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PREFACE

The Missouri Journal of Research in Music Education, published by the Missouri Music Educators Association, is devoted to the needs and interests of teachers of music in Missouri and the nation. This issue, Volume IV, Number 4, is the nineteenth.

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 again be sent to the Editor concerning the content of this issue. We strive for a reasonable balance among music theory, history, philosophy, aesthetics, and pedagogy.

We express our deep gratitude to the Missouri Music Educators Association for their financial support to make it possible to continue to publish the Missouri Journal of Research in Music Education.

The Editorial Board

A PHILOSOPHY FOR GROUP PIANO INSTRUCTION BASED UPON LEARNING THEORY AND GROUP INTERACTION THEORY

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E. Thayer Gaston has written that "The value of the adaptation of the individual to the group can hardly be overestimated in a society. Group music brings a feeling of belonging."[1] Gaston describes the life progress of an individual as the development of self toward participation in continually more significant groups or continually more significant participation in the same groups.[2] "Music by nature," he has concluded, "draws people together for the purpose of intimate, yet ordered, function."[3] Gaston's ideas are as pertinent to thought and investigation in the area of piano teaching as they are to general music teaching and musical ensemble teaching. It is the purpose of this article to detail a philosophical position, based upon learning theory and group interaction theory, concerning the advantages that the group setting can have in piano teaching, along with some discussion of practical considerations.

Four theoretical principles synthesized by this author from the literature in learning and education can form a major portion of the rationale for teaching piano students in groups and in particular for utilizing techniques of fostering productive interaction in the group instructional environment:

1. Intrinsic motivation is a powerful force in human learning.

2. Intrinsic motivation in particular to discover truths, concepts, and solutions to problems, is of great importance in the mental processes involved in the higher intellectual skills.

3. Besides knowledge in particular fields of human activity and understanding, the development of individuals' intellectual skills to their highest capacities is of great importance to the human condition.

4. Intrinsic motivation and discovery learning can be especially nurtured in productive processes of group interaction among students.

These theoretical principles can be found within, or deduced as expansions upon, some major learning theory formulations which have significant influence upon modern educational thought and research. In addition, research in group interaction psychology and productivity can be cited which supports many conclusions reached in the theories discussed here.

First Theoretical Principle

The concept of intrinsic motivation, from theories of the internal in human psychology, is of particular importance to an educational philosophy that places great value upon group dynamics in learning settings. This consideration cannot be overestimated. Specifically, if one is to limit the influences upon one's teaching models to only those processes that can be explained in terms of directly observable stimuli and responses, then complete reliance on individual programmed instruction, focusing

entirely on the individual's behavior from what is known about operant conditioning and reinforcement, would seem to be the logical culminating product of educational science. However, if one does not restrict oneself to those limits, theories of internal structure in human psychology lead logically to a philosophical position wherein a social component and thus group dynamics might be held, as they are in this article, to be of optimum value in the learning process.

There is no lack of writings which have questioned in detail the behaviorist position which restricts the building of psychological theory upon only directly observable phenomena. For instance, the linguist Noam Chomsky has written several reviews of works by the behaviorist B. F. Skinner in which he provides lengthy arguments to say that a reliance only on directly observable stimulus-response phenomena cannot explain verbal cognition.[4] Although his starting point is linguistics, he says his criticism is an articulation of a position generalized beyond that particular area. The general position is that the task of psychology is to understand the internal structure, states, and organization of the mind which produce stimulus-response relations, and that knowledge of the stimulus-response relations is not an end in itself but only one means towards infering such an understanding of the internal. Chomsky objects to any a priori rejection of theories of internal structure, saying that such rejection only places unwarranted hindrances on the development of the science towards the formation of postulates we cannot now, but may some day be able to, validate with research.[5]

The Field psychologist Kurt Lewin has expressed similar thoughts. He believed that constructs of psychology such as "goals," "hope," "power fields," and "values" can be identified as conceptual dimensions just as physical phenomena have been, and eventually be quantified for methodological value in research. "It would be a mistake," he writes, "to delay using [the approach of employing conceptual dimensions for the internal constructs] until psychology has reached a stage where each construct designates phenomena which can be measured quantitatively." Working toward quantitative equations "will be much facilitated if we become aware of the importance of these aspects and, at least, learn carefully to distinguish different conceptual types."[6]

Abraham Maslow, in raising similar objections to the behaviorist restrictions through his writings in Humanistic psychology, has argued that it has been a modern error to create what is "a technology and not a philosophy of ends."[7] He points out that the physical sciences are those of "non-personal, non-human things, which have no ends. The development of physics, astronomy, mechanics, and chemistry was in fact impossible until they had become value-free, value-neutral, so that pure descriptiveness was possible."[8] But, he says, human beings have "ends," and so the behaviorist model which was derived from the model of the physical sciences research, cannot be legitimately taken as capable of explaining the <u>whole</u> of human psychology.[9]

The present writer would expand upon these arguments to point up the fact that major advances in knowledge have constantly occurred

in human history partly as gradual accumulations of evidence to support theories by men who in their own time had not yet means to validate their theories. A modern example of a theory undergoing such a process is Albert Einstein's Theory of Relativity. It is important, therefore, that psychologists and educators do formulate models of the internal in psychology, and philosophies of teaching that take the internal into account.

A survey of some theories about intrinsic motivation could begin with a reference to Robert Gagné's description of a motivation to continue learning tasks which he names an "enjoyment of learning":

> If the learner can regularly seek and find rewards for his achievement motivation, it is not unreasonable to suppose that his entire set of experiences will generalize into a positive enjoyment of learning itself. To develop such a "love of learning," the student must be progressively weaned from dependence on the teacher or other agent external to himself. First of all, this means that he needs to develop his own "standards" against which he can compare his achievements as they develop by stage during his learning of a topic or subject . . . .
>
> A second kind of motivational development, extending over a period of years, is an increased dependence on self-generated "instructions" and strageties in the prosecution of a learning assignment.[10]

Jean Piaget has produced a more detailed model of the internal in human psychology, and the concept of intrinsic motivation is central

to it. Piaget defines the cognitive act itself as one of "assimilation" and "accommodation" of input to perceive the environment in a way meaningful for growth and development, that is, learning.[11] In the process of assimilation the person integrates new perceptual matter into existing "schemata" or behavior patterns[12], while in the process of accommodation the person creates new "schemata", or modifies existing ones to accommodate new matter.[13] Learning occurs as a result of intrinsic motivation because the child or person is motivated to achieve a balance or "equilibrium" between assimilation and accommodation.[14] In the process of assimilation and accommodation the child or person must act, Piaget maintains, for cognitive development to proceed. This is true of both sensori-motor learning and the less overt action of cognition.[15] There is motivation to act, whenever dis-equilibrium occurs, to seek a new equilibrium by assimilating or accommodating.[16] To Piaget, who began his career as a biologist, the learnings of people, or schemata, are the mental counterparts of biological means of adapting. Thus could motivation for intellectual growth and development be explained as intrinsic to the degree that motivation to physically adapt for survival is intrinsic.[17] Also, to Gagné's corollary of self-reliance Piaget very clearly adds a principle that a learner must act rather than merely be acted upon in order to learn. As will be made clear later, these phenomena are facilitated by group processes.

Another applicable set of constructs in the literature is John Dewey's aesthetic theory of experience. It is also a developmental model which describes intrinsic motivation in the activity of man's intellect in terms of an aesthetic quality of living, a rhythm of loss

of integration with, and recovery of union with, environment.[18] Receptivity, Dewey contends, is not passive, but is a process of responsive acts that accumulate toward objective fulfillment. What motivates the human is an intrinsic motivation for "complete" experiences. In the complete experience, needs (including intellectual ones to learn) are followed by impulsion and awareness of intent. They are followed in turn by a formation of purpose, wherein attitudes of the self are informed with meaning, and a drive for the final product of elation in overcoming and utilizing resistance.[19] Dewey is convinced that the internal conditions of psychology, of which the foregoing is a model, "interact" in equal measure with the objective in experience.[20] In other words, having to do with education particularly, "A primary responsibility of educators is that they not only be aware of the general principle of the shaping of actual experience by environing conditions, but that they also recognize in the concrete what surroundings are conducive to having experiences that lead to growth."[21] Finally, so complete is Dewey's conviction about the natural order of intrinsic motivation, that he concludes that the freedom of most enduring importance in education as well as in life generally is the "freedom of intelligence, that is to say, freedom of observation and of judgment exercised in behalf of purposes that are intrinsically worthwhile" to the individual.[22]

Gestalt psychologists working primarily in Europe have evolved some theoretical constructs related to the internal in learning. The Law of Prägnanz is a law of equilibrium in perception. It says that psychological organization of perceptual matter tends to form

gestalts or holistic groupings according to properties of regularity, simplicity, stability over time, and the like.[23] Because of the holistic tendencies of perception and thought implicit in this, and much research constituted by observations of problem-solving behavior, there has been theorized a Law of Closure. This states that a problem situation creates tension towards solution through insightful thinking dependent upon discovery of the problem's essential nature. The human, in this view, constantly seeks equilibrium in the face of experience by forming new gestalts or holistic states of awareness, in a synthetic process of discovered insight.[24]

Humanistic psychologists, including such writers as Abraham Maslow, Rollo May, and Carl Rogers, have concluded that humans react to the phenomenal world in an integrated, purposeful manner, the intrinsic motivation being to grow in an internal dimension which has been called "self-actualization." This is the inner, directing need to develop oneself in the direction of healthy, competent, and creative functioning.[25] The reason, in the explanation of this model, is that the concept of self is intertwined with reality, that there is no such thing as truth to the person except as he participates in it, is conscious of it, has some relationship to it.[26] There follows from this (also explaining further the opposition to the idea that operant conditioning theory can be relied upon to describe the whole of human behavior) the principle that man becomes human only at the moment of decision.[27] Indeed, the undermining of will and decision is part of the neurosis of modern man, it is contended by the Humanists.[28] Ultimately,

consciousness as defined by this psychology is man's capability to transcend the concrete situation, to live in terms of the possible. Thus, the constant intrinsic motivation is for a new "function," similar to the "gestalt" in principle, whereby the whole pattern of the person's awareness in the world changes with new experience.[29]

There should be included in this discussion a mention of related efforts by Field psychologists, led by Kurt Lewin. Lewin's views on the validity of including internal forces as conceptual dimensions in research in learning have been summarized above. Among the constructs he describes are certain forces or "directed entities" which cause learning. As Lewin constructs the causal field, there are forces of "two types: one resulting from the structure of the cognitive field itself, and the other from certain values (needs or motivations)."[30] The latter play "an important role in the solution of any intellectual task. In fact, a psychological force corresponding to a need can be said to have two basic results. It leads to locomotion of the individual in the direction of the psychological force or to a change of his cognitive structure in a way which corresponds to such locomotion or which facilitates it. Therefore, all intellectual processes are deeply affected by the goals of the individual."[31] Lewin's explanation of motivation would seem to have much in common with that of Piaget in the sense that in both theories learning is a change in cognitive structure for adapting needs which are parallel to biological needs in the human. The difference is in the value Lewin specifically places on the development of quantification, which is part of Field

psychology's impact. What is important is the contention again that intrinsic motivation must be dealt with as a powerful force in learning regardless of whether our capability for such quantification is imminent.

Second Theoretical Principle

The second theoretical principle involved in the philosophy here outlined shall now be discussed, that is, that intrinsic motivation particularly to discover truths, concepts, and solutions to problems, is of great importance in the mental processes of the higher intellectual skills. Since this is actually a corollary principle to the first, more general one, it has to a great degree been dealt with in the previous discussion. However, such psychologists as Jerome Bruner and Robert Gagné have particularly discussed discovery itself in some detail.

Gagné has formulated a theory of eight categories of learning, or intellectual skills, which culminate hierarchically in concept, principle, and problem-solving learning.[32] He writes that to maximize the potential of the intrinsic motivation he calls "enjoyment of learning," the student needs to develop the self-generation of ideas and strategies for problem solving, as has been noted above. Thus, he says, in the higher learning processes of problem solving, the teaching model of "guided discovery" has been found to be extremely effective in terms of both success and retention.[33] In the process of this model, 1) goals are defined, 2) questions are asked by the teacher to stimulate students' recall of certain pertinent knowledge, and 3) there is

further questioning and discussion to stimulate thinking to generate student hypotheses and sudden insights into solutions.[34] When knowledge is used for thinking of this sort, he adds, transfer of knowledge and building of independent learning are fostered.[35]

Though Gagné makes these points specifically with reference to problem solving, the highest of his learning categories, certain aspects of the theories of Jerome Bruner suggest that guided discovery is effective and very much called for in concept development also. Concept development, in Bruner's model, is the formation of systems of generic codes. Bruner argues that concepts are not isolated phenomena in perception and memory, but hinged with one another in complex hypotheses about new perceptual matter. Therefore, the constant building of these codes is normally discovery-oriented.[36] Since the generic codes formed facilitate transfer, retention of knowledge, self-reliance, and intrinsic reinforcement, so discovery learning facilitates the same.[37] In this Bruner has been supported for example in a study by E. R. Guthrie showing that discovery learning facilitates transfer.[38] and by the Gagné and Bassler study cited by Gagné.[39]

Third Theoretical Principle

All of the discussion up to this point leads logically to the third basic theoretical principle of this philosophy. If intrinsic motivation, discovery processes, and the higher intellectual skills are all intertwined in the manner indicated, it follows that

development of individuals' intellectual skills to their highest capacities is of great importance to the human condition. Therefore, teaching needs to be designed to achieve far more than simply efficiency in learners' acquisition of skills and facts from simple to complex. Every person who has advanced beyond the sensory-motor stage in Piaget's developmental stages[40] can discover and verbalize some truths to form concepts even if they be so elementary as to require building upon by the teacher in a more direct influence to advance learning sufficiently in a particular situation. No matter how elementary those concepts may be, the intrinsic motivation toward, and reward of, self-discovery is theorized by many scholars to be very powerful and of essence in human life. Also, every person who has advanced beyond the pre-operational stage of Piaget can apply logical thought to solve some problems. Again, no matter how elementary those problems and solutions may be, the intrinsic motivation and reward involved is theorized by many scholars to be very powerful and of essence in human life. Teaching for self-reliant discovery is difficult and can be easily misunderstood and misused, because all learning situations must be placed in contexts of knowledge that the learners are known to possess and can recall in systematic ways, and in contexts of intrinsic worth their meanings would have to learners; but skillful teaching can maximize great advantages that have been here discussed.

Fourth Theoretical Principle

The theoretical principle that intrinsic motivation and discovery learning can be especially nurtured in productive processes of group interaction is no less integral than the others in many of the already cites writings on learning. The essential relationship is clear: group settings and group dynamics of peer interaction in particular facilitate guided discovery and problem solving, which are fueled by intrinsic motivation and in turn reinforce it for future learning.

Gagné concludes his discussion of guided discovery in problem solving by citing experimental evidence that group problem solving is more effective than an individual solving the same problem. Studies Gagné cites by Taylor, Berry, and Block suggest that "the individual student may not have the greatest number of ideas nor even the best ones."[41] A study he cites by Lorge suggests that the advantage to a group setting is that ideas must be well communicated and are subject to sharpening as more ideas are brought forth by others in the group, and each individual benefits, where results show group problem solving is more effective than an individual solving the same problem.[42] A class whose atmosphere includes discussion of the guided discovery type described above can provide the same kinds of opportunities and exhibit the same kinds of performance trends.[43]

Piaget carries his theory of equilibrium in assimilation and accommodation to the realm of human peer interaction in learning. Part of the process is the assimilation of the

viewpoints and knowledge of other people, and accommodation to them.[44] The principle Piaget holds that the learner must act upon the environment for learning indicates the need for both environmental and personal interactions in the world.[45] All of this suggests that the group learning setting reflects, as opposed to purely individualized instruction, the more natural state of affairs. It also suggests that teachers have an intriguing challenge to develop techniques of fostering the interactions that are naturally productive in learning.

It must be noted that the Freedom of Intelligence in John Dewey's theories discussed earlier is a hallmark of Democracy, whose principles Dewey is well known to have considered as important to education as to society generally.[46] Democracy is essentially a process of ordered change: a quest for information and production of new ideas. So should education arouse these in the learner.[47] This all means, Dewey says, that education is "essentially a social process."[48] In that process "quality is realized in the degree in which individuals form a community group," and the teacher is defined as the "most mature member of the group." directing processes of exchange in which all have an equal share, that is in "interactions and intercommunications."[49]

One of the fundamental conclusions of Humanistic psychologists as related to their views discussed earlier is quite pertinent here. The Humanists say that peer interaction is essential for feedback in growth, self-actualization, and thus in making decisions about reality, which is what learning is.

Group dynamics are the producers of this kind of feedback.[50]

Kurt Lewin reports a study by Radke and Klisurich that shows a strong superiority of group decision over a method of direct lecture in the effecting of social change that accompanies the acquisition of new knowledge.[51] Decision, Lewin says, is a link between motivation and action, a link that lectures and even discussions in themselves cannot provide. Decisions that result from discussion in group interaction are seen to be stronger, in studies, than individually made decisions.[52] Attitudes and values have much to do with decisiveness and work in learning, in the light of all that has been said so far in this paper, because of their relationship to motivation and reward in internal processes. Lewin, bringing Field theory into play, concludes that:

> If one uses individual procedures, the force field which corresponds to the dependence of the individual on a valued standard acts as a resistance to change. If, however, one succeeds in changing group standards, this same force field will tend to facilitate changing the individual and will tend to stabilize the individual conduct on the new group level.[53]

Essentially, "a planned social change may be thought of as composed of unfreezing, change of level, and freezing on the new level. In all three respects group decision has the general advantage of the group procedure."[54]

There has been a great deal of experimental research in group dynamics, especially since the 1940's, in the United States. Much evidence in that research has accumulated to support the theoretical positions discussed in this paper as a basis for a teaching philosophy. Some studies have already been referred to, and other pertinent evidence shall now be mentioned.

William C. Morse reports a study by Horwitz that indicates motivation "is interfused with the individual-group relationships." Identification with the group is a major controlling factor, and "thus, the diagnosis and guidance of the individual-group relationship becomes a vital concern for the teacher."[55]

As has been said earlier, group settings have been shown to promote intuitive leaps, the formation of hypotheses in learning. This is supported by Michael Olmsted and A. Paul Hare.[56] It is probably due to the field of influences on motivation and to the richness of input available in the group, as Gagné has said in material referred to above.

Feedback processes in groups seem to act to counter perceptual distortions, also. Rodney Napier and Matti Gershenfeld report a study by Leavitt and Mueller showing "a concerted effort on the part of the participants to communicate in a manner that insures the least possible distortion between a person's intent and the message actually received by others."[57] The value of an implied boost to clarity of thought in learners, through this aspect of the group, can hardly be overestimated.

There are studies showing positive transfer of group skills to other group situations. Napier and Gershenfeld cite studies by Hall and Williams, Stuls, and Tolela.[58]

A superiority of democratic cooperation to individual competitiveness for productivity has been shown. Howard L. Nixon cites a study by Deutsch, for example.[59] Thus, Dewey's ideas in particular, and generally the entire notion of skillfully fostered processes of group interaction as an advantage, are supported.

Group settings influence decisiveness in goal seeking, as Lewin has said in material referred to above. In fact, "the centrality of goals as a group concept is such that some theorists define a group as a goal-seeking system. Group goals influence all aspects of group behavior."[60]

Group Significance to Piano Instruction

In seeking to effect the advantages of the group in instruction, the piano teacher can, if he meets the challenge with skill, increase learning productivity in students for all the reasons implicit in these four theoretical principles. Even though chaining and shaping techniques for teaching are very necessary at times in performance instruction, there is no reason that they must establish an individual instruction setting as a sine qua non of applied music teaching. In fact, since music as a performing art is by its very nature allied with the group phenomenon in human experience, it would seem

that applied music learning is one that would be <u>especially</u> nurtured by group settings. This does not, it should be added, mean that students share only final or highly worked products of their efforts; the implications go far beyond that. It means students interacting in the learning and sharing of each bit of knowledge and skill that enters into the development of understanding and technique that comprise the building materials of final performances. Interpretive and higher order technical decisions in applied music learning are themselves no less the results of problem-solving skills than anything else covered by Gagné's eighth category of learning. Billie Erlings writes that:

> Group dynamics and interaction generate a wider variety of ideas and responses; with those available, it is easier to employ teaching strategies which guide, mould, and shape students' learning, as opposed to those based rather exclusively on direct information-feeding . . . . . In creative playing activities, as well as resourceful decision-making, on a one-to-one basis we are often forced into a position of "telling the answers" for lack of additional input from a student. Both improvisation and playing by ear are frequently relinquished in private lessons, often because of the difficulties cited above: the old "well runs dry" and there is no other source for generating ideas or inspiration . . . . Listening to other students perform provides an ideal vehicle for developing ability to make evaluations based on objective criteria . . . . Peer

evaluation, based on objective criteria, is often much more influential with students than the same criticisms offered by the teacher. Peer influence itself has long been cited as a major contributor to motivation and acceptance of personal responsibility. If the atmosphere of mutual trust and respect is maintained, students enjoy learning with and from each other, and group dynamics serves its best function.[61]

Aspects of Group Dynamics Which Can Stimulate Learning

Aspects of group interaction, then, are sought which can maximize problem solving and discovery for intrinsic reward in learning. The first aspect that might be considered is the posture of the teacher.

A balance in teacher influence between direct and the indirect, is necessary to stimulate problem-solving and guided discovery for intrinsic reward in learning. The first aspect that might be considered is the posture of the teacher.

A balance in teacher influence between the direct and the indirect is necessary to stimulate problem-solving and guided discovery by the students. Ned Flanders outlines these influences as follows: In indirect influence a teacher "1. Accepts feeling [of students] . . . 2. Praises or encourages . . . 3. Accepts or uses ideas of pupils . . . 4. Asks questions . . ."[62] In direct influence a teacher initiates by

"5. Lecturing . . . 6. Giving directions . . . 7. Criticizing or justifying authority . . ."[63] The indirect is important in nurturing student self-confidence and independent thinking, and involves such influences as accepting student feelings; encouraging and praising; clarifying, developing, and building upon student ideas; and asking questions to stimulate thought and pertinent recall. The direct, which is important at many points during lessons for structuring the course of the lessons, summarizing, and providing information, involves such influences as giving directions, expository lecturing, and being critical or commanding in various degrees.[64] There should be cyclic flow between influences of direct and indirect influences of the teacher, giving the problem solving of the group its direction, momentum, and sense of purpose.

There should be a balance in student talk between response and initiation. Continuing his outline, Flanders describes these as "8. Pupil-talk--response. Talk by pupils in response to teacher. Teacher initiates the contact or solicits pupil statement or structures the situation. Freedom to express own ideas is limited." and "9. Pupil-talk--initiation. Talk by pupils which they initiate. Expressing own ideas; initiating a new topic; freedom to develop opinions and a line of thought, like asking thoughtful questions; going beyond the existing structure."[65] The greater the social and intellectual development of the students, the more they can initiate spontaneous input of their own. This can be true for each student, whether or not he is required by rules to signal a request to be

permitted to speak. Such rules need not be made, depending upon the level of social maturation of the students. At the highest level of this development, as complete a spontaneity as is accommodated by a context of democratic cooperation is achieved.

There should be a balance between individuation and de-individuation of the students. Guy Duckworth says that

> A student interacting only with himself often lacks reality. His interaction quickly can take on purpose and become deepened when there is a more broad and diverse means of expression in the class, for other people, with and against whom his thinking can be tested for its validity. Further studies . . . indicate the vast human structure for learning is one in which individuation satisfying psychological needs of success, status, acceptance, self-esteem, independence, is balanced with de-individuation, which lessens inner restraints or fear of failure. De-individuation is the difficult structure to accomplish without a real group.[66]

The teacher's question framing in indirect influence should be appropriate to particular situations to maximize every potential for student problem solving and discovery. Several basic types of question framing are: 1) overhead questions directed to the group, used "to open discussion, to introduce a new phase or to give everyone a chance to comment;" 2) direct questions addressed to a specific person, used "to call on a person for special

information or to involve someone who has not been active;" 3) relay questions referred back to another person or to the group, used "to help the leader avoid giving his own opinion, to get others involved in the discussion, or to call on someone who knows the answer;" and 4) reverse questions referred back to person who asks a question, used "to help [the] leader avoid giving [his] own opinion or to encourage [the] questioner to think for himself."[67]

Finally all techniques together should be thoughtfully integrated so as to facilitate a growth by the group in five particular dimensions, and thus growth by the individual in the group in what he derives from peer interaction. The culmination, in terms of learning, is the fifth dimension, for which growth in the other four seems essential, that of productivity. Constructs from the theories of Warren G. Bennis have been combined to form this five-dimensional summary of group growth. The group should grow in the dimensions of 1) Membership: the meaning, in terms of expectations of self and of others, of being a member of the group; 2) Influence: the development in clarity, perception, and smooth change of different leadership (leadership can take many forms), functions of the members concurrent with development of requisite democratic cooperation; 3) Feelings: growth in expression by each member of feelings and feedback messages with minimization of fear or reasons for fear; 4) Individual Differences: growth in recognizing, valuing, and building learning upon individual experiences, knowledge, and skills of all the group members; and 5) Productivity: learning itself, where problem

solving and discovery are facilitated by all the group dynamics that have developed because of the richness of responses and ideas available that one person may not have.[68]

Conclusion

The proliferation of philosophical inquiry and research efforts this century regarding internal cognition and its relationships with group learning factors is important for the consideration of scholars in the advancement of musical performance pedagogy. The complex interaction of motor learning and cognitive learning in piano playing, if subjected to rigorous definition of every learning element in terms of precise conditions and processes, does not in any way preclude such consideration. To the contrary, piano pedagogy deserves as well as any educational field the benefits of what is found in guided human interaction behaviors to enhance learning. There are plentiful bases in the scholarly literature in education and psychology for a philosophy and continued investigation. Research experiments regarding specific questions about group learning of piano playing have been done and efforts should continue.

Footnotes

1. E. Thayer Gaston. Music in Therapy. New York: The Macmillan Co., 1968, p. 24.

2. Ibid., p. 25.

3. Ibid., p. 27.

4. For a summary of Chomsky's arguments, see Ernest R. Hilgard and Gordon H. Bower, Theories of Learning. Englewood Cliffs, New Jersey: Prentice-Hall, pp. 245-248.

5. Ernest R. Hilgard and Gordon H. Bower. Theories of Learning. Englewood Cliffs, New Jersey: Prentice-Hall, 1974, p. 246.

6. Kurt Lewin, Field Theory in Social Science. New York: Harper and Brothers Publishers, 1951, pp. 37-38.

7. Abraham Maslow. The Farther Reaches of Human Nature. New York: Penguin Books, 1971, p. 164.

8. Ibid., p. 164.

9. Ibid., p. 164.

10. Robert Gagné, The Conditions of Learning. New York: Holt, Rinehart and Winston, 1965, pp. 213-214.

11. Barry J. Wadsworth. Piaget's Theory of Cognitive Development: An Introduction for Students of Psychology and Education. New York: David McKay Co., 1971, p. 9.

12. Ibid., p. 14.

13. Ibid., p. 16.

14. Ibid., p. 18.

15. Ibid., pp. 22-23.

16. Ibid., p. 18.

17. Ibid., p. 118.

18. John Dewey, Art as Experience. New York: Minton, Balch, and Co., 1934, pp. 14-15.

19. Ibid., pp. 58-60.

20. John Dewey, Experience and Education. New York: Collier Books, 1938, 1963, p. 42.

21. Ibid., p. 40.

22. Ibid., p. 61.

23. Hilgard and Bower, p. 256.

24. Ibid. pp. 253-256, 274-276.

25. Guy R. Lefrancois, Psychology for Teaching. Belmont, California: Wadsworth Publishing Co., 1979, pp. 178-179.

26. Rollo May, ed. Existential Psychology. New York: Random House, 1961, p. 17.

27. Ibid., p. 42.

28. Ibid., p. 40.

29. Ibid., pp. 79-80.

30. Lewin, p. 83.

31. Ibid., pp. 83-84.

32. For a complete description of these eight categories, see Gagné, pp. 31-61, with a summary on p. 58.

33. Gagné, pp. 164-165.

34. Ibid. pp. 223-224.

35. Ibid., p. 256.

36. Lefrancois, pp. 121-123.

37. Ibid., pp. 131-132.

38. Ibid., p. 141.

39. Gagné, p. 165

40. For a detailed description of the stages in Piaget's theory of cognitive development, see Wadsworth, pp. 33-107, summarized on pp. 26-27.

41. Gagné, p. 257.

42. Ibid., p. 257.

43. Ibid., p. 257.

44. Wadsworth, pp. 30-31, 122-123, and 127-128.

45. Ibid., p. 126.

46. For an entire book on this subject, see John Dewey, Democracy and Education: An Introduction to the Philosophy of Education. New York: The Macmillan Co., 1926.

47. Dewey, Experience and Education, p. 79.

48. Ibid., p. 58.

49. Ibid., p. 58.

50. Lefrancois, p. 182.

51. Lewin, pp. 229-231.

52. Ibid., p. 233.

53. Ibid., p. 231.

54. Ibid., p. 231.

55. William C. Morse, "Diagnosing and Guiding Relationships between Group and Individual Class Members," in The Dynamics of Instructional Groups: Sociopsychological Aspects of Teaching and Learning, Fifty-ninth Yearbook of the National Society for the Study of Education, Part II, ed. by Nelson B. Henry. Chicago: University of Chicago Press, 1960, p. 229.

56. Michael S. Olmsted and A. Paul Hare. The Small Group. New York: Random House, 1978, p. 77.

57. Rodney W. Napier and Matti K. Gershenfeld. Groups: Theory and Experience. Boston: Houghton Mifflin Co., 1973, p. 20.

58. Ibid., p. 211.

59. Howard L. Nixon, The Small Group. Englewood Cliffs, New Jersey: Prentice-Hall, 1979, pp. 295-296.

60. Napier and Gershenfeld, p. 122.

61. Billie Erlings, "Goals and Rewards: Developing Aesthetic Sensitivity and Independent Learning," The Piano Quarterly 26 (Spring 1978):10-11.

62. Ned A. Flanders. Analyzing Teaching Behavior. Reading, Massachusetts: Addison-Wesley Publishing Co., 1970, p. 34.

63. Ibid., p. 34.

64. The chart in Flanders, p. 34, details these categories further.

65. Flanders, p. 34.

66. Guy Duckworth, "Group Piano Instruction for Piano Majors," in Teaching Piano in Classroom and Studio, ed. Helene Robinson and Richard L. Jarvis. Washington, D.C.: Music Educators National Conference, 1967, p. 140.

67. Group Piano Pedagogy Workshop, Question Framing Guide. Kansas City: University of Missouri, 1980.

68. Descriptions by Warren G. Bennis, as summarized in Guy Duckworth. Materials for Graduate Study, Group and Class Piano Pedagogy. Boulder: University of Colorado, 1971.

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THE DEVELOPMENT OF AMERICAN PUBLIC SCHOOL ELEMENTARY STRING CLASSES AND ORCHESTRAS TO 1950

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Instrumental music string classes are found today in almost every public school in America, from elementary to high school. Although, instrumental music was not accepted widely in education until the beginning of the twentieth century, the development of class instruction, specifically of string instruments, can be traced from nineteenth century influences in America to the widespread introduction of class teaching in Boston through the Mainstone influence, and the various implementations throughout the United States in the following decades. This paper does not attempt to deal with the numerous developments since 1950; instead it centers primarily on the earlier years of development in the first half of this century.

The relatively late development historically of public school instrumental music was due to several factors. As late as the nineteenth century prejudices still existed against secular music as opposed to sacred because of the association of instrumental music with dance music and profane activities. Also influential was the emphasis on vocal training for the music supervisor. The precedent had been set for the vocal music in this country by the singing schools of Europe, and the need to learn to sing church hymns. There was no

nineteenth century instrumental precedent to follow. The entrance of school instrumental music, according to Edward Bailey Birge, was "due to conditions inherent in the growth of democracy in education, which developed an elective system giving the pupil a free choice of a wide range of studies."[1]

According to Robert House, the prime factor in the establishment of instrumental music was "the relative success of vocal music in the schools . . . . The philosophy of pragmatism as expressed in progressive education helped create the impetus for instrumental music teaching in the schools. That is based upon the theory that knowledge is discovered by application. The development of skills on instruments was in keeping with the progressive spirit."[2]

The beginnings of instrumental class teaching is widely attributed to the Maidstone influence from England. Charles Sollinger has presented evidence that suggests that instrumental class teaching in America in the nineteenth century was fairly widespread, and possibly just as influential as Maidstone. In 1800 in Boston, class instruction in applied music was used by three instrumental teachers, and in 1839, the same idea was used in Knoxville.[3]

From 1847 until the twentieth century, a family of men organized many free violin schools in New York, Brooklyn, Philadelphia, Camden, and Pittsburgh. This family, the Benjamins, taught string players by class methods decades before the awakening of the

public schools in the twentieth century to the possibilities of class methods in instrumental music. The conditions for these nineteenth century pioneers and public school instrumental teaching were essentially the same: lessons were offered free to those students with an instrument and a lesson book. Known string class teachers, from 1800-1911, are mentioned by name (24) and location (13) in Sollinger.[4]

Class lessons were also given in numerous nineteenth century conservatories. Those teachers graduating from these conservatories had experienced class teaching techniques, and drew from this experience in their own teaching. However, as the conservatory system fell into disfavor at the beginning of the twentieth century, those teachers graduating from the new music schools had not experienced class teaching methods.

About the year 1900 high school orchestras began to develop, especially in the Midwest. These early orchestras were not part of the public school program, and rehearsals were held after school hours. With the orchestra membership of pupils from private teachers, instrumentation was usually limited and unbalanced. A few violins, flutes, clarinets, cornets, drums, and piano were generally all that were available; cellos, basses, violas, French horns, oboes, bassoons, and kettle drums were scarce. Early in the century, these small orchestras were fairly numerous and performed at school assemblies, exercises, and public concerts. Teaching instrumental technique was not a purpose of the supervisors who organized these orchestras. They chose boys and girls who

could already play well, and were willing to devote their own time in rehearsing. It was at least fifteen years before the orchestra won a place in the school curriculum. Early orchestra leaders mentioned by Birge include B. W. Merrill in Aurora, Illinois, in 1878, Jessie Clark in Wichita, Kansas, in 1896, Will Earhart in Richmond, Indiana, in 1898, and Charles E. Emmerich in Indianapolis, Indiana, in 1898.[5]

As early as 1905, some supervisors were already looking into the matter of filling an inadequate instrumentation. With proceeds from concerts, appropriations from school boards, and donations from citizens, basses and cellos were bought, secondly violas and horns, and finally oboes, bassoons, and timpani. To secure players for these instruments, former violinists were persuaded to switch to a lower stringed instrument, and likewise in the other instrument families. Pioneers mentioned by Birge in creating these orchestras were: Osbourne McConathy at Chelsea, Massachusetts, Hamlin E. Cogswell at Edinburg, Pennsylvania, James D. Price at Hartford, Connecticut, Anton H. Embs at New Albany, Indiana, Ralph Sloane at Sullivan, Indiana, and Glenn H. Woods at Oakland, California.[6]

One of the major problems of these early orchestras was the constant shifting of personnel due to commencement. To secure a more permanent personnel, feeder orchestras were developed. By starting grade school orchestras, a continuous orchestral experience of six years or more became possible. Two of the earliest grade school orchestras organized were in New London, Connecticut, in 1896, and in

Hartford, Connecticut, in 1899.[7] According to Birge, instrumental class instruction and grade school orchestras developed at about the same time. Both grew out of the previous orchestra movement.[8]

Though first conceived of as feeders for the high school orchestra, grade school orchestras soon developed as an independent activity. In 1909, Los Angeles had 30, in 1915 Kansas City boasted of 40, and Oakland, California, had 29 that same year. Oakland purchased $10,000 of instruments in 1913, with Glenn Woods supervising an instrumental teaching staff for class instruction and band and orchestra ensembles in every school. Other large cities followed close by: Grand Rapids, Pittsburgh, Cleveland, and Detroit made similar provisions. In 1918, George Eastman made a $15,000 donation for band and orchestra instruments in Rochester.[9]

Class teaching efforts, isolated in various schools throughout the country, received a boost from the influence of the Maidstone movement in England. Albert Mitchell, supervisor of music in Boston, started class teaching in 1911 after studying the English violin classes. The Maidstone movement originated about 1898. From its inception until 1914, when the first World War brought an end to the movement, nearly a half million violins were sold in England by the Murdoch Company. This company offered instruments, music, and teachers for a small affordable weekly amount, with classes held under the supervision of the schools. Charles Farnsworth is credited for publicizing this movement in the United States

at a meeting of the Music Teachers Nation Association in 1908:

> I heard a concert given by the school orchestras in and about London in Alexandria Palace, where fourteen hundred and fifty youthful instrumentalists took part. It is astonishing to see what can be done under these conditions. The idea of teaching the violin in classes strikes one at first as almost impossible, but here is a movement where just this thing is done, not in school time, but outside, yet under the direction of school authorities.[10]

Consequently, Albert Mitchell was given a year's leave of absence, and on his return he organized after-school violin classes. These classes were admitted to the regular school day just three years later, in 1914. The Mitchell Class Method was published in 1912.

During the next decade class instruction spread to all sections of the country. "With the development of class instruction the emphasis shifted from the stimulation of individual performance to emphasis upon the ensemble. The class came to be regarded in many communities as a section of the orchestra--string, woodwind, brass, or percussion--and drilled accordingly."[11]

The relative importance of each of the influences leading to the rapid adoption of public school string classes after 1911 cannot be accurately measured. The Maidstone movement is often cited as the main force behind

America's instrumental class teaching; perhaps a more accurate statement would reflect that it was responsible for the rapid popularization of strings that occurred. The seeds for class teaching had been sown in the conservatory education of many of the early twentieth century teachers. Class teaching techniques had been in use as early as 1800 in the free violin schools of the Benjamins and others. The development of the high school orchestra demonstrated a need for more instrumental players and led to scattered elementary orchestra programs. The same World War which led to a halt of the violin classes in England accelerated class progress in the United States. The unifying power of music welded this country together. Many instructors were trained during the war to lead training camp ensembles, and brought a practical teaching experience to post-war music positions.

A close examination of one city's development gives an example of the quick inception of the grade school orchestra program. In Los Angeles in 1910 an orchestra department of elementary schools was organized. Sources stated that "to the best of our knowledge Los Angeles was the first city in the country to have an Orchestra Department in the Elementary Schools."[12] Los Angeles had boasted of sixteen elementary orchestras in 1906-1907, formed because they "stimulated home study, secured better marching, and . . . [gave] pleasure and benefit throughout the school."[13] Elementary students in those days marched to classes, and the live march music played after 1906 in these schools aided this. Among marches played were: "Rule Brittanica," "Men of Harlech," "Soldiers' March" from Faust, and "March" from Aida.[14]

The guiding hand in Los Angeles for many years was Jennie Jones, formerly a kindergarten teacher. In 1903 she assembled an orchestra before and after school in Grant Avenue Elementary School. Students furnished their own instruments and within a year or two eighteen to twenty students were in this orchestra playing marches for the student body.[15] In 1909 there were thirty such orchestras.[16] By 1910-1911 there were enough elementary orchestras for Miss Jones to assume a half-time post to organize and direct these orchestras. By 1913-1914 she assumed the position of full-time Elementary Orchestra Supervisor, with two full-time assistants. Together they managed seventy-seven orchestras and more than one thousand students.[17] Further progress was reached in the early 1920's when rehearsal was held during the school day, with more than three thousand students participating. By 1931 there were 227 orchestras with around four thousand instrumentalists.[18]

Because Miss Jones was opposed to the teaching of instruments in school classes, class instruction was not offered until the late date of 1944 after her retirement. Instead, students took private lessons. Instruments were loaned for five months for the sum of two dollars in the 1930's. After five months ninety percent of these students obtained their own instruments.[19] The school instruments were bought from funds obtained from entertainments given for this purpose. From an inventory of 175 instruments in 1928, the amount of school-owned instruments rose to 387 in 1931 and to 650 in 1943.[20]

Miss Jones outlined her objectives for the elementary orchestra as: "To serve in the social and cultural life of school, home, and community, To make music educational, To learn to understand and appreciate music, To teach independence of thought and concentration."[21]

The philosophy of the program was outlined in 1942 at the time of Miss Jones' retirement.

> Los Angeles is the first city to establish elementary orchestras, and throughout the years we have held up its standards by having no class instruction in the schools. We have depended upon the outside private teacher for the technique of the individual instruments, and have taught ensemble playing only during the orchestra period. We believe each instrument should be in the hands of a specialist and taught privately. There is too much waste in mass production.[22]

However, a reversal of this philosophy is evident by experimentations in class lessons in 1944. By 1947, class instruction was offered in the schools in violin, cello, and bass.

An outline of orchestra rehearsal for the period 1925-1945 is possible for the Los Angeles schools. The school orchestra met seventy-five to ninety minutes weekly, instructed by a classroom teacher, if available, or possibly by a special orchestra teacher who traveled from school to school. An orchestra teacher worked under an orchestra supervisor in charge of as many as seventy-five schools. The supervisor visited each school once every three weeks, presenting new

music and techniques, while some school teacher continued the instruction between visits.

> The teacher after completing the routine mechanics of seating, tuning, etc., would start the actual rehearsal with a warming up number quite simple and fairly well learned. Through this she will attain some unity of thought and mental alertness in the group. From here on we proceed to a number needing drill and explanation. Thus far the supervisor has been in the background, but during drill she will pass from stand to stand pointing notes, helping with rhythms, and being generally useful. From this point on the supervisor and teacher will exchange places whenever the emergency arises. At the conclusion of this short, snappy drill period, the supervisor usually takes over for the presentation of new work. The supervisor passes parts, and makes necessary substitutions for the sake of balance and presents the new number.[23]

During the Twenties and Thirties instrumental music spread to the schools of the entire nation. Most schools can trace their first orchestra to this period. The first strength was in the Midwest, then in larger schools in all sections, and finally in smaller schools. School boards began appropriating money for instruments, as in Oakland's $10,000 addition in 1913. In 1915 Oakland reported twenty-nine grammar school orchestras.[24] In most cities (Los Angeles excepted) it was found necessary to provide instrumental instruction to supplement these new ensemble groups.

Various methods of starting string classes were implemented in the early years of formation. Where funds were available, a special full-time teacher was employed, teaching during school hours and for an hour before and after school, from 8:00 to 4:15. In smaller cities, a half-time position was made available. Where funds were lacking, arrangements were made with local private violin teachers. Each child would pay a nominal fee of ten to twenty-five cents per lesson. Classes of ten to twenty-five pupils were then needed in order to pay a reasonable amount to the teacher. Some cities augmented the teacher's collections by a half-time or two-thirds time salary.[25] These class-pay lessons were given once a week from thirty minutes to one hour in length. Where individual lessons were given, they were limited to fifteen to twenty minutes. Although large classes were often assembled, Glenn Woods states that "from experience and experiments, it has been learned that the best number to assemble is three, and never more than six pupils, in class instruction on any instrument, especially the violin."[26]

Between eight elementary instrument teachers in Oakland in 1918, 696 classes of violin instruction were given each week. Each teacher taught between 74 and 205 lessons per week of all band or orchestral instruments in each school assigned. The largest number of classes given was in violin by far, following the 696 for violin was cornet, 219, clarinet, 83, snare drum, 64, alto horn, 26, piano, 32, with cello trailing in at 12 lessons per week, string bass at 9, and viola at 6.[27]

Pupils beginning instrumental instruction in the elementary school classes pursued these for at least one year before being accepted to orchestra. All members of the string family were recommended for every string class so that the pupils grew up in a complete string section as a matter of course. The most serious problem in the larger string classes was the matter of tuning. A tuning procedure outline in 1928 by Maddy and Giddings involved all beginning string students.

> Teacher sounds A on pitch pipe or piano. Pupils all sing "Do" to this tone, sustaining it steadily while they pick the A string and turn the peg until the tone of the instrument matches the voice . . . . Each pupil stops tuning as soon as his string is in tune, but still sings the tone softly and steadily until all have tuned and ceased plucking the strings. When the A strings are all tuned, the pupils call the A "Sol" and sing down to "Do" and tune the D strings in the same way . . . . The teacher should tell the pupils to turn the peg until the pitch of the string is a little higher than the vocal tone and then either pull the string until it is in tune or turn the peg back a little.[28]

Violin class books in use mentioned by Woods in 1920 included: Mitchell's Class Method, Municipal Loose Leaf Method, Zanger's Twelve Easy Violin Quartets, F. Herman's Forty-five Short Pieces for Three Violins, and Maddy and Giddings' Universal Teacher.[29]

Once a start had been made in instrumental classes, strings were accepted in the grade school orchestra. This took the place of advanced technique classes, which were generally not offered at the time. Instrumentation was very unbalanced. Violins were kept on the first violin part as the piano duplicated the second violin part. Violas, cellos, and bass players were rare in most schools. Mr. Woods had a fairly large orchestra in 1920 combining eligible players from various elementary school orchestras in Oakland. He had a fairly complete instrumentation of twenty first violins, fifteen second violins, one viola, three cellos, one string bass, three flutes, four clarinets, four cornets, four horns, two trombones, one tuba, three drums, two oboes, one bassoon, and one melody saxophone.[30]

Rehearsals for this orchestra were held once a week, from 4:00 to 5:00 on Fridays, playing semi-classical music. The wind section was double the usual number employed to assure representation of all parts at every rehearsal. Beginning orchestra folios in use in 1920 included: Ascher's Beginner's Orchestra Folio, Ditson's In Toneland, Fox's Favorite Folio, Jenkins' Beginner's Orchestra Folio, and Pepper's Champion Folio.[31]

Maddy and Giddings suggested in 1926 that all beginners should start together in an orchestra ensemble, meeting every day. Everything needed for the progress of the pupils was to be taught in this orchestra. They stressed that this was a very high ideal, one that the school systems of the day could manage. A weekly plan was to be presented

so students would not miss class all five days of the week.

Monday -- string section
Tuesday -- full orchestra ensemble
Wednesday -- flexible: either wind, string, or full ensemble
Thursday--wind section
Friday--full ensemble[32]

The demand for teachers often exceeded the supply. Often the kindergarten teacher was the logical person to take over the instrumental organization. This seems to have been quite common in the 1920's.[33]

By 1939 three plans or organization of instrumental instruction were in wide use in the country. The first and oldest method was an orchestra, consisting of students who had studied privately rehearsing after school hours. The balance and instrumentation of the orchestra were dependent on chance. The director was frequently unable to play more than one single instrument.

In the second approach there was an instructor who could play or teach all the instruments. Class instruction was given free or at a very low fee during school hours or after school. Groups of like instruments ranged in attendance from five to twenty students per class. Those making sufficient progress were usually transferred to an orchestra after three months to one year. Technical attainment was stressed, as in the first plan, as a prerequisite to entering orchestra.

In the third approach, orchestra and class instructional groups were conceived as parts of a single unit. Students, whether beginning or advanced, all played in the same organization, and special parts were written for them so that each child progressed at the level of his own development.[34]

According to Dykema and Cundiff in 1939, another level of instruction had been added. "No longer are these school classes used merely as introductory classes which teach a few rudiments and then direct the children to private teachers. A number of schools are now giving classes in second, third, fourth, and even more advanced instruction."[35]

A direct method approach was preferred in teaching instrumental classes. In 1946 Brooks and Brown stated that

> In the last few years instrumental music in elementary schools has been justified because of its own acknowledged educational values. It is now recognized as one of the important modes of expression which the child has for the great inner impulse with which he is consumed. Its educational value lies in the fact that it furnishes another opportunity for self-expression on the part of the child. Like song singing, it is a language.[36]

The first Music Education Source Book, published in 1947, is a valuable reference in looking at the instrumental music classes of that decade. Preliminary experiences by this time were considered important to paving the way for instrumental class lessons. These

2. To adapt the proper instrument to each individual performer.

3. To assist in determining the advisability of the pupil's continuing in instrumental work.

4. To develop interest to the point where the individual might desire private instruction.

5. To develop correct habits of ensemble playing.

6. To provide an opportunity for the individual as a member of a group to overcome some of the technical difficulties of playing an instrument, which might be discouraging if attempted by him alone.[42]

A North Central Division study was made in 1945 to try to explain why interest in stringed instruments had begun to diminish during the thirties. The facts as they were faced in the forties: "string teaching has been mediocre, teacher-training institutions have been lax about insisting that undergraduates preparing for instrumental work in music education should have adequate training in the playing and teaching of string instruments . . . summed up, it could be stated that where there was good string teaching and planning there was no diminishing of interest."[43]

One of the biggest complaints was that the "vast majority of string classes are enrolled, instructed, and administered with the same general principles and procedures which were the vogue in 1930."[44] Recommended were

materials needed for beginning orchestras which would correlate with the beginning books for strings, favoring sharp keys. The study of class stringed instruments was recommended to be started one or two years in advance of wind instruments, with more instruction done with violas, cellos, and basses. Better teacher training was requested, so that teachers could learn how to teach the combined stringed instruments.[45]

From 1950 onward, new approaches and techniques in instrumental class teaching were used. Building from the experiences of the teachers of the first half of the twentieth century and able to profit from their successes and mistakes, was a new generation of teachers. Today, instrumental music is deeply ingrained in most of America's public schools. Hopefully it is there to stay.

Footnotes

1. Edward Bailey Birge, History of Public School Music in the United States. Washington, D.C.: MENC, 1928, p. 174.

2. Robert House, Instrumental Music for Today's Schools. New Jersey: Prentice-Hall, 1965, pp. 5-6.

3. Charles Sollinger, String Class Publications in the United States, 1851-1951. Detroit: Information Coordinators, Inc., 1971, p. 9.

4. Ibid., pp. 9-13.

5. Birge, p. 162.

6. Ibid., p. 181.

7. Ibid., p. 162.

8. Ibid., p. 181.

9. Ibid., p. 188.

10. Theodore F. Norman, Instrumental Music in the Public Schools. Pennsylvania: Oliver Diston Co., 1939, p. 16.

11. Ibid., p. 17.

12. Francis Hall Baxter, "A History of Music Education in the Los Angeles City Schools" (Diss. University of Southern California, 1960, p. 93.)

13. Ibid., p. 81.

14. Ibid., p. 80.

15. Ibid., p. 93.

16. A. Theodore Tellstrom. Music in American Education, Past and Present. New York: Holt, Reinhart, and Winston, Inc., 1971, p. 199.

17. Baxter, p. 94.

18. Ibid.

19. Ibid., p. 96.

20. Ibid.

21. Ibid., p. 98.

22. Ibid., pp. 187-188.

23. Ibid., pp. 189-190.

24. Tellstrom, p. 199.

25. Glenn H. Woods, Public School Orchestras and Bands. Philadelphia: Oliver Diston Co., 1930, p. 52.

26. Ibid., p. 57.

27. Ibid., p. 61.

28. J. E. Maddy and T. P. Giddings. Instrumental Techniques for Orchestra and Band. Cincinnati: The Willis Music Co., 1928, p. 31 and 37.

29. Woods, pp. 194-195.

30. Ibid., p. 98.

31. Ibid., p. 33.

32. J. E. Maddy and T. P. Giddings. Instrumental Techniques for Orchestra and Band. Cincinnati: The Willis Music Co., 1926, p. 58.

33. Ibid.

34. Norman, pp. 60-61.

35. Peter Dykema and Hannah Cundiff. New School Music Handbook. (Boston: CC. Bichard and Co., 1939, p. 201.

36. Marian Brooks and Harry Brown. Music Education in the Elementary Schools. New York: American Book Co., 1946, p. 215.

37. Hazel Nohavec Morgan, ed. Music Education Source Book. Chicago: MENC, 1947, p. 7.

38. Ibid., p. 75.

39. Ibid., pp. 62-63.

40. Baxter, p. 190.

41. Ibid.

42. Morgan, p. 72.

43. Ibid., pp. 78-79.

44. Ibid., p. 79.

45. Ibid., pp. 80-81.

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THE ROLE OF ETHNOMUSICOLOGY IN MUSIC EDUCATION

(An abridged version of a paper given at the Music Educators National Conference in Miami, Florida, April 1980)

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The Commission on Teacher Education (MENC) issued a final report in 1974 in which this author was privileged to take an active part. Six years later it still seems to speak as clearly as any publication about what many of us would like to believe is the cutting edge, as it were, of American Music Education. Obviously it borrowed heavily from such projects and curricula as the Comprehensive Music Project, the Manhattanville curriculum, and various pioneering writers, especially English and Canadian, such as Paynter, Aston and Schafer. After describing the pre-service preparation needed for a music teacher who would be competent to teach such a curriculum, it also sought out and described twenty some university curricula which at least were moving in this direction. All of the authors realized at the time that the demands to be made on such a teacher were unrealistically optimistic for a four-year curriculum and perhaps an eight-year period of training. But of such not only dreams are made, but directions for improvements are suggested, and the catalysts for change (which are the real purposes for such a publication) may be sufficiently powerful to help lead us away from the "overemphasis on performance for public relations" towards something which might truly be called Music Education. (Although this sort of

self-flagellation seems to be out of style at the moment, I do not think it is harmful to indulge in a bit of it. We still need it.)

It seems to me that the very center of all the proposals, in fact the basis for what are deemed to be desirable directions for music education in the eighties, is the notion that the function and the raison d'être for music in our schools is to offer to our students such a banquet of variegated musical victuals that those seated at the board, the partakers of such a variety of tastes, will be able to make their own educated choices of that which the musical world has to offer. It has often been suggested that the real music teacher is the disc jockey. Except for the existence of those very few unusually gifted vocalists or instrumentalists who make music an important part of their lives, either professionally or avocationally after high school, one finds it difficult to dismiss this unfortunate condemnation of what we as music teachers actually accomplish. If our curriculum consists of fun and games, performances for public relations, and worst of all, merely offerings of what the student is subjected to on radio, TV, or Muzak, it would only be honest to admit that music in the schools is a frill and not worth the money, time and effort to continue the program, much less demand that music have a central and equal place in the total curriculum along with mathematics, reading, etc. We can only justify our existence by teaching about musics, the roles of musics in many societies, giving our students the opportunity to listen, perform, and compose in many idioms; in short, to give them more of real substance than they would get if the school music curriculum did not exist.

There is a need for change, and the core of all strategies leading to desirable changes, I believe, is student participation and variety, aesthetically, cognitively, and intellectually. Finally, then we arrive at the real purpose for this harangue, i.e., the need for ethnomusicology to become a central part of music teacher training, not only because this discipline deals historically and contemporarily with all varieties of music, but equally important, its study engenders a sociological attitude towards the uses of music and aids in the abolishment of snobbism, narrow mindedness, and the thin musical diet (to use our nutritional metaphor once more) which all too many of us offer our students. An important aspect of training in ethnomusicology is the methodology employed which in itself is of enormous importance in dispelling any notions about "improvement" over the centuries of music and musicians or the superiority of "civilized" music as opposed to "primitive" music. These terms take on a totally different meaning, if they retain any significance at all.

I should like to be very practical and as helpful as possible in this brief paper in giving some direction to the practicing school music teacher as well as the university music staff engaged in training music teachers. I must confine myself to two facets of this task. These facets will be (a) an introductory bibliography, and (b) a few suggestions concerning ethnomusicological methodology which I have found to be useful both in working with preuniversity and university students.

First the bibliography. One can do no better than start with a thorough reading of

David Reck's Music of all the Earth, available both in hard cover and paperback. This book is also not over the heads of literate secondary school students and is lavishly illustrated. It introduces the reader to the point of view of the ethnomusicologist, to some methodology, and to an enormous variety of music and uses of music of the earth. The author, of course, believes that music is not a language, properly regarded, and certainly not a universal language. He does, however, go so far as to suggest that we may be approaching something towards a universality of musical expression and that if we are, its roots will be black American mixed with Latino rhythms and timbres. This is certainly a precarious position to take, but worth considering.

More specialized, but a logical next step, is to become acquainted with some of the writings of eminent ethnomusicological practitioners who write in a manner which is easily comprehensible to the nonspecialist. As a starter, I would suggest Merriam's The Anthropology of Music, Nettl's Music in Primitive Culture (I do not like the title), Barnett's Invocation: The Basis of Cultural Change, and perhaps Farnsworth's The Social Psychology of Music. (See Bibliographical Entries for all of these.)

As to a sampling of pedagogical techniques drawn from ethnomusicology which are applicable in a Brunerian or cyclic sense to almost any music teaching level from the intermediate grades through graduate school, including non-music majors, let me cite but two. Both are a bit primitive and simplistic, require almost no equipment other than that which is normally available to every music teacher, but

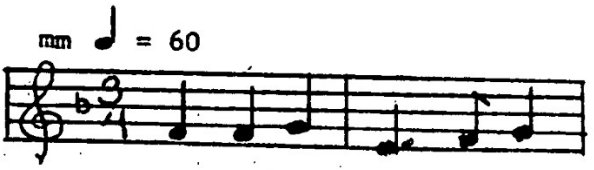
are useful and can be applied to the study of any music. At this point, let it be made clear that music in this paper is regarded as any series of events involving perceived sound and silence in time.

Strategy Ia. Teaching the concept of cents, i.e., 100 cents per semitone. After this has been accomplished, use standard graph paper (or make your own), develop and practice a notational system which is both useful in ear training and the encouragement of very discriminating listening as well as aiding in abolishing the notion of the sanctity and/or universality of the chromatic, major, minor, pentatonic, or any other pitch arrangement (scale).

To begin with, let us take the grid and arbitrarily assign the X axis to a time module and the Y axis to a certain number of cents (pitch).

Note that in this case, the space between each vertical line represents 1/2 second and the space between each horizontal line twenty-five cents (1/4 tone).

Next, sing a segment of a familiar tune, let us say, America.

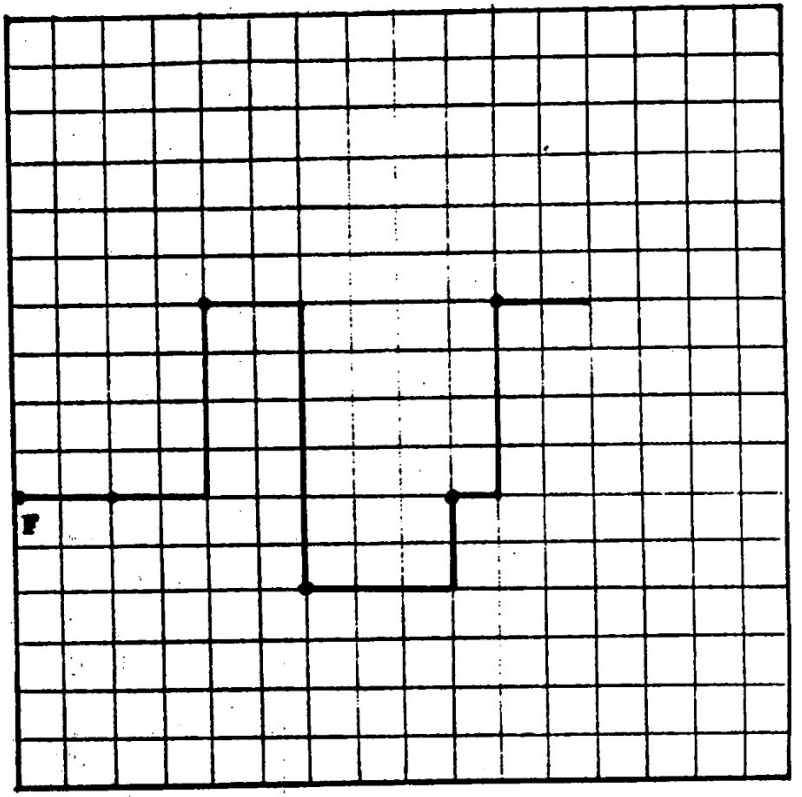


Now write the tune on the grid. (Thus far we are dealing only with familiar intervals and durations (rhythms). Use a metronome set at 120. Plot the dots and connect them.

A horizontal line implies only a prolongation of a pitch. A vertical line simply connects the pitches and refers only to a lack of glissando or portamento. In subsequent illustrations a diagonal, curved or jagged line will refer to some kind of glissando or portamento.

Before proceeding, it should be made clear that the use of a grid or graph using cents is not an accurate substitute for sophisticated electronic equipment which can very accurately show frequency levels. This is at once an advantage and a disadvantage. It is advantageous in that the student must make an increasingly educated guess in recognizing micro or macro tones, and disadvantageous because of the inaccuracy. (Of course an instrument such as a Stroboconn can be helpful and is available in many instrumental rehearsal rooms.) But the aim of this kind of strategy is to teach listening in the most precise meaning of the word for unfamiliar intervals (nonwestern for the most part) and coming to the realization that the semitone, as heretofore mentioned, is no more or less recognizable and memorable to the human ear than an interval of, let us say, twenty-five cents, seventy-five cents, or one hundred twenty-five cents. Furthermore, this kind of ear training is invaluable in the study of vibrato and portamenti which are so much a part of the western tradition, particularly in vocal music. So, let us proceed to what we shall call:

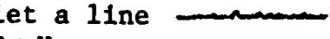
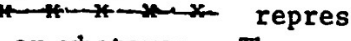
AMERICA



Vertical space = 25 cents (1/4 tone)
Horizontal space = 1/2 second

Strategy Ib. Tape a recording of a vocal rendition of America (sung by a member of the class) at 7-1/2 i.p.s. Reverse the tape to the beginning and play it back. Reverse it again to the beginning. Set the speed of the tape recorder to 1-7/8 i.p.s. Note that what at first appeared to be perfectly "straight" tones contain a certain amount of "wobble," and that there is probably some degree of portamento between pitches. Furthermore, unless a metronome was used, the duration or rhythm will not be exactly "accurate." Attempt to graph this version.

We have not the time to pursue this to its logical conclusion, and the equipment may not always be available if, for example, no tapes are owned by the school of various ethnic musics. It is then necessary to use, let us say, an Ethnic Folkways recording of perhaps a North American plains Indian song. Transfer the recording to tape at 7-1/2. Play the tape first at 7-1/2, then at 1-7/8. Graph a portion of the piece. Note that traditional pitch notation, or even rhythmic notation, can do no more than give a misleading representation of the music. Of course the graph, if done "by ear," will also be an approximation but a much more accurate one. And the important lesson will be reinforced: the necessity for very intense attention when listening to really "hear" music and the variety of intervals discernible.

This method can easily be extended to include other musical dimensions such as timbre, e.g., let a line  with X's  represent nasal, raucous, sweet or whatever. The possibilities are almost

endless. Glissandi and portamenti may be added.

Strategy II is an adaptation of Alan Lomax' Cantometrix. It is for our purposes a pedagogical strategy which, like Strategy I, has as its purpose the training of students to listen very closely, and in this case, to classify. First we must choose the dimensions of music to which we want to pay careful heed. Let us, for a simple beginning, use loud, soft, sound vs. silence and timbre. We then employ a scale for each of these, perhaps one to five, with one the lowest and five at the top in terms of importance in the compositional and performance techniques used in a particular piece of music. (We can, of course, further break down timbre into as many different categories as we want, e.g., 1-a=shrill, 1-b=raucous, 1-c=sweet. We are deliberately eschewing the use of technical terminology.) A paradigm can then be constructed which might resemble the following:

Degree of Importance (Low to High)					
Music Dimension	1	2	3	4	5
Mostly Loud					x
Mostly Soft	x				
Loud vs. Soft		x			
Timbre Dominance					1a
Sound vs. Silence		x	x		

This might describe a rock piece. Then play a variety of pieces of difference genres, including at least one other rock piece. It may be surprising to find that in using this scheme a piece from a completely different period or genre actually uses compositional techniques more similar to the first rock piece than some other piece of rock music.

These two strategies, simple as they appear, are legitimate ethnomusicological techniques, although modified and simplified. It has been my experience to find that they are practical and accomplish the purposes for which they are intended. Listening has been stressed in this paper, but the technique is equally applicable to composition and performance.

I must end by confessing that I have in no way attempted to test these strategies experimentally. I can, at this point, only rely on what my students of various levels of sophistication have said. Perhaps some one will be tempted to carry out a controlled experiment, although it would be rather difficult and take years to prove any superiority or inferiority of these techniques compared to more traditional ones in terms of lasting effect on students.

Doctoral dissertation writers--aux armes!

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ABSTRACT

THE HORN IN THE MUSIC OF
GUSTAV MAHLER

Edward J. Bostley, D.M.A.
University of Missouri-Kansas City, 1980

The modern French horn enjoys a unique and rich heritage which can be traced to the mid-seventeenth century. During this period of approximately three hundred years, both the instrument, and the music written for it, have evolved from a primitive and limited role to that of a varied and significant position in all aspects of contemporary concert music. Throughout this evolution, though, the earliest traditions of hunting-horn style and hand-horn performance technique maintained a conspicuous influence on horn performance well into the nineteenth century in spite of mechanical advancement in horn design with the availability of a valve system developed circa 1815. The potential of a chromatic horn, which the valves provided, did not receive immediate approval by the musical community of the early nineteenth century. Rather, the preservation of the tone quality inherent in the natural horn was held in much greater esteem than the technical advantages made possible on a valved instrument. The valved horn finally received acceptance by most orchestral horn players by the end of the nineteenth century. This was precipitated by the increasing demands placed upon the instrument by the composers of that period.

Mahler's music, which spans the period in question, circa 1880-1910, provides a convenient microcosm of the instrument's transition into the

modern horn of the twentieth century. Increasingly, throughout the nineteenth century, the scope and function of the horn was expanded in orchestral music, but its traditional nature tended to remain intact. In the music of Mahler, the orchestral horn gradually assumed new and varied functions and powers of expression. No longer confined to the brass section for identity, the horn becomes an equal partner with the woodwinds and strings, and is often linked with unusual instruments such as the guitar and mandolin. Perhaps the most significant aspect of the nature of the horn in Mahler's symphonies is its emergence as a solo voice, an independent figure which is no longer identified with the hunt or other stereotyped connotations described by many music critics and historians.

To develop a basis in which to analyze Mahler's use of the horn in comparison to its function in the music of other composers, frequency charts catalogue those significant factors that help to define a prevailing performance style. Although there are many aspects which make up an instrumental style, the categories selected for the charts represent the opportunity to collect data consistent with all the works represented in the charts including selected orchestral music from the eighteenth and nineteenth centuries. The two main categories, the frequency with which the horn actually appears in a given work (and its degree of prominence), and the frequency of the use of the "high" register of the horn, identify major considerations that constitute an idiomatic nature of the instrument.

Other aspects such as complexity of a given horn passage (frequency of sixteenths, tempo, wide intervals, etc.), the linkage of the horn with other instruments and instrumental families, and the role of dynamics and other means of instrumental coloration, defy specific classification in the works of Mahler. The complexity of Mahler's orchestrational technique places new demands on each of the instruments, and likewise the emotional content of his music is reflected in a requirement that each instrument is pushed beyond its traditionally idiomatic limitations.

It is the purpose of this study to trace the nature and function of the horn in the works of Mahler in an attempt to identify those aspects of change and expansion which mark the growth of the horn during that era.

ABSTRACT

ASPECTS OF THE COMPOSITIONAL STYLES OF THREE SELECTED TWENTIETH-CENTURY AMERICAN COMPOSERS OF CHORAL MUSIC: ALAN HOVHANESSS, RON NELSON, AND DANIEL PINKHAM

Dennis K. Cox, D.M.A.
University of Missouri-Kansas City, 1978

The purpose of this study is to compare and contrast salient aspects of the compositional styles of selected choral works of Alan Hovhaness, Ron Nelson, and Daniel Pinkham. These composers were selected primarily because they are significant as important representatives of twentieth-century American choral composition. Both Hovhaness and Nelson have utilized Far

Eastern compositional devices in their works. In addition, each composer writes in a style characterized by eclectic diversity. This eclectic orientation of each composer represents an important similarity between them and serves as a focal point of the research.

The investigation concerns each composer's works from both general and specific viewpoints. In order to accomplish this end, each of the first three chapters is organized into two parts. The first part contains a general discussion of the important stylistic characteristics of one composer as represented by an investigation of several of his significant works. The second portion is devoted to a more detailed analysis of each composer's style as reflected by one significant major composition.

Chapter four contains conclusions and charts of stylistic comparisons. The comparison charts contain information relating to twenty-one components of musical composition. These comparisons include the areas of preferred textual sources, treatment of rhythm and tempo, melodic construction, harmonic vocabulary, contrapuntal design, form, sonority, texture, strata of sound, balance of parts, economy of material, development, idiomatic writing, parameters of dynamics, manner of utilizing chorus, instrumentation, unified vs. concertato treatment, consistency of writing, original intent of music, influences, and philosophy of composition. As an aid in the gathering of research data, three questionnaires were sent to the composers.

The findings support the hypothesis that Hovhaness, Nelson, and Pinkham share common

orientations in their eclectic approach to choral composition. In their selection of a wide variety of twentieth-century compositional devices, however, the three composers reveal significant differences. Hovhaness and Nelson incorporate Far Eastern materials into their compositional styles while Pinkham searches for novel sonorities by revitalizing many forms of the Baroque and Classical periods.

ABSTRACT

A STUDY OF STYLISTIC CHARACTERISTICS IN SELECTED MAJOR CHORAL WORKS OF NORMAND LOCKWOOD

Tony M. Davis, D.M.A.
University of Missouri-Kansas City, 1980

The purpose of this study is to discover and identify those stylistic characteristics which may be found in selected major choral works of Normand Lockwood which would be beneficial to the conductor in interpreting and preparing these scores for performance. These works were chosen for study because they represent a significant contribution to this genre by a living American composer. They also represent a significant portion of Lockwood's choral writing.

The investigation analyzes the works from both general and specific viewpoints. A brief biographical outline of Lockwood is given with comments by the composer about the early influences on his writing. Stylistic characteristics of vocal writing, melody, harmony, rhythm and meter, text, texture, and performance practice. The characteristics analyzed in each chapter

are discussed and examples from the works are used to illustrate the characteristics specifically. Detailed interviews with the composer concerning aspects of his choral writing have been conducted as an important part of this study. This information is contained in the document. An annotated list of the works studied, a list of other choral works by Lockwood, and a list of publishers are contained in appendices at the end of the document.

The study supports the hypothesis that Lockwood's approach to the musical elements analyzed is consistent throughout the works examined. Therefore, certain stylistic characteristics may be identified and ascribed to Lockwood. Although some works are unique in their approach to specific characteristics identified in the study, other characteristics are common in all of the works.

Conductors should be aware of the importance of the text, proper accompaniment, text illustration, and expression in preparing and performing these works. Lockwood's specific performance indications in the scores should also be carefully observed.

ABSTRACT

THE CHORAL MUSIC OF RANDALL THOMPSON, AN AMERICAN ECLECTIC

Byron W. McGilvray, D.M.A.
University of Missouri-Kansas City, 1979

This thesis was conducted to provide a study of the choral music of the American

composer Randall Thompson, and to determine how both musical and extra-musical forces influenced his choral output. It was considered a significant study because Thompson occupies a very important place in American choral music, and because little written material is available about either the composer or his music. The material that does exist is usually limited to coverage of a single composition.

This thesis, by necessity, was limited to certain areas of study. The study included: a short biographical sketch of the composer, an investigation of his philosophies on music and composition, texts, and teaching, the influence modal and tonal counterpoint and American music had on his compositions, and a descriptive analysis of the major choral works. All of the choral music was thoroughly studied, but the incidental pieces were not covered in the narrative because there are no discernible differences in style between them and the larger works.

Material was gathered from many sources, most of them primary. Extensive personal interviews were conducted with Randall Thompson. Additional telephone conversations and correspondence were used. Personal interviews and correspondence with some of Thompson's colleagues and students added to the data. Written materials by and about the composer and his music were studied: these included reviews of performances of his works, unpublished texts of speeches the composer delivered, articles in journals, and entries in dictionaries and other books. In addition to the choral music, all of the instrumental music and solo songs were studied.

It was concluded that Randall Thompson is basically a nationalistic American composer. His compositions are for American audiences, use American texts, and are influenced by American sounds. This characteristic is by design, not by accident. He is not an innovator. His musical language was established early and has changed little, if any, during his productive life. Because of the variety of influence on his compositions, it must be concluded that he is an eclectic. However, his writing style is distinctive and individual, and his music enjoys wide appeal.

ABSTRACT

A COMPARISON OF TWO APPROACHES OF TEACHING BRASS INSTRUMENTS TO ELEMENTARY SCHOOL CHILDREN

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The purpose of this study was to compare two instructional methods for beginning brass instrumental students. Both methods were one semester in length, had similar goals, and were structured according to the types of learning set forth by Robert Gagné. The Imposed Learning Method was based on the supposition that the instructional designer imposes the type of learning required by the students on the subject matter, and the Subject Matter Method was based on the supposition that the subject matter determines the type of learning required by the students.

The methods differed according to the type of practice and to the methodology and materials

used to introduce pitch and rhythmic notation. The Imposed Learning Method advocated supervised practice, introduction to pitch notation, beginning from a one-line staff and progressing to a five-line staff, and introduction to rhythmic notation beginning with beat signs and grouping and progressing to traditional rhythmic notation. The Subject Matter Method advocated unsupervised practice and introduction to pitch and rhythmic notation through traditional techniques.

The methods were taught to eight classes of mixed trumpet and trombone students in the fourth and fifth grades at two schools. A music achievement test was administered before and after the methods, and a performance test was administered after the treatments. The results of these measurements were tested for statistical significance with two Analysis of Variance designs and a correlation analysis.

The results of the analysis indicated that there was a significant difference at the .05 level of confidence between both the achievement and performance levels of the students because of the methods, and that the classes which received the Imposed Learning Method scored significantly higher than the classes which received the Subject Matter Method. The methods produced similar results in both grade levels and in both schools. The factors associated with the pedagogical differences within the methods were not measurable in the test scores. The factor of music achievement was influenced by the methods and schools and was related to previous knowledge of music, but independent of IQ and class rank. The factor of music performance was influenced by the methods and was independent of school effects, previous

musical knowledge, IQ, and class rank.

In summary, there is a need for a continuous process of research in music education including testing and retesting new approaches and theories to provide music educators with effective and efficient ways of teaching music. Research in music education is open-ended and has many avenues to explore. Researchers are just beginning to understand and untangle the complex relationships of variable in the teaching-learning process which effect the development of attitudes, cognitive skills, and psychomotor skills in music. Research involved with teaching approaches and theories such as those developed and tested in this dissertation attempt to move research closer to the real world of music in the classroom and provide music educators with useful information concerning the teaching-learning process. The finding that one method proved superior to another was not the most important conclusion of this dissertation, but rather that it is possible to construct teaching strategies based on sets of interrelated variables which have a significant effect on the learner. Hopefully, this conclusion will further research and development of methodology in music education and serve as a model for future research.

ABSTRACT

AN APPLICATION OF THE PRINCIPLES OF CARL ROGERS AND JEROME BRUNER TO A MUSIC METHODS COURSE FOR ELEMENTARY EDUCATION MAJORS

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83

The purpose of this study was to determine the characteristics of a music methods course for classroom teachers based on the theories of Carl Rogers and Jerome Bruner. Answers were sought to the following questions: (1) What are basic principles of the theories of Rogers and Bruner? (2) What are the objectives of a music methods course for classroom teachers? and (3) What are the distinguishing features of a course based on these principles?

The basic principles of Rogers and Bruner were determined by an examination of their writings pertaining to education. The principles were synthesized according to those which guided the acquisition of knowledge and skills, and those which guided the acquisition of attitudes. The principles adopted for the purposes of the course were:

> A process-centered approach is the most effective approach to a subject.
>
> A subject can be converted into a form appropriate to the given level of development and understanding of the learner.
>
> The subject must have meaning for the learner and should provide its own records.
>
> The facilitation of meaningful learning depends upon the trusting interpersonal relationship between the teacher and the learner.

The objectives of the course were determined by adopting the recommendations of the Teacher Education Commission of the Music Educators National Conference. The musical behaviors recommended for classroom teachers were: skills

in making sounds, organizing sounds, hearing sounds, and teaching.

The principles were applied to a course being taught at Georgia State University during the 1972-73 term. The course was revised after each quarter in order to meet better the objectives and follow the principles. Most of the alterations were attempts to provide a climate of greater freedom through provision for more individualization and independent study.

The distinguishing feature of the course thus taught was that it was student-centered, with the teacher assuming the role of facilitator. Grades were minimized and students pursued self-chosen goals, studying independently in an open-informal laboratory setting. The students were given considerable opportunities to deal directly with music and with teaching in order to grasp the structure of the discipline, while at the same time they were allowed to trust their own feelings and direct their own learning.

The study was of an exploratory nature and was not designed to provide empirical data with which to compare the course developed with traditional courses. However, an effort was made to obtain informally the collective subjective opinions of the participating students. Conclusions were based on these and on the subjective observations of the instructor. The course was considered as effective in reaching the objectives as any in the past experience of the investigator. The attitudes of the students were more positive toward the discipline of music and toward teaching music than the attitudes of students in previous courses. The

final proof of the success will be found in the classrooms of the students involved when they enter the teaching profession. Present results suggest a positive musical future in those classrooms.

It is recommended that further revisions in the course include more observations of successful classroom teachers and the provision of more strategies which especially emphasize the making of musical decisions, the place of creativity with sound, and step-by-step explanations which guide the student more directly to the desired outcomes. It is also recommended that methods be devised and employed which would obtain objective evidence concerning the attainment of course objectives, such as longitudinal studies, case studies and documentaries, and controlled studies determining more or less effectiveness of the course.

ABSTRACT

ITALIAN SOLO AND CHAMBER MUSIC FOR THE CLARINET--1900-1973: AN ANNOTATED BIBLIOGRAPHY

Orval B. Oleson, D.M.A.
University of Missouri-Kansas City, 1980

The purpose of this dissertation was to prepare an annotated bibliography of solo and chamber music for the clarinet written by Italian composers between the years 1900 to 1973. Only compositions for instruments are contained in this bibliography. These include pieces for unaccompanied clarinet, duos, trios, etc., up to and including octets. The goal of

the author was to provide clarinet instructors and students, as well as performers, with a source of information concerning a virtually unknown and unplayed portion of the repertoire.

The author compiled an extensive list of appropriate compositions and set about the task of finding and studying the music. Many items were located at the Indiana School of Music Library, and an even greater number were found in the Library of Congress in Washington, D.C.

The dissertation is in two parts. The first part is an explanation of the purpose, organization and scope of the study. The second part consists of the annotated bibliography. Each bibliographic entry consists of the following parts: (1) composer's name, (2) composer's dates, (3) title of the composition, (4) instrumentation, (5) date of composition, if known, (6) dedication, if one exists, (7) location and name of the publisher, (8) date of publication, (9) range of the clarinet part or parts, (10) duration, (11) movement titles and/or tempo indications, (12) biographical sketch of the composer, (13) description of the composition, compositional techniques, and possible performance problems.

Four appendices are included at the close of the dissertation: one, an alphabetical list of the compositions; two, the compositions listed according to instrumentation; three, a chronological list of the compositions; and four, a list of those works not included in present clarinet repertory listings.

The bibliography consists of ninety-six compositions representing the work of sixty

different Italian composers. Forty-six of these works are not mentioned in present clarinet repertory listings. The intent of this dissertation is to enable clarinet instructors, performers, and students to expand the current repertory by including these Italian works in concerts and recitals.

Table of Contents

Casagrande, Allessandro: Frasi per Sette Strumenti
Casella, Alfredo: Serenata
Casella, Alfredo: Sinfonia
Castelnuovo-Tedesco, Mario: Concertino
Castelnuovo-Tedesco, Mario: Sonata, Op. 128
Castiglioni, Niccolo: Tropi
Cattolica, Gilfredo: Duo
Clementi, Aldo: Tre Piccoli Pezzi
Clementi, Aldo: Triplum
Corghi, Azio: Jeux
Corghi, Azio: Musica 3
Coscia, Silvio: Septet for Winds
D'Ambrosi, Dante: Introduzione e Allegro
Donatoni, Franco: Etwas Ruhiger im Ausdruck
Donatoni, Franco: For Grilly, Improvvisazione per 7
Fellegara, Vittorio: Ottetto
Ferrari, Giorgio: Improvvisazioni Concertanti
Ferrari, Giorgio: Improvvisazioni per Raffaele
Frugatta, Giuseppe: Suite, Op. 44, No. 1
Gabucci, Agostino: Aria e Scherzo
Gabucci, Agostino: Sixty Divertimenti
Garguilo, Terenzio: Serenata
Gentilucci, Armando: Cile, 1973
Gentilucci, Armando: Concerto per Cinque Strumenti
Gentilucci, Armando: "Diagramma"
Gentilucci, Armando: Diario II
Gentilucci, Armando: Epitaffio per Cesare Pavese
Ghedini, Giorgio Frederico: Concerto a Cinque
Giampieri, Alamiro: Fantasia
Giampieri, Alamiro: Sei Capricci

Grossi, Pietro: Composizione No. 3
Lorenzo, Leonardo de: Pizzica-Pizzica, Op.37
Lorenzo, Leonardo de: Due Divertimenti, Op. 24
Lorenzo, Leonardo de: I Quattro Virtuosi, Op. 80
Lorenzo, Leonardo de: Suite Mythologigue, Op. 38
Lorenzo, Leonardo de: Trio Eccentrico, Op. 76
Lorenzo, Leonardo de: Trio Romantico, Op. 78
Malipiero, Gian Francesco: Dialoghi IV per 5 Instrumenti
Malipiero, Gian Francesco: Sonata a Quatro
Malipiero, Riccardo: Giber Folia
Malipiero, Riccardo: Musica da Camera
Mannino, Franco: Les Feuilles d'Automne, Op. 72
Mannino, Franco: Mini Quintett, Op. 74
Manzoni, Giacomo: Musica Notturna
Margola, Franco: Tre Studi da Concerto
Micozzi, Antonio: Notturno
Montanari, Nunzio: Cinque Invenzioni
Napoli, Carlo: Hommages a Prokokieff-a Stravinsky-ad Orff
Napoli, Carlo: Momenti
Nielsen, Riccardo: Sette Aforismi
Petrassi, Goffredo: Tre per Sette
Pilati, Mario: Inquietude
Procaccini, Teresa: Clown Music
Prosperi, Carlo: Quattro Invenzioni
Quaranta, Felice: Trattenimento Musicale
Razzi, Fausto: Invenzione a Tre
Razzi, Fausto: Quattro Invenzioni
Renzi, Armando: Cinque Bagatelle

ABSTRACT

THE DEVELOPMENT OF COMPRENSIVE MUSICIANSHIP IN THE SECONDARY INSTRUMENTAL MUSIC PROGRAM

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The purpose of this study is to further the development of comprehensive musicianship in the secondary instrumental music program through a sequence of musical experiences which emphasize the integration of the dimensions of music rather than the continuation of traditional instrumental music practices.

Since the 1950's there has been an attempt on the part of concerned music educators and curriculum specialists to develop curricula which focused on musical understanding and knowledge. This development has been supported by some administrators, teachers, students, and parents interested in improving the quality of music programs in their schools.

Along with this development in what is commonly called "Comprehensive Musicianship" is an attempt to de-emphasize excessive public performances by high school bands, choirs, and orchestras; and to develop a program of instruction which will bring about a change in the future course of instrumental music pedagogy.

The first chapter of this study deals with the theories of Piaget and Bruner as they relate to stages of learning and learning readiness.

Piaget is concerned with the nature of knowledge and the conceptualization of the interaction between objects and the learner. Bruner's theories on structure, intuition, and readiness appear to suggest several concepts which can be used in the development of music curricula.

In chapter two, the curriculum principles of Ralph Tyler and Philip Phenix are cited because of their relevance to curriculum construction.

A brief summary of conferences, projects, and symposia effecting change in music education in the United States is discussed in chapter three along with recommendations for the improvement of music pedagogy in music programs in the schools of America.

In chapter four, a hierarchy of the dimensions of music is established with a brief explanation of the role each dimension plays in the temporal process of sound and silence.

Chapter four deals with the dimensions of music which enable students to become more aware of the interaction that takes place in the music(s) of all cultures and periods.

In the concluding chapter of this study, the author analyzes several musical compositions which cover the stylistic traits of western music from the Baroque period to the twentieth century. Also included in chapter five are objectives and strategies which can be used to alter the development of comprehensive musicianship in the secondary instrumental music program.

ABSTRACT

POETIC IMAGERY IN THE SONGS OF BENJAMIN LEES

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The primary purpose of the study was to identify and define the several compositional techniques used by composer Benjamin Lees in the process of composing music to the poetry of Richard Nickson. The song cycles analyzed were Songs of the Night, Three Songs, Cyprian Songs and "Staves." Several compositional techniques which are defined as significant by the composer were spin, expansion, driving motion, pulling out and exposing. These techniques were identified in the songs and examined for their effect upon the poetic concept. Further examination revealed how these techniques influenced the elements of rhythm and meter, pitch, duration, timbre and texture, and dynamic level. Recurring musical and rhythmical patterns were identified as "motifs" and traced throughout the songs as were the poetic motifs. Symbolism was discovered to be an element for the reproduction of the sound of the text or the poetic concept, while atmosphere recreated in music the prevailing mood of the poetry. Lees' self-defined use of "surrealistic elements" was observed and discussed.

The songs were analyzed and the analysis was examined by the poet and composer for confirmation. Personal interviews and numerous telephone conversations were held with both the composer and the poet. Articles about both

artists and newspaper reviews of their performances and publications were researched. Examination of the scores and poetry included the evaluation of taped performances of all the song cycles.

The results of this study show that a relationship does exist between the poetic concept and the musical realization of the text. The compositional techniques employed by Lees reveal a concern for the faithful representation of the texts and an enhancing of the mood of the poetry. A unique relationship does exist between the two artists.

The opportunity to discuss the music and poetry and this composer-poet relationship provided the signal incentive for the study.