Education," in Basic Concepts in Music Education, Nelson B. Henry, ed. (Chicago, Illinois: The National Society for the Study of Education, 1958), p. 30.

[3]Louis P. Thorpe and Allen M. Schmuller, Contemporary Theories of Learning (New York: The Ronald Press Company, 1954), p. 68.

[4]Ibid., pp. 205-206.

[5]Ibid., pp. 208-209.

[6]Ibid., p. 210.

[7]Leonard J. Simutis, "James L. Mursell: An Annotated Bibliography," Journal of Research in Music Education, 16 (Fall 1968), p. 254.

[8]A. W. Harvey, "James L. Mursell - A Developmental Philosophy of Music Education," Council for Research in Music Education, 37 (Spring 1974), p. 8.

[9]Ibid., p. 7.

[10]Charles Leonhard, "The Philosophy of Music Education - Present and Future," Contemporary Music Project for Creativity in Music Education - Comprehensive Musicianship (Washington, D.C.: Music Educators National Conference, 1970), p. 43.

[11]Joseph W. Landon, Leadership for Learning in Music Education (Costa Mesa, California: Educational Media Press, 1975), p. 61.

[12]Ibid., p. 60.

[13]David E. Hunt and Edmund V. Sullivan, Between Psychology and Education (New York: Dryden Press, 1974), p. 60.

[14]Ibid., p. 61.

[15]Jerome S. Bruner, The Process of Education (Cambridge, Massachusetts: Harvard University Press, 1963), p. 33.

[16]Ibid., p. 17.

[17]Jerome S. Bruner, Toward a Theory of Instruction (New York: W. W. Norton and Company, Inc., 1966), p. 19.

[18]Bruner, The Process of Education, op. cit., p. 18.

[19]Raymond H. Wheeler and Francis Perkins, Principles of Mental Development (New York: Thomas Y. Crowell Co., 1932), p. 280.

[20]Americole Biasini, Ronald Thomas, Leonore Pogonowski, MMCP Interaction (Bardonia, New York: Media Materials, Inc., 1970).

[21]Ronald Thomas, MMCP Synthesis (Elnora, New York: Media Materials, Inc., 1970).

[22]Biasini, Thomas and Pogonowski, op. cit., p. 13.

[23]Ibid., p. 15.

[24]Ibid., p. 18.

[25]Ibid., p. 21.

[26]Ibid., p. 23.

[27]Ibid., p. 9.

[28]Ibid.

[29]Ibid.

[30]Ibid.

[31]Ibid., p. 10.

[32]Music Educators National Conference, The Contemporary Music Project for Creativity in Music Education (Washington, D.C.: Music Educators National Conference, April 1965).

[33]Ibid., p. 21.

[34]David Willoughby, Comprehensive Musicianship and Undergraduate Music Curricula (Washington, D.C.: Music Educators National Conference, 1971).

[35]Malcolm Tait, Comprehensive Musicianship Through Choral Performance Zone 5 Book A (Menlo Park, California: Addison-Wesley Publishing Company, 1973).

[36]Bjornar Bergethon and Eunice Boardman, Musical Growth in the Elementary School (New York: Holt, Rinehart and Winston, Inc., 1970). The author wishes to cite this source as being one of the most widely used methods books which is designed for the purpose of approaching music from a totality, Gestalt point of view.

[37]Ralph W. Tyler, Basic Principles of Curriculum and Construction (Chicago: University of Chicago Press, 1975), p. 63.

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APPENDIX I

Experiences Through:	Kindergarten
Performance Singing Playing	Match pitch within limited range. Sing melodies based on familiar topics: family, play, pets, school. Sing alone. Sing in groups. Emphasize materials using (sol-mi) interval. Imitate familiar sounds: birds, sirens, whistles. Play simple accompaniments on rhythmic devices.
Rhythmic Response-siveness	Express melody and rhythm through free body movement. Adapt - walk, run, jump, slide, march to music. Take part in singing games. Pantomine - Rhythmic echo - ostinato patterns. Hear and respond to ♫, ♩ ♪, 𝅝
Creativity	Improvise movement for songs, recordings, and accompaniments. Re-live musical experiences in the form of dramatic play. Experiment with different sounds. Interpret melodies in drawings and colorings. Create rhythmic patterns. Create tunes on bells. Imitate sounds.
Composition (Notation)	Illustrate by body movement, line drawings, hand, the direction of a melodic line. Show levels → up, down, same. Scale - ladder (line-space)
Listening	Distinguish between different sounds in the environment. - Identify simple instruments, bells, sticks, drums, violin, trumpet. Listen to recordings of various types. Recognize various sound sources - voices, instruments, electronic sounds.

Experiences Through:	Grade I
Performance Singing Playing	Match pitch (range C-D') Sing alone and in groups. Add to tone patterns - (sol, mi, la, do). Sing many songs of different types. Play simple tone patterns on bells. Play simple rhythmic patterns on rhythmic instruments.
Rhythmic Responsiveness	Pantomine action songs. Respond to music he (hears, creates, and composes) with bodily movement. Develop ostinato patterns. Echo clapping - Move to show basic contrasts - (high & low) (fast & slow) (long & short) (loud & soft) (even & uneven). Respond to , , - combinations of -
Creativity	Dramatization of songs. - Make up accompaniments to songs using rhythmic instruments. Sings spontaneously to express feeling. Explore further the use of sound devices in immediate environment.
Composition (Notation)	Associate notation and melodic contour lines with melodic direction. - Show direction with hand signs or levels. - Introduce 2-3 line staff. - Introduce simple notation ( ) - Relationship of line - space step space - space skip line - line skip
Listening	Recognize direction of melodic movement by ear - up, down, same. Listen to various recordings which illustrate music of other ethnic groups as well as European. Identify sounds of: piano, violin, trumpet, guitar, tape recorder.

Experiences Through:	Grade II
Performance Singing Playing	Sing many songs of different types. Encourage solo singing, group participation. Expand vocal range. Sing with expressive phrasing. Develop singing of tone patterns on syllables, numbers, and/or pitch. Develop technique on melody bells and ostinato patterns for purposes of accompanying.
Rhythmic Responsiveness	More complex singing games and action songs. Learn to feel the beat in the games. Walk and clap with proper accent. Develop memory recognition of familiar rhythms. Perform music in sets of 2, 3, 4 - Conduct -
Creativity	Create introductions, endings, rhythmic accompaniment. Compose songs, dances, ostinatos. Combine song, dance, drawings, to improve dramatic play. Pantomine and move expressively to recordings of various types.
Composition (Notation)	Recognize the direction and skips in melodic movement from the notation. - Recognize like and unlike tone patterns from the notation. - Recognize time signatures - Kind of notes. Include 5-line staff.
Listening	Recognize repetition and contrast in music heard. - direction of melodic movement - dynamic change (loud, soft) - tempo change (fast, slow) Recognize additional instruments; music of yesterday as well as that of today. (20th Century sounds)

Experiences Through:	Grade III
Performance Singing Playing	Encourage solo singing/group singing. Extend repetoire, using works exemplifying various topics. Sing rounds, canons. Use major, minor, pentatonic modes. Develop use of rhythmic instrument patterns as means for accompaniments.
Rhythmic Responsiveness	Develop feeling for phrase structure, cadences. Perform music in sets of 2, 3, 4, 6. Clap and sing a syncopated rhythm. - Conduct music. Develop more complex ostinatos. Respond rhythmically to music of other countries.
Creativity	Develop techniques needed in dramatization. Compose songs and dances. Design movements to illustrate strong beat, pulse, melodic rhythm. Create orchestrations with rhythmic instruments and sound effects. Pantomine (to recordings)
Composition (Notation)	Become familiar with keyboard. Show melodic direction with hand signs, notation, voice. Compose original melodies. Relate pitch name to scale ladder. Relate scale ladder to bells, piano, xylophone.
Listening	Children should be aware of music of different styles and types. Introduce recordings of cello, viola, bass, etc. Correlate listening to art, poetry. Recognice music in 2's, 3's, or 4 beats (by ear). Identify tone of various instruments.

Experiences Through:	Grade IV
Performance Singing Playing	Encourage group and solo singing, vary dynamic and tone quality of voice to suit mood of song. Further singing and playing of rounds, canon, discant. Begin two-part harmony. Use autoharp, recorder, piano, tape recorder, bells.
Rhythmic Responsiveness	Move rhythmically in games and dances. Introduce polyrhythms. Include ostinatos which make use of polyrhythms. Use syncopated rhythms in rhythmic echo. Incorporate (calypso music, Latin American, Black spiritual, Hard Rock, Jazz, Blues) rhythms.
Creativity	Create additional stanzas to songs. Create original chants and songs. Create accompaniments, second parts to songs. Pantomine to music of various styles and periods. Dramatize small musical playlets.
Composition (Notation)	Interpret key signatures. Play and sing familiar tone and rhythm patterns from the notation. Construct simple melodies using notation. Begin learning correct names of notes symbols used in music. Construct scales. Learn to read.
Listening	Listen to different styles and types of music--march, dance, lullaby, spiritual, descriptive music, chant. Recognize melodic movement by ear. Recognize movement as being in 2, 3, 4. Identify: sound from piano, violin, trumpet, clarinet, guitar (all symphonic instruments)

Experiences Through:	Grade V
Performance Singing Playing	Develop tone quality in singing. Improve diction. Sing two and three parts by ear and by notation. Include representative works from all major styles. Continue development of technique in playing specialized instruments. Use wide variety of sources and devices to accompany songs.
Rhythmic Responsiveness	(Move to the various rhythms previously cited--Perform songs which use them). Create accompaniments for songs using them. Move expressively and rhythmically to express moods of song. More advanced ostinatos.
Creativity	Create additional stanzas to songs. Create rhythmic compositions. Use tape recorders, synthesizers to enhance production of original compositions. Create modern dance music and movements.
Composition (Notation)	Interpret single and compound time signatures. Identify repetition, contrast in tonal patterns, rhythmic patterns, and phrases from the notation. Recognize modulations. Find meaning in a simple score.
Listening	Listen to (absolute, program) types of music--"Concrete music." Differentiate between major and minor modes. Recognize key tone by ear. Recognize "sections" of work (ABACA) etc. Distinguish instruments of orchestra by sound.

Experiences Through:	Grade VI
Performance Singing Playing	Sing accurately with expression--vary dynamic and tone of voice (alone and in groups). Sing two and three part songs by ear and notation. Play specialized instruments. Explore use of computers, recorders, synthesizers, etc. for accompaniments.
Rhythmic Responsiveness	Develop understanding of today's notation (20th C). Respond in groups as well as solo to various pieces of literature which stress varied rhythmic devices in their construction.
Creativity	Create theme and variations. Dances of different ethnic groups. Should be explored and imitated. Pantomine to pieces of electronic, atonal, and tonal music. Combine these creative movements to form large creative productions.
Composition (Notation)	Develop tonal memory. Sing songs from memory on syllable numbers, pitch names. Read parts independently, and in small ensembles. Interpret simple scores of music.
Listening	Familiar with variety of well known composers and the style in which they wrote. Identify symphonic works, jazz, etc. Recognize overall form of a piece, compare similarities and differences existing between works designated.

APPENDIX II

Experiences Through:	Kindergarten
Rhythm-Duration	Bodily response to pulse, short and long sounds, rests; fast-slow (speed). Create rhythmic patterns using body. Chant in rhythm.
Pitch Organization	Recognize: Indefinite sounds, definite sounds, organized sound. Difference in high and low up-down-same (direction). Notes on lines represent direction. Notes in spaces represent direction.
Dynamics	Develop awareness of: loud sounds, softer sounds; vocabulary of dimension appropriate to level of ability to understand.
Form	Music has a beginning and an end. Songs have words. Instrumental pieces do not have words. Some parts of music may be the same, others are different.
Timbre	Recognition of difference between varying sounds in environment. Each person has a different quality to his singing voice. Solo vs. group singing produces a different tone color. Instruments differ in sound.
Texture	The more instruments, the bigger or thicker the sound. Some music is played or sung with one instrument. Music that is sung or played does not always have an accompaniment.
Simultaneity	Two or more sounds can occur at the same time.

Experiences Through:	Grade I
Rhythm-Duration	Pulse-beat; durational sounds and silences; fast-slow (tempo). Writing simple rhythms. Musical movements can be organized into beats. Beats can be organized into groups.
Pitch Organization	Introduction of intervals. Sounds can proceed upward or downward to form a pattern (scale). Relationship of melody to a tonal center; skip-step-use of 3 line staff.
Dynamics	Develop aural awareness leading to loud sounds, soft sounds; soft sounds becoming louder, loud sounds becoming softer.
Form	Music can be organized into sentences/phrases. They can be repeated. Words help to cite phrases. Phrases can be the same or different.
Timbre	We blow some instruments, strike some, bow some and pluck others; the blend of group as opposed to individual solo. Instruments differ in sound. (Size has something to do with it.)
Texture	Awareness of thickness, transparency, combination, imitation (one musical line going on at the same time as another).
Simultaneity	Harmony is (organized sounds which are happening simultaneously; two part rounds, songs). Simple intervallic dictation.

Experiences Through:	Grade II
Rhythm-Duration	Awareness of 2:1 relationship with pulse ♩ : ♫ ; Existence of 2 pulse and 4 pulse durations. Tempo-fastness-slowness. Beats can be organized into sets of 2's - 3's - 4's etc. Walking vs. running.
Pitch Organization	Pitch is highness or lowness of sound. Organize pitch step-wise or by skips - repeated notes; whole tone groupings. Melodies move up, down, stay the same. Use of 4 lines to represent direction.
Dynamics	Shaping with dynamics. Attack, release, accent. Terminology: Louder < Softer >
Form	Musical phrases can combine to form large structures. Repetition and contrast give a piece form. ABA, ABACA etc. Motive, imitation.
Timbre	Awareness of: individual timbre, combination of timbre. Some tone colors are produced by blowing, bowing, strumming, striking, plucking, shaking, scarping, electrically.
Texture	Awareness of thickness, transparency, combination, contrapuntal, homophonic.
Simultaneity	Additional intervals Polymeters Chord

Experiences Through:	Grade III
Rhythm-Duration	Recognition of augmentation. Dimunition. Vary meters 2's - 3's - 4's. Some pieces use both meters--polymeters, polyrhythms. Accents Tempo relationships.
Pitch Organization	Recognize imitation (rounds, canon); Intervals (spacing) change of key. Discriminate melodic movement in pieces with conventional and unconventional pitch organizations.
Dynamics	Introduce terminology and review of loud-forte, soft, piano, Crescendo < Decrescendo >, staccato, tenuto.
Form	Develop aural and visual awareness of phrases, retrograde, cadence, musical signs--repeat, D.C. al fine. Repetition and contrast give unity and variety.
Timbre	Identify tone of instruments vs. women's voices vs. men's voices. Vibrato. Large instrument vs. small instrument.
Texture	Aural and visual awareness of transparency, combination, contrapuntal, homophonic, polyphonic.
Simultaneity	Identify chord changes Tonic chord V-I relationship

Experiences Through:	Grade IV
Rhythm-Duration	Interrelationship of rhythm and melody. Pulse 4 beat, 3 beat, 2 beat, 6 beat. Accents on and off beat. Accelerando Ritardando
Pitch Organization	Recognize key center in various keys - CM-FM-GM-DM. Chord patterns, triads and inversions transposition - minor mode
Dynamics	Awareness of various combinations of dynamics. Sforzando. Review other terminology related to dynamics.
Form	Reinforce recognition of phrase length; alternatives of tonal and rhythmic patterns. Sections of larger compositions which are alike. Rondo.
Timbre	Compare women's voices, men's voices, children's voices tonal instruments vs. atonal. Orchestral instruments.
Texture	Aural and visual awareness of transparency, combination, contrapuntal, homophonic, polyphonic.
Simultaneity	Intervallic structure of triads. Dominant seventh chord. Transposition Minor mode

Experiences Through:	Grade V
Rhythm-Duration	Promote and reinforce increased understanding of rhythm of melody. Pulse, metric grouping, accents (off beat), two uneven notes per pulse. Pulse groupings in 6 beat measures. Polyrhythms.
Pitch Organization	Key signatures. Tonic relationships. V_7 relationships. Triads and Inversions. Chordwise and stepwise pattern combinations. Now-chord tones. Chromatic scale.
Dynamics	Relationships of dynamics. Music texture and its interrelationship to dynamics of a song. Terminology review--reinforce.
Form	Promote understanding of theme and variation. Review previous forms. View smaller forms in larger forms.
Timbre	Recognition of fingered tremelo; Use of sticks and beaters. Pizz., Bowed.
Texture	Aural and visual awareness of: transparency, combination, contrapuntal, homophonic, polyphonic.
Simultaneity	Promote increased understanding of previous cycles., IV chords, harmonic sequences, analysis New-chord tones. Instruments of orchestra in combination.

Experiences Through:	Grade VI
Rhythm-Duration	Reinforce: dimunition, syncopation, augmentation; Dotted rhythms, rhythm of melody; Accent; tied notes; meterssignatures, Identify polyrhythms.
Pitch Organization	Key signatures - scalewise patterns --Tone clusters - non-chord tones - scale relations - Harmonic minor.
Dynamics	Reiterate relation of dynamics with melody, form, timbre, texture.
Form	Recognition of sonata from symphonic forms, operatic forms, compound forms, etc.
Timbre	Awareness: reinforce pizzicato Sounds of orchestral families.
Texture	Reinforce aural and visual awareness of transparency, combination, contrapuntal, homophonic, polyphonic.
Simultaneity	Tonic Chord Intervals. Pentatonic groupings V_7 Chord. Triads and IV Chord inversions Play on autoharp.

THE ESTHETIC THEORIES OF JOHN DEWEY AND THEIR EFFECT ON MUSIC EDUCATION PRACTICES OF TODAY

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INTRODUCTION AND BACKGROUND

In the hectic day-to-day planning of musical activities for the classroom, it is all too easy to do little more than fill up time. Music class can become a very unsystematic succession of activities, such as singing, listening, playing instruments, etc., all without the benefit of unifying long-range goals. This disorganization can and does have a detrimental effect on the entire class; it leaves the students without any underlying structure to depend on, just one surprise after the other. Granted, this is an extreme example of bad classroom administration, but a concern for better organization of music education programs has led to the publication of countless books and articles urging the consideration of long-range goals, behavioral objectives, and curriculum planning. The value of long-range planning is obvious and its merits have been accepted and espoused by the vast majority of dedicated music educators. However, some of these people feel that the problem lies deeper yet.

Sam Reese, an elementary school general music teacher in the Iowa City Community Schools, recently wrote an article which appeared in the February 1976 issue of the Music Educators Journal. In it he states, "At the root of the problem [sic] are a general lack of critical thought by music educators about the problems of aesthetics and a lack of awareness of how aesthetic problems affect educational practice. An understanding of aesthetics--the philosophical inquiry that seeks to answer questions about the nature of music and its value for human life--is needed by every music educator."[1]

In order to develop goals and objectives, Mr. Reese suggests that music educators begin with the articulation of the nature and value of music. "The end goal of instruction should become the standard by which we judge the value

of music. "The end goal of instruction should become the standard by which we judge the value of our specific activities. . . . [and] we cannot possibly judge the value of our objectives and activities if we do not understand the nature of music and the reasons for teaching it."[2] He believes that aesthetic theory and music education practice are not unrelated, but exist in a dialectical relationship.

Another who maintains the need for a study of aesthetics is Robert C. Smith. In his dissertation (see footnote 3--passim) he remarks that the music educator must ask himself "What is the importance of music in human experience?" . . . both in the personal life of the individual and in the experience of society as a whole. The way a music educator answers this question will determine how he approaches the teaching of music. For the sake of illustration, Dr. Smith contrasts two aesthetic viewpoints with their subsequent effect on the attitude of the music teacher. "If one's choice of music and musical activity has little or no effect on the lives of others, the music educator has only a dubious reason for trying directly to alter pupils' attitudes; if one's choice of music and musical activity is intimately connected with the quality of human experience in the community or the entire society, the music educator has a compelling reason for trying directly to alter pupils' attitudes."[3] What one considers to be the nature of music and its value for humanity--or in other words, one's ideas on aesthetics--have an effect on the way that person teaches his subject.

Dr. Smith also recognizes the need for a knowledge of aesthetic theory in the development of goals and objectives, though he believes it is not so easy to logically derive a rationale for music education from aesthetic theory. Rather than beginning with abstract theories and trying to formulate from these practical goals for the music program, he advocates the opposite procedure--that is, starting with an examination of current practices in music education and appraising them in light of a knowledge of aesthetics. This is perhaps the better way to approach the field of aesthetics as it relates to music education, for there is great danger of misunderstanding when one tries to make a

concrete interpretation of very general abstract theories. "Philosophical subjects are not established sciences; they are full of disputed matters, open questions, and bottomless speculations."[4] (John Dewey's philosophic writings have suffered miserably under the well-meaning but misguided efforts of other writers who have misinterpreted his ideas too literally.)

The problem of interpreting aesthetic theory into concrete objectives for the music classroom is illustrated in a case set forth by Dr. Smith. "If music has instrumental value, there are impressive reasons for having everyone study music. However, it is one thing for the esthetics theorist to claim that the quality of an entire society is manifest in the quality of its music; it is quite another for a music educator to claim that the quality of an entire society can be improved if pupils in the public schools study music. The music educator must further claim that it is within his competence to guide the study of music in such a manner that the quality of pupils lives is higher than it otherwise would be."[5] Such a questionable statement should demonstrate the fallacy in making a direct application of aesthetic theory to a rationale for music education. As Dr. Smith remarks, educators must realize that "esthetic theory cannot provide a statement of the rationale of music education, but music educators can never state the rationale of music education without the help of esthetic theory."[6]

The foregoing discussion was not intended to discourage the reader from any further consideration of aesthetics; it was merely included to emphasize the necessity for great care when applying aesthetics to concrete music education practice. Music educators can be misled into making statements that cannot be tested. The fact is that most music educators already have beliefs about the value of music, beliefs which govern the methods that they use. So "the problem is not to find a source of beliefs, but to find some help in testing the validity of beliefs. Music educators must try seriously to determine what beliefs govern current practices and their estimates of the worth of current practices."[7]

The conclusion of the preceding arguments is that a study of aesthetics is necessary for the

clarification of goals and objectives, and that it is also an aid in formulating a rationale for music education. A complete study of aesthetics and of current practices in the field of music education would necessarily occupy many fat volumes. Space and time are at a premium here, and thus an exploration of a topic of such wide scope will have to be limited. In this paper I have chosen to concentrate on the aesthetics of John Dewey as explained in his book Art as Experience. A relationship will be explored between his esthetic theories and the goals and objectives of the Contemporary Music Project, a method which has referred to Dewey's aesthetics and educational philosophy in the articulation of its goals.

The field of aesthetics deals with such abstract material in such a subjective manner that it would seem a difficult task for one to analyze this field of study, or especially to categorize the many viewpoints under a few general headings. Stephen C. Pepper has done just this in his book World Hypotheses. He cites four ways of looking at the world or "world hypotheses"; all writings on aesthetics fall into one of these categories which include: 1) mechanism, 2) organicism, 3) contextualism, and 4) formism. Pepper has chosen one major book to illustrate the fundamental postulates of each category. Contextualism, with which this paper will be concerned, is represented by John Dewey's Art as Experience.

DEWEY'S AESTHETIC THEORIES

"[Esthetic] theory," says John Dewey, "is concerned with discovering the nature of the production of works of art and of their enjoyment in perception. How is it that the everyday making of things grows into that form of making which is genuinely artistic? How is it that our everyday enjoyment of scenes and situations develops into the peculiar satisfaction that attends the experience which is emphatically esthetic? These are the questions theory must answer."[8] Dewey continues by stating that the search for the answers to these questions must begin with life experience, the day-to-day interaction of man and his environment. "In order to understand the

esthetic in its ultimate and approved forms, one must begin with it in the raw; in the events and scenes that hold the attentive eye and ear of man, arousing his interest and affording him enjoyment as he looks and listens."[9]

In an attempt to formulate a theory of esthetics that grows out of everyday experience, one must first examine the daily life of human beings, so-called "normal" experience. Dewey remarks that the nature of experience is determined by the essential conditions of life. Though man is on the highest rung of the evolutionary ladder, his roots are back "in a long line of animal ancestry." "He [man] shares basic vital functions with them [animals] and has to make the same basal adjustments if he is to continue the process of living."[10] The living being is intimately bound up with his surrounding environment. He cannot exist without it. Yet the environment (both physical and social) is constantly changing so that the living organism is called upon to make continual adjustments in order to survive. "Life goes on in an environment; not merely in it but because of it, through interaction with it."[11]

At this point this writer would like to quote Dewey at length in a continued discussion of the esthetic as it grows out of experience.

> Life itself consists of phases in which the organism falls out of step with the march of surrounding things and then recovers unison with it--either through effort or by happy chance. And, in a growing life, the recovery is never mere return to a prior state, for it is enriched by the state of disparity and resistance through which it has successfully passed. If the gap between organism and environment is too wide, the creature dies. If its activity is not enhanced by the temporary alienation, it merely subsists. Life grows when a temporary falling out is a transition to a more extensive balance of the energies of the organism with those of the conditions under which it lives.
>
> These biological commonplaces are something more than that; they reach to the roots of the esthetic in

experience. The world is full of things that are indifferent and even hostile to life; the very processes by which life is maintained tend to throw it out of gear with its surroundings. Nevertheless, if life continues and if in continuing it expands, there is an overcoming of factors of opposition and conflict; there is a transformation of them into differentiated aspects of a higher powered and more significant life. The marvel of organic, of vital, adaptation through expansion (instead of by contraction and passive accommodation) actually takes place. Here in germ are balance and harmony attained through rhythm. Equilibrium comes about not mechanically and inertly but out of, and because of, tension.

There is in nature, even below the level of life, something more than mere flux and change. Form is arrived at whenever a stable, even though, moving, equilibrium is reached. Changes interlock and sustain one another. Wherever there is this coherence there is endurance. Order is not imposed from without but is made out of the relations of harmonious interactions that energies bear to one another. Because it is active (not anything static because foreign to what goes on) order itself develops. It comes to include within its balanced movement a greater variety of changes.12

In addition Dewey states that order cannot help but be admirable in a world which is constantly threatened with disorder. "For only when an organism shares in the ordered relations of its environment does it secure the stability essential to living. And when the participation comes after a phase of disruption and conflict, it bears within itself the germs of a consummation akin to the esthetic."13

The rhythm of loss of integration with environment and recovery of union not only persists in man but becomes conscious with him; its conditions are

material out of which he forms purposes. Emotion is the conscious sign of a break, actual or impending. The discord is the occasion that induces reflection. Desire for restoration of the union converts mere emotion into interest in objects as conditions of realization of harmony. With the realization, material of reflection is incorporated into objects as their meaning. Since the artist cares in a peculiar way for the phase of experience in which union is achieved, he does not shun moments of resistance and tension. He rather cultivates them, not for their own sake but because of their potentialities, bringing to living consciousness an experience that is unified and total.[14]

The preceding description of the experience of a living being interacting with its environment should be familiar to all. Each reacer can look back at the events of his life and think "Yes, that's true." He may not be as aware, however, of the elements of his experience as they reveal themselves in rhythms, in harmony and dissonance, in balance and counterbalance. The terms that Dewey has used to describe experience in general are terms that are used by all lovers of fine art, including musicians, in talking about the arts. The elements of experience--rhythm, harmony, conflict, order, form--are also elements of products of art, whether they be buildings, paintings, music, or literature. Art in a way can be described as intensified experience. Dewey remarks that "the work of art has a unique quality . . . of clarifying and concentrating meanings contained in scattered and weakened ways in the material of other experiences."[15]

Dewey is well aware that not all human experience deserves the term "aesthetic." In fact, he envisions two types of world, or experience, in which there could be no esthetic. That would be a world undergoing constant change, or a static world in which there would be no change, just humdrum routine. These are the extremes; however, much of one's life experiences fall, unfortunately, into one or the other of these categories. Says Dewey, "There exists so much of one and the other of these two kinds of

experience that unconsciously they come to be taken as norms of all experience. In comparison, an esthetic experience is an experience--the material experienced runs its course to fulfillment."[16] Such an experience is a whole and carries with it its own individualizing quality and self-sufficiency. It is an experience. Dewey compares the unfolding of an esthetic experience metaphorically to the experience of a rock as it rolls down a hill. "The stone starts from somewhere, and moves, as consistently as conditions permit, toward a place and state where it will be at rest--toward an end. . . . The final coming to rest is related to all that went before as the culmination of a continuous movement."[17]

In every esthetic experience there is an element of undergoing or suffering. If this were not so there would be no taking in of what preceded. "Taking in" in any vital experience is something more than placing something on the top of consciousness over what was previously known. It involves reconstruction which may be painful."[18] Of necessity then, esthetic experience is emotional. Emotions are attached to events and objects as they unfold or make themselves known to man through the passage of time. Emotions do not exist by themselves; they are always "parts of an inclusive and enduring situation that involves concern for objects and their issues."[19] "Emotion is the moving and cementing force [in an experience]. It selects what is congruous and dyes what selected with its color, thereby giving qualitative unity to material externally disparate and dissimilar. It thus provides unity in and through the varied parts of an experience."[20] Such a unity in an experience gives the experience an esthetic character.

Dewey makes note of the fact that in our society the act of producing a work of art and the act of perception or enjoyment are regarded as two separate entities unrelated to one another. There are the artists who actively engage in the production angle, and there are the consumers who "appreciate" the works of art. "Sometimes," he says, "the effect is to separate the two from each other, to regard art as something superimposed upon esthetic material, or, upon the other side, to an assumption that, since art is a process of creation, perception and

enjoyment of it have nothing in common with the creative act."[21] Nothing could be less true according to Dewey. In fact, artistic production and esthetic appreciation sustain each other. The value of an object of art cannot be measured in terms of execution alone; it always implies the esthetic perception of those who enjoy the art object. To be truly artistic, a work must also be esthetic--that is, framed for enjoyed receptive perception. Artistic production is intimately related to esthetic perception. The acts of doing and undergoing have the same relationship to each other as do the acts of doing and undergoing in the experience of man in his environment. Man, the living organism, is intimately bound to his environment, as has been stated earlier. Man acts upon the environment and in turn is acted upon by the environment. There is constant interaction. Likewise, interaction exists in the relationship between the production of art and the esthetic appreciation of it. All of this illustrates that "the esthetic is no intruder in experience from without . . . but that it is the clarified and intensified development of traits that belong to every normally complete experience."[22]

That the artist as creator must constantly evaluate the progress of his work and must fully exercise his own esthetic judgment is probably reasonable and understandable. However, the relationship of doing and undergoing is more difficult to discern when considering the consumer, the esthetic perceiver. Dewey maintains, "There must be indirect and collateral channels of response prepared in advance in the case of one who really sees the picture or hears the music." The first of these channels is motor preparation, "a large part of esthetic education in any particular line. To know what to look for and how to see it is an affair of readiness on the part of motor equipment."[23] "The other factor that is required in order that a work may be expressive to a percipient is meanings and values extracted from prior experiences and funded in such a way that they fuse with the qualities directly presented in the work of art."[24] (These two factors--motor preparation and values

derived from past experience--will carry great import later in the discussion of music education.) One must remember that "receptivity is not passivity." It . . . is a process consisting of a series of responsive acts that accumulate toward objective fulfillment."[25] If this receptivity is not allowed to develop to fulfillment for lack of one or both of the previously mentioned factors, the result is not perception but mere recognition, and recognition is nothing more than identification, the labeling of something, even an art object, into an existing stereotype. Musicians involve themselves in this type of activity whenever they classify a piece of music as "romantic" or "Baroque" or "acid rock." Recognition in this sense is not bad, but one must realize that recognition is not esthetic perception. The uninitiated listener also exercises an act of recognition when he pejoratively terms all classical music as "long-hair." The act of recognition stops at this point and never develops into full esthetic perception. When Marshall McLuhan pronounces that "the media is the message," this is a form of recognition, for he is attaching a label to a type of media, and he never gets beneath the surface; his perception is never carried to esthetic fulfillment. There is no emotion and therefore, no esthetic in an act of recognition.[26]

In Art as Experience Dewey spends several chapters discussing the common and varied substances of the arts. This writer would like to present some ideas regarding this subject. First, a discussion of those elements common to all of the arts.

In answer to the rhetorical question "What subject matter is appropriate for a work of art?" Dewey says, "The interest of an artist is the only limitation placed upon use of material, and this limitation is not restrictive."[27] The first and foremost element found in all the arts is the mood. Both the artist in his creation and the perceiver in his re-creation begin with a "total seizure," a pervasive quality felt in all parts of the work. The reader should recall that Dewey believes emotion is the cementing force that holds all parts of a work of art

together and makes it an esthetic whole. "This whole is felt as an expansion of ourselves."[28] In addition to the total pervasive quality, "every work of art has a particular medium, by which the qualitative pervasive whole is carried."[29] Whether the medium be painting, music, architecture, literature, the existence of a medium is common to all. The medium itself is a mediator; it acts as a go-between of artist and perceiver. It is a medium of communication; the medium unites the artist and perceiver in an esthetic experience. Finally, every art takes place in space and time, or "space-time" as Dewey terms it. "While the emphasis of the plastic arts is upon the spatial aspects of change and that of music and the literary arts upon the temporal, the difference is only one of emphasis within a common substance. Each possesses what the other actively exploits, and its possession is a background without which the properties brought to the front by emphasis would explode into the void, evaporate into imperceptible homogeneity."[30]

Of course, while the arts hold certain qualities in common, they are still of varied substance. Dewey states that the variety of media available to the arts is inexhaustible. There are the more recognizable arts of painting, sculpture, architecture, music, dance, drama, literature, the newer art of film-making, and the oft forgotten useful arts such as pottery, weaving, silversmithing, needlework, etc. "Different media have different potencies and are adapted to different ends."[31] It is equally foolish to regard the arts as totally unrelated one to the other, as it is to consider them all run together into one art.

DEWEY ON MUSIC

Music is the main consideration of this paper, and Dewey has some ideas on the unique qualities of music. In contrast to the sculptural which expresses the enduring, the stable, and the universal, music having sound as its medium "expresses in a concentrated way the shocks and instabilities, the conflicts and resolutions, that are the dramatic changes enacted upon the more enduring background of nature

and human life."[32] Music expresses best stir, agitation, and movement. Sound is the conveyor of what impends, just as in nature the animal hears impending danger long before he sees it. "Sound agitates directly" in comparison with the indirect effect of what is seen. "Because of this immediacy of effect, music has been classed as both the lowest and the highest of the arts."[33]

> It is the peculiarity of music, and indeed its glory, that it can take the quality of sense that is most immediately and intensely practical of all the bodily organs (since it incites most strongly to impulsive action) and by use of formal relationships transform the material into the art that is most remote from practical preoccupations. It retains the primitive power of sound to denote the clash of attacking and resisting forces and all accompanying phases of emotional movement. But by the use of harmony and melody of tone, it introduces incredibly varied complexities of question, uncertainty and suspense wherein every tone is ordered in reference to others so that each is a summation of what precedes and a forecast of what is to come.[34]

Form, rhythm, substance--these have been mentioned earlier as characteristics of an esthetic experience. This writer would like to discuss these in more depth before entering onto the problems of education and today's society. Form is a character belonging to every esthetic experience. It may be defined as "the operation of forces that carry the experience of an event, object, scene, and situation to its own integral fulfillment."[35] Form grows out of the substance of events; it depends on the existence of rhythms in nature. The old formula for beauty--unity in variety--must be reviewed in terms of opposing energies and the balance and counterbalance of these opposing energies. The order achieved in the balance of these energies gives the work of art or experience its <u>dynamic</u> unity.

Says Dewey, "Every movement of experience in completing itself recurs to its beginning, since it is a satisfaction of the prompting initial need. But the recurrence is with a difference; it is charged with all the differences the journey out and away from the beginning has made."[36] This statement reminds this writer of some paragraphs once read concerning sonata-allegro form. The source was Charles Rosen's The Classical Style: Haydn, Mozart, and Beethoven. Mr. Rosen firmly stated that there was no such thing as sonata-allegro form. The form grew out of the material of the piece. It was not a form imposed from without, but a natural outcome of the material with which the composer began. The initial material desired fulfillment and the result of the material running its course was so-called sonata-allegro form. He further stated that the recapitulation (or recurrence in Dewey's words) was not a literal repeat of what had gone on in the exposition, but rather the recapitulation took on renewed meaning in light of the experiences or changes undergone in the development of the material.[37]

As an additional example, there are the words of Thomas Mann in regard to the writing of his epic novel The Magic Mountain. He says that it was originally intended as a short story, but "a private intuition soon began to steal over me that this subject matter tended to spread itself out and lose itself in shoreless realms of thought."[38] The book grew and took its form out of the development of the material. Mann interacted with the subject matter and authored not the short story he intended, but a much longer work. Here is dynamic unity and the growth of form out of the subject matter. As he states, "It is possible for a work to have its own will and purpose the total seizure. . . . The work must bring it forth and compel the task to completion."[39]

ACCEPTANCE OF DEWEY'S THEORIES

Up till now the substance of this paper has centered on Dewey's esthetic theories: however, there are problems in the acceptance of his theories. Why is it that so many people

disagree with his conception of art as experience? Why are the majority of people "turned-off" by anything that implies the artistic or esthetic? Why is there repulsion on the part of some people in connecting art with general everyday experience? Dewey's answers to these questions will be revealed in the following paragraphs.

In societies where the arts play an active part in the everyday life of the community (in religion, celebration, work and play) they flourish. The arts thrive because they are an integral element of everyday experience. On the other hand, we are living in a society in which art has been isolated from human conditions. Art, like religion, has been put on a pedestal, remote from everyday experience, assigned to the museum and concert hall for the pleasure of the rich and the intellectually elite. This museum conception of art has constructed a great obstacle to a real understanding of works of art and to esthetic theory. Dewey mentions, "When an art product once attains classic status, it somehow becomes isolated from the human conditions under which it was brought into being and from the human consequences it engenders in actual life-experience."[40]

There are a number of historic reasons for this compartmentalized attitude toward art. One is the rise of capitalism. People with money, particularly the nouveau riche, love to surround themselves with objets d'art in order to gain status in the eyes of others. They collect paintings, sculptures, and purchase subscription boxes to symphony halls. This practice helps to perpetuate the idea of art existing for the elite. Another factor separating art from experience, at least in Europe, has been the rise of nationalism. Along with large armies, and elaborate palaces, royalty in each country tried to outdo each other in erecting museums containing collections of envied masterpieces, the plunder of conquests. Thus art became associated with royalty, today an outmoded form of government. Industry and international commerce both had an effect on the production and appreciation. Industry, first of all, in mass production of useful articles virtually broke down

the need for skilled craftsmen. Artists outside the mainstream of life found it necessary to individualize, to develop the uniqueness of their art, to develop idiosyncrasies to the fullest in order to emphasize the difference between their original work and the industrially mass-produced articles. International commerce and the removal of art products from their indigenous surroundings into a new setting helped once again to sever the ties between the art object and its roots in experience. After all of these effects had taken their toll, theories about art were then constructed, theories which raised works of art to a level of unworldly perfection, and thusly the last remaining ties of art with experience were broken.

Why do many persons feel repulsion towards a theory that relates art to everyday experience? The question has almost been answered. Art has been compartmentalized, assigned to its niche in society, placed on its pedestal and the rich and intellectually elite would like to keep it there as a part of their domain. One can ask the alternative question from the viewpoint of the less fortunate masses. Why do the masses find art so "anemic" and why do they resort to cheap thrills for esthetic pleasure? Dewey finds the answer in one of the dualisms he fought against all his life. Life, according to Dewey, is compartmentalized in our society; people are divided into static classes. There are Plato's kind of philosopher-thinkers, and there are the masses who follow the pleasures of the flesh. In such a dualistic society the philosopher thinker elements revile the crudeness of the masses. Sense and the flesh get a bad name. On the other hand, the masses view the philosopher-thinkers as "eggheads" and their art and music appear anemic since it has no apparent relationship to life as they know it at all. Instead these people turn to activities that they don't consider as esthetic experiences--things like movies and jazz and especially today rock music. These art forms are relatively new; their roots in common experience are clearly observable; their sensual pleasure of sight and sound has not been denied them through intellectualizing. Compare these to the

compartmentalized conception that great art belongs in the art museum and the symphony hall. Here one must go to "worship" the great masterpieces.

Dewey, fighting this dualism of mind versus body, intellect versus the senses, spiritual versus profane maintains that the senses, the will and the intellect are all parts of the same process. They cannot and must not be compartmentalized; for such a segregation of these elements of life will lead to a stunted, unfulfilled existence. "The extent to which the process of living in any day or hour is reduced to labeling situations, events, and objects as 'so-and-so' in mere succession marks the cessation of a life that is a conscious experience."[41]

To quote Dewey:

> The existence of art is the concrete proof of what has just been stated abstractly. It is proof that man uses the materials and energies of nature with intent to expand his own life, and that he does so in accord with the structure of his organism--brain, sense-organs, and muscular system. Art is the living and concrete proof that man is capable of restoring consciously, and thus on the plane of meaning, the union of sense, need, impulse and action characteristic of the live creature. The intervention of consciousness adds regulation, power of selection, and redisposition. Thus it varies the arts in ways without end. But its intervention also leads in time to the idea of art as a conscious idea--the greatest intellectual achievement in the history of humanity.[42]

Another dichotomy of life which Dewey attributed to the rise of industry was the dualism of work and play. The Industrial Revolution developed two basic social classes: the workers who handled all the heavy physical labor and the executive thinkers who sat back and directed the work of the physical laborers. Prestige went to the executive thinker, and physical labor was downgraded. This separation

of classes has been discussed earlier. However, another outgrowth of this separation of the functions of mind and body was a dichotomy of work and play. Industrial work meant an occupation of sheer drudgery for most people. There was no need for using their minds on the job; usually a job consisted of turning the same knob endlessly for the entire day. (Consider Charlie Chaplin in Modern Times.) Laborers were told exactly what tasks to perform by the executive thinker. If one imagines the drudgery and boredom accompanying such work, one can also imagine the desire that came at the end of a day to let loose in some kind of play. Play was anything that had nothing to do with work. Play became something to be enjoyed and work was something distasteful that one put up with so he wouldn't starve. Consider the psychological damage that occurs in time under such conditions. This dualism of work and play makes it difficult for men to have esthetic experiences. Yet they have a great need for esthetic experiences. Substitutes (drinking, escape entertainment, daydreaming, drugs, the search for excitement on any terms) are bad in two respects: 1) they do not satisfy the craving, and 2) they have undesired personal and social consequences.[43]

To Dewey work and play are two aspects of the same process. To one who is actively alive and alert, all bodily functions are awake and being utilized as a whole (sense, will, intellect). This writer is reminded of a television program viewed recently which contained a short documentary on the Amish folk of Pennsylvania. Dewey may not have agreed totally with their life style, but there exist some aspects that he would have admired. For one thing, they have never accepted industrialization, and therefore have never experienced the fracture of work and play. The news commentator mentioned that work and play to the Amish became one in their labor on the land and particularly in the building of a new house, when the entire community joined in the act. It was said that they lived an active life close to nature, in which passive entertainment (such as TV) had no part. This picture suggests a small society in which each person is called upon to use his total resources in his day-to-day

experience. In this way one's daily life would approach the esthetic experience with which Dewey concerns himself.

There are many problems in our culture which have given rise to a separation of art from experience, and the problems lead us to search for solutions. Dewey states that an answer to the problems lies in the recovery of the continuity between esthetic experience and the normal processes of living. We take pride in living in an advanced civilization, and consider ourselves civilized. What does this mean? Dewey remarks that "the verb 'to civilize' is defined as 'to instruct in the arts of life and thus to raise in the scale of civilization.'"[44] "Instruction in the arts of life is something other than conveying information about them. It is a matter of communication and participation in values of life by means of the imagination, and works of art are the most intimate and energetic means of aiding individuals to share in the arts of living. Civilization is uncivil because human beings are divided into non-communicating sects, races, nations, classes and cliques."[45]

Through the ages civilizations have come and gone. The only enduring remains of those civilizations are their art works. Why should we in this modern society concern ourselves with this art from the past and from other cultures than our own? How can we know what these people were trying to express? First of all, Dewey assumed that the constitution of all normal human beings is basically the same. Though it is true that transient aspects of foreign cultures may be different from ours, and that these differences may be apparent in their works of art, Dewey strongly holds that "experience is a matter of the interaction of the artistic product with the self. It is not therefore twice alike for different persons even today. It changes with the same person at different times as he brings something different to a work. But there is no reason why, in order to be esthetic, these experiences should be identical."[46] There is another reason for experiencing the art of other cultures and this has to do with the broadening and growth of the human organism. "The art characteristic of a civilization is the means for entering

sympathetically into the deepest elements in the experience of remote and foreign civilizations."[47] For us their art can "effect a broadening and deepening of our own experience, rendering it less local and provincial as far as we grasp, by their means, the attitudes basic in other forms of experience."[48]

To Dewey all growth is good; esthetic experiences are valued and valuable because they are educational; they make us grow. Dewey has remarked that life is growth, and education is growth. Here is the essence of his philosophy: that life should be a constantly expanding awareness of ourselves and our world. Art can help us to grow in that it can provide the material for esthetic experiences. "A work of art is said to have value insofar as it causes or promises to cause an esthetic experience."[49] Esthetic experiences in turn, because they involve the total organism, can help to affect attitudes, and perhaps consequently changes, in a society constricted by dualisms.

The question then facing a teacher is "What can I do to make my students able to make more sense of the world?" This is the question that must be asked when choosing materials and activities for use in the classroom. "Will the activities in my classroom aid the students in reaching this end goal of making more sense of the world? What can I do to help them have esthetic experiences; what can I do to help them grow?"

A RATIONALE FOR MUSIC EDUCATION

There are difficulties to be encountered in an attempt to derive a rationale for music education from aesthetic theory. Some general observations can, however, be made. A teacher who bases his teaching strategies on the "contextualistic" theories of John Dewey is constantly aware of the educational possibilities in the interaction of students with the environment. An esthetic experience, as described above, is educational, not in the limited sense that the child gathers information about a subject, but in the expanded sense that a change involving sense, will, and intellect has taken place. This change, this growth creates in the child a

greater awareness of the world around him. This esthetic experience with its inherent possibilities for growth then is something desirable to strive for in the classroom.

At the same time, the student also needs to acquire certain skills and knowledge, so that equipped with these he can continue to have esthetic experiences in the future outside of the classroom. Robert C. Smith states simply, "The function of the music program in the public schools is to provide a context in which esthetic experiences can be had, and to provide pupils with the knowledge and skills necessary for having esthetic experiences after they leave school."[50]

Earlier in the discourse mention was made of two factors necessary in order that a person perceive esthetically a work of art. These are motor preparation and values derived from one's own past experience. Dewey states that for a perceiver to really hear and really experience a piece of music, for instance, he must re-create in terms of his own experience the work of the composer. This re-creation assumes that the perceiver knows something about the way that the composer organized his materials. The re-creation cannot happen if the perceiver has no technical knowledge of the musical materials. In order for the piece of music to have meaning, the perceiver must have had experience himself with the dimensions of music. This is the motor preparation factor; it involves knowledge of melody, rhythm, simultaneity, and use of these in singing, playing instruments, and creating music of his own. Guided practice in performing, listening, and creating provides the student (the perceiver) with the knowledge and skills he will need in order to have future esthetic experiences in music.

The motor preparation factor has long been an established fact in music education programs around the country. Emphasis has changed in recent years with less stress on the performing aspect and greater priority given to the creative end. More will be said on this later, but the point at the moment is that motor preparation has always occupied a significant part of any school music program.

The other factor is more illusive, and until recently has been altogether ignored, perhaps because it did not need the attention that today's

complex, dualistic society mandates. This factor is unique to Dewey's conception of art as experience; it embodies the question "How does art relate to everyday experience?" Using Dewey's own words, this factor is the "meanings and values extracted from prior experiences and funded in such a way that they fuse with the qualities directly presented in the work of art."[51] It follows that the task of the music teacher is to help students relate the qualities of music to qualities of their own experience. This is indeed the most difficult challenge facing the teacher; such a task demands that the teacher not only know his subject matter, but he must also know his students. He must make a study of the community in which the students live; he must be aware of the types of experience to which they are accustomed, so that he can help them relate their everyday experience to the music they hear.

The problems to be surmounted in relating art to the students' everyday experience are multiplied by the problems of the society in which we live. Earlier discussion centered on the dualisms of our society--the dichotomy between classes, work and play, physical labor and executive management, spiritual and profane. The very existence of these dualisms means that so much of our experience is fractured; it doesn't involve our entire being and therefore, so much of our experience is non-esthetic. How can a teacher bridge the gap between everyday experience that is decidedly non-esthetic and the experience of a work of art which is emphatically esthetic? The difference between the two is so great that it leads many to believe that esthetic experience is unique, and thus we observe the development of the museum conception of art. In order to break down these dualisms the teacher of music must find a way to relate everyday experience with the experience of a piece of music. Herein lies the art of teaching: of knowing what matters most to the students and finding a way to relate their concerns to musical experiences. "The separation of art from experience in general must be overcome if the music program is to have any important function in the public school," Smith says. From this it follows that music must be made an accepted part

of the pupils' daily lives. Music must be made to matter to pupils, and it cannot matter to pupils unless pupils consciously connect music with their own purposes and needs."[52]

Making music an accepted part of the daily lives of students poses an incredible challenge to the music teacher. The way to integration of arts and experience is beset with problems in the structure of society which are mirrored in the structure of the school curriculum. If the society is separated into various classes and cliques, likewise the school suffers from this compartmentalization of subjects. Subject areas are set apart from one another for presentation to students in designated time segments. Music does not escape compartmentalization any more than does reading, writing, social studies, and math. In addition, music and the other arts suffer from the stigma of being "not quite academically respectable" study areas.[53] The challenge of making music an integral part of students' lives involves then the problem of curriculum reform. One would find there a great argument in favor of a curriculum based on esthetic education: a curriculum which seeks to teach students through feelings. After all, Dewey believed that emotion is the "cementing force" in a work of art, and no one can ignore the effect that emotion plays in our daily lives. It would seem that esthetic education might help to break down some of the barriers between subject areas, break down barriers separating intellect from the senses, and thus break down the barriers between art and experience. For too long the schools in their emphasis on acquisition of intellectual skills have left the emotions outside the school doors; they have ignored the important function that emotion and the senses play in our everyday lives and in our awareness of the world around us. Of course, the music educator alone cannot make all the desired changes to better school organization; "all [he] can do, pending reform, is to seize every opportunity to make music a part of pupils' lives by breaching as many barriers as he can."[54]

CURRENT MUSIC EDUCATION CURRICULA

Musicians and music educators have made attempts in the last ten years to revitalize the school music program. There have been symposiums and meetings which have led to the development of new curricula, such as the Manhattanville curriculum, the Juilliard Repertory Series, the Hawaii curriculum, and the Contemporary Music Project. This last curriculum, the Contemporary Music Project (CMP) will be the concern of the final portion of this paper, for the CMP has embodied in its guidelines the essential ideas of John Dewey's esthetic theories.

The CMP had its beginnings in the Composers Music Project, a project funded by the Ford Foundation from 1959 to 1963 and which placed young composers in selected secondary schools around the country. The projected outcomes of such a move were fourfold: it was hoped that 1) direct experience with interested young students would prove an incentive to the composers themselves; 2) that the musical life of the community would be enriched by the composer's presence; 3) that the composers would expand the repertoire of contemporary music for secondary schools; and 4) that the composers would help to create a receptive audience for their works. The emphasis of the project was on the principles and practice of comprehensive musicianship; the repertoire of the performing groups was expanded to include contemporary compositions and a wealth of music from different cultures and different periods.

Even after the funds ran out for the Composers Music Project, the interest of music educators in the philosophy and objectives behind the project did not wane.

In 1967 a symposium was held at Tanglewood; it comprised people from all different fields concerned with the future of music in American society. The result of their meeting was the Tanglewood Declaration, a series of eight proposals to be considered by musicians and music educators.

Some of the ideas articulated at Tanglewood included the following:

1. "Music serves best when its integrity as an art is maintained." This idea came as a reaction to the conception in many schools of music class as an hour of fun, useful to the enhancement of other core subjects, particularly social studies. The Tanglewood participants asserted that music deserves consideration as first-rate subject matter.

2. "Music of all periods, styles, forms, and cultures belong in the curriculum." For many years music of the European tradition had dominated public school music. Students did not relate this music to the music that they were accustomed to hearing in their everyday lives. This was just another manifestation of the museum concept of art: students learned about "great music" in school and "great music" had little effect on their daily lives. The expansion of the music program to include all types of music, including pop music and not to the exclusion of European masterworks, indicated a broadened outlook of music as "organized sound" and a positive step in the direction of making music more meaningful in the lives of the students.

3. Adequate time should be provided for music in schools ranging from pre-school through college level.

4. Music educators should take advantage of the latest developments in educational technology and television in the teaching of their subject.

5. Greater emphasis should be placed on learning of the individual.

6. The music education profession should assist through the area of music in the amelioration of social problems like those in the inner city.55

These ideas were mere suggestions for the directions that music education should take in the years to come; they were not a curriculum.

Born out of the defunct Composers Music Project and the ideas of the Tanglewood Symposium was a new project, the Contemporary Music Project. David Willoughby served as administrative associate for the new CMP (now known as the Comprehensive Music Project) from 1970 to 1973, and he was the one to set forth the seven guidelines of the project which follow.

1. Comprehensive musicianship emphasizes the concept of humaneness in teaching. Music and the arts have been recognized as occupying a significant place in the contemporary curricula to develop the emotional and value decision-making processes with students. The purpose and responsibility of music educators is to be sensitive to the human condition and to develop in students an aesthetic awareness, creativity and skill which can serve him in contemporary society.

2. Comprehensive musicianship coincides with trends in education which emphasize long-term objectives, more precise measurement of aptitude and achievement, intrinsic motivation, social/personality development, and an approach to learning which emphasizes conceptualization of structural principles inherently part of each discipline.

3. The theory and practice of comprehensive musicianship is an approach to music teaching and learning which draws from many learning theories. Gestalt psychology, however, serves as a foundation for the CMP approach. Essentially, Gestalt psychology as applied to music learning approaches Gestalt psychology as applied to music learning approaches music as a totality through a process of

discovering relationships of constituent elements which contribute to an understanding of the whole. Related educational theories advocated by Whitehead (discovery method), Dewey (growth through experience), Mursell (learning as differentiation and integration of whole concepts), Bruner (spiral learning), and others have contributed significantly toward redefining the nature and structure of the music discipline and its implications for curricular development.

4. The behaviorist/associationist theory of learning emphasizing memorization of facts, rote learning, drill for attainment of musical skills, and programmed instruction are recognized as valid strategies only if they are employed within the broader framework of contributing to musical understanding. From the CMP perspective, music educators in the past have predominately utilized behaviorist/associationist strategies in developing music curricula which has lead to fragmented knowledge and skill development. The limited results of the traditional music program based on this approach has provided the impetus for the CMP to incorporate the Gestalt theory of learning as a more valid base for developing broader and more meaningful musical understandings.

5. The essence of comprehensive musicianship is based on the belief that music is a discipline and an art form founded on essential issues, concepts, and principles which remain unchanged at all levels of maturity. The learning experience is keyed to the need for a developmental music curriculum which permits students to explore and discover the fundamental ideas of the

music discipline at successive higher levels of understanding. CMP has been very influential in formulating a system called the "common elements approach" to serve as a means for investigating, describing, and responding to music phenomenon. From the CMP perspective, all musics regardless of cultural, ethnic, or style period background have commonalities (and differences) which can be perceived and conceptualized at a level of understanding. The degree of sophistication in a student's ability to understand and therefore respond to the music stimulus is proportional to his ability to internalize the basic principles which are interacting within that piece of music. The common elements approach then, is a framework of fundamental principles through which a developmental curriculum can be built to provide sequential learning experiences which can lead to music understanding and music sensitivity.

6. Comprehensive musicianship implies that the rightful content of the music curriculum should include the study of all musics representing many cultures, style periods, and ethnic origins.

7. Finally, comprehensive musicianship is dedicated to the principle that music learning is a creative and exploratory enterprise. It calls upon the need to involve students in a wide variety of music experiences. Regardless of the intended emphasis of any music course (e.g. theory, performance classes, music history, etc.) basic listening (analysis), performing, and creating (composing) experiences should be an integral part of the student's music education at the public

school and lower undergraduate college level.[56]

The writings of Dewey among others were consulted in the formulation of these guidelines, and for this reason valid relationships can be cited between the aesthetic theories of Dewey and the philosophy and objectives of the CMP, though similar relationships are apparent in many other contemporary curricula.

The task of finding relationships between the CMP guidelines and the contextualistic rationale of music education is a fairly simple one, if one examines each individual guideline in view of what it contains of Dewey's aesthetic theories. Not all of the guidelines are applicable; some make direct references to learning psychologists such as Bruner.

1. "Comprehensive musicianship emphasizes the concept of humaneness in teaching." Music has a significant part in developing the emotional and value decision-making processes, to develop aesthetic awareness, creativity and skill which will serve the student in the future. The essence of this first guideline is basically Dewey's whole esthetic theory. The contextualistic rationale for music education emphasizes the two factors of motor preparation and values brought from past experiences which are necessary prerequisites before a person can esthetically perceive a work of art. To understand a piece of music heard one must have had prior experience in working with the dimensions of music, and in working with them in the various capacities of performance, composition, and listening. These are the necessary technical skills, the motor preparation. Developing aesthetic awareness is the difficult factor--how to get students to relate qualities of their own past experience with qualities in the music. This problem must concern itself, in addition, with the ills of modern society--what kind of past experience does the child bring with him to the musical experience? The quality of his own experience will either enhance or severaly limit his capacity to enjoy an esthetic musical experience.

So much of our daily experience is incomplete and unfulfilled. Activities start and stop before completion; there are interruptions in goals, and interests waver. Changes either come rapidly in our speeded up world of technology, before we can grasp them, or else the routine becomes so hum-drum that boredom replaces an active interest in life. This is non-esthetic experience. Goals are not reached or perhaps never even set. Contrast this with an esthetic experience which has a beginning, an end, and a logical development leading from one to the other. It has a total quality or air about it which characteristizes it and marks it as an experience. A work of art, or a piece of music, concentrates experience in this way. It is decidedly esthetic, containing all of these stated qualities. The problem of the music educator is to find the way to make a connection between the daily experience and the esthetic experience of a work of art. Experience is common to both, but art is able to concentrate and organize experience in such a way that the experience reaches fulfillment and becomes esthetic. This summary will suffice here, as the subject has been covered quite thoroughly in other sections of this power.

The writer must stop a moment and ponder the phrase "emotional and value decision-making processes." Decision-making has become a concern of educators in recent years. Traditional classrooms gave students very little opportunity to exercise this valuable capacity; information was handed down--no questions asked. Students of today are forced to make important decisions about drugs, sex, drinking at a much earlier age. Educators have been rightly concerned that with no previous experience in making decisions and judgments, young people would be much more vulnerable to making poor and wreckless decisions which could have a disastrous effect on their lives. Music and the other arts have always been acceptable emotional outlets in the school organization. Music has in fact found its strength and support largely in the area of performance, and to some extent listening. Creative exercises and elementary composition have just entered the scheme of things and have given the subject of music back its integrity. Educators

have realized that creativity in working with musical materials demands that students not only use their acquired knowledge, but requires them to make judgments as to what sounds best or what feels right. Composing, the creative act, demands the conscious activity and cooperation of intellect, will, and senses. These faculties must combine and work together in making decisions about organizing musical materials, and at the same time making value judgments about the effect of the sounds. It combines the act of creation and perception, of doing and undergoing; and thus it helps to break down one of the barriers separating the creative artist from the esthetic perceiver. At the same time it serves to bring art closer to experience in general. Composing demands a human being totally awake and alert in all his capacities; composing for all of these reasons helps to create an atmosphere in which students can have esthetic experiences in the classroom.

Dewey has said in the past, "The basic trouble with much teaching is that it does not create wants in the mind, wants in the sense of demands that will go on operating on their own initiative."[57] Composing answers this need in part because it demands individual thinking and evaluating on the part of the students, occupations of secondary importance in performance classes.

Numbers 2, 3, 4, and 5 of the guidelines stress ideas and psychologies other than those of John Dewey; if one searches one could probably find parallels between Dewey, certain educational trends and Gestalt psychology listed here. The present interest, though, is in finding more direct and valid relationships.

6. "Comprehensive musicianship . . . should include the study of all musics representing many cultures, style periods, and ethnic origins." This implies also contemporary music, both serious and popular. The expensive repertoire for use in the classroom serves the function of broadening the awareness of the students. In presenting the musics of the past, the present, and other cultures, the music educator is affording students the opportunity of looking at their own experience in general and

contrasting and comparing it with other modes of experience. The expansion of awareness of the world--to see new relationships and new meanings --falls into Dewey's view of education as growth.

There are additional advantages to such a broadened perspective. Through the use of contemporary music in the classroom, the teacher helps to build a bridge between everyday experience as the children know it and classroom experience with music. Rock music is a common background for most children; by including it in classroom activities the barriers separating school from "outside" life and thus art from experience are broken down. A continuity is effected between music of everyday experience and music studied as an art in the classroom. Contemporary music, in general, because it grows from the sounds of our technological age, builds a common bond between music as an art and experience in general. Composers use the media, the instruments, the sounds that are part of their own experiences--today that includes the spectrum of electronic equipment. Children, too, have spent the beginnings of their lives surrounded by noises of machines; electricity and electronic sounds are their shared background, conscious or not. Contemporary music in the classroom then ties in experiences of everyday life with music experiences in the classroom. The use of today's music helps to re-create a continuum between experience in daily life and art as experience.

Music of the past and of other cultures finds its raison d'etre in the classroom in the concept of civilization and what it means to be civilized. One needs to refer back to the definition of the verb "to civilize" as "to instruct in the arts of life and thus to raise in the scale of civilization." Instructing in the arts of life means more than merely gathering information about them; it also implies participation in the arts of life and a sharing of values. Works of art, because they are concentrated experience, "are the most intimate and energetic means of aiding individuals to share in the arts of living." Other cultures of the past and present themselves to us most intimately through their works of art. Very often the only existing link with past civilizations is their works of art. By experiencing the art of

other cultures, the perceiver is able to experience some of the deepest elements of experience in that culture. His own awareness of the world is expanded because he can view the experience of his own culture in light of another mode of experience. His experience is broadened and deepened because he has shared in a new way of experiencing the world. The arts of life can be understood to a greater extent when viewed from a distant perspective in time or space. The aesthetics of Dewey always revolve around the integration of experience towards the aesthetic, and growth of the individual in an ever expanding awareness of the world. (One might contrast this broad outlook of musical styles with the more limited view of the Manhattanville curriculum, which finds relevance only in the study of music of our own contemporary culture.)

7. The final guideline advocates the need for the varied experience of listening, performing, and creating in the music class. No matter what the emphasis of the individual course --history, theory, performance--a variety of musical experiences is required for greater understanding of music as an art. Each new activity adds a new dimension to the study of music; it opens another door to understanding. Aside from this, there is one other reason for varied activities. Not all students are alike. They have different interests, differing capabilities and talents. One student may have a beautiful voice, or another may be extremely creative in composition, another may enjoy the mathematics of theory, or another history, or one may have studied an instrument for a number of years. If only performance courses are offered in the school, there is no opportunity for the students interested in other emphases. A one-sided performance course can cater to only a select few. And in this case it isn't even a good situation for the chosen ones, because they are not receiving comprehensive instruction in music. Their understanding of the music they perform is limited. There are two failings in this situation: performers get a one-sided view of the art of music; and the non-performers are not given the opportunity to discover or use their own particular talents.

The idea of comprehensive musicianship answers the need illustrated in this example. The variety of activities guarantees that for everyone there will be some area touched on in which the individual student can exercise his abilities and talents. In this way music becomes accessible to far more students than it did in performance-oriented situations. The student "who says he can't carry a tune in a bucket" is not forever relegated to the sidelines. Variety of activities affords the teacher the possibility of reaching more students. Perhaps the most important thing they will learn is just a healthy attitude toward music. Dewey states, "Perhaps the greatest of all pedagogical fallacies is the notion that a person learns only the particular thing he is studying at the time. Collateral learning in the way of formation of enduring attitudes may be much more important. For these attitudes are fundamentally what count in the future. The most important attitude that can be formed is that of the desire to go on learning."[58] The teacher can develop interest and the desire to learn more about music in students with various activities using the materials of music.

Even the performance-oriented students can benefit from added activities of listening and composition. As mentioned they receive a broader background of musical experiences and expand their total understanding of music.

It is hoped that in the preceding discussion, the objectives of the CMP approach to music education were satisfactorily related to Dewey's concept of art as experience. The CMP made direct use of Dewey as a source when outlining their guidelines. Other approaches have utilized his ideas less consciously, for portions of his esthetic theories are apparent in aspects of the Manhattanville and Hawaiian curricula. Psychologist-educator Asahel B. Woodruff based many of his teachings on ideas of John Dewey.

In a way one could say that John Dewey is a man whose "time has come." So many of his ideas are applicable to our world today. He is like the voice for a general attitude now coming into vogue. Alfred North Whitehead said, "We are living in the midst of the period subject to Dewey's influence."[59] The writer of this paper mentions this, because so many music methods are

appearing today which in their basic design echoes the esthetic theories of Dewey. Perhaps Dewey's popularity in contemporary thought is another indication of the widespread acceptance of Orff Schulwerk in America. There are similarities of thought to be found between Dewey and Orff, though no direct influence could ever be postulated. Dewey has been an imposing figure in the education scene; he has much to say to contemporary society. The complexity of our society has segmented the population into classes and cliques. Divisive tendencies have split work apart from play, creative thought from physical labor, art from experience. People will need to come to terms with science and technology; they cannot be ignored, but must be accepted and integrated into the rest of life. The Industrial Revolution took place long ago. Its effects cannot be erased; they must be dealt with.

The writer would like to end by quoting from Robert C. Smith's dissertation.

> When the arts are an integral part of the communal activities of a society, they make the community of men's interests obvious to everyone. Each individual has a sense of identification with the society in which he lives and a sense of loyalty to his fellows which goes much deeper than intellectual commitment or even patriotic fervor. The delicate task of achieving both solidarity and personal freedom at once depends on every individual's awareness of the community of men's interests. It is not too much to say that the success of democratic government depends partly on making the ordinary man and artist matter to one another.[60]

FOOTNOTES

[1]Sam Reese, "How Do Your Ideas about Music Affect Your Teaching?", Music Educators' Journal (February, 1976), pp. 84-88.

[2]Ibid., pp. 84-88.

[3]Robert Clifford Smith, "Esthetic Theory and the Appraisal of Practices in Music Education," Dissertation, University of Illinois at Urbana, 1964, p. 3.

[4]Charles W. Eliot, Living Ideas in America (New York: Harper and Bros., 1951), p. 584.

[5]Smith, Dissertation, p. 50.

[6]Ibid., p. 90.

[7]Ibid., p. 82.

[8]John Dewey, Art as Experience (New York: Capricorn Books, 1934), p. 12.

[9]Ibid., p. 4.

[10]Ibid., p. 13.

[11]Ibid.

[12]Ibid., p. 14.

[13]Ibid., p. 15.

[14]Ibid., p. 84.

[15]Ibid., p. 40.

[16]Ibid., p. 35.

[17]Ibid., p. 39.

[18]Ibid., p. 42.

[19]Ibid.

[20]Ibid., p. 46.

[21]Ibid., p. 48.

[22]Ibid., p. 46.

[23]Ibid., p. 98.

[24]Ibid.

[25]Ibid., p. 52.

[26]Ibid., p. 195.

[27]Ibid.

[28]Ibid., p. 200.

[29]Ibid., p. 206.

[30]Ibid., p. 208.

[31]Ibid., p. 226.

[32]Ibid., p. 236.

[33]Ibid., p. 238.

[34]Ibid., p. 239.

[35]Ibid., p. 137. [36]Ibid., p. 168.

[37]Charles Rosen, The Classical Style: Haydn, Mozart, Beethoven (New York: W. W. Norton and Company, Inc., 1972).

[38]Thomas Mann, The Magic Mountain [Der Zauberberg] (New York: Vintage Books, 1927), p. 720.

[39]Ibid., p. 720.

[40]Dewey, Art as Experience, p. 1.

[41]Ibid., p. 24. [42]Ibid., p. 25.

[43]Smith, Dissertation, p. 19.

[44]Dewey, Art as Experience, p. 336.

[45]Ibid. [46]Ibid., p. 331.

[47]Ibid., p. 332. [48]Ibid.

[49]Smith, Dissertation, p. 16.

[50]Ibid., p. 43.

[51]Dewey, Art as Experience, p. 98.

[52]Smith, Dissertation, p. 44.

[53]Ibid., p. 44. [54]Ibid., pp. 44-45.

[55]Roger Wayne Warner, "A Design for Comprehensive Musicianship in the Senior High School Band Program," Washington University Dissertation, 1975, pp. 9-10.

[56]Ibid., pp. 40-43.

[57]Joseph Ratner, ed., Intelligence in the Modern World: John Dewey's Philosophy (New York: The Modern Library, 1939), p. 690.

[58]Ibid., p. 672.

[59]Quotation from Alfred North Whitehead which appears on the back cover of Dewey, Art as Experience (New York: Capricorn, 1934).

[60]Smith, Dissertation, p. 20.

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CHARACTERISTICS OF THE ADOLESCENT: IMPLICATIONS FOR THE LISTENING REPERTOIRE

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Any consideration of the musical characteristics of the pre-adolescent and adolescent should include a consideration of the role of the intellectual processes in musical learning. Piaget's final stage of intellectual development, that of formal operations, can provide insight into the intellectual growth of the adolescent. Piaget characterizes the thought processes of childhood as concrete operational. During this period a child's hypothetical problems. The stage of adolescence, however, coincides with the appearance of formal thought structures. Now the youth begins to use a more systematic approach to problems, delighting in considerations of abstract theories and "what if" hypotheses. Piaget views reversibility of thought as the culmination of intellectual growth.

The development and organization of formal thought are dependent upon both the maturation of mental processes and the social environment in which the adolescent lives. Maturation of mental structures determines only the potential boundaries wherein an individual's thought can develop. The social environment is an indispensable factor in the release and the realization of these potentialities. (5 passim)

Ability to theorize provides the adolescent with a basis for the cognitive and evaluative judgments which he finds increasingly necessary to form. These judgments will eventually liberate him from the confines of childish thinking and allow him to assume an adult role. The ideas and ideologies of groups to which he is exposed furnish the material for his reflective decisions. The peer group contributes to conformity and is an important forum for the initial discussion of ideas or testing of theories.

Values and modes of behavior from the social environment are part of the raw materials from

which the adolescent fashions his values, affective reactions, and behavior patterns. Even though he is capable of intellectualizing his decisions, the interaction of environment and intellect is crucial in their formation. And so the combined forces of intellectual structures and social interaction influence the value system with which the emerging adult will enter adult society. In short, the affective development of the adolescent parallels the cognitive development and with the attainment of physical maturity, an adult personality is formed. As Claparède has indicated, "intelligence furnishes the affective [development] with its means and clarifies its ends." (6 passim)

Unless a student has had individualized instruction on an instrument, his intellectual capacities and affective reactions will generally exceed his performing capabilities. Adolescents are self-conscious about this because they are capable of creating a hypothetical, imaginary audience that listens and criticizes. Herein may lie an unspoken reason for "dropping out" of instrumental study.

The importance of understanding adolescents and their needs and interests cannot be stressed too much. The study of adolescence from the viewpoint of its psychological and cultural dimensions is essential. Dealing with behavior, communicating with adolescents, selecting and arranging appropriate musical experiences demand a sophisticated understanding and appreciation of the characteristics and sub-culture of teenagers. Unfortunately, many of the frustrations and failures of teachers are the result of miscalculation of the interests and capabilities of students of this age level.

With this psychological frame of reference, let us briefly consider the development of musical thought, the development of musical taste, and the role of popular music in the curriculum.

Musical learning is wholly dependent upon the perception of sound. In early childhood perception plays a paramount role in the child's thinking. Even very young children can behaviorally demonstrate absolute pitch. In fact, age and ability to discriminate pitches have been found to be positively related, with the greatest

increase in ability occurring with younger children.

From perceptual learnings develop the relational concepts which permit an individual to think about what has been perceptually experienced. Music is more than just a sum of perceptual discriminations. Music consists of an organization of patterns of sound and silence within a temporal structure. For music to be fully appreciated, understood, and performed, concepts pertaining to the relationships of melody, rhythm, harmony, and form must be learned.

Intellectually, the pre-adolescent and adolescent are able to understand and use the following relationships:

Rhythmic:	meter relational time values augmentation and diminution
Melodic:	scale and mode structure transposition inversion retrograde retrograde - inversion
Formal:	repetition and contrast - rondo variation technique imitative techniques - fugue sonata allegro
Harmonic:	consonance and dissonance contrapuntal techniques tonality and atonality

This is not to say that elementary music education will have provided adequate background for understanding these relationships, although primary and intermediate music programs should have provided an organizational framework of aural discriminations and relationships.

Music taste can be defined operationally as the combination of attitudes toward music, musical preferences, and musical discrimination. Although musical taste obeys social principles, individual differences of considerable magnitude will naturally be present in this behavioral

area, just as they are in all other socially significant realms of human response. (4 passim) The communication expectancies one has, the attitudes built up in one toward mode, finality, key, and other effects, all quite clearly form a part of musical taste. These expectancies can be the result of education and/or peer group preferences.

Musical taste acts like other social phenomena of our culture and not in isolation or as if it were obeying some absolute law. As social attitudes tend to strike different world areas at somewhat different times so do trends in musical taste. This can be seen in the way in which pop groups build a following first in one geographical area and then another.

Several research studies have been undertaken to assess the musical taste of children and adolescents. These range from samplings of opinion to more detailed and sophisticated methodology. Findings from studies indicate that repeated listening leads to higher preference scores for both classical and contemporary music. One study gave evidence that middle school students seem to prefer contemporary music to music of earlier periods regardless of the study or lack of study of contemporary music. (1 passim)

Bradley's (1972) investigation of the "effect on student musical preference of a listening program in contemporary art music" for seventh grade students indicated that a sequence of cognitive learning experiences based on an analytical approach to listening resulted in an affective transfer. Analytical listening and repetition resulted in greater preference change than repeated listening alone, although repeated listening without special study also aided the development of positive preferences. The control group showed no such preference gains. (2 passim)

Research findings support the general assumption of music educators that adolescents have a marked preference for music is sentimental, highly emotionalized, strongly rhythmic, distinctly melodic, and with lyrics which contribute to this over-all, total effect. These are all attributes readily found in popular music.

Another reason for the popularity of commercial music is that peer rewards for listening to teenage music are more immediately, frequently, and tangibly acquired than adult-sponsored rewards for serious application to school work, which tend to be delayed and intangible. In the process of acquiring stable role differentiations, adolescents rely upon lyrics of teenage music for solace, for a guide for expressing their own feelings, or for an articulation of their own fantasies. (3 passim)

The results of research findings, confirmed by the reactions of secondary school students today to current popular music, indicate that this style is an important point of contact for the introduction of other styles of music. Quotations from the classical repertoire in rock and roll orchestrations indicate that teenagers are receptive to classical music. The point is not so much to lure adolescents away from popular music, but to alert them to the limitation of music that is formulary and attuned to commercial standards.

The cultural settings and media of popular music provide external relations similar to those of both folk and art music. In dealing with music which is most preferred and is most familiar to the students, the teacher can overcome the initial barriers of foreign style that might hinder aural perception. Popular music provides as a point of departure that music which is already firmly a part of the students' tastes. It is this strong acceptance that can serve as a model for the growth and spread of musical preferences in other musical styles. Since it has been accepted by the adolescent audience, the inclusion of popular music in the curriculum can be seen as an extension of the continuity between school and out-of-school life.

The ingenuity and understanding of the teacher are of prime importance in the presentation of pop music in the music curriculum. Educators must be careful not to adopt a patronizing attitude in their presentations. Although many of the methods applicable to presentation of art and folk forms may also be applied to presentation of pop forms, the teacher must be aware of

the charged emotions, the rapid changes, the hypnotizing appeal of the style, and the numerous and subtle connections of this music to other musical styles.

Currency is one of the main criteria for a course involving popular music. If the teacher subscribes to a periodical in the field, he will find it easier to keep abreast of new performing groups, new recordings, and new stylistic tendencies. It is unwise to use the popular music from one's own adolescent years unless this music has already become a part of the nostalgia craze.

Recordings of popular music are numerous, and proper selection according to teenage taste and currency is difficult and expensive. Currency may be ensured by requesting the students to bring their own records. Given a day or two to work with the records before class presentation, the teacher can quickly analyze the music for form, melody, texture, rhythm, and harmony. Objective detection and analysis of these elements may be difficult for the student at first. Such analysis requires the separation of an objective aural perception from the student's heavy dependence upon the lyrics and his subjective response to them.

One of the avenues to musical learning is through creating music. The creative form of much popular music leads to improvising and a discussion of different styles of performing the same tune. These experiences do not require an extensive theoretical background in music. Addition of a rhythmic accompaniment to a ballad, work with standard rock and gospel harmonies, creation of a hypnotic ostinato figure--these are all creative experiences that can be exploited to give students a foundation in the structure of music. Through these experiences the students learn not only about the end product, i.e., the music; they also learn something about the process through which the product is shaped.

In summary, the following principles for the selection of listening repertoire are offered to aid the teacher in the fluid context of daily classroom teaching:

1. Beware the parochial and provincial attitude which can underly the classification of music as youth, pop, European, black, white, etc.

2. Provide a variety of materials for exposure to the diversity of man's musical expression.

3. Select musical literature that best illustrates the concept under study, regardless of its cultural milieu.

4. Provide materials and time for in-depth study and reflection so that emerging concepts have a chance to solidity.

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A BRIEF HISTORICAL STUDY OF THE SINGING SCHOOLS AND SHAPE NOTES AND IMPLICATIONS FOR MUSIC EDUCATION TODAY

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One of the most crucial problems faced by early music educators in the United States was to successfully teach the skill of music sight-reading. Rev. John Tufts in his "Introduction to the Art of Singing Psalm Tunes" and Rev. Thomas Walter's "Introduction to the Art of Singing by Note" attempted to eliminate the unpleasant sounds often heard in the church by teaching people a system with which the proper notes could be accurately recalled. Rev. Walter wrote of the need for delivery from this chaos when he said,

> The tunes are now miserably tortured and twisted and quavered in our churches, into a horrid medley of confused and disorderly voices. Our tunes are left to the mercy of every unskilled throat to chop and alter, to twist and change, according to their infinitely diverse and no less odd humours and fancies. I have myself paused twice in one vote to take a breath. No two men in the congregation quaver alike or together. It sounds in the ears of a good judge like five hundred tunes roared out at the same time, with perpetual interfearings with one another.[1]

The publication of these two books led to the development of the singing school, a movement which would eventually bring about the inclusion of music education in the public schools. The singing school movement spread very rapidly and people did indeed improve their music reading skills. Logically then, one might well expect the populace of the United States to be very literate musically today. However, this is not true. Music educators are still faced with the problem of "how to" teach music reading

successfully. The majority of the musically literate are those who have had experience with instrumental music. Without the use of some kind of instruments in either the instructional program or outside on their own, only a very small minority of the people enrolled in public school music classes today learn to read music well.

In this bicentennial year, it seems especially appropriate to examine the early work of Rev. John Tufts, Rev. Thomas Walter, and others involved in the singing school movement, in an attempt to find answers to these questions:

1. What historical development brought about the inclusion of music in education as we know it today?

2. What role did the singing schools play in the history of music education?

3. What advancements were brought about by the singing schools in the area of music reading?

4. Why did these advancements not become an integral part of our music programs in the public schools?

5. What potential for music education today does the "shape note" system hold?

A BRIEF RÉSUMÉ OF AMERICAN MUSIC EDUCATION

"No human society has been found which has not practiced the art of music and music education."[2] Certainly the early American colonists were by no means without the need and desire for music. They brought with them many musical backgrounds from their respective countries. These people, in the pioneering spirit, were creating a new culture in keeping with their new environment. The institutions which had supported music in the homelands were not available to the colonists; their most urgent need for music came from the church. It is logical then that the origins for music education might be

discovered in a search for the improvement of music in the church and it is also logical that new forms of music and music education indiginous to the needs and means of the colonists should develop, even though the influence of the European countries from whence they came would serve as an initial point of departure.

The early churches in the United States made exclusive use of "lining out" in their services of worship. That is, a leader sang a line of the song and the congregation answered in response. There were no printed hymnals or tune books and the accuracy of recall rested solely upon the ability of these song leaders to pass on correct notes and words. Many of the leaders, because of faulty memory, limited vocal ranges, and a desire to embellish or change the tunes did not accurately recall the music of the church. This was a great concern to many of the ministers. As a result, it was the ministers who began a movement to better the music of the church.

In 1712 the Rev. John Tufts, published the first practical instruction book in singing. It was entitled "A very plain and easy Introduction to the Art of Singing Psalm Tunes; with the Cantus, or Trebles, or Twenty-eight Psalm Tunes contrived in such a manner as that the Learner may attain the Skill of Singing them with the greatest ease and Speed Imaginable."[3] It was printed in letter notation (a system still used today in many parts of Europe) and was extremely successful. The first instruction book with conventional staff notation appeared in 1721. "The Grounds and Rules of Musick explained or an Introduction to the art of Singing by Note" was written by Rev. Thomas Walter and was said to be "the first music printed with bar lines in America."[4]

The influence of these two books was so great that by 1723 "the churches of Boston, Roxbury, Dorchester, Cambridge, Taunton, Bridgewater, Bradford, and some others had commenced singing by 'rule and art.'"[5]

As the use of these books spread, the better singers in the congregations tended to sit together and gradually formed themselves into choirs. The organization of choirs brought about a new need--that of a choirmaster. As

singing teachers were found to fill this new responsibility, the quality of singing and instruction was improved. The choirs began to take on a school setting and as a result the "singing school" was born. For nearly a century these singing schools flourished and served as the primary educational institution for the teaching of music "by rule." Outstanding men such as Francis Hopkinson, William Billings, Oliver Holden, Daniel Reid, and Lowell Mason, through their work as singing masters, changed the entire complexion of music and music education in the United States and provided a broad base for the programs which were to follow.

The singing school movement generated a great deal of interest outside the church too. Symphony orchestras began to spring up, choral societies were formed, and mass singing school conventions were convened. These conventions were three or four days long and usually dealt with methods and materials, vocal problems, elementary harmony, and conducting. The conventions were eagerly accepted by Americans and the many people involved in them were to become the first public school music teachers and supporters. Because so many people were becoming convinced of the impact and value of music education, Lowell Mason was able to set up a program of music instruction at Hawes School in Boston in 1838. This program was introduced as a result of a series of petitions made by a citizens' committee. The philosophy of the program was music education for every child. Soon afterward, Neef (a co-worker of Pestalozzi) and Lowell Mason collaborated to incorporate the Pestalozzian practices into the music education program.

Until about 1900, music in the schools was primarily vocal. In the first decade of the twentieth century several school orchestras were organized. The school band made its appearance in the years immediately preceding the First World War. In 1907 the Music Supervisor's Conference (today known as the Music Educators National Conference) was founded. In 1928 the first national music contest and the National Music Camp at Interlochen, Michigan were founded. Performance, competition, limited repertoire, and an undue emphasis on showmanship and pure technique were predominant and this carried over very strongly

until the middle of the twentieth century.[6] Today the emphasis is reverting to Lowell Mason's concept of "music for every child" and it is this emphasis that has encouraged this writer to look to the singing schools for a solution to the "music literacy" problem facing education in an attempt to educate every child.

THE SINGING SCHOOLS

Of all the musical activities and institutions that have been evident in the United States, the singing school emerges as the most uniquely American and as the most dominant historical factor in American music.[7] The real beginnings of the singing school may be traced back to 1721 when Rev. John Tufts wrote his previously mentioned "Introduction to the Art of Singing Psalm Tunes." This book, and many others which followed, served a dual purpose: that of an instructional manual and that of a collection of songs. It was these books which were used by the singing masters in their schools.

The singing schools started in the churches as a means of improving singing in the church, but soon they were such a popular attraction that they were expanded as a social institution--a place where one could enjoy music with friends. The school usually consisted of a series of classes held in any convenient place--a church, a private home, a court house, a schoolroom, or even on occasion a tavern. The classes were most often held in the evenings during a season of the year that was least busy for the participants. They lasted anywhere from six weeks to three or more months with one to five classes per week.[8]

George Pullen Jackson describes the singing school master as a man who "steeped his talents in spirit."

> He would often come to a town and start a popular subscription to pay for the school. A wealthy man would often refuse to have any part in it, declaring, in sentiments that are not yet entirely obsolete, that 'if anyone wishes to learn to sing, let him pay for it,' by taking private lessons, of course. A hall in a tavern was the usual place of meeting.

> The landlord made the rental cheap in consideration of the patronage which his barroom enjoyed during recess and afterwards. The singers brought their own candles, used improvised benches on which to lay the books and to set the candles, and sat in a semicricle two or three rows deep. The pupils were taught the clefs, syllables or notes, semiquaver, demisemiquaver). Then they sang a song through by note (syllables), part by part, and time after time. And not until it was thoroughly learned were they allowed to sing the words. The music was usually in three parts--air, bass, and counter. The air "lead," or tune, was sung by males of the higher-voiced type, the bass by the deep-voiced males, and the counter (a sort of tenor part) by the females. Everybody beat time with the right hand while singing. The beating was usually merely up and down. But three-part timing demanded, and sometimes got, a three-part beating: (1) fingers on the table, (2) flat hand on the table, and (3) hand raised.
>
> The singing-school term seldom exceeded twenty-four afternoons and evenings. The sessions were three hours long. The objective of all this activity was realized in the final "exhibition" which was held in the "meeting house." Here the whole class showed what it had learned. And in the exhibition singing, all that remained of the solmization practice of the singing school was the chord that was sung before the piece started. When the singing master left for other fields, his pupils swelled the ranks of the church choir.9

The singing school also served as an outlet for many sales of the dual-purpose tunebooks. As evidenced by the many different tunebooks, prepared by many different singing masters, a large

part of the financial support was realized from the sale of the tunebooks. It is also important that the tunebooks were kept in the hands of the "graduates" of the singing schools, because the conventions and annual meetings of these "graduates" served to perpetuate the tradition and interest in "singing by rule" for nearly a century in the North and soon spread to the South where a tradition was established that still exists today, particularly in many parts of Appalachia and Texas.

SHAPED NOTES

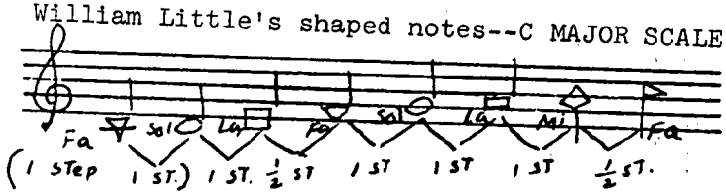
The popularity of the singing school and the extensive sale of tunebooks brought about a great deal of competition and interest in devising a "better system of instruction." About 1798, a dabbler in music named William Little submitted the manuscript for his "Easy Instructor" to the Uranian Society of Philadelphia (a singing society or convention). He was extremely interested in obtaining their endorsement of his new system. After careful examination, a committee of the society reported that "having carefully examined the 'Easy Instructor,' we find it contains a well digested system of principles and rules, and a judicious selection of tunes: And from the improvement of having only four significant characters, indicating at sight, the names of the notes . . . this book is considered easier to be learned than any we have seen. The Committee are of the opinion the Author merits the patronage and encouragement of all friends to Church Music."[10]

Little had his book published in 1802. His "new system" was so popular that his copyright was twice infringed. Finally, he sold his copyright to Daniel Steele and Charles R. and George Webster. They quickly applied for a patent on the type used for setting the notes and were able to make a great deal of money by selling rights to the use of the "patent notes" as they came to be called. This system was so effective that subsequent versions of singing school tunebooks used his shaped notes except in some instances in which other, more complex systems of shaped notes were devised.

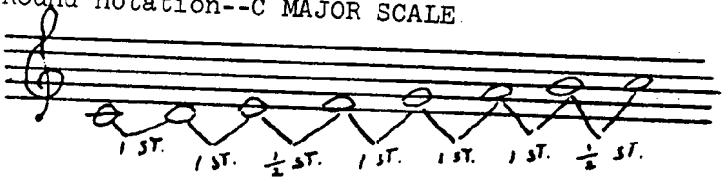
Little's basic idea was so simple, it is surprising that no one had thought of it before. He used a differently shaped note head to represent each of the syllables used in solmization. The rhythmic representation remained the same as in conventional notation. To further simplify reading, he made use of the Lancaster Sol-Fa system in place of the more commonly used seven syllable tonic Sol-Fa system. This required the use of only four pitch indicators to comprise the patterns of pitches found in the scales and songs. Little used a triangular note head for fa, a round head for sol, a square head for la, and a diamond head for mi.[11] By comgining two fa, sol, la patterns and one mi, he was able to make a major scale. Each of the two fa, sol, la patterms maintained the same internal whole step structure, thus eliminating the need for seven distinct shapes.

The notation is shown in the illustration below for a C major scale and is compared to our modern-day round notation.

William Little's shaped notes--C MAJOR SCALE



Round notation--C MAJOR SCALE



Little's contribution influenced mostly the tunebook writers of the South and the West. The singing schools in the North and New England were well established traditionally and did not encourage the use of shaped notes as did the more remote areas where the populace tended to be more illiterate and had a real need for a

"simplified system" of music reading.[12] The literacy of the user seemingly had no effect whatsoever on his ability to learn to sing by rule.

Most of the tunebooks are extremely hard to obtain today, at least in the areas where singing schools are no longer in existence. As a result, it is difficult to find many primary sources. One of the lesser known and more interesting first editions in existence is the "Western Lyre." This book was one of thirty-eight books known to appear in the four shape notation. It was published in 1831, twenty-nine years after Little's system was devised. New books continued to appear as late as 1855, so the "Western Lyre" made its appearance about mid-way in the era of the four-shape books.[13] The introduction to the art of singing includes examples of the shaped notation and directions for its use along with other basics for singing. This introduction is such a clear, detailed working model of Little's system that it is included here to illustrate any parts of the system about which the reader may have questions.[14]

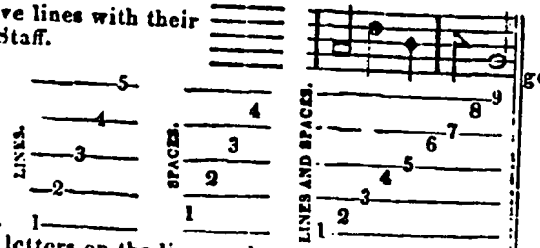
The reproduced pages which follow are of particular significance since The Western Lyre is not one of the more popular shape-note hymnals available in a reprint edition.

The quality of the reproduction is somewhat limited by the age of the book and the deterioration of the ink on the pages. The grammatical construction and spelling of words such as reconed (reckoned), cliffs (clefs), tripple (triple) also reflect a usage different from that of today or perhaps are merely errors on the part of the author since the spelling is not always consistent.

The copy of the book used is from the collection of the North Dakota Historical Society and is housed in the Music Library at the University of North Dakota, Grand Forks.

A CONCISE INTRODUCTION TO THE ART OF SINGING.

Music is written on five lines with their spaces called a Stave or Staff.

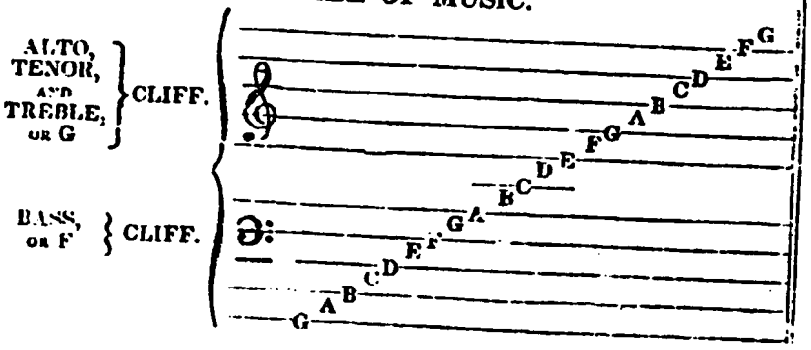


The lowest line is always reckoned the first. The spaces are counted in the same manner. They are also reckoned by the seven first letters of the alphabet, A, B, C, D, E, F, G.

The situation of these letters on the lines and spaces are known by a Cliff or Cleff prefixed to each Stave. The Cliffs are placed on the letters which they represent, and are called by the names of these letters. The letters on the other lines and spaces of the Stave, are reckoned from their Cliff letters.

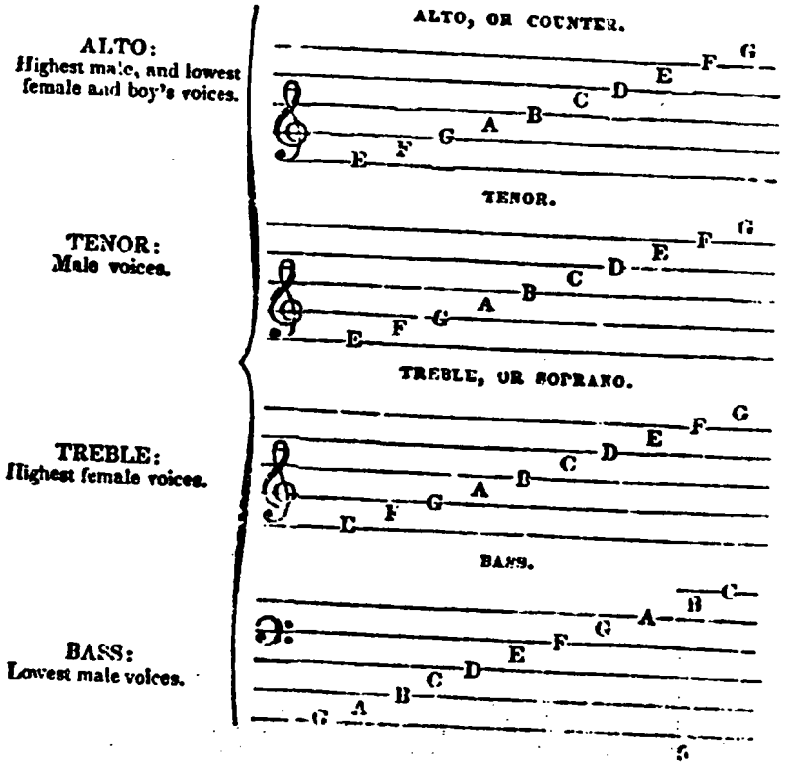
There are three kinds of Cliffs, or more; but two only are now in general use for Vocal Music; and these two are all that are used in the present work. They are as follows:

SCALE OF MUSIC.



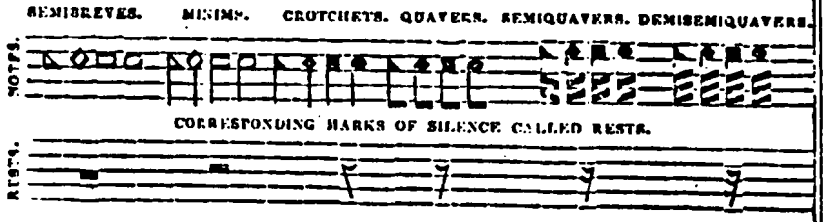
THE SCALE DIVIDED.

Showing the connexion of the different parts of music, as they are arranged in this work.

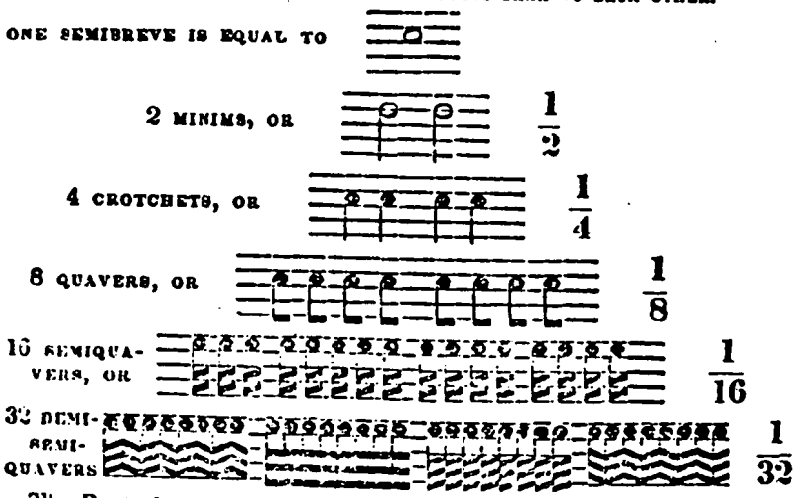


OF NOTES AND RESTS.

There are six kinds of Notes now in use, with their corresponding marks of silence, called Rests, as follows:

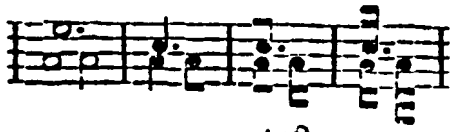


THE PROPORTIONS THE NOTES AND RESTS BEAR TO EACH OTHER.

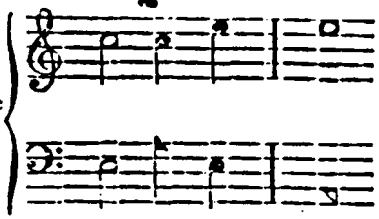


The Rests denote a silence equal to the length of the Note they represent, and are called by the same name; viz., Semibreve Rest, Minim Rest, &c. &c. N. B. The Semibreve Rest is used to fill a measure in all the different moods of time. The forms and proportions of the Notes and Rests should be strongly impressed on the mind. A point or dot placed to the right hand of the Notes or Rests makes that Note or Rest one half longer than without a dot.

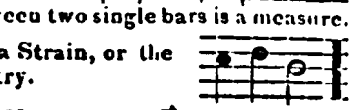
EXAMPLE.



A Brace, shows how many parts are to be sung together.

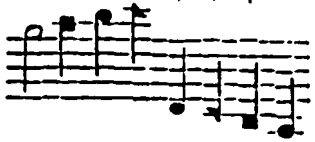


A Single Bar, is used to divide the notes into equal measures; and all the notes contained between two single bars is a measure.

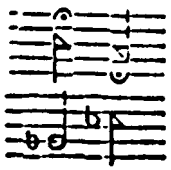


A Double Bar, denotes the end of a Strain, or the end of a line of Poetry.

A Ledger Line, — is added when notes ascend or descend beyond the stave, and may be continued to any number required.



A Hold (𝄐) placed over or under a Note, shows it is to be sounded longer than its usual time.



A Flat ♭ placed before a Note lowers it half a tone beyond its natural sound

514

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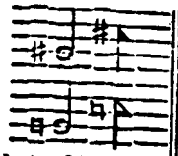
514

A SHARP (♯) placed before a Note raises it half a tone higher than its natural sound.

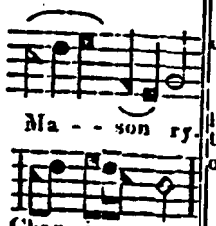
A NATURAL (♮) placed before a Note raises it to its original sound; that Note having been previously made flat or sharp.



Sharps or Flats placed at the beginning of a tune (called the Signature of the Key,) affect the letters on which they are placed throughout the piece, unless contradicted by the Natural, which replaces the note immediately following in its original state.

Sharps, Flats, and Naturals are termed accidental when occasionally introduced in a piece of music, because they only affect the notes immediately succeeding them.

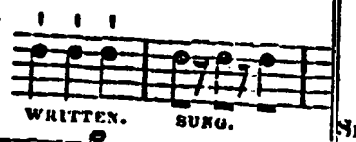
A SLUR, ⌒ placed over or under any number of notes signifies they are to be sung to one syllable, in a smooth, gliding manner.



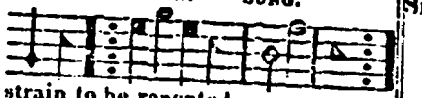
When Quavers, Semiquavers, &c. are grouped together, the slur is unnecessary, and is omitted in this work, but the manner of singing such united notes is the same as if the Slur were added.

THE FIGURE (3) placed over or under any three notes, signifies that they are to be performed in the time of two of the same kind without the figure; they are called Triplets.

STACATO MARKS (! ! !) are placed over such notes as are to be sung in a short and distinct manner, observing a short cessation of sound immediately after sounding notes marked as above.

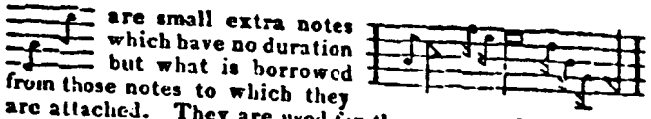


A REPEAT 𝄆 shows what part of a tune is to be sung twice, and is placed at the beginning and end of the strain to be repeated.



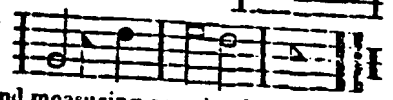
A REPEAT of words :‖: shows that the last words sung are to be repeated.

GRACE NOTES are small extra notes which have no duration but what is borrowed from those notes to which they are attached. They are used for the purpose of arriving at the note with more taste.



A SWELL  signifies a gradual increase and decrease of sound

A CLOSE 𝄇 shows the end of a tune.



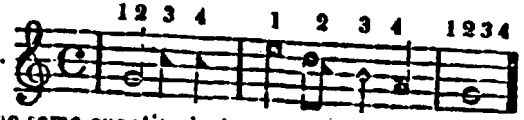
TIME is the manner of regulating and measuring sound, with regard to duration.

A MEASURE is what is contained between two bars.

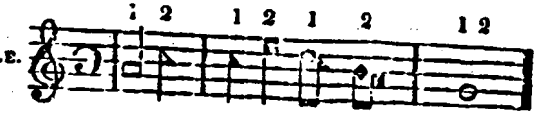
TIME, in music, is quicker or slower according to the nature of the piece, or the design of its author. Each measure of music contains a certain number of notes or rests, the amount of which is specified by a mood or mode of time, placed at the beginning of every tune after the Cliff. These marks are of three kinds, viz. Common, Triple and Compound.

COMMON TIME.

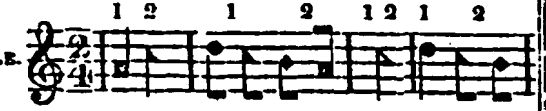
FIRST MOOD 𝄴 has a Semibreve or its equivalent in a measure, beat with four motions, and sung in the time of about four seconds.

EXAMPLE. 

SECOND MOOD 𝄵 has the same quantity in its measure, beat with two motions, and is generally sung in the time of about two seconds.

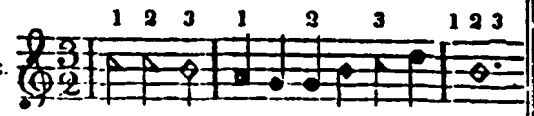
EXAMPLE. 

THIRD MOOD 2/4 has a Minim, or its quantity, in a measure, beat as the second mood, and sung about one third quicker.

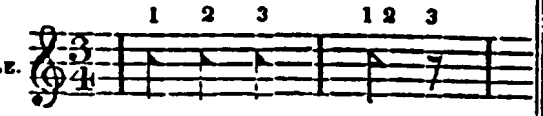
EXAMPLE. 

TRIPLE TIME.

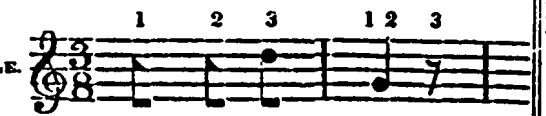
FIRST MOOD 3/2 has three Minims, or their equivalent, in a measure, beat with three motions, and sung in the time of about three seconds.

EXAMPLE. 

SECOND MOOD 3/4 has three Crotchets in a measure, three beats, time, two seconds.

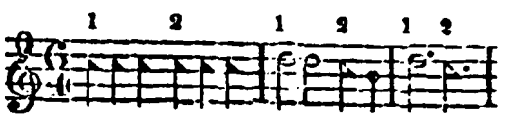
EXAMPLE. 

THIRD MOOD 3/8 has three Quavers in a measure, three beats, quick movement.

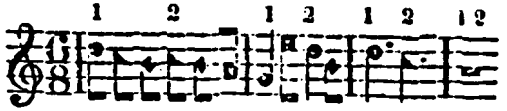
EXAMPLE. 

COMPOUND TIME.

FIRST MOOD 6/4 has six Crotchets in a measure, beat with two motions, and sung in about the time of two seconds.

EXAMPLE. 

SECOND MOOD 6/8 has six Quavers for a measure, beat as the first mood, and sung a third faster.

EXAMPLE. 

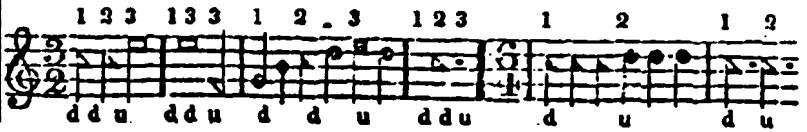
N. B. The above time is varied and regulated faster and slower according to the musical terms written through music.

By beating time is meant a certain motion of the hand or foot, designed to mark the precise movement intended for a piece of music. The mode of doing this is better understood from the instruction and example of a teacher, than from any written directions. One rule is, however, to be invariably observed; namely, that the hand or foot is to be put down at the commencement of every measure, and to rise at the last division of the same.

EXAMPLES.

COMMON TIME.

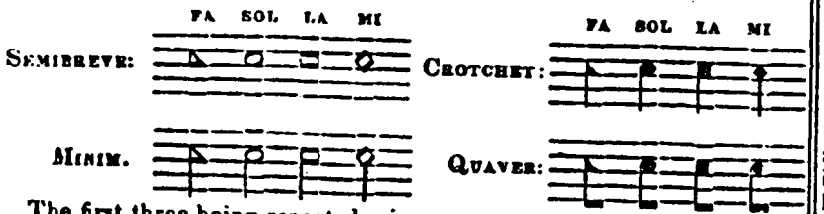
TRIPLE TIME. COMPOUND TIME.



OF SOLMIZATION, OR MODULATION.

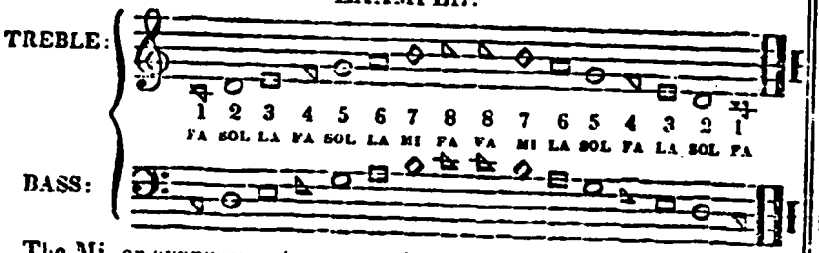
In practising musical lessons, it is customary to apply certain syllables to the diatonic intervals of the octave. The end proposed is, *that the same name invariably applied to the same interval, may naturally suggest its true relation and proper sound.*

The names of intervals or sounds, which generally prevail, in this country, are FA, SOL, LA, MI.* In this work, (the more readily to designate those names of sounds,) each name has its respective form or shape, viz. the Fa, has a triangular; the Sol, round; the La, square; and the Mi, a lozenge form:



The first three being repeated, give names to the seven sounds of the Diatonic Scale.

EXAMPLE:



The Mi, or SEVENTH note, occurs but once in the Diatonic scale. it is the LEADING note, and it always regulates the situation of all the other syllables, on whatever letter it may be placed.

* Pronounced Faw, Sole, Law Me.

The natural place for Mi, is on B; but is necessarily transposed into all the other (musical) letters, as occasion requires.

SCALE OF FLATS AND SHARPS.

The natural place for Mi, is on	B.
But if B be flat Mi is on	E.
If B and E be flat Mi is on	A.
If B, E, and A be flat Mi is on	D.
If B, E, A, and D be flat Mi is on	G.
Or if F be sharp Mi is on	F.
If F and C be sharp Mi is on	C.
If F, C, and G be sharp Mi is on	G.
If F, C, G, and D be sharp Mi is on	D.

[The Italians use for this scale, the syllables Do, Re, Mi, Fa, Sol, La, Si, Do. Mr. Adgate used Faw, Sol, La, Ba, Do, Na, Mi. Fa; and they are applied in this order to the ascending Major scale, Si being the leading note for the former, and Mi for the latter scale. But the English and Americans, generally, have retained only four of these syllables; and as these answer all the purposes designed, our remarks are confined to them. Learners may apply those other syllables at pleasure.]

The Diatonic Scale of Music, is a gradual succession of five tones and two semitones in an octave, or a series of eight notes.

The first note of the Diatonic scale is a principal or Key, called also the Tonic; and the other notes are at natural fixed distances from, and sounded in strict reference to it.

There are two keys in music, and ONLY two, the Major or Sharp Key, and the Minor, or Flat Key.

The first of these is adapted to express the cheerful passions; and the latter is expressive of the mournful and pathetic.

The Key note in the Diatonic scale No. 1., it will be seen is C, and this is called the NATURAL Major Key.

The Key note in the Scale No. 2, is A, and is called the NATURAL Minor Key. They are the only scales in which the semitones are found in their natural fixed order

These Keys differ from each other, with respect to the situation of the Semitones in the Octave; the Major Key having them between the third and fourth, and the seventh and eighth; whereas in the Minor Key they are between the second and third, and the fifth and sixth. See Diatonic Scales, Nos. 1 and 2.

It must be farther observed, that the Minor Scale has this peculiarity, that the ASCENDING scale, (when extending to a WHOLE octave) differs from the DESCENDING; for in ASCENDING, it is necessary to make the sixth and seventh sharp, but in descending to sound them, as in their natural order.

The last note in the Bass is always the Key of the tune; and in speaking of distances or degrees from the Key, we always reckon from the bottom.

So great is the variety in melody and harmony, that the natural scale is insufficient for all the purposes of musical composition; consequently the other letters of the scale may be, and are made use of as a Key Note.

When therefore any of the letters besides C, for a major, and A, for a minor, are employed for this purpose, it will, on examination appear, that the semitones would then be out of their regular and fixed order; and it will, consequently, be found necessary to have recourse to Flats and Sharps to restore them to their proper position. The necessity for doing this, is not always apparent at a *first view*, to persons who only practice *singing*; but is perceived immediately by any one who performs on the most simple instrument.

Having thus endeavoured to lead on the attentive learner into a knowledge of the most essential points connected with practical vocal music, we will close our remarks by giving a few general observations.

DIATONIC SCALES.

No. 1. MAJOR.			No. 2. MINOR.		
C	FA	8	A	LA	8
	Semitone.			Tone.	
B	MI	7	G	SOL	7
	Tone.			Tone.	
A	LA	6	F	FA	6
	Tone.			Semitone.	
G	SOL	5	E	LA	5
	Tone.			Tone.	
F	FA	4	D	SOL	4
	Semitone.			Tone.	
E	LA	3	C	FA	3
	Tone.			Semitone.	
D	SOL	2	B	MI	2
	Tone.			Tone.	
C	FA	1	A	LA	1

GENERAL OBSERVATIONS.

In the arrangement of the parts in the following work, the Air, or principal melody, has invariably been placed next above the Bass, and is always designed for female voices; and the passages marked PIA, for them *exclusively*. The Tenor is placed next above the Air; and the Alto, or Counter, on the *upper* stave, the more conveniently to find room for the ledger lines, which so frequently occur in this part.

The people of the western country have ever been in error with regard to the arrangement of the voices to the parts; they invariably assign the Tenor to the female voices, or which is improperly denominated the Treble, by all the publishers of music in this country. The Treble very properly belongs to the ladies' voices, but the difficulty is, that the names of the parts have been changed by those publishers.

The Air or principal melody is *unquestionably* the Treble, and should be sung by the ladies. The Air being the principal part of music; so also is the ladies' voices the principal, or superior to men's voices; consequently, the Air should be performed by the ladies' voices. The practice of putting the Treble voices on the Tenor, cannot be defended by any rule of analogy or reason.

Attention is particularly recommended to the terms PIA., and FOR., which very frequently occur in this volume, and when properly observed, produce a beautiful and pleasing effect. The other directive terms will be found useful in denoting the style of the piece of music.

A person may have acquired a knowledge of all the various characters in psalmody, he may also be able to sing his part in true time, and yet his performance be far from pleasing, if it be devoid of necessary embellishments: his bad expression and manner may conspire to render it disagreeable. A few plain hints may tend to correct these practical errors.

It is by no means necessary to constitute a good singer, that he sing very loud; not only the tone of the voice, but the true sound of the note is destroyed by undue exertions of the voice.

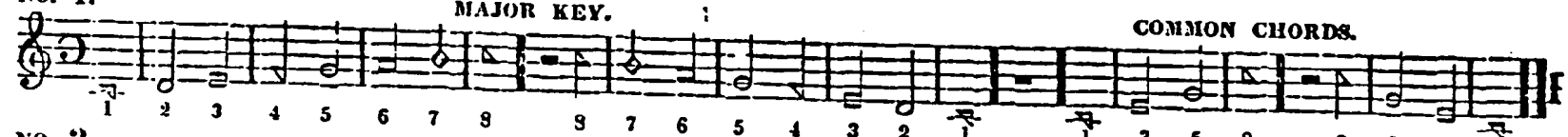
In singing, the mouth should be opened freely, but if too wide it would entirely destroy a good tone. Imitate the elegant expression of the orator rather than the drawl of the clown. Some persons pronounce their words tolerably well in soft singing, but exceedingly bad when they sing louder; which is owing to the false idea, that they cannot make too much noise in the FORTE parts. Expression is one of the greatest beauties of music.

LESSONS FOR THE EXERCISE OF THE VOICE.

NO. 1.

MAJOR KEY.

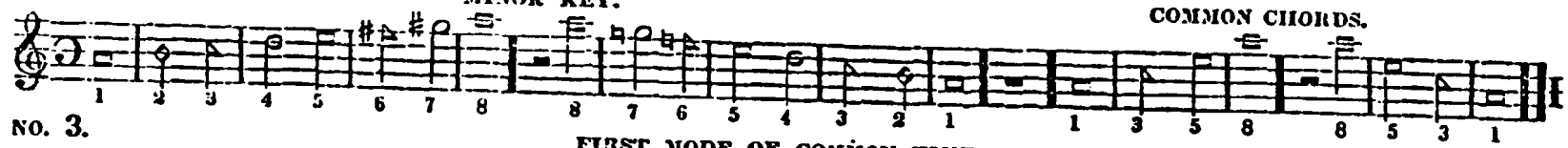
COMMON CHORDS.



NO. 2.

MINOR KEY.

COMMON CHORDS.



NO. 3.

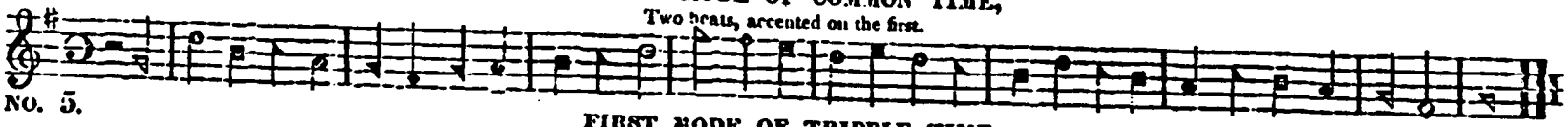
FIRST MODE OF COMMON TIME,

Four beats in a measure, accented on the first and third beats.

NO. 4.

SECOND MODE OF COMMON TIME,

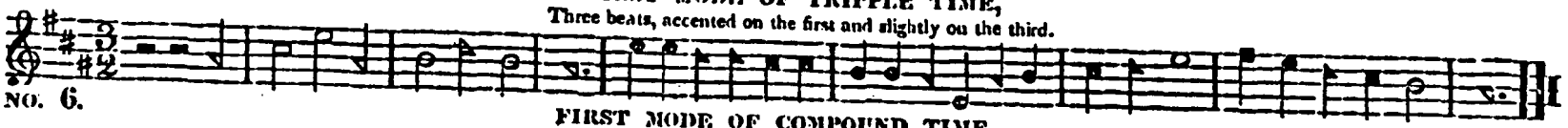
Two beats, accented on the first.



NO. 5.

FIRST MODE OF TRIPPLE TIME,

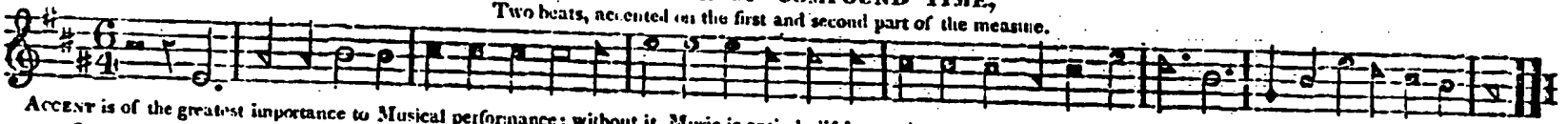
Three beats, accented on the first and slightly on the third.



NO. 6.

FIRST MODE OF COMPOUND TIME,

Two beats, accented on the first and second part of the measure.



ACCENT is of the greatest importance to Musical performance; without it, Music is entirely lifeless. Accent is the same in Music as in pronouncing a word, or speaking a sentence. It is fixed on that note to which the accented syllable, or emphatic word is sung, that the word, or sentence, may have the same emphasis in singing, as in speaking.

CONCLUSIONS

THE INFLUENCE OF FACTIONALISM UPON MUSIC IN THE PUBLIC SCHOOLS

"No one who has witnessed the astonishing sight-singing virtuosity exhibited by the shape note singers of the rural South today, trained with what is basically the 'Easy Instructor' method can possible doubt the effectiveness of the device."[15]

Why then did not Lowell Mason and many of the other "Fathers of Music Education" make use of the shape notes as a pedagogical tool in their schools? If they had, perhaps the problem of sight-reading would not be confronting us today.

The development of public schools took place first in the urban North, where shape notes were rejected. The notes came to be regarded in the North as the musical notation of the country people who sang, for their own enjoyment, songs in a strange, almost primitive native idiom. Choir directors and teachers busy with the more refined music of the European composers had little or no time for the "dunce notes" as they called them. However, the real dislike was not for the system of notation, but for the music associated with it. As a result, shaped notes did not make their way into the classroom.

GEORGE KYME'S EXPERIMENTAL STUDY USING SHAPED NOTES

In an attempt to encourage the use of shape notes in the elementary schools, George Kyme undertook an experimental study to prove that "singing with shape notes will increase the accuracy of pitch and syllable naming and therefore will be reflected in the superiority of students using this method of learning to read music over those who learn by the use of the usual methods."

The experiment was conducted with three experimental groups of fifth graders and did not include the scores of students with instrumental music training for the main part of the

experiment. These students were included in the instructional groups, however, and a separate analysis of their learning was made.

The results indicated that the groups using shaped-notes (a seven-shape variety which was an outgrowth of the original four-shape system) were superior to the control groups in each of four paired situations. In addition, the instrumentalists who were given instruction in singing with the use of shape notes improved their reading ability almost as much proportionally as those who were not instrumentalists.

Another interesting observation made by Kyme is that "at the junior high school to which the three experimental groups were promoted, 63% of the students who were in the experimental group enrolled in seventh grade glee club--an elective, before-school course. The average percentage from other elementary schools entering the school is less than 20%."

Kyme concludes his findings by saying, "In the light of this evidence, music educators may wish to reappraise the shape note system of teaching sight-singing, a system in use for over 150 years in the Southeastern United States."[16]

IMPLICATIONS FOR MUSIC EDUCATION TODAY

Kyme's study points out the potential for shaped notes in the classroom. However, Kyme used Aiken's seven-shape system, which is much more complex and involves more memorization and technical facility than did Little's four shapes. If the Southern singing schools read as well using the four-shape system as people such as Jackson, Britton, and Lowens have reported, then it seems quite likely that this system could provide an even better solution to the problem of music reading.

As a result of the findings reported in this article, one can merely speculate about the usefulness of shaped notes in today's schools, but hopefully, this article will serve as a catalyst to encourage additional research that could establish the validity of using Little's system of four shapes to teach sight reading.

FOOTNOTES

[1]Edward Bailey Birge, History of Public School Music in the United States (Boston: Oliver Ditson, 1928), p. 5.

[2]Charles Leonhard and Robert W. House, Foundations and Principles of Music Education (New York: McGraw-Hill, 1959), p. 48.

[3]Edward Bailey Birge, History of Public School Music in the United States (Boston: Oliver-Ditson, 1928), p. 8.

[4]Ibid., p. 9.

[5]Ibid., pp. 6-7.

[6]Charles Leonhard and Robert W. House, Foundations and Principles of Music Education (New York: McGraw-Hill, 1959), pp. 47-59.

[7]Allen P. Britton, "The Singing School Movement in the United States." Report of the Eighth Congress, New York 1961. Volume II. Jan Larue, editor. (New York: Barenreiter Kassel, 1962), p. 77.

[8]Ibid., p. 90.

[9]George Pullen Jackson, White Spirituals in the Southern Uplands (New York: Dover, 1965), pp. 8-9.

[10]Irving Lowens, "Shape Notes, New England Music, and White Spirituals," Part I: Etude, January 1957, p. 15.

[11]Ibid.

[12]Irving Lowens and Allen P. Britton. "The Easy Instructor: A History and Bibliography of the First Shape-Note Tunebook," Journal of Research in Music Education, Vol. I, No. 1 (Spring 1953), pp. 31-32.

[13]George Pullen Jackson, White Spirituals in the Southern Uplands (New York: Dover, 1965), p. 25.

[14]W. B. Snyder and W. L. Chappell, The Western Lyre: A New Selection of Sacred Music, From the Best Authors; Including a Number of New and Original Tunes, with a Concise Introduction to the Art of Singing (Cincinnati: W. L. Chappell, 1831), pp. V-XI.

[15]Irving Lowens and Allen P. Britton. "The Easy Instructor: A History and Bibliography of the First Shape-Note Tunebook," Journal of Research in Music Education, Vol. I, No. I (Spring 1953), pp. 30-55.

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Lowens, Irving. "Shape Notes, New England Music, and White Spirituals," Part I: Etude, January 1957. Part II; Etude, February, 1957.

Lowens, Irving and Britton, Allen P. "The Easy Instructor: A History and Bibliography of the First Shape-Note Tunebook." Journal of Research in Music Education, Volume I, No. 1 (Spring 1953).

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ABSTRACT

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

Roger W. Warner, Ed.D.
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 occurring 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 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.

ABSTRACT

THE CULTURAL HERITAGE OF THE METROPOLITAN ST. LOUIS AREA AS REFLECTED IN THE SONGS AND FOLK SONGS OF ITS EUROPEAN ETHNIC GROUPS: A COLLECTION OF SONGS AND FOLK SONGS APPROPRIATE FOR USE IN ELEMENTARY AND JUNIOR HIGH SCHOOLS

Mary Clarice Newander, Ed.D.
Washington University 1975

There has been great interest in the ethnic heritage of St. Louis as demonstrated by the large crowds who attend the many ethnic festivals in the area. Music is an important part of these events.

Many of the songs of the ethnic groups are unavailable in printed sources, or if printed, are not accessible to the general public. This dissertation is a collection of the songs sung by the members of fifteen European ethnic groups in Metropolitan St. Louis, suitable for use in elementary and junior high schools by musically educated teachers.

In order to obtain the songs and background information needed for this collection, personal interviews were held with recognized representatives from each of fifteen ethnic groups.

The ethnic representatives gave the author notated copies of the songs, invited the author to tape record performances of the music so that it could be transcribed for the dissertation, or they made recordings of the songs available to the author for transcription.

St. Louisians who speak the languages of the songs of the ethnic groups helped with translations and pronounced the foreign words as the author made a tape recording from which a phonetic pronunciation of the songs was developed.

The groups whose songs are included are Bulgarian, Croatian, Czech, French, German, Greek, Hungarian, Irish, Italian, Polish, Russian, Scottish, Serbian, Spanish and Swedish. Background information is given about each group including its history in the St. Louis area, as well as a discussion of ways in which it is currently maintaining and perpetuating its culture. An analysis of the musical elements and teaching aids precede the songs. For each song the melody and words in the original language, a phonetic transcription of the words beneath the original words, a translation, and a piano accompaniment or chord symbols are given.

A phonetic guide devised by the author and a map of ethnic neighborhoods in Metropolitan St. Louis are included in the appendices.

Musical selections from twelve of the ethnic groups are recorded on the cassette tape, Examples of Music Performed by Ethnic Groups in Metropolitan St. Louis which is available with the dissertation in Gaylord Library, Washington University.

ABSTRACT

A STUDY OF THE EFFECT OF HAND SIGNS IN THE DEVELOPMENT OF SIGHT SINGING SKILLS

Mollie Rose Autry, D.M.A.
The University of Texas at Austin, 1975
Faculty Member--Southwestern Missouri State University, Springfield

One of the aims of music education is the development of students who are musically independent singers. Several different sight singing

systems are used for this purpose but finding increasing application in elementary music education is the use of hand signs with solfege for this purpose. The benefit of hand signs seems to be in their function as visual images of pitch, not only represented by the relative height of movement but also by the shape of the hand. Since the use of hand signs, with syllables, does require a more complex response from a student, their effect on the ability to sight sing was investigated.

THE EXPERIMENT

The experiment was conducted in two separate treatment periods with fourteen experimental and control groups at the fifth grade and college levels. All groups participated in sight singing experiences for approximately ten minutes as a part of their regular music classes for a period of not less than ten nor more than fourteen weeks. During this time, the control groups used solfege while the experimental groups used solfege with hand signs.

Two types of tests were used in an attempt to determine any measurable differences between the experimental and control groups at the end of the treatment period. Individual sight singing tests were tape recorded and evaluated in the pretest-posttest sequence. In addition, Music Achievement Tests I and II were administered to attempt to measure aural development as a result of the two methods.

CONCLUSIONS

Several types of statistical analysis were possible. The correlation coefficients between pretests and posttests were high for all groups. The t-statistic indicated that five of the six fifth grade groups showed differences significant at the .05 level while only three of the adult groups indicated a significant change at the level of .05. The F statistic was calculated for each treatment group for sight singing tests. No significant differences at the .05 level were noted. Based on these data, the null hypothesis was accepted.

Although the study was primarily concerned with the skill of sight singing, MAT Tests I and II were administered to determine if aural development could be noted in the different treatment groups. The same statistical analysis was used on these data. The analysis of covariance revealed only four groups with significant differences. These were evenly divided between control and experimental and fifth grade and adult. The null hypothesis for differences in aural skill development as a result of the two treatments was accepted.

ABSTRACT

A STUDY OF THE CURRICULUM MATERIALS USED IN MUSIC CLASSES IN THE PRIMARY AND SECONDARY SCHOOLS IN TAIWAN FROM 1950 TO 1973

Stephen Yik, Ed.D.
Washington University 1975

This paper is a survey of the Taiwan grade school music instructional materials of from 1950 to 1973. It describes the publishing conditions, contents, changes and trends, and how the materials were used. Data concerning the actual use of the instructional materials in schools were gathered through planned interviews.

The study shows that the musical instructional materials as well as the practices in music education of Taiwan began with what was in use on Mainland China up to 1949 and developed in the same general direction. Music education on Mainland China had adopted the Western countries' materials and practices from the beginning of the twentieth century; up to the 1970s, except in didatic matters, the music curriculum materials of Taiwan still incline to the Western style. On the other hand, the influence of the most recent music pedagogies and contemporary music of the Western countries is not seen among the school music texts and not apparent among the supplementary curriculum materials.

There have been many publishers involved in preparing music materials for teacher or student use. There were almost as many text book series

as music teacher's aids published. The supply of music text books had been in a rather confused state until a unified text series was prepared by a government commission, the National Editing and Translating Commission, in 1968.

The contents of the curriculum are analyzed according to reading skill development, vocal skill development, musical instrument studies, creative activities, historical studies and appreciation programs, and songs for singing. Of these areas of study, the musical instrument studies, creative activities and the appreciation programs are relatively recent additions to the curriculum. The unified text series of 1968 has improved the content of study in all the six of these areas.

The author evaluated the materials and made recommendations for improvements, basing his arguments on the existing educational environments and practical conditions.

ABSTRACT

A STUDY OF SELECTED TWENTIETH-CENTURY COMPOSITIONS FOR HETEROGENEOUS BRASS ENSEMBLE AND ORGAN BY UNITED STATES COMPOSERS

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The purpose of this study is to supply information to aid in the selection of performance material for brass and organ, and contribute to an understanding of the music to promote more intelligent and musical performance. It is hoped, also, that access to this body of literature will be facilitated by the presentation in the appendices of publication information, composers' addresses and other relevant data.

In order to establish the development of the use of brass instruments with organ, an historical survey of music for brass and organ has been included as Chapter I. This chapter includes discussion of works written for solo brass instruments with organ as well as compositions for brass ensemble and organ. The sources of

information were peripheral to the topic and included historical studies of brass, organ, and church music. No extensive treatments of music for brass and organ have been found. It is hoped that the material in this chapter will serve to indicate the breadth of the literature for brass and organ to stimulate further research.

Chapter II consists of analyses of thirty-one selected twentieth-century works for heterogeneous brass ensemble and organ by United States composers. An extensive search was conducted to identify titles of works in this category. The search utilized available books, periodicals, catalogs, and unpublished materials, as well as a great deal of correspondence with authorities in the areas of brass instruments and organ and with composers. A detailed procedure was employed to select a representative group of works for analysis.

This study was limited to works composed in the twentieth century by United States citizens. This was to limit the number of compositions to be considered and to establish a body of literature which was relatively accessible. To be included, the required brass ensemble must have consisted of parts for two or more different brass instruments. The brass instruments in the ensemble were to include only lip-reed aerophones. Several works in this category contain percussion parts and have been included in the study. Works which include parts for other than brass, organ, and percussion have been considered beyond the scope of this study, however.

To make the material as useful as possible to both the scanner and the careful reader, each analysis is presented in an outline form. Information given for each work includes composer, title, date of composition (if known), place, publisher, date of publication, and the exact instrumentation (including keys of trumpets and horns). Also presented for each work are the range utilized for each brass instrument, percussion requirements, any information available concerning the purpose of the work, the number and character of movements, a general discussion of the musical style, and an examination of the technical requirements. In the interest of consistency and to convey each composer's intentions as accurately

as possible, all musical examples have been photocopied.

Chapter III summarizes the findings of Chapter II and presents the author's conclusions. It is observed that a relatively conservative compositional style prevails in the available brass and organ works, and the brass writing in most works is conservative in regard to technical demands. A few of the compositions analyzed are recommended by the author as being particularly outstanding, and it is suggested that performers and teachers could enrich the current recital repertoire for both brass instruments and organ by more use of brass and organ works. An invitation is also issued to composers to add significant works of a more innovative nature to the literature.

This abstract of about 600 words is approved as to form and content.

ABSTRACT

A SELECTED AND ANNOTATED BIBLIOGRAPHY OF ORIGINAL WORKS FOR TROMBONE TRIO

Donald Austin Hummel, D.M.A.
University of Missouri-Kansas City 1976

The purpose of this study was to examine the extent of original literature for trombone trio and to provide an annotated bibliography of compositions appropriate for inclusion on formal recital programs written and/or published before January 1, 1975. Only available pieces, manuscript or in print, are included in the bibliography. As well, pieces in jazz or popular idioms, contest or novelty pieces, pieces which designate trombones only optionally, transcriptions, and pieces with keyboard or other instrumental accompaniment are excluded.

An extensive search for trombone trio literature was undertaken. Fifty-three original trios by forty-six composers from fourteen countries were located. Of these, the great majority were composed in the present century. Only four or perhaps five pieces date from the last century,

and none were composed in the eighteenth or earlier centuries. Thirty-eight works are published; three of these are out-of-print.

Each score was purchased or received gratis, rehearsed, and tape recorded for further study. The resultant bibliographic entry for each piece includes the composer's name, dates, and nationality; the title and year of composition; the format (i.e., score and/or parts); the performance time; the facts of publication or other source; and the movement titles and/or tempo indications. A brief text discusses general background information, the editorial procedures, legibility, discrepancies, musical factors, and performance considerations. When available, critical reviews and the composer's analyses, comments, and observations are also included.

The study confirms that a corpus of recent chamber music for trombone trio does exist. Most of the pieces do not venture beyond typical nineteenth century harmonic, melodic, and rhythmical practice; few present formidable difficulties for the advanced performer. Although, in this author's opinion, several works exhibit outstanding musical worth, it is not yet possible to determine the impact of this literature on the status of the trombone trio.

This abstract of 300 words is approved as to form and content.

ABSTRACT

LEITH STEVENS: A CRITICAL ANALYSIS OF HIS WORKS

James C. Hamilton, D.M.A.
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Leith Stevens (1909-1970) was an American composer whose primary pursuit was the composing of background music for radio, television, and motion pictures. It is the purpose of this dissertation to analyze and to evaluate his work.

The first analysis is of nine contrasting sections of nine different film scores. The purpose of this study is to isolate different stylistic characteristics and to draw some general

conclusions as to Steven's compositional methods, traits, and preferences. Next follows an analysis of an entire motion picture score with special consideration given to the use of music to complement, supplement, and duplicate the screen action. Finally, there is a study of the Piano Concerto to discover if Steven's concerted music is of the same quality as his film scores.

The stylistic analyses show Stevens to have been a versatile composer with the ability to write in various styles. He was able to employ a style that was appropriate to the film. He even contributed some new styles to the film music industry when in 1949, in the film Destination Moon, he was one of the first to experiment with the now-popular eerie effects of the science-fiction film and in 1954, in the film Private Hell 36, he was responsible for creating the first total jazz background score.

The analysis of an entire motion picture score with emphasis on the relationship of the music to the psychological implications of the plot shows that Stevens had an ability to grasp even the most subtle innuendo and to represent it in the score. He was able to transform themes and to weave them into complex musical fabrics that enhanced the meaning and effect of the film story.

Unlike his film music output, which was prodigious, his concerted music production was very small. Evidence uncovered in an analysis of his Concerto for Piano suggests that Stevens had not here mastered the large-scale form.

Also included in this paper is a brief biographical chapter which traces Stevens' life from Kansas City, where he attended the Horner Institute of Music and studied piano with John Thompson, to New York, where he attended the Juilliard School of Music, studied piano with Josef and Rosina Lhevinne and composition with Joseph Schillinger, and to Hollywood where he became one of the most successful film score composers in the world, culminating in his appointment to the position of Music Supervisor of Paramount Television.

This abstract of about 400 words is approved as to form and content.

ABSTRACT

TEACHING AURAL SKILLS WITHOUT VISUAL AIDS:
A STUDY USING SIGHTED AND
NON-SIGHTED CHILDREN

Shelley M. Marshall, M.M.E.
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The problem of this study was to determine if musical concepts can be learned without the use of visual aids. Special materials to teach aural discrimination without visual cues were developed using the Audio-Visual Identification Instruction (AVII) model for group instruction.

The purpose of this study was to compare the achievement of blind and partially sighted children taught without visual cues and sighted children taught without visual cues, each using the AVII model materials, with the achievement of sighted children taught with traditional materials on four musical pitch discrimination tasks.

The tasks were taught in the following order: discrimination of high pitch, discrimination of low pitch, discrimination of ascending pitches, and discrimination of descending pitches.

A quasi-experimental post-test only control group research design was used for the investigation. A criterion instrument was constructed to measure achievement.

The responses by subjects on the criterion measure on four musical pitch tasks constituted the primary data. Visual acuity of the subjects, the type of instruction, and the type of musical tasks were the secondary data. The test of significance was a two-tailed t test.

The blind group scored as well or better than the sighted children on the high pitch task. They scored the same or significantly less than the sighted groups on the recognition of low pitch and descending pitches. On discrimination of descending pitches they scored better than the sighted experimental group, and not significantly different from the control group. It appears that in the first task each group was equally unfamiliar with the testing procedure. The sighted groups were also not used to responding to aural stimuli; the sighted children may have

scored better because they had developed the ability to focus on aural stimuli.

The control group scored increasingly higher means over the series of tests, exhibiting better understanding of the testing procedure as well as the musical tasks. The sighted experimental group scores show the least amount of change.

Subject to the limitations and circumstances of this study, it was concluded that young children, both sighted and non-sighted, can benefit from training in aural perception. It cannot be concluded with confidence that sighted children are distracted by visual aids for aural discrimination tasks. The blind and partially sighted children in this study did exhibit significant achievement in learning aural skills without visual prompts.

ABSTRACT

THE EFFECT OF MODEL INSTRUCTION ON TEACHING THE MUSICAL CONCEPT "PHRASE" TO SECOND YEAR BAND STUDENTS

Judith Kay Cook, M.M.E.
University of Missouri-Kansas City 1976

The problem of the study was to investigate the functional nature of AVII model instruction for teaching basic musical knowledge to second year band students. Aural-visual identification instruction (AVII) model materials and traditional performance-centered instructional techniques were used in actual classroom situations.

The purpose of the study was to compare the achievement of second year band students on the musical learning task "phrase," when aural-visual identification instruction (AVII) model materials are used by the teacher, with that of second year band students on the learning task "phrase," when traditional performance-centered instructional techniques are used.

The AVII model provides for stated behavioral objectives, naming and identification of specific sound phenomenon, positive and negative examples, immediate knowledge of results, feedback and positive reinforcement, as well as a criterion-referenced test for measurement of achievement

over an arbitrarily determined period of time. The model was designed for group instruction, which is the common mode of instruction in public school instrumental classes. The AVII model provides for practice in associating verbal cues with musical stimuli.

The research was a separate sample pretest-posttest experimental-control equivalent materials quasi-experimental design. Type of instruction and grade level were independent variables. Achievement on one musical learning task was sampled in two grade levels of second year band students.

Two instruments were used for measurement: the Preference Test S, Musical Sensitivity; Part I, Phrasing, of the Gordon Musical Aptitude Profile (MAP); and a criterion-referenced achievement measure, which served as a pretest-posttest instrument.

The sample of four second year bands was selected from four schools in the Kansas City metropolitan and surrounding areas. All four schools have predominantly white populations. One school was located in a rural farming community. Two second year bands at eighth grade level and two second year bands at sixth grade level were instructed in the musical concept "phrase." Complete sets of data were obtained from 149 subjects.

Subtest$_1$; Preference Test S of the MAP was administered. Subjects were pretested, instructed by the band directors with either AVII model materials or traditional performance methods, and posttested. Instruction was limited to five consecutive class sessions. The data were computer-processed for statistical significance by one-way analysis of variance. A posteriori comparisons were analyzed by a t-test of difference between means.

A significant gain in achievement was demonstrated by students instructed with AVII model materials. Only eighth grade level students demonstrated a significant gain in achievement when traditional performance methods were used for instruction. No significant gain was made by sixth grade level students instructed with traditional performance methods.

The comparisons of group means showed mean achievement gain by eighth grade students to be significantly greater than that of sixth grade students when receiving the same type of instruction.

Within the limitations and circumstances of the investigation, the AVII model appears to have been effective for teaching "phrase" to second year band students at the sixth and eighth grade level. The findings must be interpreted with caution as data were obtained for only one single task. Further investigation with other tasks seems to be warranted.