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1. Contributions to this journal should be sent to the editor.
2. The editorial committee welcomes contributions of a philosophical, historical, or scientific nature which report the results of research pertinent to instruction in music in the educational institutions of Missouri.
3. Articles should be typewritten with double spacing on 8-1/2 x 11 paper.
4. Manuscript style should follow the Publication Manual of the American Psychological Association (3rd ed., 1983), which can be purchased from the American Psychological Association, 1200 Seventeenth St., NW, Washington, D.C. 20036.
5. All contributors are advised to keep a copy of any manuscript submitted. The editorial committee cannot be responsible for loss of manuscripts.

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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 V, Number 1, is the twenty-first.

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

\*O. ANDERSON FULLER, THE FIRST BLACK  
DOCTOR OF PHILOSOPHY IN MUSIC  
IN AMERICA, AND HIS DEVELOPMENT  
OF THE MUSIC EDUCATION CURRICULUM AT  
LINCOLN UNIVERSITY

Steven Houser  
Lincoln University, Jefferson City,  
Missouri

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CHAPTER I

INTRODUCTION

Oscar Anderson Fuller was the first  
black to receive a Doctor of Philosophy degree  
in music (A. Greene, 1945, p. 115). His con-  
tributions in music education and his consis-  
tent efforts to bring higher education to all

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\*Dissertation for Degree, Doctor of Philosophy,  
University of Missouri-Columbia. Dissertation  
Supervisor: James A. Middleton.



students are the positive concerns of this paper. As this study will document, Dr. Fuller was able to transmit his knowledge of music and love of music against an American background of negative racial attitudes. He worked at Lincoln University from 1942 to 1974 and included the time periods of World War II and the 1954 Supreme Court desegregation mandate (Lincoln University Personnel Office, Jefferson City, Missouri). These two events in American History had a significant impact on Lincoln and its Department of Fine Arts.

### Purpose

The purpose of this study is to present and document the achievements of the first black Doctor of Philosophy degree recipient in music. This work will include a critical evaluation of Dr. Fuller as a musician and educator and his work at Lincoln University. Dr. Oscar Anderson Fuller, through the inner strength that subsequently served him for many years at Lincoln University, became the first black American music educator to receive a Doctor of Philosophy degree.

The citizens of the State of Missouri have nourished a unique development in music education by supporting and sustaining the growth of Lincoln University, located in Jefferson City, Missouri. Prior to the Supreme Court decision of 1954, Lincoln was a predominantly black institution which met the desperate higher educational needs of many American blacks. Certification of teachers was a prime concern, for there were few certified black teachers for the American segregated school system.

Dr. Fuller distinguished himself at the University of Iowa in his master's work and

subsequently received the Doctor of Philosophy degree from the University of Iowa. Lincoln University secured the services of Dr. Fuller for the university music program and Dr. Fuller began his development of a certified music education program. This program gained distinction because of the many blacks who graduated and served and are now serving our state and country in educational and professional music careers.

### Procedure

Through consultation with Dr. Ralph Glauert, the determination was made that the appropriate thrust of this study would be to present the work of Dr. Fuller in juxtaposition to the background of the American racial attitudes which were prevalent prior to and at the time period of the early 1940s. The relief to this background will be a synopsis of Lincoln University and its growth within the State of Missouri. It is believed that the validity and credibility of Dr. Fuller's work will seem most worthy particularly after the reader is aware of the American cultural and social attitudes that were prevalent at the beginning of Dr. Fuller's work.

Concomitantly with the reading of extensive data concerning the racial climate of the early 1900s to the early 1940s, tape interviews were held with Dr. Fuller. These interviews were concerned with his maturing years and his work at Lincoln University. As the reader will note in the Appendix of this study, questionnaires were sent to students, faculty, administrators and community people who worked with Dr. Fuller. Printed sources of Dr. Fuller's work included office records, National Association of Schools of Music correspondence,

Lincoln University records, State of Missouri records, and newspaper records.

### Delimitation

The delimitation of this study is Dr. Fuller and his work in the music program at Lincoln University. The degree granting music programs were initiated by Dr. Fuller and were developed from 1942 to his retirement in 1974.

## CHAPTER II

### AMERICAN ENVIRONMENT FOR BLACKS c. 1900-1940

The attitude carried into the twentieth century by the American black person about himself had been one of servitude. From the 1700s and the 1800s slavery was the dominant life style for American blacks (Social and Economic Status, 1978, p. ix). Unfortunately, the road to social and economic improvement for blacks was not paved by American legislative action. The societal paths toward improvement in financial and social status had occurred by forces outside of the power of national mores and government laws. These external forces such as the Civil War, World War I, World War II and peace time industrial manpower needs were the primary stimuli toward improved financial condition and improved social status.

In the first three decades of this century almost forty percent of all blacks still worked on Southern farms. Some improvement had been made in infant mortality and adult longevity; however, any modest social improvements were affected adversely by the Great Depression of 1930.

The institutions that served as a source

of escape for blacks were the institutions of education and religion. With a few exceptions, these institutions have not been the white educational and religious institutions, but the black operated educational and religious institutions (Brown, 1976, p. 93). The entertainment industry served to a limited extent as an escape route from slavery; however, black entertainers generally extended to the commercial stage behavior that was expected on the plantation. The black entertainer usually had to migrate to Europe before he could expect to receive any significant degree of honor and respect (Morrison, 1969, p. 3).

There were several black leaders such as Booker T. Washington, Paul Laurence Dunbar and W. E. Burghardt Dubois who were struggling to provide leadership to their people. The blacks were listening; however, often the messages were confusing as to what path to travel. Were they to learn by their minds as Dubois, a former professor at Howard University, stated:

If we make money the object of man-training, we shall develop money-makers but not necessarily men; if we make technical skill the object of education, we may possess artisans but not, in nature, men (1969, p. 33).

Dr. Dubois intended to recruit from the American black race those individuals who were able to contribute with their minds to the advancement of the black race. Dr. Dubois claimed that the past achievements of American blacks were due to those talented black individuals who were able to guide, heal, and instruct their black brothers and sisters. Dr. Dubois strongly stated that the role of black education was to find the top ten percent of the black race and to develop the future leaders for the American black popu-

lation. As quoted by Dr. Dubois,

Can the masses of the Negro people be in any possible way more quickly raised than by the effort and example of this aristocracy of talent and character? There can be but one answer. The best and most capable of their youth must be schooled in the colleges and universities in the land (1969, p. 45).

The other course for black advancement was championed by Booker T. Washington, President of the Tuskegee Institute. Washington, by contrast, emphasized the vocational opportunities at his Tuskegee Institute. As stated by Washington, "I believe the way for redemption of the Negro was being prepared through industrial development." (Washington, 1976, p.10). Indeed, the ability of Mr. Washington to convince white contributors to his institute was based on his assuring the whites that he was preparing for them an educated work force for their labor demands. Mr. Washington summarizes in an article supporting industrial education:

. . . that as a slave the Negro was worked, and that as a freeman he must learn to work. Our pathway must be up and through the soil, up through the swamps; up through forests, up through streams, the rocks, up through commerce, education and religion.

Although these men (Dubois and Washington) were on different roads, their destination was the same--for the qualitative improvement of all blacks (Brown, 1976, p. 93).

Education holds a special place for blacks. Blacks view education as the opportunity that will provide them with economic and social

advantages (Social and Economic Status, 1978, p. 87). Regardless of the direction of black higher education, whether for vocationally or academically oriented, they all were concerned with motivating and training the black person (Thompson, 1973, p. 5). Only the institutions of higher learning administered by blacks were most sensitive to the needs of blacks. Though these black colleges experienced a tremendous amount of opposition, "large numbers of parents manifested a determined willingness to send their children to these schools." The successful effort of the American black may be observed by noting that from 1860 to 1920 literacy rose from 3 percent to 77 percent. While literacy improved, the grade attained in formal education was limited. By 1940, only one out of ten blacks had graduated from high school. (Social and Economic Status, 1978, p. 87).

Although education was of major importance, there were other concerns for American blacks. The quality of life as measured by health standards and legal treatment were important negative factors. The health and mortality of blacks at the beginning of the Twentieth Century was markedly different than for whites. The probability of blacks dying from communicable diseases was close to 40 percent. The mortality difference from whites was about fifteen years.

The legal process for the black was as depressing as the education, health and mortality statistics. Between 1889 and 1918 there were 2,522 known lynchings of blacks (L. Greene, 1980, p. 96). Black pleas for enforcement of the law brought little or no response from the white legal order. Although there was some black congressional representation at the state and national level immediately after the Civil War, by the beginning of the Twentieth Century

most political gains had been eliminated (Social and Economic Status, 1978, p. 154). Specifically to Missouri, the pattern of the white political process was for the major parties to promise blacks that their concerns would be addressed and then after the election all concerns would be forgotten (L. Greene, 1980, p. 98).

Life for the American black at the turn of the Twentieth Century was at best a limited living experience. The political and legal process rarely addressed black concerns. Educationally, the black leaders were struggling to open and maintain a vision; however, by 1940 still only one black in ten graduated from high school.

As the 1900s progressed, little improvement had been made in the area of civil rights. "The American Negro problem is a problem in the heart of the American. It is there that the interracial tension has its focus" (Myrdal, 1944, p. LXIX). As Mr. Myrdal documents, little of substance had been accomplished since the Civil War. Job restrictions, residential restrictions and union "exclusionist policies" effectively retained the black economic situation relative to other ethnic assimilations.

Politically, the blacks were still being misused. The party machines were particularly corrupt wherever there were large populations of blacks. Even with the promises of the New Deal, economic and political opportunities were of little consequence to most blacks. By the time the federal laws sifted through the state, county and city levels, the promise for better treatment and hope for blacks had been effectively eliminated.

The black church and black education still were the only routes that promised any manner of quality living. As Mr. Myrdal notes,

They bring Negroes together for a common cause. They train them for concerted action. They provide an organized fellowship for Negro leaders. In these institutions, theories of accommodation and protest become formulated and spread. These institutions sometimes take action themselves in the power field, attempting to improve the Negro's lot or voicing the Negro protest. Even more often they provide the means by which Negro leaders and organizations, which are more directly concerned with power problems, can reach the Negro people.

Education was still the primary vehicle blacks had for any hope of breaking from the imposed caste system. Unfortunately, the black student knew his possibility of employment was slim, so that the student was justifiably confused as to where his efforts should be directed. The reward for those blacks who survived the educational system and retained employment was often negligible. "Black scholars are likely to be treated as invisible persons. Their research reports, interpretative articles, and analyses are seldom cited in the scientific literature" (Willie, 1978, p. 9). Black colleges survived primarily from Northern philanthropic organizations, not from local white community support, state or federal support (Myrdal, 1944, p. 892). The black student of the late 1930s and early 1940s was not able to be a part of the main educational stream.

Because of the position of the Negro masses in America the Negro student has been inevitably out of contact with the student movement, both in America and abroad, and whenever there has been contact, it has been of a consciously 'inter-racial' character and falsified by philanthropic motives (Garritt, 1970, p. 95).



If by perserverance and luck the black student was able to make the long climb, he tended to find employment in what was regarded as "ghetto professionals." These professionals were limited to practice in the segregated areas of the local black population. Gunnar Myrdal concludes: "man is a free agent, and there are no inevitabilities. All will depend on the thinking done and the action taken in the region during the next decade or so. History can be made. It is not necessary to receive it as mere destiny" (1944, p. 520).

Certainly in the next decade history was made by blacks. They did not receive it as mere destiny. Dr. Fuller and many other dedicated educators were working within a framework of a disciplined hope that their vision would prove valid for their students and their students' children.

### CHAPTER III

#### LINCOLN UNIVERSITY--A BRIEF HISTORICAL SYNOPSIS FROM 1866 TO 1942

The conception for Lincoln University originated with the 65th and 62nd United States Colored Infantry Regiment of the Civil War. Since the majority of the men who discussed the matter of founding an institution of higher education were from Missouri, the geographical location was to be somewhere in Missouri (Savage, 1939, p. 1).

Many of the men had learned to read and write while in the army and these men wanted others of their race to have an opportunity to learn. Unfortunately, prior to the Civil War the teaching of reading and writing to blacks was considered a crime in the state of Missouri

(L. Greene, 1980, p. 49). At about the same time that this idea to create an institution of higher learning was gaining support, the War Department ordered the departure of many of the officers who had served in this unit. First Lieutenant Richard Baxter Foster was selected by the men to take the contributions that had been gathered from the men and go forth to Missouri to establish this opportunity for higher education (Savage, 1939, p. 1). The contributions totaled approximately \$6,000. The following resolution was adopted for the founding of Lincoln University:

Whereas, the freedom of the black race has been achieved by war, and its education is the next necessity thereof, resolved, that we, the officers and the enlisted men of the 62nd United States Colored Infantry [organized as the First Missouri Volunteers, A. D.] agree to give the sums annexed to our names to aid in founding an educational institution, on the following conditions:

First, the Institute shall be designed for the special benefit of the freed blacks.

Second, it shall be located in the state of Missouri, with labor, so that the old habits of those who have always labored, but never studied, shall not be thereby changed and that the emancipated slaves, who have neither capital to spend nor time to lose, may obtain an education (Marshall, 1966, p. 3).

"This did not mean that the persons of other races could not attend the school, but that it had been established especially for the benefit of the Negro" (Savage, 1939, p. 3). Mr. Foster then left the regiment and met with

black leaders of St. Louis who were supportive of his charge to create an educational institution. As the institutional concept developed from the charge which Mr. Foster had from the regiment and from his meetings with the educational supporters in St. Louis, two objectives were formed. The two objectives of the Lincoln Institute (the name given and as listed in its State of Missouri Articles of Incorporation, June 25, 1866), were that it should be a center for (1) academic training, and for (2) industrial training. The objective of industrial training was successful to a limited extent, but not nearly as successful as the growth of the academic objective. Financial support for Lincoln was so limited, that any major equipment purchase for vocational training was not possible. Daily requirements such as food, building repairs and coal for heat consumed the major part of the school's financial resources.

The beginning years of the Lincoln Institute were difficult times. Lieutenant Foster was charged by the Board of Trustees to begin school on September 14, 1866; however, there were a few obstacles such as limited financial resources and no buildings in which to begin Lincoln Institute's first class. "He was refused permission to use the basement of the Negro Methodist Church because the teachers would be white. Then he was refused the use of the white Methodist Church basement because the pupils would be Negroes." Foster finally applied to the township to use a "dilapidated structure near the Missouri River. The building was filled [with students] and crowded within a few days, and the services of Mr. Festus Reed were secured to share the burden of teaching the pupils" (Marshall, 1966, p. 5). Lincoln was able to erect its first structure in 1871. This structure was sixty by seventy feet and three stories tall.

Financial contributors and more supporters during these difficult times came from friends from the eastern coast of the United States, St. Louis political leaders and Jefferson City state educational supervisors. As an interesting aside, the reader may wish to know that "Jesse James, the notorious outlaw, gave money on two occasions." One important note during this period was the passage of a bill to establish a State Normal School for Training Negro Teachers at Lincoln (Savage, 1939, p. 14). This legislative action occurred on February 14, 1870 and with the support of the State Superintendent of Public Instruction: that Lincoln be a part of the institutions to be designated under the Morrill land-grant act. As a result of the land-grant act federal monies were becoming significant to the state of Missouri. Lincoln benefited from this federal funding of higher education because blacks were not allowed to attend other institutions of higher education in the state of Missouri. An industrial school was established in 1891, at Lincoln. Section one of the Appropriations Act of the Thirty-Sixth Missouri General Assembly states the purpose of the industrial school.

There is hereby established as a department of Lincoln Institute an industrial school, in order that the negro youths of this state may receive instruction in those branches of study relating to agriculture and the mechanic arts, and thereby fit themselves to engage in the useful trades (Laws of Missouri, 1841, p. 22).

Although semester to semester existence was still a real struggle, the beginning of state and federal financial assistance and state recognition of Lincoln's efforts at least had begun to exist. Although Lincoln, from its beginning, viewed itself as an institution open to all

racess, the legislature of Missouri thought of Lincoln as a school for blacks. The legislative viewpoint confirmed Lincoln's financial plight. One may also take the position that if the white legislature had viewed education as a right of equal opportunity for all people of all races, Lincoln would have been consistently funded in a more appropriate manner.

1879 was the next survival point of the school, for this was the year the state of Missouri accepted the deed of transfer of Lincoln Institute to become a state normal school, "entitled to support by the state." The unfortunate part of this action was that the institutional leaders mistakenly thought this state action was the answer to their financial problems and the leaders allowed their eastern funding sources to dissolve. This mistaken belief has proved to be costly and Lincoln still suffers from this decision. The endowments and alumni support were never established and nurtured, based in part on the continuing illusion that the state would recognize and then adequately support the needs of Lincoln.

In his report in 1910 to the Superintendent of Public Instruction, Lincoln President Benjamin Franklin Allen said 'that Lincoln Institute was making as much progress as the other educational institutions in the state of Missouri. The money which had been appropriated, he thought, was economically and wisely spent and the returns were commensurate with the appropriations.' This was undoubtedly true, because no school in the state had attempted so much on such a small appropriation (Laws of Missouri, 1891, p. 127).

Lincoln was charged with extremely broad educational demands. The school was the center

not only of higher education, but was also a center for elementary and high school black students. Additional information on this point will be quoted from Dr. Fuller in a subsequent chapter. Since many of the institute's presidents came from the eastern United States, the curriculum followed "the pattern of the New England college which placed emphasis upon classics and mathematics." The New England college historically has offered degrees in disciplines such as history, language, business, law and mathematics. The disciplines of music and art were provided as enrichment electives. Lincoln's developmental years followed this pattern.

Despite low state appropriations, low teacher pay, day to day problems such as basic supplies, food and building maintenance problems and community suspicion, Lincoln survived. Reporting on community concerns for Lincoln has been the role assumed by the local newspaper in general. Institutional activities such as appropriation expenditures, discipline actions, ceremonies and committee reports which would seldom be of concern to the community have often been front page news in Jefferson City. In the opinion of this writer this publicity may be because Lincoln has a greater percentage of black students and black administrators than the other state supported Missouri institutions of higher education. Survival was in large measure due to the missionary effort by the teachers and administrators to keep the school going at a quality level for the elementary, high school and college people who attended Lincoln.

The feelings of the general Missouri white attitude toward blacks was not good. A report in 1941 by the Missouri Association for Social Welfare summed up the situation. Writing for the association, white Missourian Roger Baldwin declared 'that so

much of the problem [Missouri's segregation efforts] lies in the unthinking, inconsiderate attitude of white people that no specific remedies for present conditions can be proposed which in themselves offer any solution.' The future looked bleak indeed (L. Greene, 1980, p. 105).

Through an act of the 1921 Missouri Legislature, Lincoln Institute became Lincoln University (Johnson, 1981, p. 559). This was one of a very few favorable years for Lincoln in its ability to solicit desired needs and adequate financial support from the legislature (L. Greene, 1980, p. 167). The legislative action to change the name from Lincoln Institute to Lincoln University was an effort in "providing for organization and scope for higher education of negro race" by the state of Missouri (Laws of Missouri, 1919, p. 86). Lincoln was still viewed as the alternative to white undergraduate education in the state of Missouri. The expanded role of Lincoln, as deemed by the legislature, resulted in an increase in appropriations. These appropriations were needed for salary adjustments and building maintenance. Governor B. Gratz Brown, in 1921, praised Lincoln, as "a school for teachers with general instruction, has been most signal and salutary" (Avery-Shoemaker, 1924, p. 43).

The importance and significance of obtaining a greater degree of legislative and financial support in 1921 was to become self-evident by accreditation. Accreditation by the North Central Association of Colleges and Secondary Schools was given to Lincoln's high school in 1925, to Lincoln's teacher-training program in 1926, and to "the four-year college of arts and sciences in 1935" (Johnson, 1981, p. 559).

Throughout the years, Lincoln constantly struggled to exist and struggled to maintain

self-imposed quality standards against a state that generally gave little regard to educating black people. The 1921 legislative action was a most exceptional situation. Indeed, people in Missouri who were in the power structure generally gave little more than benign lip service to educating people of all races. "Yet in defiance of the odds, Missouri blacks seemed to rise Phoenix-like from their ashes. They forged a sound but segregated educational system for blacks before the U.S. Supreme Court finally erased the separate but equal premise" (L. Greene, 1980, p. 5).

The following extended quote is intended as a summation of the social boundaries and human treatment that existed for blacks in America. The writer began this section by establishing the national racial attitudes from the early 1900s to the 1940s. The next section focused on the establishment of Lincoln University, and its efforts in securing financial support. The following encounter experience documents a common person to person plight of the Jefferson City black experience. Dr. Lorenzo Greene, Ph.D., Columbia University, arrived at Jefferson City, Missouri, in September, 1933, to begin his distinguished career at Lincoln. The following was his introduction of Jefferson City and his conversion to the ideals of Lincoln University.

I arrived in Jefferson City for the first time on a hot, sultry evening in September, 1933. I had just completed an overnight trip from New York City to accept a position teaching history at Lincoln University. As I lugged my bags off the train, I had one overriding desire: to reach the university as quickly as possible. Fortunately, several taxis were parked near the station. I hailed one. The first white driver ignored me.



The next let me have it straight: 'We don't haul niggers. Get that nigger cab over there.' Stifling my anger, I took my bags to where two taxis, driven by blacks, were parked.

Enroute to the university, we passed through a slum area which the cab driver called The Foot. The school stood atop a hill covered with beautiful trees, shrubbery, and flowers. It was a lovely sight. I was met by a French professor who was acting as caretaker while the president was out of town. He took me to Foster Hall, a freshman dorm, and gave me a room. I quickly showered, changed clothes and sallied forth to my first meal in Jefferson City.

Across the street from the campus stood a small restaurant. As I approached it, my heart sank. A nauseating smell of rancid grease overwhelmed the fragrance of nearby honeysuckles. Worse, even before I crossed the street, the sight and sound of swarms of bugs and flies, covering and striking against the screen door of the restaurant, literally turned my stomach. I put on a bold face, flailed away at the insects, and quickly entered. The room was dingy and dirty. The proprietor, perspiring and swatting at the winged insects that seemed intent on taking over the place, offered me a seat. Knowing that it would be impossible for me to eat there, I ordered something not included on the menu. 'Sorry,' the waitress said unsmilingly, 'but we are out of that.' 'Is there another restaurant nearby?' I asked. 'Yes, there is one in the hotel down the street but it is closed now,' the owner answered. I then inquired whether there was a drugstore open. 'Four blocks down the street,' the man replied.

The drugstore had a lunch counter. It was now nearly ten o'clock and I was hungry. I sat down at the counter. A young man asked

me what I wanted. 'A hamburger and a vanilla malted milk,' I said. 'I am sorry,' he replied, 'but we don't serve colored here.' I felt both angry and embarrassed, particularly since several white customers were intently watching me with smirks on their faces. Ignoring them, I asked the clerk whether he had vanilla ice cream. He replied that he did. 'You can sell a colored person a pint of ice cream, can't you?' I asked sarcastically. 'Yes,' he answered. 'Well, give me a pint of vanilla, and you do have wooden spoons?' Again an affirmative reply. 'Then please put two of them in the bag with the ice cream!' He did so. I left the store, carrying my supper with me. Lonely and angry, I retraced my steps to the university. It was my first experience with racism in Jefferson City.

As I ate the ice cream in my dorm room, I looked out of the window. I was unaccustomed to the treatment I had just received. My hunger had left me. I was hurt and sad. All I could do was cry. Disillusioned and dejected, I decided that upon receiving my first paycheck, I would return to New York where the National Urban League had a housing job awaiting me, contingent upon a grant from Washington.

But events of the next few days changed my mind. The president, administrators, faculty members, and students began arriving, and the academic wheels started to turn. When classes began, I realized that my services were needed here. Lincoln had an excellent faculty, drawn from such prestigious universities as Harvard, Columbia, Chicago, Boston, New York, Pittsburgh, Cornell and others. A group of us planned to make Lincoln an academic replica of Amherst. Student enrollment ranged between 300 and 350. We had the pick of black students from

Missouri, Arkansas, Oklahoma, and other nearby states. Others came from as far away as California and Massachusetts. Many had excellent potential, but had been victimized by inferior, segregated schools. Soon, under a group of dedicated teachers, Lincoln was turning out students, many of whom enrolled for higher degrees in the best universities in the nation. Others entered the professions, especially as teachers. I had found my life's work and loved it (L. Greene, 1980, p. 1-3).

Although this writer is only able to experience this story from the print, the writer certainly understands how the black educators at Lincoln University could feel they were involved in a missionary effort. This event occurred a scant nine years prior to Dr. Fuller's arrival at Lincoln University. The commitment to quality pupil guidance against all obstacles seemed to also guide Dr. Fuller in his efforts to teach and administer at the Department of Fine Arts at Lincoln University for over thirty years.

#### CHAPTER IV

##### DR. OSCAR ANDERSON FULLER

A third generation teacher, now Professor Emeritus of Music at Lincoln University and a creative force and effective leader in Missouri for more than 30 years, received his Bachelor's Degree in Music from Bishop College and studied at the New England Conservatory before receiving his Master's and Doctor's Degrees from the University of Iowa. He was the first Black American to earn a Ph.D. in Music (Tape Ten, 1982).

This quote was part of the presentation cere-

monies during which Dr. Oscar Anderson Fuller received the Pioneers in Education for the State of Missouri award. This prestigious award was presented to him in the summer of 1981, symbolizing recognition and gratitude for his unique service to Missouri. The award presentation culminated with this spoken tribute, "his talent, his commitment and his willingness to serve have made him a real Pioneer in Missouri Education."

The following chronology provides a sequential career perspective relevant to Dr. Fuller's educational and teaching record prior to his work at Lincoln University.

- 1924-1929 Music Department Chairman of North Carolina Agricultural and Technical University
- 1929-1942 Music Department Chairman of Prairie View State University
- 1933-1934 Master of Arts degree from the University of Iowa
- 1940-1942 Doctor of Philosophy degree from the University of Iowa
- 1942-1974 Music Department Chairman of Lincoln University (Tape Nine, 1982).

The first part of this narrative will trace the educational path which Dr. Fuller pursued to obtain his Doctor of Philosophy degree followed by a resume of the course work that he experienced. This chapter is a synthesis of many hours of taped interviews with Dr. Fuller. Verification of the information in this chapter in regard to his work at Lincoln University has been witnessed by Mr. Laurence Kimbrough and Mr. Marshall Penn. Professor Kim-

brough has been at Lincoln since 1949 and Professor Penn has been at Lincoln since 1947. Both professors have read this chapter and confirm the validity of the Lincoln University information as given by Dr. Fuller. This section will then be followed by an account of his teaching experiences before arriving at Lincoln University.

Dr. Oscar Anderson Fuller was born in Roanoke, Virginia, on September 20, 1904. His family is from the Hampton-Roanoke, Virginia area. As Dr. Fuller tells the family story:

My Father and his brother left home and went to Washington, D.C., then to Boston. So they said, 'one of us has got to have some sense and one of us has got to have some money,' so that summer they got to Boston. It must have been 1890. They both got a job at the Parker House which is a venerable, highly respected hotel. So my Father, Oscar Anderson Fuller, Sr., enrolled at Harvard and worked weekends, nights, days and when he could (Tape Two, 1979).

A somewhat extraordinary element of distinction in Dr. Fuller's father's family was that out of six brothers and one sister, all the brothers earned doctorate degrees. The sister earned her master's degree from Columbia.

Dr. Fuller's father's academic advisor subsequently encouraged him to go to Bates College, located in Lewiston, Maine, because he could devote full time to his studies and he would no longer have to work. He did go to Bates, graduated, eventually earned his M.A. from the University of Chicago, and later his Doctor of Theology degree from Union University of Virginia. He later became Dean of Bishop College, located in Marshall, Texas.

Consequently, Dr. Fuller's childhood and youth were influenced in and by the higher education environment. While his father was Dean at Bishop College, Dr. Fuller earned his undergraduate degree there. His decision to stay at Bishop College was based in part on his relationship with a music instructor at Bishop College, Dr. John Albert Talcott, whom Dr. Fuller respected and admired both as a teacher and as a person. The Bishop College undergraduate years seem to have been very enjoyable years for Dr. Fuller. Bishop College, as many other black insitutions of this time, were socially close in their student-faculty relationships.

They had a very good faculty, a small faculty and they [the administration] preferred having all people live on campus. I stayed there [for his undergraduate work] primarily because of Dr. John Albert Talcott, who was a Canadian. I think the little salary they paid him [Talcott] just didn't support his fancies. He didn't need it [the money]. He left in 1918 and served in World War I, came back decorated and at the rank of Captain. He had a car hand made for himself, because he had known the liberty motor was such an outstanding device. He built a beautiful fifteen rank organ in his home. He was just that type of a romanticist and so he and I were very good friends as well as being my teacher (Tape Two, 1979).

The degree earned by Dr. Fuller while under the friendly tutelage of Dr. Talcott was a Bachelor of Arts. He explains, "But I had to take a Bachelor of Arts program because they didn't give a Bachelor of Music program--it was the equivalent but they worked you harder I think than the other."

After graduating from Bishop, Dr. Fuller

attended the New England Conservatory just "to better himself" (Tape Nine, 1982). He had known students who had attended the conservatory and they gave him positive comments about the conservatory. While at the New England Conservatory, Dr. Fuller studied theory and composition with Dr. Benjamin Cutter on a one-to-one basis. Dr. Benjamin Cutter was Professor of Theory and Composition at the New England Conservatory of Music. It was at this time that he learned of Dr. Phillip Greeley Clapp. Dr. Phillip Greeley Clapp was regarded as a prodigy on piano. He earned his degrees at Harvard and after extensive traveling and teaching, he went to the University of Iowa c. 1922 to organize and administer the music program. Dr. Clapp was the nephew of Horace Greeley. Dr. Clapp had been at Dartmouth, Harvard, Vienna University and then came back to the United States. When he came back, he went to the University of Iowa and people wondered why in the world would you go to a wilderness in,

. . . the Midwest and he used to laugh and say, 'the Easterners are ridiculing me for coming West. I had to adhere to the wisdom of my uncle [Horace Greeley] to go West young man. And when I got to the West it was such a challenge and such a virgin field that it made the people in New England look like they were standing up dead and didn't have sense to lie down' (Tape Nine, 1982).

Dr. Frederick Shepherd Converse and President George W. Chadwick, both of the New England Conservatory, encouraged Dr. Fuller to go to Iowa for his master's degree and the opportunity to work with Dr. Clapp. (George W. Chadwick was past President of the New England Conservatory of Music. Dr. Frederick Shepherd Converse was a composer and teacher at the New England Conservatory of Music [born 1871-d. 1940]

[The New College Encyclopedia of Music. (New York: Norton, 1960)]. While studying at Iowa, Dr. Clapp encouraged and convinced Dr. Fuller to return subsequently to earn his doctoral degree.

Dr. Fuller's Dean at Iowa was the psychologist, Dr. Carl Emil Seashore.

I went to Dean Seashore, who was really the father of the psychology of music. He was our Graduate Dean and I was receiving my Ph.D. He would have a conference with you before he approved you. The committee had to approve you, but then he had to approve you, so he says 'come in and let's have a talk' and he asks, 'what are you going to do?' I said I intend to return to my position [at Prairie View]. But I didn't. Lincoln got me. I received my Ph.D. in July and a day and a half later Mommy [Mrs. Fuller] and I and our pet were on our way to Jefferson City (Tape Two, 1979).

The above information and recollections derived largely through taped interview illustrates segments of the educational path which Dr. Fuller followed to earn his Doctor of Philosophy degree. The following material integrates additional facets relevant to the master and doctoral work that he completed at the University of Iowa and some of the concomitant professional experiences in teaching and administration in parallel chronology.

Dr. Fuller earned his Master of Arts degree in the 1933-34 academic year. His team piano teachers were Dr. Harry Thatcher and Dr. Clapp. Dr. Fuller's courses included music history, music theory, performance and ensemble classes. The ensemble classes consisted of university chorus and symphonic choir. As a student scholarship worker he served as



a piano accompanist and for two semesters wrote radio programs for the university radio station. The programs consisted of works featuring Negro composers. The radio programs were a mixture of solo and group performances. After 1934 he returned to Iowa in 1940 to begin his doctoral work. The emphasis in his doctoral work was composition (Tape Nine, 1983).

Dr. Fuller's dissertation composition was "The Creation," an oratorio for 12 part symphonic-mixed chorus (unaccompanied) and baritone solo. His course work included piano study, accompanying and a substantial amount of composition work.

An unfortunate circumstance relative to his compositional efforts is that all of his compositional work was lost in a major Jefferson City flood (Tape Nine, 1983). Although Mrs. Fuller, on several occasions had urged him to seek a publisher for his material, Dr. Fuller never fully pursued this matter. As a result, his entire compositional products were stored in the basement of his home in Jefferson City. At that time duplicating equipment was not developed and copies had not been made, thus Dr. Fuller's compositions were destroyed in the 1946 flood that devastated the general area where the Fuller's home was located. His compositional career seemed to be adversely affected by this act of nature. He was never again to write at the level shown on his doctoral dissertation composition listing.

In the summer of 1924, Dr. Fuller worked in Washington, D.C. He had been accepted to the medical school of Howard University and he arrived early to obtain employment and to enjoy the Washington, D.C. area. During the summer he was told of a faculty music vacancy at the North Carolina Agricultural and Technical

University. He applied and was offered the position. Thus, he accepted the music position and relinquished his opportunity to enter the medical school.

Dr. Fuller's duties at the university included directing the choir and band. He also taught music appreciation, elementary music, athletics, anatomy and physiology. A special feature of his work at this institution was his development of a small traveling vocal ensemble. He particularly enjoyed this work and his success at touring was to be a characteristic of his career, regardless of the place of his employment (Tape Three, 1979).

Dr. Fuller's ability to work effectively in group situations became evident during his work at North Carolina. He was able to successfully transmit his thorough preparation and his choral ensemble sound concepts to produce an unusually high performance level. Dr. Fuller considered the touring musical ensemble to be a significant part of any higher education music program. The word "showcase" was a significant word to him which meant that any music school program should have quality performing groups ready and willing to demonstrate by performance the teaching strengths of their institutions of higher education.

During the spring of 1929 Dr. Fuller believed that he had developed the music program at North Carolina to the level desired by the institution. He believed that North Carolina Agricultural and Technical University, at this time, was not prepared to support and develop the music program to a greater degree than then currently in existence. Dr. Fuller began looking for other employment opportunities.

During the summer of 1929 Dr. Fuller

chose to leave North Carolina and go to Prairie View State University. Concomitantly with his work at Prairie View, he earned his Master of Arts and the Doctor of Philosophy degrees at the University of Iowa. At Prairie View Dr. Fuller taught theory, piano, voice, music literature and directed the choir. He was also responsible for the music departmental administrative assignment (Tape Three, 1979).

Between 1929-1942 at Prairie View, Dr. Fuller studied at Iowa several summers and during the academic years when leave from Prairie View was permitted. At the University of Iowa blacks were not allowed to live on campus. In order to assist blacks attending the university, several Iowa black leaders bought a large home near the campus to serve as a dormitory for some of the black students. Mrs. Fuller was asked to be the matron head of this dormitory. This fortuitously assisted Dr. Fuller's efforts to study at Iowa and to remain financially solvent (Tape Eight, 1979). Mrs. Fuller was consistently supportive of his educational efforts. Her advice, support and financial contributions greatly assisted in his academic pursuits as well as in their life together as joint partners in the familial venture.

Throughout these years of teaching and study, Dr. Clapp was a guiding and sympathetic advisor. At one point when Iowa asked Dr. Fuller to stay on campus while Prairie View was vying for his return to Prairie View, Dr. Clapp's counsel assisted Dr. Fuller in successfully meeting both obligations. Dr. Clapp advised him to return to his work at Prairie View, but when scheduling breaks occurred, to come back to the University of Iowa campus and "be seen." Thus, he was able to meet both obligations and residency requirements (Tape Two, 1979).

Dr. Fuller speaks with obvious warmth and regard for the institution of Prairie View State University. Prairie View was a student and faculty family oriented college. The president of the institution asked the spouses of all faculty members attend the monthly senate meetings. The reason given was that the spouses should know from primary source what the university was doing. On occasion the spouses would give suggestions, but were nonvoting participants in the structure of the university. All faculty homes were on campus and these residences were provided by the University (Tape Eight, 1982).

As doctoral graduation time approached, Dr. Fuller had many teaching offers. Two Lincoln University faculty members were also working on their doctoral degrees at Iowa. Dr. Milton Hardiman, foreign language, and Mr. James D. Parks, art, told Lincoln University President Sherman Scruggs about Dr. Fuller and his work at Iowa (Tape Two, 1979). Lincoln asked Dr. Fuller to come for an interview.

And so I came here. I had them [other college offers] when I came here [Lincoln] for the interview. I had a letter and a check in my pocket to move to another institution [Dillard University] and I wasn't thinking of accepting [Lincoln's offer.] I liked it [Lincoln University] and I went back and told Mama [Mrs. Fuller]. She said, 'We can go anywhere for a year to two because for a little while you are going to continue to get offers.' I am not one who runs around, you know, from pillar to post, so I said, 'let's see if we can do something' [for Lincoln's program].

After making the decision that he wanted to work for Lincoln, Dr. Fuller went to Missouri for a

final interview:

Mr. Parks and I drove down from Iowa City for the [final] interview and I said, 'yes, provided if things are as favorable as they seem to me. Also, if you [Dr. Scruggs] as the chief administrator, who has a great deal to do with the action of the Board of Curators and with your ability to sell the program . . . if you would do this: If you would allow me, if possible, to organize the study of music as a major discipline.' And he [Dr. Scruggs] said, 'I am very fond of music and I expect you to know what should be done and at what cost. I don't know how to do it, that is why we were so very interested in you.' So that sounded good enough and that was the beginning of Lincoln's Department of Music.

The music program at Lincoln prior to Dr. Fuller's arrival was essentially just a supportive program for the other university disciplines. The program did not offer any degrees in music. So with the support and charge from President Scruggs that music at Lincoln should be developed into a major discipline, Dr. Fuller began his work (Tape Four, 1980).

"So that's the way it was started. I was almost a crank, for everything had to go towards better instruction and [for] encouragement of students who had a bent for music." World War II was entering a time of extreme crisis. During 1942-43, Lincoln paid a substantial price in that most of the male students had to leave the campus to serve in the war. Dr. Fuller recalls that,

When you [a male student] came to Lincoln you registered for courses and also if you had not registered in the draft, you registered in the draft at Lincoln, subject to removal

at any time. Things [the war] got worse and these fellows were in the enlisted reserve corps--that's what it was--ERC. I stood on that campus in the old Memorial Hall with a lump in my throat about the size of an egg to see 160 men walk out of Lincoln, at one time. The choir we had was reduced. I guess maybe, we had sixty or seventy women and about seven men. Just holding things together, but they came back. We had some heroes from here (Tape Four, 1980).

Dr. Scruggs was concerned about losing Dr. Fuller to the war effort so he decided to see if Dr. Fuller could serve the war effort from Lincoln's campus. The draft board for Dr. Fuller was located in Texas, so Dr. Scruggs took Dr. Fuller to Texas and made the following appeal on his behalf.

This war isn't going to last--even the 100 Years War ended. We have some key people on our staff that I would like to keep close to me and close to Lincoln. Now how can we do it? This is not the request of this young man, because I think he has an admirable spirit for giving his best to his country, so I'm intervening (Tape Two, 1979).

The Texas draft board approved the appeal and ordered Dr. Fuller to be part of the United States Armed Forces Special Services while at Lincoln University. The special services unit was primarily the public relations arm of the armed services. The primary functions included musical events, armed service literature dissemination, tactical demonstrations and other public service functions. Dr. Fuller's work was in the music area of the special services (Tape One, 1979).

Dr. Fuller had a prior history of serving the armed services. At North Carolina Agricultural and Technical University, he was commissioned a Lieutenant. He was in charge of the bands and the parade ceremonies from 1924 to 1929. While at Prairie View he was Captain in charge of bands from 1929 to 1937 (Tape Three, 1979). After his war effort in the Missouri special services, he was commissioned Honorable Lifetime Colonel of the Battalions (Tape Two, 1979).

A large part of Dr. Fuller's war service was the visiting of army camps. He and his Lincoln University musical groups presented special and seasonal music programs. These visitations, especially at Ft. Leonard Wood, continued for many years after the war. Dr. Fuller notes that the Lincoln music groups "inspired the families at Ft. Leonard Wood to form their own oratorical chorus."

The student population of Lincoln prior to the war effort was about 600 students. As the armed services needed all the able bodied people, Lincoln's student population was reduced by at least one-third of its earlier enrollment. However, due to the separate but equal premise that was a part of the country's educational system before 1954, the higher education students were not the only students at Lincoln. Secondary level students were also taught by several of Lincoln's music faculty who were responsible for the musical needs of the high school for blacks which was located on Lincoln's campus (Tape Five, 1981).

The students had to travel for miles each day in their efforts to continue their education.

From Auxvasse and all the outlying territory

they came, and I had the opportunity and St. Anthony gave me the presence of mind to say, when someone of non-black vintage was fussing about busing students: 'Well, I've given it some thought and I'm not as close to it as maybe I should be, but I have a memory and I know the time when buses out of Mexico, Missouri used to come down [to Lincoln] and I bet they passed a half dozen accredited high schools. If they could bus students to keep them from being in an integrated situation, you could bus them to put them in an integrated situation.

St. Louis and Kansas City were the principal sources for students for Lincoln University. Usually about 200 to 250 students would come to the Lincoln campus from these two cities each year. The music offerings for these students extended to band, choir, applied lessons and basic music courses. The faculty was also responsible for the high school. "We had a band teacher, Pope Benjamin, who did all, I mean he did all of the band and teaching of instruments. We had a strings teacher who taught and supervised music in the high school music program." The high school on campus greatly assisted Lincoln in becoming accredited by the state of Missouri for the training of music teachers. Blacks were not allowed to student teach at white schools. The high school,

. . . had its own principal and he accepted Mrs. Harris [Lincoln faculty member] as the teacher of music and after we began music education she was the supervisor of practice-directed teaching. Mrs. Harris was attached to both the university and the high school. So we had three and one-half teachers (Tape Five, 1981).



At the time of Dr. Fuller's arrival in 1942 there were not music degree programs, few faculty members and the war effort had a deleterious effect on Lincoln's enrollment, and although the music faculty was numerically small, Dr. Fuller worked toward his educational goals. A degree program in music and proper accreditation were two of his immediate concerns.

"The difficulty in acquiring accreditation convinced the [Lincoln] university general academic faculty that it would not be giving up [power] in allowing a music major degree." This critical juncture in Dr. Fuller's efforts was greatly ameliorated by having the support of the administration. The reader shall recall that this support was one of the primary concerns raised by Dr. Fuller in his interview before his arrival at Lincoln. The administration did follow through on its commitment made at the time of the hiring of Dr. Fuller that they wanted and expected music to become a major discipline at Lincoln University. Thus, with the needed administrative support the faculty in the spring of 1943 approved the music degree program (Tape Five, 1981). Lincoln's Department of Music welcomed freshmen into the major degree program in the 1943-44 academic year. Considering the drain in the student population due to World War II and the draft board's special services requirements made upon Dr. Fuller, the support of the administration was a critical element in Dr. Fuller's efforts to develop the music program at Lincoln.

The next developmental step sought was accreditation by the National Association of the Schools of Music (NASM). Dr. Fuller was intent upon building a quality program for the students and to enhance the level of Lincoln's presentation before the NASM review committees. One step, perhaps unique to Lincoln, was the establishment of weekly studio meetings and weekly

seminar meetings. The idea for the seminar meetings came from Prairie View. The idea for the studio meetings came from the University of Iowa. Dr. Fuller built these concepts into a workable and productive curricular format.

The format of the studio class was for the majors of a particular music study, such as voice, to meet with the voice teacher for one weekly study period. The voice teacher used this time for addressing common vocal concerns, performance preparation and presenting lecture-demonstrations relevant to all voice majors.

The format of the seminar class was for all music majors and faculty to meet weekly. The purpose was to address concerns of all music majors and to give performance opportunities for the students. The students were required to perform two times each semester in seminar class. If the teacher properly prepared the student for these seminar experiences throughout the students' undergraduate experience, the junior recital (optional) and the senior recital (required) performance should merely be a holistic presentation of what has occurred during the student's seminar experiences.

The writer has completed his fifth year of teaching at Lincoln. In the writer's opinion after witnessing the weekly studio-seminar concept for five years, this innovative process originated by Dr. Fuller still has a significant impact on the students and the faculty. From the faculty evaluation perspective an administrator (as well as faculty peers and students) can determine which faculty members are consistently effective in their applied music lessons. One can see which students are prepared and feel confident about their musical presentations. From the student's perspective, the student can see and hear what is, and will

be expected of their musical growth. The older students take their guidance responsibilities seriously. Generally as the academic year progresses, a positive atmosphere develops whereby students help one another to grow. It has been the writer's experience to witness some truly exceptional performances during these weekly seminars.

The opportunity for the entire faculty and students to meet during these weekly seminars has also provided the opportunity to invite guest educators and musicians to lecture and perform before our students. Concerns of students and faculty have also been addressed during these seminar meetings. Instead of a student or faculty member listening to misinformation, the chairman is able to inform and to regularly listen to student concerns. One of the greatest educational and musical joys for faculty is the privilege of being able to assess the growth of the freshman who enters with modest musical training. The entire music department is able to watch as this student develops in ability and confidence.

Survey responses confirm alumni recollections voiced in typical conversations about the seminar programs held at Lincoln. As Mrs. Ruth Hatcher (1966) stated in her questionnaire response: "I remember the many fine student seminars." Mrs. Rose Dryden Palmer (1948) noted: "the weekly seminars made us shaky sometimes but it was good training. We had to rehearse, work hard, so we would have good performances when our time came [to perform]." Mrs. Nadine Brown Wallace (1958) stated, "the opportunities to perform gave us invaluable experience that has had value in my profession." (Questionnaire Results, Appendix.)

Dr. Fuller's continuing effort to offer quality education to the students included

requiring the music majors to take more music courses than the accrediting agencies required. One semester of percussion at many state schools contrasts with two semesters of study at Lincoln. More piano instruction was required at Lincoln than the state required. Form and analysis courses were added to the already full music education course of study (Tape Five, 1981).

Dr. Fuller began attending the National Association of the Schools of Music national meetings, as an observer, in 1943-44. The yearly NASM national meetings generally consisted of the review of school applications, school renewal applications, and possible revisions in the accrediting procedures. After attending these meetings for five years, Dr. Fuller prepared the Lincoln program to conform to the NASM guidelines (Tape Two, 1979).

In 1948, Dr. Fuller invited a NASM review committee to come to Lincoln University. The personnel in the review committee were: Dr. Earl Moore, Dean at Michigan; Dr. James Quarles, Music Chairman of the University of Missouri; and Donald Swarthout, Dean of Fine Arts of the University of Kansas. The report on Lincoln was favorable. The committee noted that Lincoln was making a significant educational progress. In 1949, Dr. Fuller made a formal application for accreditation. Then in 1950 NASM approved the application of Lincoln University. (See the acknowledgement of being accepted by NASM in Appendix.) The Department of Music at Lincoln became only the second school of a black constituency to belong to NASM. This external acknowledgment of the achievements of Dr. Fuller is strong testimony, alone, regarding the quality of the effort and success of his work. (Tape Two, 1979).

Following Dr. Fuller's arrival at Lincoln in 1942, real improvements occurred in the music department. A student could obtain a major in applied music or music education. Certification and accreditation were approved by the State of Missouri and by NASM. Dr. Fuller developed the music program to the point whereby an entering freshman could prepare for a fully recognized performance degree and career in the applied music program or the student could enter the certified teacher music education program with promise of a professional teaching career in elementary and secondary schools. The pending accreditation of the Music Therapy program is detailed in the next section because of the relationship and direct reaction to the 1954 Supreme Court decision to end the formal segregation practices in America.

Although Dr. Fuller stated that little good would come by returning to the state of black American life before 1954, in fact, many of the immediate changes adversely affected black teachers. Now that segregation in the schools had been formally ordered to end, Lincoln experienced a decline in enrollment from the traditional recruiting areas of St. Louis and Kansas City. Students of higher academic ranking were being recruited away from the traditional black educational experiences (Tape Six, 1981).

Black students from court ordered integrated high schools subsequently enrolling at Lincoln were not as musically prepared. The black high school student usually did not feel welcomed into the white musical experiences. In Dr. Fuller's view there were definitely more opportunities for quality high school black artistic growth and development before 1954.

Role models of black music teachers disappeared in the years immediately after 1954.

When black and white high schools were ordered to integrate, the resulting consolidation eliminated the positions of many black music teachers.

The black teachers competing for jobs found themselves in competition with other blacks for the same position. The black teachers generally were not considered for all available teaching positions. This was a depressing time for Dr. Fuller because he witnessed fine music teachers losing their positions and being demoted because of the integration of school facilities. He realized that his music education undergraduates were being prepared for greatly diminished career field opportunities.

A positive aspect for Lincoln's music department was that at least in the 1950s and early 1960s more whites were becoming participants in the Lincoln music offerings. Another positive aspect for Missouri black high school students was increased accessibility to current educational materials. In his travels to Missouri black high schools before 1954, Dr. Fuller saw students using "hand-me-down" textbooks and equipment. Torn, damaged and out-of-date textbooks and materials were distributed to the black schools after the white schools no longer had need or could use the materials.

Two final positive benefits were the flowering of an already developed summer music program and the development of the Music Therapy program. Dr. Fuller had developed, since 1945, a steady communication of academic plans with the State of Missouri teacher education program. This communication resulted in authorization to offer required courses for public school teachers in the summer months. The fact that this summer program had already been developed meant that after 1954 the courses were available for all teachers who wished to take this educational

opportunity (Tape Four, 1980).

In retrospect, it now seems that the summer music program for high school students provided an excellent cultural enrichment access. Many of the summer music camps that have been developed at Missouri colleges in the last ten to twenty years were already in practice at Lincoln. Students from a seven state area came to Lincoln for several weeks and lived on campus. The students daily studied strings, keyboard, voice, winds and theory courses. Outdoor concerts were programmed on the weekends. The personnel consisted of high school students, Lincoln undergraduate music camp advisors, community people and selected summer Lincoln music faculty. At least one noted clinician was brought in for these summer camps.

Unfortunately this educational, public relations and recruitment process was dissolved in the late 1960s because of Lincoln University's administrative financial concerns. At about the time other Missouri schools were developing their summer programs, Lincoln was ending support of their summer music opportunities.

The immediate effort to find a solution to the summer financial need was to apply for summer funding to the Missouri Arts Council. The Council did respond in a limited manner for several summers. The limited response was for instructional funding. No funding was located for housing students. Thus, only the students from the Jefferson City area continued to attend Lincoln's summer music program. Still later, the early 1970s saw revised Missouri Arts Council guidelines that resulted in no funding from the Council. The summer program which reached quality standards had now been completely eliminated.

The summer music program was an important

recruiting tool for the music department. The summer music program's demise adversely affected the student music enrollment at Lincoln. At one time, students from seven states were being introduced to Lincoln every summer. Unfortunately, Lincoln's Department of Fine Arts now has little opportunity to reach these areas. However, in the 1950s the summer program was a viable part of the music program.

Another major concern in the 1950s for Dr. Fuller was how to broaden the job market for his students. As a result of the limited employment opportunities caused by the 1954 Supreme Court decision, Dr. Fuller decided that the music department should develop an undergraduate music therapy degree program. The implementation of the decision to expand Lincoln's program followed many hours of debate (Tape Five, 1981). In addition, there had developed various requests for Lincoln to begin offering a Master of Music Education program. The requests came from the administration and from the community public school teachers.

Eventually, there were two factors that had impact on the undergraduate music therapy program. The first factor was the depressing fact that since 1954 blacks were experiencing considerable frustration in locating school districts which were hiring black music teachers. The second factor was the administration's unwillingness to commit the necessary funding for the increase in faculty and faculty upgrading for the master's program (Tape Six, 1981).

The third degree program, Music Therapy, began in 1956. The certified music therapy program was designed to place people in mental health institutions. At the time of the beginning of Lincoln's program, administrators of mental health facilities were recognizing the



effectiveness of music in communicating with their patients. Not only were Lincoln's graduating music therapy students able to find employment, in addition, the rapid upward mobility to administrative work was an unforeseen advantage for the Lincoln music therapy graduate. All of Lincoln's music therapy graduates were afforded the opportunity to advance, if they chose to accept, to more financially rewarding administrative positions (Tape Six, 1981). Dr. Fuller was correct in predicting this would be a good job area for Lincoln graduates.

Throughout the period of Dr. Fuller's administrative tenure and his efforts to improve the quality of the music department, the Lincoln University choir was a consistent public relations arm of the university and often taken on tour. He had begun the directed choirs and choir tours at his two previous positions and thus was well prepared and experienced for this thrust at Lincoln. The format usually consisted of three program parts. The first consisted of solo and choral literature from the usual choral repertoire. The second part consisted of opera scenes with costumes and lectures provided by Dr. Fuller. The third part of the program consisted of a variety of pleasing music commensurate with the wishes of the particular audience for which the choir was performing (Tape One, 1979).

The annual spring choir tour reached such successful proportions that the choir tour was funded entirely by the churches and other sponsors. This financial success permitted the university allotted music organizations' travel funds to be assigned to the band.

The educational value of going on tour four or five times in an undergraduate experience may be supported by the fact that several

students became involved in professional singing following academic and professional training at Lincoln under Dr. Fuller's guidance. Phelicia Weathers, American-European opera performer was a former student at Lincoln. She was a winner of one of the regional Metropolitan Opera auditions. This audition was judged by San Francisco Opera Conductor Curt Adler. During the early 1970s, there was an innovative singing group called The Fifth Dimension. Two members of this group attended Lincoln. Dr. Fuller was not only the conductor, organizer and lecturer of the tours, but when needed, was also the pianist.

Many of the awards that were presented to Dr. Fuller came as a result of his yearly choir tours and special choir performances. (See Appendix, Awards Listing.) The Luther Spade Choral Conductor's Guild of America (Missouri chapter), Lincoln University Detroit Alumni Award, Music Educator's National Conference Award and the Distinguished Community Service to the City of St. Louis Award are direct results of his choir performances. The Olaf Christiansen Award was presented to Dr. Fuller in 1946 for his study and work at the Christiansen choral school.

The effectiveness of Dr. Fuller's choral work was of an uncommonly high quality. Prof. Marshall Penn, faculty member, stated "he [Dr. Fuller] had a great talent for spotting and selecting talented musicians who would work smoothly and harmoniously together." (Tape Eleven, 1982). Mr. Alfred W. Bleckschmidt, retired Supervisor of Music for the State of Missouri spoke warmly and eloquently concerning the exceptional performances he witnessed (Tape Twelve, 1982).

Alumnus Mr. Henry Walker West noted,

The Concert Choir and the yearly travel with the choir was a major part of my stay at Lincoln. I heard Bach's "Christmas Oratorio" on television this past Christmas (1981) and I remembered well the work that went into our production of the same, at Lincoln. To be given the tenor role from this oratorio was and has been important in my life. (See Appendix, Questionnaire Results.)

Alumna Mrs. Palmer's remarks on Dr. Fuller's choral work seem appropriate to close this section on Dr. Fuller's choral work: "I never met another instructor in all my thirty-one years of teaching with as much patience and the ability in his way of pulling out the best in you."

A positive and quite successful collaboration occurred during the early 1960s between Stephens College and Lincoln University. Stephens College was an affluent women's college, located in Columbia, Missouri. Stephens music faculty was fully cognizant of the quality choral program in existence at Lincoln. When the yearly full-scale opera productions were presented, the Lincoln male choral students participated as contributory complement to the opera productions.

The music students who went to Stephens College to sing were prepared by Dr. Fuller. Dr. Fuller's careful preparation in his choral work exemplified his many years of successful choral directing. Dr. Fuller believed in allowing the students to be responsible for many of the choral activities and routine administrative departmental functions. Until the university provided a secretary for the department, students were responsible for much of the daily office duties in the music department. The choral activities usually had two to three student

conductors and two to three pianists. During choral rehearsals the student conductors were responsible for the warm-up process and when Dr. Fuller was absent the choir still rehearsed with the student conductors. During one lengthy illness sustained by Dr. Fuller, the choir still prepared for tour and other performances (Tape Six, 1981).

An especially effective choral teaching method utilized by Dr. Fuller was the use of small prepared ensembles such as duets, trios and quartets which were used as examples to teach choral literature to the larger choral ensemble. He gives considerable credit to this vocal model teaching method for the quality achievements of the choir. When the choir saw their peers singing in a unified, balanced musical manner, the choir members worked even more diligently to achieve the same standards. A somewhat parallel kind of preparation and careful consideration also was devoted to hiring of faculty members.

When hiring faculty members, two considerations very important in the interview process were versatility and student rapport. Dr. Fuller observed various criteria which he stressed when going over prospective faculty credentials, but the above-mentioned considerations were paramount. The candidate needed to possess a high degree of proficiency in a major area, with a strong support area. Dr. Fuller sought people who he felt would contribute not only to the music unit but to the university community as well. The candidate should possess evidence of being able to develop a rapport with his peers and with his students. Dr. Fuller sought for faculty with ideas and for those who would become involved at the local, state and national levels of the music profession.

Dr. Fuller sought aggressive potential faculty members, but not those who displayed a temperamental nature. He felt that the aggressive candidate would be more apt to promote music and to promote the university. The candidate should show evidence of desiring to continue his educational perspective and above all to be personable and to be a concerned person-- "a humanitarian." Although not mentioned by Dr. Fuller, stability seems to have been a factor he gained in faculty recruitment. At the time of his retirement, only one faculty member had been in the music department for less than five years.

During Dr. Fuller's work at Lincoln, the school was honored to be the first school to have a state financed fine arts center. While Lincoln certainly needed a center, so did other state institutions. His effective verbal persuasiveness and plans led to the needed Lincoln University administrative support and legislative approval of this center (Tape Five, 1981). The administrative support, led by President Scruggs, was marked by a circumspect approach to the legislature from the viewpoint that Jefferson City and Lincoln needed an auditorium. The fine arts wing was presented as a relatively minor part of the auditorium. The real goal of Dr. Fuller and President Scruggs was to have a fine arts facility; however, they believed that funding would be less likely to receive legislative approval by placing emphasis on the fine arts wing in their budget proposal. Testimony to the wisdom of their planning became evident as the legislature subsequently did give its support to the auditorium and the fine arts wing (Laws of Missouri, 1949, p. 213). The facility consists of a 1,500-seat formed concrete auditorium connected to a quite utilitarian three-story fine arts wing. The first and second floors now quarter the music department and the

third floor serves the art department. The music area has one class piano room, one large ensemble rehearsal room, one class room, seven teaching studios and eleven practice rooms (Tape Five, 1981).

This structure has proven to be a well-designed and adequate structure. Many of Dr. Fuller's plans had to be modified to fit into the final allotted funding; however, the finished structure retains the spirit and practicality of his conception. The center is used by college and community and is a center for many stage productions, meetings and music presentations.

Dr. Fuller, as will be noted in the appendix listing of his awards, was active in many music and non-music areas. He is still a member of the North Central Accreditation Board and sits on several local and state boards, including the Missouri Council on the Arts and St. Mary's Hospital (Jefferson City).

The teaching effectiveness of Dr. Fuller led to his selection by retired State Supervisor of Music, Mr. Bleckschmidt, to be on the Curriculum Planning committee for the only music curriculum guide to be published by the State of Missouri. The Music for the Schools of Missouri Curriculum Guide, 126 G, 1963, was published under Commissioner of Education Hubert Wheeler's appointment. Mr. Bleckschmidt stated that Fuller's contributions were invaluable to the completed work. His "philosophical insights would cause the curriculum committee to view specific curriculum objectives in an entirely different manner" than their former planned course of action (Tape Twelve, 1982).

Mr. Bleckschmidt, upon Dr. Fuller's invitation, conducted many in-class workshops at Lincoln for the students and faculty. Mr.

Bleckschmidt noted he was "always impressed" by the student body and faculty that were under Fuller's administration.

Prof. Penn, in regard to Fuller's teaching effectiveness stated he (Dr. Fuller) had the unique ability to have "black and white students working together" on shared musical goals (Tape Eleven, 1982). Prof. Penn stated that Fuller's "excellent preparation from his large collection of personal books on music" were evident in his public speaking opportunities. Whether Fuller was speaking in a choral rehearsal or to choral concert audiences, his timing and scholarly delivery was always a quality effort. Professor Penn continues "that the students all knew that they were not necessarily being prepared for teaching immediately after their undergraduate experience. They [the students] were all expected to go on to graduate school." The students were not only expected to continue their music study but to contribute to the art of music in whatever way they could.

Professor Harrison of the University of Missouri observed,

It was certainly evident that Dr. Fuller constantly strived to see that students at Lincoln University had the best opportunities possible to achieve high quality training. I became very aware of this from being on the campus several times to meet with the students enrolled in music education classes as well as to engage in curriculum planning with Dr. Fuller and his staff (See Appendix, Questionnaire Results).

Alumna Mrs. Wallace effectively states, "I try to give my students the love for music that Dr. Fuller helped develop in me. He and his

colleagues made them [goals] all seem attainable."

Administratively, Lincoln University Dean of Arts and Sciences, Dr. Thomas Pawley, stated Dr. Fuller "always completed the university administrative work" (Tape Eight, 1982).

Professor Emeritus Dr. Armistead Scott Pride noted his,

. . . professional relationships with Dr. Fuller over a period of thirty-three years were always of a high order, exacting, yet friendly. He concentrated his inexhaustible energies and administrative skills on the development of the Department of Music and gave it the leadership that gained for the university, departmental accreditation for its music offerings (See Appendix, Questionnaire Results).

Professor Emeritus, Dr. Milton G. Hardiman notes,

I was always under the impression that he could have handled many positions of higher academic status. His crisp speech and clear thinking always brought a seriousness to the subjects under discussion. His apt grasp of discussions and debate held the keen attention of his co-workers. He was a serious and dedicated musician of high order.

Penn states that "Dr. Fuller was a great planner and had a great ability to translate those plans into reality" (Tape Eleven, 1982). Penn provided documentation in regard to a National Endowment for the Arts grant to substantiate Dr. Fuller's ability to transform plans into reality. This National Endowment for the Arts



project was detailed in the March 3, 1974 News Tribune as a special six-event program that was spread over two months, from February 21 to April 23, 1974. The festival featured jazz soloists of national acclaim who were supported musically by the local high school and various Lincoln University performing ensembles. The coordination of these various events and the conception for the program was under the administration of Dr. Fuller, with Professor Penn's assistance (Jefferson City News Tribune, 1974). The review by the local newspaper was most complimentary for this Lincoln-National Endowment grant presentation. The newspaper noted "throughout there were many moments of excellence--in technique, tone and ensemble work."

Penn also noted that Fuller was always most candid with the faculty in disclosing information pertaining to the music department's budget. The university allotment was always presented to the faculty and then decisions were made in regard to the needed expenditures (Tape Ten, 1982). These group decisions on the financial status of the music department seemed to unite the faculty in their musical and educational goals. Dr. Fuller was most exacting and attentive to the financial condition of the music department. This scrutiny, in the writer's opinion, has transferred to those present faculty members who had served with Dr. Fuller. These faculty members are most attentive to their financial needs and to the allotment that is given to the music department. Penn concludes: "my ability to budget and handle large groups of people over extended periods of time can be traced to my association with Dr. Fuller" (See Appendix, Questionnaire Results).

Communication, in the writer's opinion, seems to be the common thread that is woven throughout Dr. Fuller's life. Regardless of the

situation, whether the group was large or if Fuller was only speaking with one other person, he seemed to be able to gain the attention of the listener. He made it a point to know and be known. As Penn, shaking his head in mock disbelief, stated, "it would be difficult to name a state where Dr. Fuller did not have one or two friends, with whom he could contact for assistance" (Tape Ten, 1982). The ability to effectively communicate with the community, the students, the faculty and the administration seems to be a key ingredient to Dr. Fuller's achievements in education.

What Dr. Fuller seemed to communicate was a positive philosophical attitude. In the many hours this writer sat with him for interviews, he simply never let negative thinking enter into his verbal communication. This positive attitude encouraged his faculty and students to always be reacting in a positive manner toward musical achievement and musical joy. It is difficult to listen to the tapes without being affected in a most positive manner by Dr. Fuller's thoughts. He was ever prepared for his work. His thorough preparation, his communicating ability and his positive manner were effectively used to guide the social and musical growth of the University.

Upon the retirement of Dr. Fuller in 1974, the Detroit chapter of the Lincoln Alumni Association presented him with an award that bears the following inscription: "the touch of your life has been an endless source of love and strength to humanity." Truly, Dr. Fuller is a special person who believes in the special joy of music. He has been communicating this special joy through his consistent teaching and administration in higher education for over fifty-four years. Certainly an "endless source

of love and strength to humanity" is an apt description of this scholar, teacher, humanitarian.

## CHAPTER V

### SUMMARY, DISCUSSION OF FINDINGS, IMPLICATIONS AND PROBLEMS FOR FURTHER RESEARCH

#### Summary

This paper has attempted to recognize an outstanding educator and his work in music education. Significant to this paper were his efforts to be a contributing member to society despite racial bias directed from segments of our American population against another. His lifelong efforts in music and music education have touched many people. His communicating ability has brought students and the community at large together through their common musical goals and learning experiences.

#### Discussion of Findings

When an individual is the first in any endeavor, the weight of being first can sometimes be too difficult a burden to carry. However, Dr. Fuller has carried his responsibility to his country, to his race and to education proudly with the wit, grace and dignity that people have come to expect and enjoy.

Dr. Fuller has carried the responsibility given to him by Lincoln University. The given responsibility was to develop music at Lincoln University into a major university discipline. Subsequently, he developed three degree programs from a discipline that previously had no degree programs. Lincoln became the second institution with a black heritage to be recognized by the National Association of the Schools

of Music. This recognition of the quality of work being performed by Dr. Fuller is especially significant when the reader is able to absorb the racial and environmental concerns of the late 1940s.

The reason for the success of Lincoln and the Lincoln Department of Music in being able to work with urban and rural students of varied academic backgrounds, is in large measure due to the professors at Lincoln who accepted their responsibilities with their hearts as well as with their intellectual professionalism.

Dr. Fuller's characteristics portray what is most noble about the teacher-student relationship. Patience, concern, exemplary effort and the ability to effectively communicate are documented throughout his career.

Mrs. Fuller, according to Dr. Fuller, was a constant source of strength for him. Mama, as she is known by her friends, also is a most effective communicator. During times when there may have been some doubt on Dr. Fuller's part as to procedure on a certain course, Mrs. Fuller gave him the support he needed to continue his efforts. Their decisions, such as regarding his doctoral studies and going to Lincoln University, were shared decisions. Once the decisions had been made, they supported each other in their efforts to succeed at their work. During the time this writer was with both Dr. and Mrs. Fuller, this writer could feel the bond that joined them together--a bond that is only possible through a sharing of many years of life experiences.

To many incoming black freshmen, Dr. Fuller was the person who would take the fertile and questioning minds and fill their minds with the knowledge and joy of music. Such was the

greatness of this job of learning about communicating through music, that the feeling of uncertainty of working in a world of many skin colors was greatly minimized.

The incoming white freshmen, soon found that Dr. Fuller provided an atmosphere of learning, not an atmosphere of distrust. Such was the effectiveness of Dr. Fuller's communicating ability that color questions tended to disappear. The quest for learning replaced attitudinal color problems.

As noted in the remarks made on his behalf at the Pioneer in Missouri Education awarding ceremony: "Dr. Fuller has been a national leader in the field of music education throughout his distinguished career and he has been a leader in the growth of Lincoln University." His place in music education is secure, marked by the joy of learning through music that he was able to give his students. The mention of Dr. Fuller's name to the music alumni brings a smile of warmth and of joy. They know that through his efforts they have been given the opportunity and courage to persevere and succeed.

#### Implications and Findings for Further Research

A concern that Dr. Fuller expressed, was the possible neglect of the black student in previously white but now integrated public learning institutions. This area, the writer believes, has been addressed in a general manner, but further study specific to the arts seems warranted.

Further studies of individuals who have clearly served education in a superior manner seem worthy of documentation. One reads of the touring artist, the star athlete, the prize

winning chemist, but seldom does one read of the individuals who were the foundations upon which future individual educational enterprise was made possible.

Clearly, the recognition and dissemination of information about outstanding educators would emphasize the lives of those who can well serve as positive role models. The field of education all too often is subjected to external negative criticism. Humanitarians and scholars typified by Dr. Oscar Anderson Fuller are working every day to make education work for their students and for society.

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#### Newspaper

Jefferson City News Tribune, March and April, 1974.

#### Paper (unpublished)

Introductory remarks from the 1981 Pioneer in Missouri Education Awards.

#### Taped Interviews

Copies of all taped interviews are located in the Lincoln University Ethnic Studies Center in Jefferson City, Missouri.

Tape One, recorded 7/7/79.

Tape Two, recorded 7/15/79.

Tape Three, recorded 7/21/79.

Tape Four, recorded 12/22/80.

Tape Five, recorded 12/18/81.

Tape Six, recorded 4/17/81.



Tape Seven, recorded 11/16/81.  
Tape Eight, recorded 1/7/82.  
Tape Nine, recorded 4/28/82.  
Tape Ten, recorded 5/26/82.  
Tape Eleven, recorded 6/1/82.  
Tape Twelve, recorded 6/2/82.

APPENDIX

AWARDS TO DR. FULLER

National Association of Negro Musicians  
Omega Psi Phi Fraternity  
Missouri Arts Council  
Phi Mu Alpha Sinfonia  
Lincoln University National Alumni Award  
Tri-State Music Festival  
Pi Kappa Lambda  
Christiansen Choral School Award  
Omega Psi Phi Fraternity  
Lincoln University Detroit Alumni Award  
National Association of Teachers of Singing  
Academy of Musical Recorded Arts and Sciences  
Award  
Bishop College Alumni Hall of Fame  
Missouri American Choral Director Association  
--Choral Director of the Year (1975)  
Pioneers in Education for the State of  
Missouri  
Missouri Association of Humanities Education--  
Honorary Life Member  
Lincoln University Emeritus Professor of Music  
Distinguished Community Service to City of St.  
Louis  
Lincoln University Board of Curators Award of  
Recognition  
Alumni Association Certificate of Recognition  
(1975)  
Certificate of Service--Missouri Music Educators  
Association--25 years--1978.

N.A.S.M. Accreditation

January 9, 1950

Dr. James T. Quarles  
Fairhope, Alabama

Dear Dr. Quarles:

It was very kind of you to write after reviewing the NASM report on our examination. We were happy to know that you were still thinking about us although quite some distance away.

Dean Jordan's visit with us, October 31st-November 1st, was very pleasant for all concerned. The students and faculty of the Department were eager to demonstrate their abilities and accomplishments which had been greatly enhanced by the increased facilities, both in quality and quantity. They accepted the inspection and examination as a personal challenge to them as representatives of their Department and University.

We are deeply indebted to you for the contributions which you made on the occasion of your visit with Dr. Moore. Your observations and helpful suggestions were the ground work of our improvement and served as a great stimulus to the progress of our work. We remember your visit so pleasantly and hope that you will find time to come and see us again.

We anxiously await the Cleveland meeting of the NASM and their final action on our application. We are pleased with the consideration we have already received from the Committee and pledge ourselves to work even harder to be worthy of their consideration.

We have redecorated our basement at home and hope that you will come to see us soon and have some more pie and other delicacies.

We extend to you and Mrs. Quarles our best wishes for the New Year.

Sincerely yours,

O. Anderson Fuller  
Head, Department of Music

OAF:md

LINCOLN UNIVERSITY DEPARTMENT OF MUSIC  
ACCREDITED BY N.A.S.M.

The accreditation of the Department of Music of Lincoln University, Jefferson City, Missouri, by the National Association of Schools of Music and election to membership in that body on February 24 [1950] in Cleveland, Ohio, brought recognition and distinction to another of Missouri's institutions of higher learning.

Music has held a time-honored place in the work and life of Lincoln University through the years. In an early curriculum announced by the institution in 1868, vocal music was listed as a subject. The recognition of music as an important factor in the cultural and social life of the campus and as a fine public relations medium led to the organization of choral and instrumental groups. The first teachers of music were those who could give instruction primarily in the three "R's" and also had an acquaintance with the fourth "R" - the Rhythms of the Rhymes. The interests and needs soon grew to such proportions, however, that teachers were appointed for their training and teaching

skills in music. Programs, recitals and annual concerts revealed the achievements of the students' individual and group performances and justified the instruction and facilities which were afforded.

When music was made a required subject in the curriculum of all students preparing to teach in the elementary schools, normal methods in public school music were offered but received only one half the credit granted the purely literary subjects. In spite of this disparity music began to forge its way into the academic pattern of the institution. Courses in music appreciation and some applied music subjects were given credit as free electives in the liberal arts and teacher-training curricula. The offering of a minor in music soon followed the granting of credit for music as free electives. The approval of a major curriculum in music, leading to the degree of Bachelor of Science in Music Education, presented a new opportunity and challenge to students in residence and attracted other students to the University.

September of 1942, Dr. O. Anderson Fuller, who had just received the Ph.D. degree in Music from the University of Iowa and who had served as director of music at state colleges in North Carolina and Texas, was appointed as head of the department of Music. Under his leadership music has developed phenomenally at Lincoln. The enrollment of music students represents fifteen states; the music faculty has been increased from four to nine full-time teachers; the music equipment and facilities have developed proportionately; and the curriculum has been revised and broadened. Student recitals are present each week and concerts by the band, orchestra, and choirs are given throughout the year. The large choir performs

oratorios and other choral works with accompaniments furnished by the orchestra. The concert choir travels extensively through the Middle West. In addition to Missouri, it has given concerts in Kansas, Illinois, Indiana, Ohio and Michigan.

Graduates of Lincoln University's Department of Music are teaching in Missouri, Arkansas, California, Illinois, Indiana, Louisiana, Oklahoma and Texas. Many have done graduate study at Chicago Musical College, Wayne University, University of Oklahoma, University of Kansas, University of Michigan and the University of Southern California.

A modern, functional, standard music program is at work at Lincoln University in the preparation of teachers and performers of music and in the enrichment of the cultural life of Missouri and the neighboring areas.

UNIVERSITY OF IOWA  
THE GRADUATE COLLEGE

Final Examination of  
OSCAR ANDERSON FULLER  
B.A., Bishop College, 1924  
M.A., State University of Iowa, 1934

for the Degree of  
DOCTOR OF PHILOSOPHY

COMMITTEE IN CHARGE

Professor Clapp  
Assistant Professor Small  
Assistant Professor Stark  
Assistant Professor Alspach  
Associate Professor Koelbel

Dr. Stone  
Professor Stewart  
Associate Professor White

Senate Chamber, Old Capitol  
Wednesday, July 22, 1942  
1:00 P.M.

Fields of Graduate Study  
By Dr. O. Anderson Fuller

Major Subject: Musical Composition, Theory  
Composition (Thatcher, Clapp)  
Theory, Canon and Fugue (Curry, Small)  
Instrumentation (Curry)  
Modern Music, Musical survey (Clapp)  
Readings and problems in psychology of  
of music (Ruckmick, Small)  
Music research (Clapp)

Minor Subject: Voice and Choral Music  
Voice (Diercks, Multer, Stark)  
Choral music and conducting (Diercks,  
Multer, Stark)  
Choral problems (Stone)  
Piano (Thatcher)  
Piano Accompanying (Alspach)

SUMMARY OF DISSERTATION  
"THE CREATION": AN ORATORIO FOR 12 PART,  
SYMPHONIC-MIXED CHORUS (UNACCOMPANIED) AND  
BARITONE SOLO

The text of this work is the second of a set of Negro sermons in the volume, "God's Trombones," by James Weldon Johnson, and bears the same title as the sermon, "The Creation." Dr. Johnson found such a favorable comparison between the voice of the "old-time" Negro preacher and the music instrument, the trombone, that

he selected it as part of the book's title.

The 12 part, symphonic-mixed chorus, unaccompanied, was chosen as a rather natural medium of expression, capable of the desired effects which the interpretation seems to demand, and the imagery and rhythm require.

Although the work is cast in the one-movement style, as a sermon would most naturally proceed, it seems to have three definite parts: The Void and Decision to Create the World; The Creation of the World with its Plant and Lower Animal Life; and the Creation of Man.

The melodic material is fashioned in the Negro folk style, but is entirely original. A conscious effort was made not to incorporate any folk melody of either secular or sacred nature, but in spite of this a sufficient amount of melodic intervals and nuances is present to give it a distinct Negro flavor. The rhythms definitely have a Negro pattern that uses many strange but interesting devices suitable to the metric wanderings of the free, blank verse.

Much of the harmony used in this work is an attempt at tone colouring which is suggested by the highly figurative language employed in the description of the creation. For the "Void," fifths and octaves are employed rather freely in succession. For such effects as "darkness," "cypress swamps," and "clustered stars," mixed and altered chords of a free type are used. Where sudden results are accomplished in the "creative" process, all voices in unison are followed by a full chord, well distributed among all parts and solo voice.

The contrapuntal structure is formed by the use of strict and free imitation. Treble and male voices are handled orchestrally with "sans parole" sounds. While there are principal and subordinate themes, which have subsequent treatment and development of a symphonic nature, it was not the plan to pour this text into the mold of a strict form, but rather to enrich

it with a free, musical setting.

The climax is reached by the solo voice leading into a frugal exposition, which breaks, before it reaches full fruition, into antiphonal effects between soloist and chorus. The end is attained with choral brilliance and expressive resolution.

#### Compositions (in manuscript)

"Camp Meetin'" tone poem for symphonic band  
Sonata in G minor for piano  
Chaconne in F minor for piano  
Preludes and Fugues for piano (with themes from Negro Spirituals)  
Teaching Pieces for Children studying the piano  
Quartet in D minor for strings  
Quartet in G for strings  
Theme (original) and variations for chamber orchestra  
Song Cycle for solo voice (texts from poems of Negro writers)  
Choral works with and without accompaniment  
Various arrangements of Negro Folk Songs for treble, male and mixed voices

#### Questionnaire Results

The following are the replies of questionnaires that were sent to alumni, faculty and community people who have been associated with Dr. Fuller's work. As the writer read the returned questionnaires, it seemed that Dr. Fuller continually placed the program and the students as the focal points of his efforts. The first response is from Professor Marshall Penn.

Professor Marshall Penn



"Dr. Fuller was my first employer. I worked as his conductor of Bands and Orchestras for twenty-seven years. When I first came to this town, a Negro could get a drink of water downtown only at the bank, a filling station, or a movie theater. Negroes could live on very few streets. It was Dr. Fuller who helped me by finding me not an apartment, but a room with a bathroom and car washing privileges.

Dr. Fuller offered his assistance when it came time for study on my advanced degree. He called his adviser at the University of Iowa and secured an appointment for me with the Head of the Graduate School. Dr. Fuller was a major cause of my passing the French language requirement for the Doctor of Philosophy Degree. Dr. Fuller assisted me with outlines for the courses which were assigned to me my first year on the job. Dr. Fuller served as the business manager of the band when we traveled during my first year. I did not know the area nor the people of Missouri. Dr. Fuller took me shopping for the music we would use for the year. We would go to Jenkins Music. While he selected the literature he would use in the choral program, I would select the music I would need in the band and orchestra program. It was Dr. Fuller who introduced me to the band conductors in the schools of St. Louis and Kansas City, Missouri. It was Dr. Fuller and the choir who did the first recruiting for the band and orchestra. There were no scholarships in those days and I knew very few conductors.

It was Dr. Fuller who secured me my first opportunities to serve as an adjudicator and guest clinician. I first served as a vocal clinician. It was through and because of Dr. Fuller that I began my seven year association with Helias High School as the conductor of their Annual Musical Series.

Dr. Fuller was one of the top musical administrators in this country. He was a great planner and had a great talent for spotting talented musicians and then selecting talented musicians who would work smoothly and harmoniously together. The basic working staff of the 1981-1982 music faculty is composed of people hired by Dr. O. A. Fuller. Dr. Fuller has served as a consultant to every person who has stepped in as Head of the Department of Music since he retired.

It was during Dr. Fuller's tenure as Department Head, the band scholarship grew from a scholarship of \$25.00 each per semester to \$750.00, or room, board and tuition. It was through Dr. Fuller's contacts and interest that a String Institute program was established. It was through Dr. Fuller's cooperation and encouragement I was able to establish a Summer Band program, which was the forerunner to what is known in Columbia as the Missouri Symphony Society. This Summer Band grew to about seventy members at its largest. The band performed a summer concert and played the commencement ceremony at the close of the summer session.

My own traits of punctuality, thoroughness and attention to detail were reinforced through my association with Dr. Fuller. My ability to budget and handle large groups of people over extended periods of time can be traced to my association with Dr. Fuller."

#### Ruth Hatcher

Alumna, Ruth Hatcher (1966), notes that "he [Dr. Fuller] was always very helpful to me whenever I needed or asked for assistance. Dr. Fuller is a great man whom I shall always love and admire. I remember the many fine student seminars. Most certainly I remember the partici-

pation in the concert choir for four years and the many concerts and recitals that were performed each school year." Ruth Hatcher has taught music in the Gary, Indiana school system for over fifteen years.

### Henry Walker West

Alumnus, Henry Walker West (1949), has completed his M.S. at Central Missouri State University and has been involved in post-graduate study. He has taught for many years in public schools and churches around the Kansas City area. Mr. West remembers that "I enrolled at Lincoln University, September 1945, with an elementary working knowledge of music. Dr. Fuller and the music faculty were patient and understanding of my lack of knowledge of the field and proceeded to assist me. My singing voice was average or below and I soon recognized a change for the better under Dr. Fuller's instructions. To be given the opportunity to be assigned major solo roles in several compositions did great things for me. When I would go to him for advice on an assignment or personal matters, he was THERE. I have visited with Dr. and Mrs. Fuller several times since I left Lincoln. If I had a particular problem or wanted to share a particular experience, he was always ready to hear me and if need be, offer suggestions.

I heard Bach's Christmas Oratorio on television this past Christmas and I remembered well the work that went into our production of the same at Lincoln. To be given the tenor role from this oratorio was and has been important in my life. To be a part or member of the University Concert Choir was also major in my life, not only then but now, as I can perform with choirs when they do these works and have been told that I contribute much to the various organizations. The overall knowledge of the field of

music, instrumental as well as vocal, has made my teaching and performing, and in the past few years, my listening to music more enjoyable. The public relations that was part of the Concert Choir and travel with it, was a major part of my stay at Lincoln.

There are many methods, approaches and techniques that Dr. Fuller used that I use daily. One in particular was his relaxed manner and yet business-like manner in the classroom. Dr. Fuller was always neat, very seldom did I see him on the campus without a coat and tie. He always insisted that the choir be properly dressed, which included white shirts and dark ties and slacks for the men and dark dresses and hose for the women, even with robes--'I do not permit students to perform in public in a relaxed manner.'

The music department was like one big happy family. I found the faculty and students very considerate. I am a stammerer and there were times that I could upset classes with my speech if the students were not considerate and for this I will always be grateful. Some of the courses in music, at the time, seemed out of my interest, but today I am using many of them and need them. The opportunity to do directed teaching on the campus was a magnificent experience and I have been considerate of the four student teachers that have been assigned to me."

Dr. Milton G. Hardiman

Retired Professor Emeritus Dr. Milton G. Hardiman notes, "I was always under the impression that he could have handled many positions of higher academic status. His crisp speech and clear thinking always brought a seriousness to the subjects under discussion. His apt grasp of discussions and debate held the keen attention of his co-workers. He could hold his

own in almost any group of individuals. He was a serious and dedicated musician of high order, but I do remember on one occasion at a regular convocation of students, he suddenly brought down the house with a boogie-woogie rendition of some popular music.

#### Professor Harrison

Professor Harrison of the University of Missouri-Columbia, remembers "his diplomatic expertise was very effective, enthusiastic, consistent, sincere and well-founded whether we were making decisions regarding program planning for the annual state meeting, the constitution and by-law revision, membership or committee work of any kind. He always worked in a democratic manner and for the best interests of everyone concerned. He was frequently an inspiration for the group. His chorus performed often during the state meetings and he demonstrated outstanding skill as a choral conductor. He developed exceptional choirs.

It was certainly evident that Dr. Fuller constantly strived to see that students at Lincoln University had the best opportunities possible, to achieve high quality training. I became very aware of this from being on the campus several times to meet with the students enrolled in music education classes as well as to engage in curriculum planning with Dr. Fuller and his staff."

#### Dr. Armistead Scott Pride

Professor Emeritus Dr. Armistead Scott Pride recalls his "professional relations with Dr. Fuller over a period of thirty-three years at Lincoln University were always of a high order, exacting yet friendly. He concentrated his inexhaustible energies and administrative skills

on the development of the Department of Music and gave it the leadership that gained for the university, departmental accreditation for its music offerings.

For upwards of two decades Dr. Fuller rendered priceless service in helping the Public Relations Committee (which I chaired) to assemble annually the roster of concerts and speakers for the University Lecture-Recital Series."

Eugene Haynes

Former Lincoln faculty member, Eugene Haynes, now Professor of Music, Artist in Residence (piano), at the University of Illinois states, "I have known Dr. Fuller since my boyhood. After I finished my graduate work at Juilliard, he offered me a position at Lincoln University. After a semester I went to France to study with Nadia Boulanger. Some seven years later, Dr. Fuller contacted me in Denmark, to invite me back to Lincoln as Artist in Residence. This was uncommon at the time in black institutions. Dr. Fuller was always supportive of my career, allowing me the freedom to arrange numerous concert tours. On several occasions I took a year's leave to tour the world, always with his encouragement. Dr. Fuller encouraged me to teach Music History as a humanities course long before such an approach was taken up elsewhere as innovative. This allowed me to demonstrate the interaction of art, literature and history with the development of music. He wanted me to share my total experience with students in Music History and in Piano Master classes."

Rose Dryden Palmer

Alumna Rose Dryden Palmer (1948) praises

Dr. Fuller by stating, "Dr. Fuller was one of the best instructors a person could have. From the freshman year up to graduation, he was always there to help with our problems. He never was too busy to schedule you for conferences. I'm happy that Dr. Fuller saw my potential and brought me through those years. The weekly seminars made us shaky sometimes, but it was good training. We had to rehearse, work hard, so we would have good performances when our time came.

I have never met another instructor in all of my years of teaching (31 years) with as much patience and the ability in his way of pulling out the best in you." Mrs. Palmer ended the questionnaire by saying "some of this you probably don't need, but I could talk for days on O. A. Fuller. He was the greatest."

Mildred Nadine Brown Wallace

Alumna Mildred Nadine Brown Wallace writes "Those years were happy years because I was surrounded by people whose interests were like my own. Music was so important to all of us. Our goals were so definite then, and Dr. Fuller and his colleagues made them all seem attainable. These years were a very important part of my life. Dr. Fuller's methods have been extremely useful in conducting my own music classes. I try to give my students the love for music that Dr. Fuller helped develop in me. Seminars, recitals, concerts and musical tours were some of the events that were most beneficial to me. The opportunities to perform gave us invaluable experience that has had value in my profession."

VITA

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Wright State University  
Dayton, Ohio, 1973

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University of Missouri-  
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Columbia, Missouri, 1982

Experiences: Air Force Band, 1966-70

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Sinclair Community College  
1976-77

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# A STUDY COMPARING COMPUTER PITCH DRILLS WITH PIANO PITCH DRILLS

Melba S. Milak, Parkway Public Schools  
St. Louis, Missouri

## INTRODUCTION

With the total number of computers in classrooms being 130,000 which is an average of 1.6 computers for each of the 8,200 public schools in the country (Faflick, 1982), it is no surprise that some of them have found their way into music classrooms.

The exact number of computers in use in music classrooms cannot be cited, but the sounds generated by computers are adding new excitement to the other sounds traditionally produced in general music classes, e.g., Orff xylophones, small percussion instruments, recorders, bells, autoharps, and guitars.

It is often assumed that junior high and high school students will be able to work with computers, but it must be remembered that elementary age school students are "growing up" with these sounds; video games and computer sounds are a part of the normal sound environment for them.

In fact, when this study was being designed for first graders (five and six year olds), a profile for each of the 82 individuals revealed:

1. 35 have pianos in their homes, although only 8 were taking piano lessons,
2. 14 have computers in their homes, and
3. 63 have video games in their homes!

Since video games and computer sounds are similar, it can be said, at least for this

population, that first grade students are equally or even more familiar with electronically produced sounds than those which are traditionally produced. This profile did not take into account listening to recorded music, i.e., television, radio, and stereo music.

Besides listening to the sounds, it is becoming more recognized that elementary students should be encouraged to work with computers.

Even among educators who worry about too much tilt to technology, there is growing agreement that a computer is a powerful motivator of a school-age child. Students with access to a micro spend more time studying and solving problems. Those who write at their keyboards compose more freely and revise their work more thoroughly. "It's not just a matter of number crunching," argues Arden Bement, a vice president of TRW, "it's a new way of thinking. The kids who don't get indoctrinated to computers by seventh grade are not going to develop the same proficiency" (Faflick, 1982, p. 69).

Working with a computer gives the student many advantages in the learning process:

Good CAI (Computer Assisted Instruction) programs are based on sound principles of learning as well as effective instructional strategies. One of the most basic of these principles is the timely application of reinforcement to student responses. As a student progresses through responses, he or she receives immediate feedback on these efforts. . . . Other advantages also found with CAI:

1. Individualized instruction: Provides a student the opportunity to work at his

or her own time and rate while receiving individual attention.

2. Level adjusting: Student works at a comfortable level, progressing when a level has been mastered.

3. Immediate positive reinforcement: The most effective moment to learn is the exact moment when reinforcement is applied to the learning stimulus. At that moment a change of behavior occurs or at least is begun. CAI encourages this immediate response.

4. High motivation: Today's students are enthusiastic about electronic technology. . . .

5. Consistency: Computers don't get tired and lose their patience. They can and will do the same thing over and over without getting edgy, thereby being particularly effective for the development of skills. . . .

6. Organized instruction: Good software programs present logical, sequential instruction, a condition not always present in our classrooms.

7. Personalized attention: Some students feel excluded or threatened because of a lack of ability, skills or knowledge. Computers permit students to participate in a nonthreatening atmosphere while developing skills and knowledge without risking embarrassment or humiliation by peers or teachers (Franklin, 1983, p. 29).

For elementary students to work with computers does not mean that first graders must

learn to program, however. Rather use of the computer should help the students to become computer literate.

Being computer literate does not necessarily mean understanding all the complex inner workings of the machine and its related equipment. It means knowing how to use a computer for your own applications and recognizing other potential uses for the machine (Gawronski & West, 1983).

To develop computer literacy, it is important that a scope and sequence (Bitter, 1982, p. 60) be established for grades K-12, or for K-6 at the elementary level, to provide the proper introduction to the computer and experiences for its continued use.

For this study, the scope of the first grade students' experiences included:

1. The introduction of computer vocabulary.
2. A discussion of uses of the computer, specifically its uses in music.
3. The operation of the computer, i.e., how to load and run a prepared program.
4. The use of the keyboard, i.e., how to locate and identify letters, numbers, and special keys for operations and commands.

These experiences were used to help the first grade students begin to be computer literate while teaching a basic concept of music, i.e., the differences in the registers of high, middle, and low pitch.

#### PURPOSE

The purpose of this paper (an experiment

carried out with 82 first grade students) is to test the effectiveness of teaching the concept of pitch register, i.e., high pitch, middle pitch, and low pitch, by using two different kinds of pitch drills; namely, by computer or by piano both in combination with general class instruction. The sound for the computer pitch drills was produced with an Apple II microcomputer equipped with a Micro Music DAC board (Temporal Acuity), and the sound for the piano pitch drills was produced with a Baldwin console piano. Hereafter, the students in the groups which received the computer pitch drills will be referred to as the computer treatment group, and the students in the groups which received the piano pitch drills, the piano treatment group. Both groups received the same curriculum (See Appendix).

The experiment was carried out in an elementary school in St. Louis County, Missouri. Four classes of first grade students participated in the experiment. Since these students came to the school from different kindergartens and nursery schools, and since the classes were not assigned in any homogeneous manner, the groups were considered to be random.

At the end of the treatment period and after the posttest, the computer treatment group was given the piano pitch drills, and the piano treatment group was given the computer drills, so that each student could become familiar with both the computer and the piano.

The pitch drills, the curriculum, and the testing were presented to the classes during the regular general music periods by the vocal music teacher (the author of this paper).

#### CURRICULUM

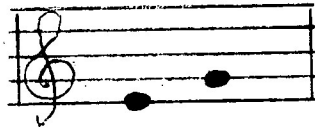
The curriculum was designed by this author

to teach the concept of pitch register: high pitch, middle pitch, and low pitch. The curriculum consisted of six lessons; each lesson was intended for use in a thirty-minute music class. Each lesson contained:

1. Pitch Drill
  - a. Computer pitch drill for the computer treatment groups
  - b. Piano pitch drill for the piano treatment groups
2. American folk song - with a gradual expansion of the singing range from a minor third to an octave, i.e.,

Lesson One

Whose Name is . . . ?



Lesson Six

Cotton Eye Joe

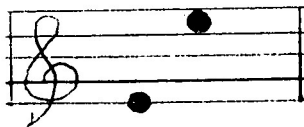
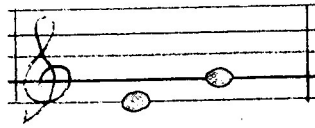


Figure 1. American Folk Songs

3. American singing game - a game song with movement or dance with a gradual expansion of the singing range which correlates to the range expansion in the American folk song, i.e.,

Lesson One

Macaroni, the Pony



Lesson Six

Old King Glory

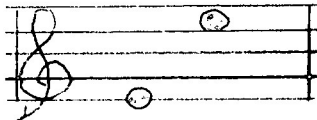


Figure 2. American Singing Game-Pitch Ranges.

4. Listening Selection

- a. Two Lessons - Electronically produced songs
- b. Two Lessons - Piano Recordings
- c. Two Lessons - Orchestral recordings

The activities in the curriculum were designed to provide the necessary skills with which students would be able to understand and conceptualize about pitch, especially pitch register.

PITCH DRILLS

An isolated pitch is difficult or impossible to define as high, middle, or low, just as it is difficult to define the color red, although both sound and color can be defined referentially as "the first pitch is higher than the second," or "that object is red, not green." But before a referential explanation can be

used, it is necessary for students to have a working vocabulary of the terms, e.g., high pitch or red.

For example, it is a common mistake for first graders (five and six year old students) to call a high pitch low or a low pitch high because they have never used the terms in relation to music examples.

The terms themselves must be learned. Robert M. Gagné's theory of learning (1965) accounts for this. Gagné has defined eight types of learning relative to the conditions that exist within the learner which cause a particular type of learning to occur.

The conditions of learning which support learning the terminology for high pitch after hearing one or several high pitches produced by some kind of instrument (in this study either by the computer or by the piano) is Gagné's type 4 learning:

#### Type 4 - Verbal Association

This type of learning is a form of chaining two or more conditioned responses being linked together in which the chains are verbal instead of physical. The links of the chains are internal because the learner already associates meaning with words.

The student's ability to use the knowledge of "high pitch," "middle pitch," and "low pitch" in reference to one another, i.e., "the first pitch is higher than the second pitch," is not learned until what Gagné calls Type 6 learning:

#### Type 6: Concept Learning



The ability to categorize objects or events into manageable classes and to recognize new objects or events as being members of a particular class (Gagne, 1965, p. 34).

### Piano Pitch Drills

For the purposes of demonstration and to define high pitch, middle pitch, and low pitch to students in the piano treatment group, the keyboard was arbitrarily divided into three registers (see Figure 3).

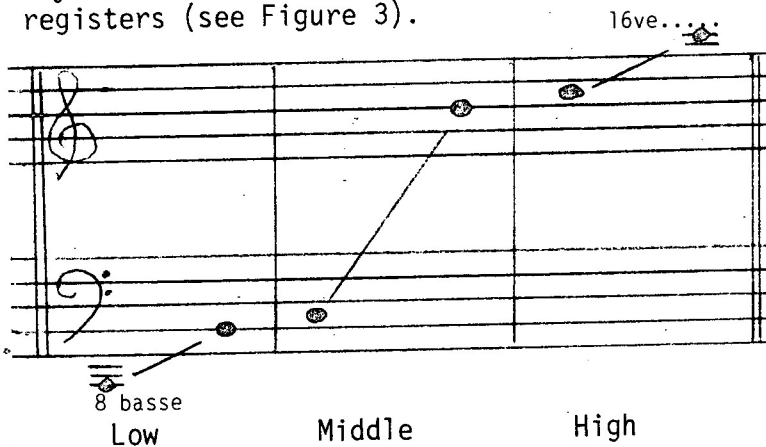


Figure 3. Piano pitch registers.

### Computer Pitch Drills

The computer program used for demonstration to the computer treatment group was Basmusic (Williams, 1982), a system of music notation and playing by David Williams. This system employs fewer pitches than a standard 88-key piano, so care was taken to insure that the pitches produced by the computer, even though fewer in number, correlated to the pitch registers used in the piano pitch drills (see Figure 4.)

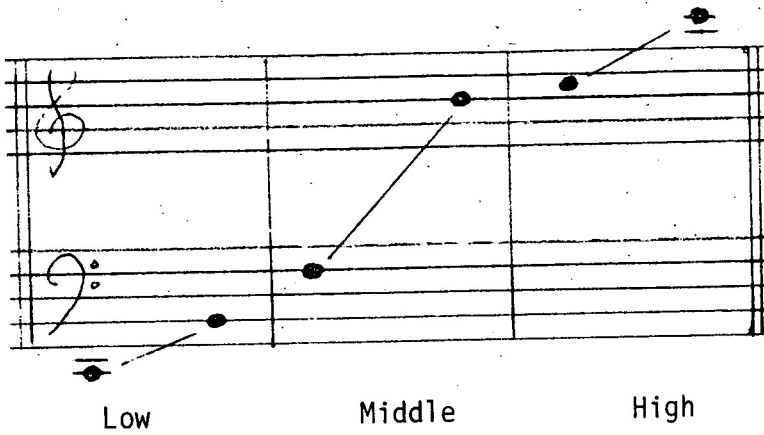


Figure 4. Computer pitch registers.

Drill No. 1

Pitch drill No. 1 was the same for both treatment groups. Students used their own voices to produce high, middle, and low pitches. An adaptation of a camp game, "Let's Go on a Bear Hunt!" called "Let's Go on a Witch Hunt!" was used. To accompany the speaker's refrain, "Let's go on a witch hunt," students responded in a high voice for the ghost's answer, "All right"; in a middle voice for the goblin's answer, "Okay"; and in a low voice for the monster's answer, "Let's go!" Appropriate hand signals were used to represent high, middle, and low.

Drill No. 2

Students listened to high, middle, or low pitches at which time the pitch was called by its appropriate name. The students also used their own personal body space to act out or move to the pitches, e.g.,

- High pitch - reaching up, walking on tip-toe
- Middle pitch - walking, kneeling

Low pitch - crawling, slithering

The piano pitch drills were played on the piano by the teacher; the computer pitch drills were Basmusic programs including Random Note Demo, Scale Demo, and Gliss Demo (Williams, 1982).

Drill No. 3

The students in the piano treatment groups individually listened to and identified a piano pitch played by the teacher as a high pitch, a middle pitch, or a low pitch.

The students in the computer treatment groups listened to three programs designed by this author, High Pitch, Middle Pitch, and Low Pitch (Milak, 1982). Each of the programs played three pitch examples: random pitches, Hot Cross Buns, and Twinkle, Twinkle, Little Star within its register, i.e., all of the pitches in the program High Pitch were from the high register (see Figure 4).

Drill No. 4

Students in the piano treatment groups individually played a pitch on the piano for someone else in the class to name its pitch register.

Students in the computer treatment group individually typed in the commands for running and ending one of the programs, High Pitch, Middle Pitch, or Low Pitch.

Drills No. 5 and No. 6

Students in the piano treatment groups individually learned to play the melody Hot Cross Buns on the piano in the register of their choice.

(The piano treatment groups learned to sing the

melody and looked at and discussed notation, but most of the playing was by rote.)

Students in the computer treatment group individually played a computer game designed by this author, Perky Pitch (Milak, 1982). It is a program with sound, color graphics, and scoring. In addition to using the computer keyboard to play the game, the students learned to type in commands to run and end the program. (The game was enthusiastically accepted and played by all of the students in the computer treatment groups.)

#### PRETEST AND POSTTEST

The pretest and posttest were administered to students to test the effectiveness of the computer pitch drills and the piano pitch drills when used with the curriculum.

The pretest and posttest consisted of one section of EMAT (Elementary Music Achievement Test). This section is Pitch Test: Two Tone Patterns; it consists of fifteen questions played on a piano. For each question, two pitches are played and the students must answer whether the second pitch is higher than, lower than, or the same as the first pitch.

This test was chosen because it is a measure of the concept of learning accomplished by the students. (See above, Gagne's condition of learning, Type 6.)

The test was approximately fifteen minutes in length. Both the pretest and the posttest were administered to each of the four groups during the regular music period.

#### PROCEDURE:

The design and implementation of the computer pitch drills, the piano pitch drills, the curriculum, and the pretest and posttest were to test the hypothesis:

There will be a significant difference between the groups because of the computer pitch drills and piano pitch drills.

$$H_1: mx_A \neq mx_B$$

The nul hypothesis states:

There will be no significant difference between the groups because of the computer pitch drills and the piano pitch drills.

$$H_0: mx_A = mx_B$$

The four first grade classes were divided into two groups of two classes each. The two groups which received the computer pitch drills plus the curriculum were called  $A_1$  and  $A_2$ . The two groups which received the piano pitch drills plus the curriculum were called  $B_1$  and  $B_2$ .

One week before the beginning of the treatments, all classes were administered the pretest.

The treatment lasted for three weeks. Each of the classes met twice a week for thirty minutes, a total of one hour per week. Groups  $A_1$  and  $A_2$  received one computer pitch drill and one curriculum lesson per class period, i.e., two per week for a total of six computer pitch drills and six curriculum lessons. Groups  $B_1$  and  $B_2$  also received a total of six piano pitch drills and six curriculum lessons. At the conclusion of the treatment, all of the groups were administered the posttest.

## INTERPRETATION OF THE TEST RESULTS

### Differences between the Pretest and Posttest Scores

The Student *t*-test for paired observations was used to determine if there were differences in the means between the pretest and posttest scores. The *t*-statistic 5.70 with 81 df was found to be significant at the .01 level of confidence. This statistic indicates that significant changes occurred within the students during the treatment between the pretest and posttest.

Because of this significance, each of the classes was studied individually. The Student *t*-test for paired observations was used to determine if each of the four individual classes had a significant difference in the means between the pretest and posttest. Three of the four classes, A<sub>1</sub> + A<sub>2</sub>, and B<sub>1</sub> were found to have significant differences between the means of the pretest and posttest scores at the .05 level of confidence (see Table 1).

### Analysis of Variance of the Posttest Scores

A one-way analysis of variance was used to determine whether any significant difference occurred between the means of the posttest scores between the groups, i.e., A<sub>1</sub> + A<sub>2</sub> (the groups which received the computer pitch drills) and B<sub>1</sub> + B<sub>2</sub> (the groups which received the piano pitch drills). The *F*-statistic, 8.25 with 1 df/80 df was found to be significant at the .01 level of confidence. The statistic indicates that there was a significant difference between the computer pitch drills groups (A<sub>1</sub> + A<sub>2</sub>) and the piano pitch drills groups (B<sub>1</sub> + B<sub>2</sub>). The groups who received the computer pitch drills did significantly better

Table 1

Pretest and Posttest Scores for A<sub>1</sub> and A<sub>2</sub> Computer Drills Groups and B<sub>1</sub> and B<sub>2</sub> Piano Drill Groups.

Group	Mean	Variance	t Value
<u>A<sub>1</sub> n = 21</u>			
pretest	5.52	5.96	
posttest	7.71	10.39	2.51*
<u>A<sub>2</sub> n = 21</u>			
pretest	4.00	4.19	
posttest	7.43	13.58	3.42*
<u>B<sub>1</sub> n = 20</u>			
pretest	3.50	5.05	
posttest	6.85	9.73	3.70*
<u>B<sub>2</sub> n = 20</u>			
pretest	3.80	2.66	
posttest	4.55	1.95	1.68

\*Significant at the .05 level of confidence.

than the piano pitch drills groups.

#### Analysis of Variance of the Pretest Scores

However, when a one-way analysis of the variance was used to determine whether there was any significant difference between the means of the pretest scores between the groups ( $A_1 + A_2$ ) and ( $B_1 + B_2$ ), the F-statistic, 5.16 with 1 df/80 df, produced a significant difference at the .05 level of confidence, indicating that the groups which received the computer pitch drills ( $A_1 + A_2$ ) did significantly better than the piano pitch drills groups ( $B_1 + B_2$ ).

Two methods were employed to study the significant difference between the groups on the pretest; one of them was the correlation coefficient, the other was a difference method (Kerlinger, 1973, p. 338).

#### Correlation Coefficient

To examine the occurrence of the significance on the pretest scores, an analysis of the correlation between the pretest and posttest was performed. The correlation coefficient ( $r$ ) was used to determine the amount of variance which can be attributed to the regression of the pretest on the posttest. Because the correlation between the pretest and posttest scores was  $r = .054$ , and the square of this value is  $r^2 = .003$ , which is the amount of the variance attributed to the regression of the pretest on the posttest, this statistic indicates the absence of a relationship between the scores; the pretest scores account for less than 1% of the variance in the posttest scores.

Since 99% of the variance in the posttest



scores is attributable to the treatment and error, and not to any effects of the pretest, a reason for the significant difference between the groups on the pretest must be found.

This author believes that the students may have guessed on the pretest. It is usually assumed or taken for granted in testing procedures that students, in general, have some knowledge of the materials on which they are being tested, i.e., past experience and knowledge affect the pretest scores. However, in this study, the first grade students had had little or no exposure to the music terminology as it was presented in the test; furthermore, these first grade students had had little or no experience with standardized test procedures. It is therefore possible that the first grade students marked any answer to fill in the test blanks; these guesses could account for the significance on the pretest scores, but which have been shown to have had no significant effect on the posttest scores.

It also is possible that the students had not been assigned randomly to the four classes and therefore, if that was the case, the groups cannot be assumed to be equal.

#### Difference Method

To further study the significance on the pretest scores, a difference method which represents the standard error of the difference between the pretest and posttest scores was employed to determine any significant difference between the scores and to support the analysis of the correlation test. The F ratio was the statistic used to determine the significance of the difference scores between the treatment groups; no significance was found, again indicating that the pretest did not affect the posttest scores.

## Preliminary Conclusion

Although the significant difference between groups on the pretest scores has been shown by two different methods (the correlation coefficient and a difference method) to have had no effect on the posttest scores, it cannot be assumed that the significant difference on the posttest scores is statistically valid; some factor or factors, possibly students' guessing on the pretest or unequal groups in which the students cannot be considered to have been randomly assigned, affected the outcome of the scores.

### Analysis of Variance of the Posttest Scores between the Boys and Girls

There were 43 boys and 39 girls involved in the study. To determine if there was any significant difference in the posttest scores between the boys and the girls, a one-way analysis of variance was used. The F statistic, 2.32, with 1 df/80 df, found no significant difference between the scores, indicating that there was no difference in the posttest scores because of sex.

### Analysis of Variance of the Posttest Scores between Students Who Have a Piano and Students Who Do Not have A Piano

Of the 82 students in this study, 35 have a piano in their home, although only 8 of them take piano lessons. A one-way analysis of variance was used to determine if there was any significant difference in the posttest scores between the students who have a piano and those who do not. The F statistic, 10.58, with 1 df/80 df, was found to be significant at the .01 level of confidence, indicating that students who have

a piano in their home did better on the posttest scores.

#### Mann-Whitney U Rank Sum Test

Of the 82 students in this study, 14 have a computer in their home. Eight of them were in the computer pitch drills groups and six were in the piano pitch drills groups.

Eighteen of the students have neither a video game nor a computer in their home; seven of these students were in the computer pitch drills groups and eleven were in the piano pitch drills groups.

A Mann-Whitney U Rank Sum Test was used to determine if there was a significant difference between the posttest scores between the students in the groups which have computers at home and in the groups which have neither a computer nor a video game. The U statistic, 126, was found to be not significant, indicating that there was no difference in the posttest scores between the students who have computers or video games in their home and those that have neither.

#### CONCLUSION

Since, by using the Student  $t$ -test, a significant difference was found between the pretest and posttest scores, and by using an analysis of variance with the  $F$  ratio, a significant difference was found between the posttest scores, showing a significant improvement in one of the groups ( $A_1 + A_2$ , the computer pitch drill groups), it would appear that the null hypotheses  $H_0: \mu_A = \mu_B$  could be rejected, i.e., there were significant differences between the groups.

However, because there were significant differences found in the pretest scores by using

an analysis of variance with the F ratio (see above), the null hypothesis cannot be rejected; there was no significant difference between the groups who received the computer pitch drills and the groups who received the piano pitch drills.

There are several reasons which could account for this:

1. The groups were not random at the onset of the treatment.
2. Because the students had had little experience with standardized testing procedure, they may have guessed in their answers on the pretest.
3. The curriculum which all of the groups received was so closely related to the pitch drills that the students learned the material from the curriculum activities.
4. The reactive or interaction effect of testing, in which a pretest might increase or decrease the subject's sensitivity or responsiveness, could have affected the results of the posttest.
5. The maturation processes within the students could have affected the results of the experiment.

The results of the experiment indicate that the computer pitch drills, the piano pitch drills and the curriculum are valuable for teaching the concept of high, middle, and low pitch register to first grade music students.

Of equal importance to the students was the experience of working with the computer. Since the piano treatment group received all of the computer drills at the conclusion of the experiment, every first grade student participated in exercises designed to create computer awareness

and the beginnings of computer literacy. There were no negative reactions to using the computer from any of the 82 students in the experiment; in fact, every student was eager to have an individual turn to use the computer, not only to play the music game but especially to type in commands and run the program. As second graders, these students will be ready to continue working with the computer and further enhance their skills to develop computer literacy.

The results also indicate a need for further investigation. Because the study was carried out in only one school, it is not valid to generalize the findings to a larger population; however, the design and tests used in this study could serve as a model for replication.

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## Appendix

### LESSON ONE

#### Objective

To use the individual's voice to define high, middle, and low pitch.

#### Voice Drill

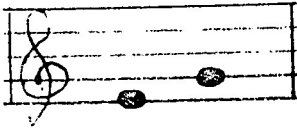
##### Let's Go on a Witch Hunt!

Students use different voice registers:

- High Voice - Ghosts, "All right"
- Middle voice - Goblins, "Okay"
- Low voice - Monsters, "Let's go!"

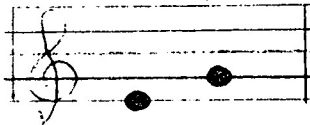
Folk Song

Whose Name is . . . ?



Singing Game

Macaroni, the Pony



Listening

Vangelis. Chariots of Fire. Polydor,  
PD 2189.

LESSON TWO

Objective

To use the individual's personal space to physically create body movement which represents high, middle, or low pitch.

Computer Drill No. 2

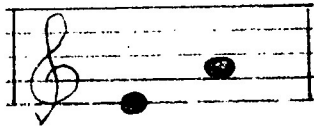
Students listen to and move to Basmusic programs, "Random Note Demo," "Scale Demo," and "Gliss Demo."

Piano Drill No. 2

Students listen to and move to high, middle, or low pitches played on the piano.

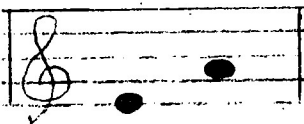
Folk Song

Starlight, Starbright



Singing Game

Wind Up the Apple Tree



Listening

Brahms. Hungarian Dance, Op. 39, No. 5.  
Connoisseur, CS-2037.

LESSON THREE

Objective

To be able to listen to a pitch and identify it as high, middle, or low.

Computer Drill No. 3

Students listen to programs High Pitch, Middle Pitch, and Low Pitch, each of which plays a series of random pitches, Hot Cross Buns, and Twinkle Twinkle, Little Star.

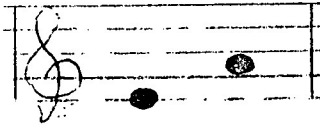
Piano Drill No. 3

Students listen to and identify individual pitches as high, middle, or low.



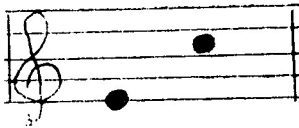
## Folk Song

Shimmy, Shimmy Coke-Ca-Pop!



## Singing Game

Here Come Another One



## Listening

Moussorgsky. "The Gnome" from Pictures at an Exhibition. RCA Records, LSC-3278.

## LESSON FOUR

### Objective

To touch and control the sound-producing instrument, i.e., the computer or the piano.

### Computer Drill No. 4

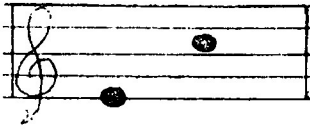
Students type in commands on the computer to run and to end one of the programs, High Pitch, Middle Pitch, or Low Pitch.

### Piano Drill No. 4

Students play a piano pitch for another student to identify.

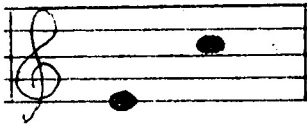
Folk Song

Mad Man



Singing Game

01' Bald Eagle



Listening

Bruce Mitchell. Passport Design Sound-chaser Demonstration Record. EvaTone Soundsheets, Inc.

LESSON FIVE

Objective

To become more familiar with the sound-producing instruments, i.e., the computer or the piano.

Computer Drill No. 5

Students have an individual turn to play the game, Perky Pitch; they must run and end the program.

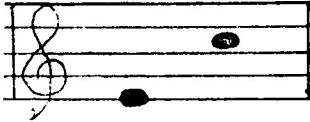
Piano Drill No. 5

Students have an individual turn to play Hot Cross Buns on the piano at a register

of their choice.

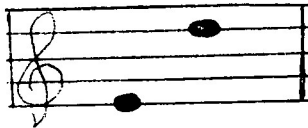
Folk Song

Cotton-Eye Joe



Singing Game

Jim Along Josie



Listening

Debussy. "Golliwogg's Cakewalk" from  
Children's Corner. Columbia MS 7361.

## LESSON SIX

Objective

To be able to conceptualize about high,  
middle, or low pitch register.

Computer Drill No. 5

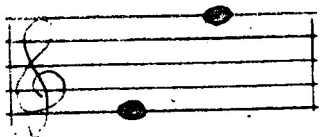
Continuation of Computer Drill No. 5

Piano Drill No. 5

Continuation of Piano Drill No. 5

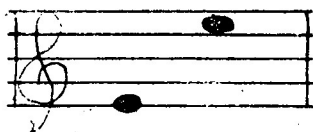
Folk Song

Jimmy Crack Corn



Singing Game

Old King Glory



Listening

Beethoven. Egmont Overture. Columbia  
CSM-433.

## NON-PARTICIPATION OF FRESHMEN AND SENIOR BOYS IN HIGH SCHOOL CHOIRS

Barbara J. Kourajian  
University of Missouri-Kansas City

One problem that many high school choral directors face is enlisting boys to sing in their choirs. Although this may not be a problem for those directors who have a strong singing tradition in their school, or an extraordinary talent for recruitment, it is a problem dealt with by the majority of choral directors. It is not a new problem necessarily. A decade ago, Roe stated that "obtaining enough boys to maintain a good program is always a major problem" (1970, p. 16).

Prior to this study reasons for non-participation by boys were considered. The non-participating boys may dislike singing. They may consider singing and the idea of expressing emotions unmanly. This attitude may be coupled with feelings of singing incompetency.

Lack of interest in music might be another reason for not joining choir. Some boys may be unable to participate because of heavy class or work schedules. Still, other reasons might be suggested for non-participation. Perhaps none of the student's friends are in the group, the student's family did not encourage him to join, or the student dislikes the director or members of the group. Some may elect not to participate because they did not enjoy their previous musical experiences.

Music educators can only assume these are the reasons why boys do not join choir. There has been virtually no research to document that these in fact are the reasons why boys do not participate. This study was designed to ask

boys about their reasons for not joining choir.

The problem of this study was to investigate reasons why high school boys do not join choir. The purpose of the study was to determine the rank order of a list of reasons for not joining choir from ratings of these items by freshmen and senior boys who were not in choir in six Kansas City suburban high schools.

There is a dearth of literature pertaining to the reasons why high school boys do not join chorus at the high school level. Furthermore, one is hard-pressed to find any studies on drop-out rates in the choral program. Due to the paucity of research related to choral drop-outs instrumental studies were considered in designing the investigation, particularly in determining the selected list of reasons and other questionnaire items. Dunlap's (1981) study of instrumental music drop-outs was used as a guideline for procedures to follow in developing and administering the questionnaire. Studies by Dunlap and Sobieski (1951) were considered in deciding on what design to use to determine the reasons and their degree of importance for non-participation.

#### Method

A descriptive design was used for this study. The sample was a random selection of 72 freshmen and 72 senior boys (12 freshmen and 12 seniors from each school) who were not in choir (at the time of the study) in six high schools in the Kansas City suburban area. Data were generated through a questionnaire designed and personally administered by the researcher.

The first portion of the questionnaire was a list of eight reasons presented to the student for him to rate. This was followed by

a set of general information questions presented verbally by the researcher, to obtain information about the student's musical background and attitudes about singing. The final portion of the questionnaire was another rating sheet, the same as the first, on which the student rated his reasons an additional time. The second rating was used to determine the rank order of reasons for not joining the choir. The researcher believed the second rating would be a truer indication of the students' rank order. It was hoped that after answering the general information questions, the student could more clearly define the relative importance of each reason. It was believed the student would think of past experiences that might have been overlooked when he first rated the reasons. The second rating was used if it was different from the first reason.

The questionnaire was presented in a personal interview with each subject. Almost all of the interviews took place in a quiet room with only the researcher and subject present. Each interview began with the researcher stating her name and giving a brief introduction as to the nature of the interview. The subject was given a list of eight reasons which the researcher explained as "reasons boys from other schools have given for not joining their high school choir." This phrase was used to reassure the subjects that others their own age have felt this way. The researcher then asked the subject to first read the list of reasons. When he finished reading, he was asked to rate each reason according to the degree of influence he thought it had upon his decision not to participate in choir. He was to mark a "3" on those reasons that were very important or had the most influence on his decision not to join choir; a "2" for those reasons that were somewhat important in his decision; and a "1" for

those reasons that were of little or no importance in his decision not to join choir. After the reasons were marked, the researcher took the list from the subject and proceeded to ask the set of general information questions. Following this discussion, the subject was given another blank rating sheet and was asked to rate his reasons one more time. The average length of the interview was approximately eight minutes.

Data were analyzed for frequency distributions and crosstabulations. The Kruskal-Wallis One-Way Analysis of Variance was used to test for statistical significance.

### Results

In arriving at the rank order of reasons, a crosstabulation procedure was used first to determine the number of subjects who rated each selected reason as "not important," "somewhat important," or "very important." The next step in the rank ordering was to assign a weight to each of these categories. The more important the category was considered, the greater number of points assigned to it. A total weight was determined for each item. These weights then were used to rank the reasons in order of importance. The reason with the highest number of weighted points was ranked "1." The rank order of reasons for freshmen alone, seniors alone, and freshmen and seniors combined, is shown in Table 1.

In addition, the researcher thought it would be of interest to look at the number of subjects who rated each item as a "very important" reason for not joining choir. The percentage of all subjects who chose this response for each item is shown in Table 2.

The study tested four hypotheses. In the



case of Hypothesis One, the Kruskal-Wallis One-Way Analysis of Variance indicated no significant difference (.05 level) in the rank order of reasons given by freshmen versus seniors. "My schedule is too full" was ranked the most important reason for not joining choir for both freshmen and seniors.

The second hypothesis predicted there would be no significant difference (.05 level) between the rank order of reasons given by boys who say their decision not to join choir was influenced by friends, boys who say their decision was influenced by family members, or boys who say this was their own decision. None of the boys said their decision was influenced by family members, six boys said their decision was influenced by friends, and 138 responded this was their own decision. Because of the lack of responses in two of these three categories, the validity of a statistical test would be in jeopardy, and thus was not performed.

Hypotheses 3 and 4 used the Kruskal-Wallis test for statistical significance. No statistically significant difference (.05 level) was found in the rank order of reasons as given by freshmen who had participated in choir and freshmen who had not. Likewise, no statistically significant difference (.05 level) was found in the rank order of reasons as given by seniors who had participated in choir and seniors who had not.

#### Discussion

"My schedule is too full for choir" was cited as the most important reason for non-participation in high school choir. Forty-five percent of all subjects rated this item as a very important reason for not joining choir. Choral directors have to face the fact that work

Table 1

Rank Order of Reasons for Not Joining Choir  
for Freshmen alone, Seniors Alone, and  
Freshmen and Seniors Combined

Item Number	Rank <sup>a</sup>		
	Freshmen	Seniors	Combined
1. "I feel I don't sing well enough"	3 (130)	2 (154)	2.5 (284)
2. "None of my friends are in the choir"	6 (99)	5 (113)	6 (212)
3. "My schedule is too full"	1 (146)	1 (165)	1 (311)
4. "I like to sing but I'm not interested"	2 (136)	3 (148)	2.5 (284)
5. "I didn't enjoy my previous musical experiences"	4 (121)	6 (110)	4.5 (231)
6. "My family didn't encourage me to join"	7 (88)	8 (92)	8 (180)
7. "I don't like to sing, I'm not interested"	5 (116)	4 (115)	4.5 (231)
8. "I don't like the director or the kids in the group"	8 (83)	7 (98)	7 (181)

<sup>a</sup>Numbers in parentheses indicate the total points calculated by the weighting procedure.

Table 2

Percentage of All Subjects Who rated Each Item as a "Very Important" Reason for Not Joining Choir

Item Number	% <sup>a</sup>
1. "I feel I don't sing well enough"	33.3
2. "None of my friends are in choir"	11.1
3. "My schedule is too full"	45.1
4. "I like to sing, but I'm not interested in the choir"	29.2
5. "I didn't enjoy my previous musical experiences in school"	13.9
6. "My family didn't encourage me to join"	3.5
7. "I don't like to sing; I'm not interested"	21.5
8. "I don't like the director or the kids in the group"	6.9

<sup>a</sup>The total is more than 100% because some subjects ranked more than one item as a "very important" reason for not joining the choir.

and other interests consume much of the student's time. If a previous past musical experience was not rewarding, the student may elect to pass up the high school choral experience in favor of other activities that may seem more appealing. Whether he makes room for choir in an already full schedule may depend on what value he places on his past musical experiences.

The reasons next in order of importance were "I feel I don't sing well enough to be in the choir" which received the same weight as "I like to sing, but I'm not interested." One might expect boys who had not participated in choir to believe they do not sing well enough to be in the group. They may feel it is an elite group and that you already have to know how to sing before you get in. The choir director usually wants to choose the membership of his or her choirs, which sometimes means the singers who do not know how to sing can not get into the group to learn. There may not be another group for them to join where they could learn how to sing. Shoup (1973) asks "How many high school singers see the choral experience as a voice-class learning experience in which he may develop his own talent to the extent of his ability?" (p. 28) If this type of instruction is being offered by a choral program, do the students who really want to learn how to sing know about it?

Perhaps these feelings of singing incompetency stem from inadequate instruction in the earlier grades. The problem may need to be addressed at the elementary and Jr. High levels if it begins there. Some of the boys in this study said they did not enjoy their previous musical experiences: they did not like the songs in elementary school, they did not like the music activities, or they did not like their

Jr. High music experience. Perhaps music instruction needs to be changed or at least made more attractive at these levels. Shoup states "It is clear to me that there is a direct correlation between the quality of instruction and the amount of involvement in choral programs in the junior and senior high schools" (p. 29).

Other reasons expressed by the boys for their lack of interest in participating in choir included: they never started singing at an earlier age, they have other interests and priorities, or they have never been invited or encouraged to join by a choir member, choir director, school counselor, or other teacher. Of the 144 subjects interviewed for this study, only 30 said they ever had been approached to join the choir. Some boys commented that no one ever had encouraged them to join so they never gave much thought to it.

If a boy does not get involved as a freshman, chances are he will be lost to the program. Seniors commented to the researcher that at this age they felt it was too late to join choir. This suggests that if boys get involved at a young age, and musical experiences are satisfying, the chances will be greater the boy will maintain his interest and involvement in music through his high school years. This "I never got started in choir" response should not be taken lightly.

"I didn't enjoy my previous musical experiences" and "I don't like to sing, I'm not interested" were tied at the next level of the rank order.

The problem that initiated the study was to identify the reasons why high school boys do not join choir. The reasons given above apparently are the most important reasons for nonparticip-

pation for the subjects of this study, and areas that choral directors should address.

This study suggests a need for future studies in this area. Replications of this study in other geographical locations, in suburban, innercity, or rural schools, would be valuable to the choral profession, and would support or refute the conclusions of this study which was limited in scope.

Other studies in the future could explore further the attitudes and feelings about the Jr. High and elementary music experience. A good number of boys reported that they enjoyed singing as a child, yet as they grow older some lose this feeling of enjoyment. This change of feelings could be attributed to the voice change or the unexpectedness of its occurrence; or it may be that the instruction in elementary and Jr. High school changes the boy's feelings about singing. Another area of exploration would be the drop-out problem in elementary and Jr. High choirs. Finally, the problem of feelings of singing incompetency might be examined.

#### References

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## ABSTRACT

### A STUDY OF THE OPINIONS OF STUDENTS, PARENTS, TEACHERS, AND ADMINISTRATORS REGARDING OBJECTIVES OF CHORAL MUSIC EDUCATION IN KANSAS CITY, KANSAS HIGH SCHOOLS

T. Jeffrey Anderson, Doctor of Musical Arts  
University of Missouri-Kansas City, 1983  
(Currently Choral Supervisor, Kansas City, Kansas)

Advisor: June Thomsen Jetter

The purpose of this study was to examine the opinions of students, parents, teachers, and administrators regarding the importance of various stated and unwritten objectives of choral music in the high schools of the Kansas City Kansas Public Schools.

A questionnaire containing 35 objective statements was designed by the investigator. Twelve objectives were classified as stated objectives and 23 as unwritten objectives. To organize them into topical units, each objective was placed into one of the following categories: (a) Ability to value music as an important realm of human experience; (b) Ability to perform; (c) Ability to create music through composition, conducting, and improvisation; (d) Ability to identify and classify music historically and culturally; (e) Ability to identify elements and expressive controls of music; (f) Miscellaneous, nonmusic objectives which complement general objectives of school district; and (g) Miscellaneous, nonmusic objectives considered unworthy as educational objectives.

The responding sample included 158 students, 41 parents, 9 teachers, and 13 administrators. Scores from a Likert-type scale were coded and expressed as frequencies of low and high ratings

for each objective. Two null hypotheses were tested by chi-square for statistical significance using the Statistical Package for the Social Sciences (SPSS).

Of the 35 objectives, 8 were found to have statistically significant differences (.05 level). One was a stated objective, the remaining 7 were unwritten objectives. Accordingly, both hypotheses were rejected. However, 19 of the 35 objectives were rated generally high by all four respondent groups.

The study disclosed that all respondent groups were in general agreement about the importance of the stated objectives. It was concluded that further study was needed in regard to the objectives which had statistically significant differences.

The research indicated the respondents were in general agreement regarding the need to consider additional instruction in areas suitable for a general music class. It was recommended that an evaluation be made of the district's present curricula of elementary and middle school general music to determine their relationship to the deficiency in general music skills suggested by this study.

#### ABSTRACT

OÜVERTURE FÜR HARMONIEMUSIK OP. 24  
BY FELIX MENDELSSOHN-BARTHOLDY:  
VOLUME I-II

John P. Boyd, Doctor of Musical Arts  
University of Missouri-Kansas City, 1981  
(Currently Director of Bands  
Kent State University, Ohio)

Advisor: Gerald Kemner



Every composition of original wind band music composed prior to 1900 is of significant interest to wind conductors actively engaged in developing artistic status for their ensembles. While those works by significant composers have been available in one or more editions for some time, the opportunity to prepare a new edition from a rediscovered autograph is significant since it makes possible an edition based upon first-hand material rather than sources that are second or third generation. The rediscovered 1826 autograph titled Nocturno op. 24 (Overture for Winds) by Felix Mendelssohn-Bartholdy presents such an opportunity.

This study is divided into two parts. The first examines the historical background of the op. 24 and the rationale for a new edition. Through the translation of Mendelssohn's letters and other references, one can trace the op. 24 from its conception for the court orchestra of eleven winds at Bad Doberan near Rostock in 1824 to the 1838 rescoring for "Harmoniemusik" by Mendelssohn for the publisher Simrock. The letters also show Mendelssohn's desire for this composition to be published in Germany and England and documents the fact that Mendelssohn eventually lost both the original 1824 and recopied 1826 score of the op. 24.

Through a comparison of the 1826 and 1838 scores insight was provided into changes in: overall length, melody, harmony, articulations, and texture. This examination emphasized the continual need to consult the most original sources available since through various editions and printing, material is changed, added, or left out either by intention or neglect.

Part I also discusses the scoring concepts of specified instrumentation, orchestral concept of performance, single performer concept, and

individual instrument tone colors. These concepts are the basis for the scoring of this edition of op. 24, and allow the editor to be directly responsible for all weights and balances of each individual voice. These same concepts are the basis of the 1826 autograph and it is shown that Mendelssohn approached his scoring using these concepts. This is followed by a discussion of the instrumentation selected for the new edition. The availability of the 1826 autograph has also made it possible to find a contemporary solution to the problem of the bass line in this composition, since it clearly indicates that the bass line is to be performed on an English bass horn and not the brass tuba as usually interpreted. Part I concludes with a description of the editorial procedures used in the preparation of the score. In the Appendix, English translations are provided for Mendelssohn's letters that relate to op. 24 and a copy of the 1826 autograph and Simrock score from which this new edition was constructed.

Part II is a performance edition score based upon the 1826 autograph and the Ouverture für Harmoniemusik, published by Simrock, and Breitkopf and Hartel. In addition to program notes, instructions are provided the conductor in a preface that discusses choices of instrumentation, editorial procedures, performance of measures in which a fermata appears, performance of turns, and the most effective performance of the percussion parts. The availability of the new edition of the op. 24 now allows a performance of this wind classic from the most authentic source known to date.

## ABSTRACT

### HEINRICH ISAAC AND NUMBER SYMBOLISM: AN EXEGESIS OF COMMEMORATIVE MOTETS DEDICATED TO LORENZO DE' MEDICI AND MAXIMILIAN I

Sara A. Funkhouser, Doctor of Musical Arts  
University of Missouri-Kansas City, 1981  
(Currently music faculty Kansas State  
University, Manhattan)

Advisor: LeRoy Pogemiller

The importance of symbolic numbers--an all-pervasive concept in the Renaissance--is corroborated by this study of symbolism in Heinrich Isaac's motets Ouis dabit capiti, Ouis dabit pacem, Virgo prudentissima, Sancti Spiritus and Imperii proceres. The working method elucidated in this document can be applied profitably to other composers; in contrast to other studies done in this field, this is the first analysis to investigate thoroughly every aspect of number symbolism. All components of each composition--tactus, notes, words, syllables and letters--were considered both vertically and horizontally with respect to large form, sections, phrases and textual units. Additionally, symbolic aspects of word painting and soggetto cavato were investigated.

The document begins with an historical overview of number symbolism and a discussion of its importance in the Renaissance. Proportions important to Renaissance thought, such as golden mean, Fibonacci and Pythagorean, are defined, as well as the multiple meanings of symbolic numbers. Gematria, the science of considering the numerical value of words by assigning a number to each letter of the alphabet, is also discussed.

The analysis shows that not only did Isaac

use numbers symbolically but indeed they were a motivating, structural force in his composition-  
al technique. Number symbolism pervades every  
work analyzed. The golden mean proportion is  
consistently found to be the structural basis of  
these motets and was further utilized by Isaac  
to stress important words of the text. In Ouis  
dabit capiti, the golden sections are identi-  
cal both in Isaac's motet and Poliziano's poems,  
as well as those of the poets and the people  
for whom the motets were composed. Such names  
are stressed by the use of symbolic numbers  
associated with a particular individual; by  
gematria, often expressed by the total of all  
components; and by gabalistic numbers signifi-  
cant to the text.

This analysis further resolves problemati-  
cal issues relating to form, conflicting edi-  
tions, dating of compositions, and identifica-  
tion of poets, offering a convincing argument  
for the value of future research in this field.

#### ABSTRACT

#### MUSIC EDUCATOR PRACTICES AND ATTITUDES TOWARD MAINSTREAMING

Annie J. Gavin  
Washington University, St. Louis

Chairman: Patrician K. Shehan

The purpose of this study was to assess  
the impact of Public Law 94-142, The Education  
for All Handicapped Children Act of 1975, on  
elementary general music programs within a mid-  
western school district and to isolate problems  
associated with mainstreaming handicapped stu-  
dents into music class. Areas of concern were

participation and consequent attitudes of music educators in the implementation of Individualized Education Programs (IEP) and teacher assessment of musical behavior of handicapped students as indication of appropriate placement in music programs through the mainstreaming process.

The sample consisted of 19 elementary music specialists in a suburban school system and 228 handicapped students mainstreamed into elementary general music classes within the same system. Music specialists were surveyed on issues concerning the implementation of PL 94-142, the IEP, and the effectiveness of the mainstreaming process. The specialists additionally evaluated handicapped students in mainstreamed music classes on the basis of observed performance in (1) singing, (2) rhythmic response, (3) note reading, (4) instrumental performance, (5) movement, and (6) participation in extra curricular music ensembles.

Results of the survey revealed that

1. Music educators are generally not familiar with specific aspects of PL 94-142 and do not participate in the formation of IEPs for handicapped students mainstreamed into music.
2. A majority of music specialists surveyed are dissatisfied with current mainstreaming processes.
3. The progress of handicapped students in music is not consistently evaluated by either the music specialist or the IEP team.
4. The major problems with mainstreaming as perceived by music educators are (a) the undefined role of music in the handicapped student's IEP, (b) the

- undefined role of the music specialists in executing goals of the IEP, (c) the lack of information about specific disabilities and previous musical experiences of handicapped students, and (d) the absence of uniform procedures in evaluating the progress of handicapped students in music.
5. Although most handicapped students have had IEPs developed for their specific abilities, no IEPs in music have been formulated.
  6. The activities most frequently used in mainstreamed classes are rhythmic and singing activities, and the aural-visual identification of notational symbols and instruments.
  7. Music educators have observed improvement in the musical and non-musical skills of both handicapped and non-handicapped students as a result of mainstreaming.
  8. Handicapped students were competent in rhythmic skills but were assessed at below grade level in other activities, including singing, notation, instrumental performance, and movement.

#### ABSTRACT

#### THE EFFECT OF IMPROVISATION IN GIVEN RHYTHMS ON RHYTHMIC ACCURACY IN SIGHT READING ACHIEVEMENT BY COLLEGE ELEMENTARY GROUP PIANO STUDENTS

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The problem of this study was to determine whether college elementary group piano students who have regular practice in improvising the pitches for pieces within various combinations of given meter, rhythmic notation, texture, and pitch delimitations will show greater achievement of accuracy in sight reading fully notated pieces than similar students who do not have that practice.

An experimental pretest-posttest control group design was employed for generating data. Thirty-two undergraduate students from elementary group piano classes at the University of Denver served as subjects. Both groups received equivalent practice in sight reading fully notated music of four textural types. The experimental group also concurrently received a program of exercises for improvising pieces of those same four textural types in given rhythms while the control group did not. The experimental and control treatments were administered during sessions separate from the students' regularly scheduled class meetings. Sessions were held once per week over a span of six weeks.

Conclusions from the results of the data analysis were as follows:

1. The experimental group who had the improvisation practice showed significantly greater achievement of rhythmic accuracy in sight reading than the control group who did not have that practice.

2. There was no significant correlation between pitch and rhythmic accuracy achievements for the experimental group, but there was a significant correlation for the control group.

3. There was a significant correlation between rhythmic accuracy achievement and amount

of previous experience reading music instrumentally or vocally, but not between the achievement and amount of previous instruction in piano or between the achievement and previous instruction in college music theory.

4. There was no significant difference in rhythmic accuracy achievement between music majors and non-music majors and there were no significant differences among students from three piano course levels.

5. There was no significant correlation between rhythmic accuracy achievement and Leadership Index scores for the California Psychological Inventory or between that achievement via Conformance Scale scores for the Inventory.

#### ABSTRACT

#### THE CARL FLESCH VIOLIN SCALE SYSTEM: AN EDITION FOR CELLO

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This project was designed to produce a cello edition of the Carl Flesch Violin Scale System. Since other pedagogical works for violin such as those written by Kreutzer, Paganini, and Sevcik have been transcribed for cello, and there exists no previous cello edition of the Carl Flesch Violin Scale System, it was deemed appropriate to produce an edition for cello. The purpose of the cello edition was to provide the cellist with the Scale System so that he may benefit from its practice as the violinists do.



The edition was prepared with an overall view of Carl Flesch pedagogy and pedagogical materials for the cello. The note patterns were transferred without change except where the physical limitations of the cello predicated a reduction and relocation of the violin original. Each scale was transferred to begin on the lowest possible note on the cello for that scale and continued at the same distance from the violin original throughout. The bowings were taken from the Scale System, Scale Exercises in All Major and Minor Keys for Daily Study by Carl Flesch. The edition includes three kinds of scales which are produced in complete form in the keys of C major, C minor, and E major; the remaining 21 scales are presented using the first section of each scale. This format provides the user with three examples of the basic forms which can then be preserved in transposition to the other keys and the various bowings of the remaining keys would be given. Fingerings have been given as a point of departure and should be considered variable after the basic fingerings have been learned.

Chapter I is an introduction to the project and Chapter II is a biographical sketch of Carl Flesch. The sketch gives the pedagogical background of his life, his works, and various comments about him by his colleagues. Chapter III contains an in-depth discussion of the technical principles of the Carl Flesch Violin Scale System as it relates to the cello edition. This is followed by Chapter IV which contains the manuscript of the cello edition.

#### ABSTRACT

PIERRE BOULEZ AND KARLHEINZ STOCKHAUSEN:  
THEIR PERIOD OF RAPPORT, RIVALRY AND  
AND SUBSEQUENT PARTING

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In the late 1940s, Boulez, Stockhausen and others were searching for a new approach to the composition of music. They were united in their rebellion against the power structure but as they became aware the neoclassicism no longer exerted a great influence each felt free to pursue his individual ideas. Stockhausen's separation from Boulez occurred when the latter attempted to impose his brand of authoritarianism on that which formerly was wielded by the power structure.

Olivier Messiaen was an integral part of the evolution of serialism as well as the development of Boulez and Stockhausen during the late 1940s and early 1950s.

Following their studies with Messiaen, Boulez and Stockhausen met other young composers with whom they shared artistic goals. They came from the United States as well as various European countries. This period of the early 1950s was fertile and dynamic with fierce competition for innovative discoveries which resulted in ill feelings between individuals.

The focal point of the post war avant-garde was the summer institute at Darmstadt. It was begun modestly by Steinecke assisted by Fortner and Hindemith but it soon evolved into a gathering dominated by serialists advocating the aesthetics of Schoenberg and Webern.

By the mid-1950s this international coterie of avant-garde composers dissolved as each began following his separate path. Nationalistic biases soon arose which in the case of the

Americans was expressed by condescension or contempt by certain Europeans.

The provocation of the controversy, which had been smouldering since the early 1950s, was that of chance or aleatoric procedures. Each composer had his own definition and concept towards its application in music. Ironically it was Boulez who was then considered by others as being too rigid and tradition-bound. The break with the past was precisely what Stockhausen and some Americans were advocating. Morton Feldman, John Cage, and La Monte Young were exploring areas left uncharted by the Europeans sometimes to the annoyance and ridicule of Boulez and, later Stockhausen. Cornelius Cardew and Henri Pousseur, influenced by their Marxist beliefs, soon took their respective paths away from Boulez and Stockhausen.

#### ABSTRACT

THE THREE-VOICED MOTETS OF PARADISUS  
SACRIS CANTIONIBUS BY PETER PHILIPS:  
AN EDITION WITH COMMENTARY

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The 107 motets of Paradisus Sacris Cantionibus have not previously been transcribed into modern notation. This dissertation contains the seventeen three-voiced motets of Paradisus Sacris Cantionibus, in an edition with commentary in order to add to the knowledge about Peter Philips as a composer of excellent vocal music.

The biography is brief and includes no new information, but does include a list of works. The sources of Paradisus Sacris Cantionibus are listed, as well as description of the part books.

Working from microfilm of the original part books, the vocal parts and continuo are arranged in five-staff format. Modern clefs are used, note values are halved and bar-lines added. Editorial additions were made on the basis of numerous reconciliations demanded by inconsistencies between the parts. The continuo consists of the two original parts and figures, both original and editorial.

The prints utilize white mensural notation, with the time signatures C and 3. Within the body of each motet, these signatures are in the proportion 2:3, or proportio sesquialtera. The tactus should lie between forty and fifty-five per minute, depending on practicability, the sense of the text and the harmonic and melodic qualities of each piece.

Two modal signatures are used--B $\flat$  and no flats. Modes used are G Dorian, G Mixolydian, D Dorian and F Ionian.

The style of the seventeen motets is a mixture of stile nuovo and stile antico. The continuo essentially doubles the vocal parts. Slow polyphonic sections alternate with rapid solo and duet sections, as well as other combinations of these textures and tempi. The seventeenth-century term for this combination of old and new is stile misto.

The text of each motet is its primary organizational framework. Word painting and sudden changes of texture are used to portray

vividly the texts. Repetition of sections as well as textures and tempi gives artistic coherence to the motets.

The texts of the motets, taken from a non-Roman breviary, appear to be antiphons or responds sung at Matins or Vespers. Two of the texts take as their subject the praise of the founders of the Jesuit movement, Ignatius of Loyola and Francis Xavier.

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