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AN ANALYSIS OF THE MUSICAL TASTES OF THE PRIMARY
CHILDREN IN TEN SCHOOLS WITHIN A RADIUS
OF FIFTY MILES OF BELLEVUE, TEXAS

THESIS

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CHAPTER I

INTRODUCTION

Purpose

The purpose of this study is to analyze the musical tastes of the primary children in ten schools within a radius of fifty miles of Bellevue, Texas.

Source of Data

An extensive study of literature in the field of musical taste has been made. Numerous pamphlets, bulletins, magazine articles, and books read on the subject of musical taste were used to formulate a basis for determining the value or importance of providing special musical opportunities for the primary children in the ten schools studied.

Treatment of Data

Chapter I presents a statement giving the purpose of the study, the sources of data, and the plan for presenting the data.

Chapter II defines what is meant by "musical taste" and also presents various aspects of musical taste as seen in the different views held by numerous authorities on the subject.

Chapter III includes a description of the survey made, the results found, and an analysis of the differences revealed.

The conclusions follow Chapter IV. These statements are based wholly upon the facts secured during this investigation of educational literature in the field of music.

CHAPTER II

SOME ASPECTS OF MUSICAL TASTE

It has to be recognized that, paradoxical as it may seem, a person may be quite fond of music and yet, from the musician's point of view, he may be completely unmusical or non musical. While he may get much pleasure from the music he hears, he may not hear it as the composer conceived it, or as a musician, who has had similar training to the composer, interprets it.

The question is often asked, why should I learn to enjoy music? All of us could enjoy music more than we do, and find more in it than we find, and learn to enjoy a greater variety of it than we enjoy. If one is not yet attracted to music, he does not know how great a boon music is to others and he does not know how to share in this boon.

Glen Frank, former president of the University of Wisconsin, maintains that the education of the future must educate the whole man, not just his reasoning powers. He says, "It must endue his physical, emotional, and social reactions as well as his reasoning powers."¹ It was once thought by educators that their job was done when they had trained a

¹H. D. McKinney, Discovering Music, p. 25.

man to think logically. This belief rested on the assumption that men thought their way into their living. Today, educators say that men live their way into their thinking. Since music does not have to deal exactly with thought and ideas, it can speak to the human being with a force and a power that is readily felt by all who have learned to listen.² Concerning itself so very largely with emotion, music is the ideal means for transmitting the personal experiences of a sensitive artist directly to a responsive listener.

Very often the ordinary person takes for granted these resources for communicating beauty. He has grown accustomed to presume that music is an essential part of his everyday life, and often it is only in moments of reflection or introspection that he fully becomes conscious of its tremendous power. The average person seems to think of music as a background for something else, such as reading or relaxation--perhaps nothing more important than passing away the time. Music is generally considered as "an amenity rather than as something that is satisfying in its own right, something that can dominate our whole lives, possess our whole beings."³ From the African savage, who in the jungle responds to the appeal of the repeated rhythm of the drum beat, to the

²
Ibid.

³
Ibid., p. 36.

sophisticated American, who responds to modern swing music, it can be seen that even the most unmusical person feels the appeal of repeated rhythm.

One cannot see until he knows what to look for. Likewise, one cannot hear until he learns how to listen. This involves listening with the mind as well as with the ear. The sound of a good tune may please the ear as much as a bit of bright silk pleases the eye, or a piece of velvet pleases the sense of touch. Even animals like to hear musical sounds. Some animals dislike very much to hear rough noises or discords. Dogs, for instance, howl when certain noises disturb them. These noises may or may not be classed as musical sounds, according to human standards.

In defining musical taste one might say it is a manifestation of subconscious reactions to one's intellectual emotional experiences. It is a quality whose presence in an accepted good form is appreciated and whose absence we deplore. "We seek it in others. We evaluate the degree of refinement or vulgarity with own opinions as a standard."⁴

Eisenberg says taste is the manifestation of one's subconscious emotional reactions as governed by an intellectual comprehension of the inherent message with which music is permeated, "balanced by the impressions gained through

⁴ Jacob Eisenberg, "Observation on Good Musical Taste," Musician, Vol. 1 (July, 1934), p. 8.

life's experiences and stimulated by one's ever-changing moods."⁵ Expression is a basic law of life. But expression is the natural outcome of impressions previously absorbed or assimilated. Just as the flower can express itself only when it is exposed to sun and soil whence it absorbs what it needs for self-realization, so it is in the life of the child. Today, as never before, children are being exposed to music impressions. It then becomes the duty of the teacher, like the gardener, to cultivate and guide and train the child in his efforts to express his emotions and develop a musical taste that will enable him to realize his finer self through music.

Horatio Parker says the objects of good taste in music are two-fold: "The first object is to recognize the flame of genius. . .; the second is to pay tribute to great workmanship."⁶ So, according to this author, one sees that the inspiration and workmanship are the two vital elements of the art--the first emotional, and the second, intellectual.

In defining the word taste, Calvocoressi points out its three different meanings: first, a "leaning towards a certain thing; second, an inclination to prefer certain things to

⁵
Ibid., p. 8.

⁶
Horatio Parker, "Our Taste in Music," Yale Review, Vol. 1, (July, 1938), p. 88.

certain others; and third, a capacity for telling good from bad."⁷

He points out further that taste is essentially the power to enjoy plus the power to discriminate. Some say that the only use for beauty is for the development of taste.⁸ The more one appreciates the beautiful, the more one avoids the ugly, or that which is not artistically fit.

Hans Scheider in his article, "The Enjoyment of Music," says that we are handicapped in the use of the term 'Music' since there exist no exact terms for bad and good or for "real serious" and "ordered noise"--a classification of music according to its true merits is an impossible task.⁹

According to Calvocoressi, the object of developing taste is to dispense with all which might make one's enjoyment of music "less speedy, less frequent, less certain, less keen, and less lasting."¹⁰ All this the experienced listener can expect and appreciate.

McKinney, in his book, Discovering Music, describes the listener's conquests, or how he passes from one type of music to another, until he comes to the music of the immortals.

⁷ M. D. Calvocoressi, Musical Taste and How to Form It, p. 21.

⁸ McKinney, op. cit., p. 47.

⁹ Hans Scheider, "The Enjoyment of Music," Musical Quarterly, (April, 1921), p. 218-225.

¹⁰ Ibid., p. 46.

Here the process is not ended, because no matter how much he hears, how often he reacts to it, or how much enjoyment he gets, there is always something more--an infinite store of beauty to supply his demands.

The power to develop skillful listening requires guidance. Calvocoressi says that the beginner should read a number of authors, as many as possible, so as to get conflicting judgments.¹¹ The object is not to bewilder, but to stimulate one to decide for himself.

Theoretical knowledge, highly desirable as a first step towards helpful knowledge, can never become a standard for beauty. Music cannot be discussed without the use of technical terms, according to Calvocoressi. It is very true in music that technique should be heard but not seen. Of all the arts, music needs more technical substructure.

To become an intelligent listener, ear and memory must be trained, by conscious exercise. Theory helps here by providing a nomenclature. Technical analysis, as an approach, is good so far as it brings one into close contact with music.

Calvocoressi suggests that the time to begin the development of taste is when, having felt some of the emotion which a great composer has tried to give to you through his chosen medium, you feel the necessity of arranging and calling them by name.¹² Then you can study what has been done towards

¹¹Ibid., p. 46.

¹²Ibid., p. 11.

what Scheider calls "the impossible task of truly classifying music."

One should start with music to which one responds quickly, music for which one has a strong preference.¹³ The basis of artistic taste is formed on the ability to make distinction. The more sharply distinctions are made, the more surely the taste progresses. Not only should the preference be strong, it should be lasting. Music, to be good, must stand the test of being heard many times.

When it comes to strangeness in a composition, which is no sign of goodness or badness, discriminating between that which is inspired and that which is not is a matter of experience and not intuition. There are people who find it hard to see the difference between the classics and their imitators. Progress is hindered until one is capable of subtle discrimination.

As music becomes more familiar, the teacher should study the pupils' reactions to it. She should try to determine what they are getting from it, how it moves them and why. If a teacher begins with classic music, then she should continue with the modern and study the reactions here. The sooner this is done the better, because the children may develop the habit of thinking that one or the other is better.

¹³
Ibid.

There is a good reason for beginning with instrumental music. One should learn to enjoy music for its own sake. Such music will enable one to hear, think, and feel music.

Performance enables the listener to come into intimate contact with beautiful works, which otherwise he would not get to hear, or would hear only occasionally. This, however, has its dangers. The mechanics of performance often occupy the attention of the player or singer to such an extent that he forgets what he is playing or singing. This ability to perform is no guarantee of awareness of beauty, but if cultivated rightly, it may prove stimulating.

Calvocoressi suggests beginning by training the memory at once by listening often and carefully. Careless listening spoils the capacity to enjoy music. Memory may be trained by listening to the same thing many times. Then one becomes conscious of the interdependence of the parts and so familiarizes oneself with it that the form, by which power impressions of beauty are conveyed, will be clear.

As has already been suggested, one should try to extend the circle of his likes as soon as possible. If one encounters music that is appealing, but which authorities praise, and fails to get much from it, one should leave it for a time and then go back to it. One's responsiveness will have been increased by other experiences in the meantime.

As a beginner or as a teacher of children just beginning their school experiences, one should not be arrogant, but

should realize his or any one person's likes and dislikes carry less weight than the likes and dislikes of more experienced listeners. There will come a time when one will feel experienced enough to decide, but will still be ready to profit by others' experiences.

Calvocoressi calls attention to the type of taste which prefers solo to choral singing, or instrumental to vocal, as being preferable to certain obvious "physical predisposition." Education may influence this elementary type of taste in this way: the more often one hears singing or violin playing, the firmer and more definite becomes one's standards of judging voice or violin tone.

The type of taste that prefers certain styles of playing or singing is no longer related to physical predispositions, inasmuch as they include elements appealing to our sensitiveness and imagination. One may appreciate a singer's tone, yet fail to appreciate the use to which he puts it. This may be regarded as the first sign of the sense of artistic fitness, which is the last court of appeal in aesthetic judgment.

When one realizes that a lovely voice or tone is more enjoyable when it serves the purpose of interpretation than when used for show, one will begin looking to the music beyond the interpretation. Unless the music is really worthy, no amount of technical skill, no beauty of tone can make it mean much to the individual. Having fewer and more intense joys is more to be desired than indiscriminate enjoyments.

One must seek in the music itself elements that make these sure, keen, and lasting joys. The best taste may be said to be that which goes straight to the music.

Most music that is really enjoyable will appeal to one in several ways, but the reasons for liking a composition may be highly diverse. There are very few works so beautiful that all agree in liking them. Because of what Calvocoressi calls idiosyncrasies, no two people have tastes exactly alike. No one is so experienced that he is entirely free from their influence. Education will enable a person to realize what his idiosyncrasies are and in what way they limit or determine his capacity to enjoy music.

Some educated tastes are characterized by an over-balance, such as that for volume or simplicity. Such a thing is to be guarded against, since it leads to restriction of one's enjoyment of music. Berlioz, with his schemes for a gigantic orchestra, is an example of a person having an over-balance of volume. Unless a thing was loud, it was not considered good.

In his chapter, "The Taste for the Music,"¹⁴ Calvocoressi gives ways in which music affects persons: first, appealing to the emotions, second, stimulating the imagination, third, interesting the intellect; and fourth, suggesting associations.

¹⁴
Ibid., p. 57.

There are many things that have not the faintest relation to musical taste that may influence and even determine a person's likes and dislikes. This applies to the information supplied by titles, programme notes, or anecdotes about the composer's thoughts as he wrote the composition. They stand in the way of the acquiring of a discriminating musical taste, because such information tells only of the composer's intention, not of his achievement. The latter is precisely the thing that matters, and one's judgment of achievement should not be influenced by collateral information. Programme music may be and should be loved in the same way as absolute music.

Seeing works in their historical perspective has no bearing on artistic enjoyment. The beauty or lack of beauty is not affected by dates, places, or origins.

If a person knows a composition is by a composer whose other works have pleased him, he expects it to be good. Unprejudiced attention should be devoted to all works, regardless of who wrote them.

Cavocoressi warns the listener of the "trap" emotion. Although emotion is the end of art, there are divers degrees and kinds of emotion. An over-balance of emotion often narrows one's outlook. Cavocoressi quotes W. J. Turner as

saying that the emotional listener misses everything which distinguished music from the other arts.¹⁵

Another point is the trap of intellectual enjoyment. Covocoressi has already touched on the point of skill in interpretation, but points out that it should be not excluded. All good music appeals to the intellect. The taste that places intellectual enjoyment first, impoverishes itself by remaining incapable of discriminating between the genuine and its imitation.

The ideal enjoyment of music is imagination, which is inexplicable, but which everyone has in some form. Unless a composition appeals to the listener's imagination, it falls short in its enjoyment.

To acquire experience, the listener must not only listen many times but he must listen in a comparative manner. First, he must compare his experiences with those of other people. Second, he must compare one musical composition with another whose scope and aim are similar. Third, he must compare examples of the great masters at their best with examples not quite at their best. Fourth, he must compare the good with the less good. Fifth, he must try to discriminate between sincerity of emotion (purpose) and genuineness of expression (achievement).

¹⁵ T. W. Surette, Music and Life, p. 41. Quoted from Cavocaressi, op. cit., p. 19.

Perhaps the most common fallacy today in the teaching of music consists in putting knowledge before experience,¹⁶ or theory before practice. Children are taught about music before they have had sufficiently experienced it. They are taught, for example, to pin pasteboard notes on a make-believe staff; they are told that one note is the father-note and another the mother-note. All sorts of subterfuges are resorted to in an attempt to teach them what they are too young to learn and what, in any case, can have no significance except when based on a long process of actual experience. One might as well try to satisfy a hungry child with a picture of an apple as to show a child notes before it has dealt with sounds.

It is impossible to expect children to be musical, to have musical taste, if they begin with symbols of any kind. Furthermore, in the teaching of songs without notation, the whole stress can be laid on fundamental things such as a sense of rhythm. In the development of music, rhythm came before melody, as melody came before harmony. Rhythmic freedom and accuracy are essential, not only to a child's musical education, but to his physical well-being.¹⁷ Most authorities are agreed on this one thing: that freedom and accuracy in rhythm can be brought about only by actual bodily movement. That means that the beginning of the musical training of

¹⁶ Ibid., p. 59.

¹⁷ Ibid., p. 42.

children should consist in marching, or clapping hands to music played by the teacher. However, it must always be kept in mind that this training is for the mind and the aesthetic sense, and that the bodily motions are for the purpose of giving children an exact sense of rhythm.

The old adage that says "a stream cannot rise higher than its source" applies very aptly to the question of education versus exhibitionism in public school music. There is the music teacher who is an exhibitionist. This exhibitionist has a selected choir with a small repertoire which will be placed before the doting parents and the school board. He uses all the tricks of showmanship in presenting his group. Usually, he becomes the center of attention rather than the choir. Often the faces of the children in the choir are devoid of all expression; they are uninspired and cold to any of the emotions of the beauties of the composition they are singing. Instead of building up, this method destroys musical taste. This type of display is not education but is an emulation of a showman like P. T. Barnum of circus fame.

The function of the true music teacher is far different. First of all he is an educator, and being so he must be able to bring about the literal meaning of education. He must draw out the individual. The music educator desires to lead his group into spiritual and intellectual oases and show

them beauties that have never been seen by this group before and cannot be experienced in any other subject except music.¹⁸

The real teacher may have his group memorize the music, and he has good reasons for this as he realizes there are five things a child must do while singing with music. He must read words; he must read music; he must adjust his voice to the unison of his part; he must adjust his voice to the whole choir; and he must look at the conductor.¹⁹ Of these five things only the first two can be eliminated. After the child has memorized both the words and the music in a composition he is more likely to enjoy the piece and to perceive its real beauty.

One of the fundamental aims of music education is to create appreciation of music not only among the music students but also among the other students in the school. Someone said that a child learns to like what he hears. Music that has been inspired is inspiring, and even those who can participate only by listening will be lifted onto a higher plane of emotion and aesthetic life by the choir which in turn has been inspired by the teacher.

¹⁸ G. A. Churchwill, "A Way Out", Education Music Magazine, XXIII (May-September, 1940), p. 18.

¹⁹ Ibid., p. 19.

The Music Educators National Conference has selected as its theme for the current period "American Unity Through Music." At this time of conflict, with America's position and the American way of life challenged, all forces which can help to unify America must be utilized. Unity of purpose, unity of action, unity of thought, unity in ideals of patriotism, of service, of sacrifice, of responsibility, all must be kindled and nurtured.²⁰ Music educators suggest that music may be helpful.

Not all forces of unity are purely mental. Many unifying forces of the past have been great emotional surges which have stirred the people. Music is a common language, commonly understood, commonly appreciated; the language which plays not only on the understandings of people, but also on their emotions, on their spirits. Through music one can have religious experience and patriotic experience that help to draw all together into a nation in which individuals understand each other and have feelings properly attuned to the ideals for which America stands.

James L. Mursell very definitely believes that music builds up the morale of a nation. He writes:

For us too the bell tolls, and although the bombs do not destroy our homes or tear our bodies, they shatter into dust many beliefs which we have easily and happily cherished in days gone by.

²⁰ Editorial, Education Music Magazine, (May-September, 1940), p. 20.

Music can be a potent force to weld our country in spiritual unity. Music can reinforce the great warlike effort which our people are making. Music can help to combine the whole of our continent, North and South, together in a more deeply felt communion. All these things, however, are not enough.

Today we need the assurance of eternal values. Music can give it to us. In music more intimately, more triumphantly, more certainly than in any other medium is a certainty of the reality of good. This is how and why music can contribute to morale. It can do the lesser things but it could achieve the greater.

Talent we may be able to foster, by love for music we can certainly promote it. The motion picture people have used music as a successful accompaniment to the drama of the screen. That is a particular instance of a general truth. For music is the perfect comment, the perfect accompaniment, the perfect spiritual application of the greater drama of human life.²¹

Irving Cheyette, in an attempt to discover current practices in music education during the past few years, sent out a check list of musical activities to urban and rural communities throughout the country.²² His purpose was to evaluate their musical program in terms of what is being done in the other schools. This analysis of the findings shows the activities in the order of their popularity based on the percentage reporting them on a kindergarten-primary level as follows:

1. Musical reading from the printed score, 90%
2. Integrated music activities with drama, dance, 75%
3. Physical response to music, 75%

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J. L. Mursell, "Music and Morale," Music Education Journal, (May-June, 1941), p. 10.

22

Irving Cheyette, "Current Practices in Music Education," Education Music Magazine, (September-October, 1940), p. 30.

4. Hearing older children perform, 67%.
5. Acquaintance with orchestral instruments through sight and sound, 67%.
6. Performance on rhythm band instruments accompanying own singing, 43%.
7. Performance on rhythm band instruments from printed score, 42%.
8. Class piano instruction, 38%.
9. Class instruction on orchestral instruments, 35%.
10. Performance on home made instruments, 35%.
11. Private instruction on piano or orchestral instruments, 25%.
12. Singing only by rote, 15%.

Today, motivation is a big factor in education. Arithmetic is motivated by playing store; spelling is motivated by playing games. One music educator maintains that "you cannot motivate music appreciation by any of these methods. The only possible motivation for it is a love for music. The love must come first."²³ If one tries to impart the formal information first, or if one attempts to do the two simultaneously, he will never instill a real, lasting love for music.²⁴

²³ Isabelle Post, "Teaching Music Appreciation," Education Music Magazine, (November-December, 1940), p. 31.

²⁴ Ibid.

It is a well known fact that Walter Damrosch opposes this view bitterly. Isabelle Post makes further comments:

For elementary school children Dr. Damrosch's course is a complete and stupendous bust. As a matter of fact, the weekly half hour devoted to his painstaking pedagogy seems like a year to most elementary school children. Their 'rapt' and 'undivided' attention is achieved only at the price of rigid supervision. In no other school period have I ever witnessed so much finger-twiddling, tie-twirling, hair-curling, nail-biting, foot-maneuvering and blank-eyed staring. Conversation between two youngsters on their way out of the auditorium after what I considered a truly inspiring lesson took place as follows. The young lady in pig tails remarked to her partner in curls: 'Why do they have to talk so much about the music? Why don't they just play it?' Curls responded devastatingly, 'D' ya know why? Because it's school. That's why.'²⁵

Music appreciation, like Art, is one of the few intangibles that teachers are privileged to offer their children. If properly handled, it may well become a source of lifelong strength and beauty. If not, it will retire behind locked doors forever.

Music educators should never lose sight of the fact that appreciation is a subjective experience; it cannot be imparted. However, music appreciation may be suggested by telling some human interest in a composer's life, by the use of pictures and participation in toy orchestras.

²⁵
Ibid.

CHAPTER III

ANALYSIS OF MUSICAL TASTES OF THE PRIMARY CHILD IN THE SCHOOLS STUDIED

In this analysis the musical tastes of the primary child is studied from the findings derived from questionnaires sent the following schools within a radius of fifty miles of Bellevue, Texas: Alvord, Bellevue, Bowie, Byers, Decatur, Forestburg, Henrietta, Montague, Ringgold, and Wichita Falls. A copy of the questionnaire is found in the Appendix. All tables are worked out from figures and data supplied by music supervisors, music teachers, principals, and others in these ten schools.

This analysis is for the elementary school. In order to make the classification more simple, the schools are divided into three groups: Groups I, II, and III. Group I includes only one school system, Wichita Falls. Group II includes the schools of Bowie, Decatur, and Henrietta. Group III includes the schools of Ringgold, Bellevue, Alvord, Forestburg, Montague, and Byers. In some of the tables, particularly those dealing with numbers and percentages, these three groups are further sub-divided. No names are used in the tables. The schools are simply referred to as "School A," "School B," and so on down the list.

Every school listed above filled out and returned the questionnaire either by mailing it or by personal contact

with the writer. In the case of personal interviews, it is obvious that more "remarks" giving detailed information were secured. A number of these are included in Chapter IV.

In Group I there is one music supervisor upon whom rests the responsibility of teachers and their work. In Group II there is only one school with one music supervisor. In Group III there are no music supervisors. It might be said at the outset, that in Group II and Group III the schools, in general, are small. Some are in rural sections, others are in very small towns. All have fewer advantages and opportunities for musical education than the school in Group I. In several instances the timid, self-conscious attitude of the community is reflected in the findings revealed in the questionnaire. However, all ten schools have music teachers, eventhough these teachers are often required to teach other subjects. This results in over-loading and in more or less mediocre outcomes in musical education.

Table 1 shows the number and percentage of children having pianos in the home, those having other musical instruments in the home, and those having members of the family who play some instrument.

TABLE 1

CHILDREN HAVING PIANOS, AND OTHER MUSICAL INSTRUMENTS IN
THE HOME, AND MEMBERS OF THE FAMILY WHO
PLAY SOME INSTRUMENTS

Schools - Groups	No. pupils	No. pupils with pianos in home	Percentage having pianos	Percentage without pianos	No. pupils having other instruments	Percentage having other instruments	Percentage without other instruments	No. Pupils having members of family who play instruments	Percentage pupils having members of family who play	Percentage pupils with no members of family who play
I	250	30	12	88	25	10	90	55	22	78
II										
A	154	13	8.44	91.6	20	12.9	87.1	33	21.4	78.6
B	120	10	8.3	91.7	15	12.5	87.5	25	20.8	79.2
C	140	15	10.7	89.3	10	7.1	92.9	25	17.8	82.2
III										
A	135	8	5.9	94.1	12	8.8	91.2	20	14.8	85.2
B	165	12	7.2	92.8	20	12.1	87.9	32	19.3	80.7
C	320	20	6.2	93.8	30	9.3	90.7	50	15.6	84.4
D	130	8	6.1	93.9	12	9.2	90.8	20	15.3	84.7
E	125	12	9.6	90.4	13	10.4	89.6	25	20	80
F	128	6	4.6	95.4	14	10.9	89.1	20	15.6	84.4

In group I is found the largest town of all the schools studied. Since there is more opportunity for free concerts, for musical advantages of all sorts in a city, the rating is much higher in the percentage of pupils with pianos in the home. Assuming that in this particular group and school the parents are in better financial circumstances, can afford to have pianos and other musical instruments in the home, and are also better able to pay for musical instruction, it is quite natural that the rating is higher in all the three columns than is the rating in Groups II and III.

In Group II there is only one school with a music supervisor. The schools in this group all have music teachers but in two instances the music teachers also have to teach other subjects. One teacher remarked that possibly this was a blessing in disguise as it gave the music teachers an urge to go on to school in order to keep abreast of the times and kept them more progressive in musical techniques, than if they had a supervisor on whom they would be tempted to depend too much. At least, that is an optimistic way of viewing the situation!

In Group III there is no music supervisor. In several instances a teacher has to teach two full grades in addition to teaching music. One teacher said that her principal was not "sold" on music and consequently she had to neglect many things she would like to do if she had the proper backing and encouragement. Most of these schools are so small that

they lack proper equipment, necessary supplies, and adequate facilities to stress properly the teaching of music.

Table 2 shows the time used in the home for music. Column 3 shows the time spent daily in listening to the radio; column four shows the time spent weekly in family group singing; column five shows the time spent in daily studying or playing music in the home.

These data depend upon statements of the children.

TABLE 2

THE NUMBER OF PUPILS IN EACH GROUP, THE AVERAGE NUMBER OF HOURS SPENT PER DAY LISTENING TO RADIO, THE AVERAGE NUMBER OF HOURS SPENT PER WEEK IN FAMILY SINGING, AND THE TIME USED IN THE HOME FOR MUSIC

Schools - Groups	Number of Pupils	Average Number of Hours Spent per day listening to radio	Hours per week in family singing	Hours spent per day playing or studying music
I	250	2	1	$\frac{1}{2}$
II				
A	154	3	1	$\frac{1}{2}$
B	120	2	1	$\frac{1}{2}$
C	140	2	1	$\frac{1}{2}$
III				
A	135	1	3	1
B	165	4	1	1
C	320	4	1	1
D	130	3	1	$\frac{1}{2}$
E	125	2	1	$\frac{1}{2}$
F	128	4	1	$\frac{1}{2}$

In time spent listening to the radio, the school children in Group I spent two hours daily; the primary children in Group II had an average of two and one-half hours daily; the primary children in Group III, however, averaged three hours daily.

One teacher gave as an explanation of the fact that the children in Groups I and II spent more time daily listening to the radio that most music teachers in these two Groups do not have time to stress music as they should. They do not have time to have "listening periods" in the classroom as they should, and so they urge the students to listen to their radios at home. One teacher, in order to stimulate more interest in the radio, keeps a record and checks her students on the time spent and the kind of programs listened to over the radio. In Group III, the fact that the schools have less money, which is evidenced by obvious lack of facilities and equipment, shows that the families have lower incomes. This results in the children having more work to do and spending less time in listening to the radio.

In time given to family or group singing in the home the children of Groups I and II spent one hour per week. In Group III every school, with one exception, also spent one hour per week in family singing. School A had a high rating of three hours per week. The music teacher in that school is most enthusiastic. Every spring she has all her classes combined in an operetta which is a year-long project. She

urges her pupils to practice in the home, and thus the various choruses become familiar to other members of the family. At times, she meets in the homes for group rehearsals or talks with the family about the costumes and other details of the program. This teacher also gives private piano lessons in a number of the homes.

In time spent in the home studying or playing music the schools in Groups I and II used thirty minutes daily. In time spent in the home studying or playing music, the schools in Group III used sixty minutes a day in three of the schools and thirty minutes a day in the other three schools. It is interesting to note that one of the schools whose children spent sixty minutes a day studying music in the home, won first place in choral singing in a recent county contest. The schools whose children spent thirty minutes a day studying or playing music in the home are the smallest of the entire group studied in this analysis.

Table 3 shows the percentage of children in the ten schools studied who listen to eleven different popular radio programs. The radio programs listed are: the opera, The Ford Hour, Amos 'N Andy, Texas School of the Air, The Barn Dance, Ma Perkins, Uncle Ezra, Dick Tracy, Henry Aldrich, Fibber McGee and Molly, The Jello Program.

TABLE 3

PERCENTAGE OF CHILDREN IN THE SCHOOLS STUDIED
WHO LISTEN TO POPULAR RADIO PROGRAMS

School Groups	Number of children	Percent Who Listen to Each Program										
		The Opera	The Ford Hour	Amos 'N Andy	Texas School of the air	Ma Perkins	The Barn Dance	Uncle Ezra	Dick Tracy	Henry Alrich	Fibber McGee	Jello
I	250	5	2	7	2	2	1	3	10	20	15	6
II												
A	154	2	1	5	20	3	6	5	3	10	7	6
B	120	3	2	3	1	5	8	8	4	7	5	5
C	140	3	2	4	3	2	4	5	4	9	8	8
III												
A	135	3	2	4			20	10	5	10	5	4
B	165	2	1	3	40	4	2	4	2	5	3	3
C	320	2	1	4	5	4	5	5	3	5	4	3
D	130	1	1	3	5	4	8	9	3	2	5	4
E	125	2	1	2	5	5	7	5	2	15	5	3
F	128	3	2	4	10	3	4	4	3	10	4	4
Total	1667	26	15	39	91	32	65	58	39	93	62	46

The high percentage of children who listen to the radio in Group I is very largely the result of the music teacher's efforts in that school. This teacher is a music major, who will receive her M. A. degree in music this summer. She reports that she constantly emphasizes music of the best type. She has had her children make booklets on the opera, getting the story of the opera, pictures of the singers, and many other things vital to the understanding and interpretation of the performance. After the children have heard the opera, they have an informal discussion period during which they talk about many aspects of the program.

In Groups II and III the rating is low. School D in Group III has the lowest percentage of children listening to the radio. This was explained by the teacher who said that there is actually very little music taught in that school. It is a very small school.

In Group I two percent of the children listened to the Ford Hour radio program. In Group II schools B and C also had two percent; school A had one percent. The teacher in this school explained that the probable cause for the low rating was due to the fact that, for the first time in the history of the school, this year there has been much stress on choral music. A Glee Club was organized with sixty voices. This club includes a number of the primary children. The high school band placed second in Class B at the North Texas Regional

Meet in April, 1941. This school has always had a good band. For all of these reasons one can see the probable reason why the primary children would not be so interested in the Ford Hour radio program.

In Group III only two schools rated two percent. The others had a one per cent rating. One teacher remarked that the teachers there are so busy teaching other subjects that less time has been given to the radio.

In the column showing the percentage of children in Group I who listen to Amos 'N Andy, the rating is not so high, being seven per cent, but it is higher than for any school in either Group II or Group III. The average per cent for both Groups II and III is three. One teacher advanced the theory that possibly children's interest in Amos 'N Andy is waning; another said that the hair-raising experiences of Dick Tracy are more thrilling to the youngsters; still another remarked that possibly the Amos 'N Andy program, coming as late as it does in the winter time, is a little too late for rural children to sit up and enjoy. Many children in the communities including Groups II and III go to bed around eight o'clock. These radio programs that are not particularly musical, such as Dick Tracy, Amos 'N Andy, Ma Perkins, were included in the questionnaire in order to get a cross section of the children's taste in radio programs. In this way we get music's position in the child's choice of programs in his leisure time.

In Group III there is one school, School B, that has forty per cent of its children who listen to the Texas School of the Air program. The music teacher in this school accounts for this by saying that the P. T. A. was so eager to help the school that it was instrumental in installing radios in all the rooms of the school building. The principal is also most cooperative with the music teacher and suggests that every teacher in the school should listen to this program daily, regardless of the subject he teaches. He further ordered manuals for all teachers in the primary grades, and booklets have been made of this program. As an outcome of this interest in music, the children have learned to distinguish the various instruments, and some of them have been inspired to make their own instruments. Even industrial arts and manual training may be blended with music study. Very simple music booklets are made in the lower primary grades.

In Group III School A rates zero. This, says the music teacher, is because the school is not equipped with radios in the classrooms. However, she further says that she is making a special effort to make up for this deficiency in music in other ways, such as the playing of musical games, the use of sing-songs, the use of rhythm work without instruments, and in emphasis on creativity.

In the column showing the percentage of children who listen to the Ma Perkins radio program, the children in the

school of Group I have the lowest percentage rating, which conversely may mean that they have the highest musical taste. The schools in Group II have an average of three per cent of children who listen to the radio at this time, on Saturdays and during vacation periods. In Group III the per cent is higher than that of the children in Group II by only a narrow margin. Most of the children in this group say they listen to this program in the summer.

In Group I only one per cent of the children listen to the Barn Dance program. In Group II the average percentage of children who listen to this program is six. In Group III five of the schools average more than five per cent of their children who listen to this program. School A in this group has twenty per cent of its children who listen to this program. This is the school that lays very much emphasis on its rhythm band and the teacher urges the children to listen to this program.

In Group I three per cent of the children listen to Uncle Ezra, in Group II six per cent. In Group III five schools have over five per cent of their children who listen to this program, and School A reports ten per cent. Again, this is possibly due to the fact that the music teacher has called attention of the children to this program because of its definite rhythm.

Ten per cent of the children in Group I listen to Dick Tracy. More than three per cent of the children in Group II

listen to Dick Tracy, while more than four per cent of the children in Group III listen to this program. In Group I twenty per cent of the children listen to the Henry Aldrich program, while the three schools in Group II average eight per cent. In Group III the average among the six schools is seven per cent.

In the Fibber McGee program the children of Group I have the highest rating, fifteen per cent. This situation probably exists because city children are more sophisticated and more able to understand the puns and unusual words and expressions used in this program. In Groups II and III the rating averages a little more than five per cent of the children who listen to this program.

In the column showing the percentage of children in Group I who listen to the Jello program the rating is six per cent. In Group II the rating is just a fraction higher, or six plus per cent. In Group III the rating is between three and four per cent.

Table 4 shows the total number and the percentage of children in the three groups studied who listen and those who do not listen to all the popular radio programs considered in this study.

TABLE 4

TOTAL NUMBER AND PERCENTAGE OF CHILDREN, BY GROUPS,
WHO LISTEN AND THOSE WHO DO NOT LISTEN TO ALL
POPULAR RADIO PROGRAMS STUDIED

Total Number of Pupils	Group	Number Pupils Who Listen	Percentage of Pupils Who Listen	Number Pupils Who Do Not Listen	Percentage of Pupils Who Do not Listen
250	I	182	73	68	27
	II				
154	A	104	68	50	32
120	B	61	51	59	49
140	C	72	52	68	48
	III				
135	A	85	63	50	37
165	B	114	69	51	31
320	C	135	41	185	59
130	D	59	45	71	55
125	E	65	52	60	48
128	F	65	51	63	49

Group I has the highest per cent, seventy-three, of pupils who listen to all radio programs listed in the questionnaire; while School B in Group III and School A in Group II rate sixty-nine and sixty-eight per cent respectively. School C in Group III has the lowest rating, forty-one per cent.

In Table 5 the total number and percentage of children, in all groups, who listen and those who do not listen to each radio program, is shown.

TABLE 5

TOTAL NUMBER AND PERCENTAGE OF CHILDREN IN ALL GROUPS WHO LISTEN AND THOSE WHO DO NOT LISTEN TO EACH RADIO PROGRAM

Opera		Ford Hour		Amos 'N' Andy		Texas School of the air	
Do	Do Not	Do	Do Not	Do	Do Not	Do	Do Not
433	1234	250	1417	650	1017	1516	151
26%	74%	15%	85%	39%	61%	91%	9%
Ma Perkins		Barn Dance		Uncle Ezra		Dick Tracy	
Do	Do Not	Do	Do Not	Do	Do Not	Do	Do Not
533	1134	1113	554	851	816	650	1017
32%	68%	65%	35%	56%	44%	39%	61%

TABLE 5--Continued

Henry Aldrich		Fibber McGee		Jello	
Do	Do Not	Do	Do Not	Do	Do Not
1550	117	1033	634	766	901
93%	7%	62%	38%	46%	54%

The above table shows that from the eleven popular radio programs studied, the Henry Aldrich program ranked first with a ninety-three per cent rating; The Texas School of the Air came second with ninety-one per cent; the Barn Dance program came third with sixty-five per cent; the Fibber McGee program came fourth with sixty-two per cent; the Uncle Ezra program came fifth with fifty-six per cent; the Jello program came sixth with forty-six per cent; the Dick Tracy and Amos 'N' Andy programs came seventh with thirty-nine per cent; the Ma Perkins program came eighth with thirty-two per cent; the Opera program came ninth with twenty-six per cent; and the Ford Hour program came last with fifteen per cent. Judging from these estimates of the pupils in the ten schools studied, the most popular program on the air of those programs surveyed is the Henry Aldrich program and the Ford Hour is the most unpopular. One teacher remarked that her pupils do not listen to the Ford Hour because they do not know about it. In the winter this program comes

on the air around nine o'clock in the evening which is too late for small children to be up. Another teacher said, "If all the children had the theme song of the Ford Hour program, 'Prayer of Hansel and Gretel,' interpreted to them they would be more interested in it." It was also found that the most popular programs are those that are not predominantly musical.

Table 6 shows the percentage of the children in the schools studied who attend community musical programs.

In Group I, ten per cent of the children attend band concerts. In Group II, School A, twenty-two per cent of the children attend band concerts. This is due largely to the fact that that school has a good high school band, four pretty majorettes, some attractive uniforms, and an enthusiastic band leader who publicizes the band widely over the town and all the students and their parents attend every time the band gives a concert. Quite often this band leader takes some of his students to little nearby towns to play for civic clubs and other organizations. These trips are always a treat to the students. All of these factors tend to make the town band-conscious and all children, from the largest to the smallest, have a great ambition to "make" the band some time during their school career, and naturally, they attend every concert given by the band.

In Group III no school has a band, as the schools are so small and poor financially that a band is an impossible

TABLE 6

PERCENTAGE OF CHILDREN IN THE SCHOOLS STUDIED WHO
ATTEND COMMUNITY MUSICAL PROGRAMS

Schools - Groups	Number of children	Band Concerts	Church Choirs	School Orchestra	Glee Club	Musical Games	Community Singing	Number and per- centage of children who attend		Number and per- centage of children who do not attend	
I	250	10	11	10	5	10	5	127	51	123	49
II											
A	154	22	15	10	5	10	6	104	68	50	32
B	120	15	12	5	4	15	5	67	56	53	44
C	140	20	15	10	5	10	5	91	65	49	35
III											
A	135	4	14		2	16	8	59	44	76	56
B	165	3	15		3	18	10	81	49	84	51
C	320	12	10		15	10	5	166	52	154	48
D	130	5	15		2	10	4	47	36	83	64
E	125	3	12		1	5	10	39	31	86	69
F	128	5	20		5	10	5	58	45	70	55

project. Also, opportunities for hearing concerts are more limited than in Groups I and II.

In Group I eleven per cent of the children take part in a church choir. Of all the groups, this rating is the lowest, and yet the school is the largest of all the groups. A possible explanation is that in the city there is more diversion, more demand for trained choirs (even children's choirs); while in the rural sections and in the small country towns the church is the community center and shares honors with the school.

In Groups I and II many of the schools' contracts specify that teachers shall attend church. Usually, if a teacher can carry a tune at all, she is asked to sing in the little church choir, and children of all ages, if they like to sing, are seen in the choir. There is something spectacular and glamorous about being seated up in front of the church and looking out over the congregation that appeals to children, and they usually do not need a second bidding to take their place regularly in the choir. Then, too, little children will follow in the footsteps of their teacher, even if those footsteps lead to the choir loft. Possibly some, or all of these factors have a definite bearing on the large percentages seen in Groups I and II. School A in Group III gives a rating of four per cent. The sing songs at the church are frequent occasions on Sunday afternoon. At these Sunday

afternoon sing songs the entire community turns out; it is a sort of county meeting place for people to assemble from all parts of the hinterland.

Group I has ten per cent of its children who participate in school orchestras. Group II has an average of eight per cent of its children who take part in the school orchestra. Group III has no orchestra in any of its schools. The schools have nothing but rhythm bands. The reason for this is obvious: scarcity of scholastics, talent, and funds, and perhaps even of a music teacher sufficiently trained to be able to organize and direct an orchestra.

In Group I, five per cent of the children participate in or attend Glee Club programs. In Group II approximately four per cent of the children participate in or attend such programs. In Group III only three per cent of the children participate in or attend such programs. School E, a very small school with facilities that are quite limited, has one per cent.

In Group I, ten per cent of the children enjoy musical games. Two schools in Group II have ten per cent, and one school has thirty per cent of its children participating in musical games of some sort. The average rating for the schools in Group III whose children participate in musical games is fifteen per cent. The rating is this high because children have singing games on the playground, according to the teachers.

In Group I only five per cent participate in community sing songs; while the average among the three schools in Group II is only slightly above five per cent. In Group III the average is seven per cent, with two schools, Schools B and E, rating as high as ten per cent. The same situation occurs here as was found in discurring participation in community church choirs. The same type of music is popular among the older folk in the community. Montague County has many rural schools, and it is the opinion of the teachers in this group of schools that practically everybody in the county attends these sing songs on Sunday afternoon or during holidays.

Table 7 shows the percentage of children in the schools studied who have shown some creative ability in music.

In Group I eight per cent of the children think up tunes. In Group II the rate is just a little over three per cent. In Group III the rate is a fraction over two per cent.

In Group I three per cent of the children show some ability to compose original songs. In Group II the rate is a little over two per cent of the children who show some creative ability in music. In Group III the six schools have an average rating of a fraction over one per cent.

This lower rating in all three groups may be explained by the fact that to compose even the tiniest song is a much more difficult thing to do than to just "think up tunes in your head." To compose a song, be it ever so simple, one must have some slight knowledge of musical terminology, even if that knowledge is very elementary.

TABLE 7

PERCENTAGE OF CHILDREN IN THE SCHOOLS STUDIED WHO
HAVE SHOWN SOME CREATIVE ABILITY IN MUSIC
AND WHO HAVE NOT SHOWN SOME CREATIVE ABILITY

Total No. of pupils	Group	Think up tunes	Compose songs	Make instruments	Make tunes to fit poems or rhymes
250	I	8	3	5	15
	A				
	II				
154	A	4	3	...	14
120	B	3	2	...	25
140	C	3	2	1	12
	III				
135	A	4	2	10	8
165	B	2	1	20	10
320	C	1	2	5	14
130	D	3	2	1	13
125	E	1	1	1	15
128	F	4	3	1	14
No. and per cent who show creative ability			No. and per cent who do not show creative ability		
Group I	77	31	173	69	
Group II					
A	32	21	122	79	
B	36	30	84	70	

TABLE 7--Continued

No. and per cent who show creative ability	No. and per cent who do not show creative ability
Group III	
A 32, 24	103, 76
B 54, 33	111, 67
C 70, 22	250, 78
D 24, 19	106, 81
E 22, 18	103, 82
F 40, 32	88, 68

In Group I five per cent of the children made musical instruments. In Group II Schools A and B had no children who made any musical instruments; one school had one per cent of its children who made some instruments. In Group III the average rating for the six schools whose children made some instruments was six and one-half per cent. School A rated ten per cent and School B rated twenty per cent. The music teacher of School B explained that this high percentage was the direct outgrowth of the elementary study of instrumentation that she had given her classes. The children became eager to make instruments. Instruments made were guitars, mandolins, banjos, and drums. One boy began the construction of a cello out of an apple box, but he never completed it.

The average for all the schools in the three groups in percentage of children who make tunes to fit poems or rhymes is approximately fourteen per cent. This average is higher than that of composing songs because the children can take Mother Goose rhymes, with which they are already familiar, and make little tunes to fit them since children tend to be somewhat imitative. This does not necessarily require much technical knowledge of music.

It was discovered that there was a steady decrease in the percentage in all items in Table 7, as the schools decreased in size. This decrease may be explained by the fact that in the larger towns the children are given more opportunity to do creative work; they have more available materials; more time is given to the music classes. Then, too, in the larger schools the parents and the entire community are, as a rule, more highly educated and place more value on cultural things. In some instances in these rural communities the parents have had no music in their own experience and they do not realize what their children are missing. They think of music as one of the "new-fangled frills" that can be left out. The whole idea of creativeness on the part of their children sometimes appears absurd and somewhat fantastic to them. In spite of the music teacher's eloquence and persuasion, the influence of the home is paramount, especially with very small children.

In this table, dancing was not included as a creative ability. This was omitted purposely as all children invent little, simple dance steps at some time or other in their childhood. These dance steps may be nothing more than mere running steps. One teacher remarked that when her children made up these little steps as the result of listening to a story or a piece of music, she always tried to get the children to interpret their dance. She further stated that she also attempted to make clear the difference in waltz and march time.

In this table it was found that no single or entire class ever sang on a P. T. A. program, but only a select few of the children. One teacher made the comment that she had many children who came to school on the buses and since bus schedules must be adhered to, she used, in her programs, mostly the children who live in town. In the smaller towns the P. T. A. programs are held at 3:30 or 4:00 o'clock in the afternoon, and this fact often prevents the children who ride the buses from participating in the programs.

Table 8 shows the percentage of children in the schools studied whose teachers judge them to have high, medium, or low musical taste.

TABLE 8

PERCENTAGE OF CHILDREN IN THE SCHOOLS STUDIED WHOSE
TEACHERS JUDGE THEM TO HAVE HIGH, MEDIUM, OR LOW
MUSICAL TASTE

School	High	Medium	Low
Group I	35	25	40
Group II A	10	70	20
B	15	35	50
C	10	40	50
Group III A	20	50	30
B	10	10	80
C	25	25	50
D	15	25	60
E	25	25	50
F	10	50	40

In this table there was also a noticeable decrease in musical taste, in the judgment of the music teachers, as the schools became smaller and were located in very small towns or in rural sections. One outstanding reason for this is that the children do not have as much opportunity to hear good music as do the children in the city. It is true that in the smaller towns many homes do not have radios, and the majority of the radios in the rural sections are of the battery

type. When the battery runs down or is used up, it may be weeks or even months before a new battery is secured. This breaks the regularity of listening. Children in the country have daily chores to do in the evening, such as milking cows, getting in the wood, gardening, and hoeing and picking in season. These chores are usually done in that after-school period when so many programs especially planned for children come on the air. Parents of children in these country districts are often not as alert to the needs for musical training for their children as are those in the larger towns. Families are usually large and even the smaller children have to shift for themselves as best they can.

One teacher said she had children from broken homes and that usually these children had low musical tastes. Another teacher said that one of the parents attended a school program so staggeringly intoxicated that it was a disgusting sight to see. One teacher reported that some of her children came to school in an unbelievably filthy condition and so hungry that they often stole lunches from the other children. The parents of these children, it was learned upon investigation, are too proud to apply for relief. The dirt roads leading to many of the homes are often almost impassable for days and sometimes weeks, consequently the children cannot get to the highway to meet the school bus and so are absent from school quite often, particularly during the winter. The whole situation makes for isolation, and the more isolated

the home, the lower does the child from that home rate in musical taste.

Table 9 shows the musical activities participated in by the children, during the school year, in the schools studied.

TABLE 9
MUSICAL ACTIVITIES PARTICIPATED IN DURING THE SCHOOL
YEAR BY THE CHILDREN IN THE SCHOOLS
STUDIED

Group	Operettas	P. T. A.	Assembly	May Day	Christ- mas	Concerts
I	3	3	2	1	30	10
II						
A	1	3	2	1	20	2
B	1	3	2	1	10	1
C	1	3	2	2	20	1
III						
A	1	2	2	1	5	2
B	2	3	2	1	10	1
C	2	2	2	1	5	2
D	1	3	2	1	5	1
E	1	2	2	1	10	2
F	2	3	2	2	10	1

TABLE 10

THE PERCENT OF CHILDREN IN EACH GROUP WHO PARTICIPATE
IN EACH ACTIVITY DURING THE SCHOOL YEAR

Group	Total Number of Children	No. and Per- cent Who Participated		No. and Per cent Who Did Not Participate	
		No.	Per- cent	No.	Per cent
I	250	122	49	128	51
II					
A	154	43	28	111	72
B	120	21	18	99	82
C	140	40	29	100	71
III					
A	135	17	13	118	87
B	165	31	19	134	81
C	320	44	14	276	86
D	130	16	13	114	87
E	125	22	18	103	82
F	128	25	20	103	80

In Group I three per cent of the children participated in operettas since last September, and in Group II only one per cent. In Group III the rate of those who took part in operettas was slightly above one per cent. The decrease in the number of children participating in operettas diminished in proportion as the schools get smaller in size. It seems that the smaller schools in isolated districts possibly do not have access to properties, costumes, and other equipment for staging an operetta.

In all three groups there is a uniform rate of approximately three per cent of the children who participate in P. T. A. programs. This is explained by the fact that every music teacher is responsible several times during the school year for some musical contribution by her classes on the P. T. A. programs. In some schools in Groups II and III the teachers are required to sign up in the fall for the number of P. T. A., assembly or other programs they will take charge of during the year. This accounts for the fact that there is an absolute uniformity of two per cent in all the schools in the matter of participation in assembly programs.

There is also another uniformity of one per cent of the schools participating in May Day programs. Usually in the schools in Groups II and III there is one music teacher and it is she who is responsible for the May Day program. She usually uses all the small children in all the grades for the May Pole dance or other features of the May Day program. This accounts for the uniformity.

In Group I thirty per cent of the children participate in some musical activity at Christmas time. In Group II twenty per cent of the children participate in some musical activity during the Christmas season.

Schools B, E, and F, in Group III rate as high as ten per cent of the children taking part in some musical activity during the Christmas season. The other three schools

rate five per cent. The reason for this high percentage is probably the fact that in the small community the Christmas program at the school is the one community-wide diversion during the entire holiday period, and the parents, all the children, and the entire community attend. Larger schools in the city have so many other attractions that often the parents and the community take little interest in the school's Christmas program.

In Group I ten per cent of the children participated in some sort of concert during the year. In Groups II and III the average is a little over one per cent of the children who took part in some concert. Rural school children usually attend the concert given by the school or the piano teacher.

CHAPTER IV

CONCLUSIONS

The following conclusions were obtained from facts contained in the questionnaire sent the ten schools studied and from an analytical investigation of educational literature in the field of music.

1. Music classes are not considered as seriously or to be of as much importance as are other classes in the schools. A number of the music teachers remarked that "the children will work their heads off for athletics, but they do not think music is worth while." Perhaps the fault here lies with the administrative staff, and other teachers of other subjects besides music. Many superintendents, principals, and teachers in these schools know less about music than they do about any other subject in the curriculum. Everyone, on the other hand, has some knowledge of and much interest in athletics of different kinds. The majority of the principals readily admit that they know nothing at all about music, and yet these same principals have enough technical knowledge of football, baseball, or volley ball to thoroughly enjoy a game and to be enthusiastic supporters of the school's teams. Prestige and dignity would be given the music classes if each student were made to realize that the entire faculty was heartily in favor

of music in the schools. As the situation now exists, the principals, in many cases, feel no hesitancy or shame in saying they know nothing about what goes on in their music classes. This attitude becomes known among the student body and the students are quick to sense it; soon they get the impression that music is a sort of unimportant course, and not to be ranked with mathematics, history, or football!

One teacher commented on the fact that assembly programs never interfered with football practice in her school, but that invariably such programs were scheduled during her music periods. When she remonstrated with her principal, he dismissed the whole matter by saying, "why you can teach your youngsters those little tunes some other day." And yet that same principal expected that teacher to be responsible for the music at an assembly program just a few weeks from that date.

2. Low creative ability in music is not the fault of the children, but it is due to the environment and conditions in the community. Perhaps the lack of proper emphasis being given to the music in the school, perhaps the lack of progress in some of the rural communities, or perhaps the home surroundings are the causes of this seeming lack of creative ability. It may be that the situation just described in the preceding paragraph is

largely responsible for this second factor that influences musical taste - low creative ability.

3. Boys often consider it effeminate to sing in a chorus, or play the piano or some other musical instrument. One teacher remarked that it was quite difficult to get the boys to participate in musical programs. One seemed to think that the fact that most teachers of music were delicate, slender slips of girls just out of college had something to do with this attitude, and advanced the suggestion that perhaps music teachers should be physically big men who could thus impress boys with their size as well as by their music. If a child is given a bad start in music, due to psychological reasons, he may be prejudiced from the start. Often over-protection, neglect, or too much solicitous care on the part of the feminine members in the home causes him to revolt against this femininity. In this case, only a large muscular man could overcome the child's prejudice. The writer considers this opinion groundless in most instances. Little children naturally have high pitched voices and can follow a woman's leading in singing better than a man's. A teacher who knows music and knows children and knows how to teach can command

the respect of boys, regardless of her size or age. Primary children are beginning to be hero-worshippers, and anyone whom they think is capable will hold their interest, in spite of sex or size. It might be said here that the world's most famous musicians were men, and that to play a concerto or to sing like Caruso is no small job, but only the best and the strongest can achieve that.

4. Every child must have an opportunity to learn to sing during the school year. One regrettable fact noted in the questionnaire is that no school in the three groups studied, ever used every pupil in some performance in music at some time during the year. That unfortunate situation may be explained, in part at least, by the fact that many of the children are from rural sections and since they travel to and from school in a bus, they can seldom attend any evening programs at the school and miss many rehearsals in the late afternoons. Parents are likely to feel that their child has been slighted if he is not a participant on some program. The child himself often shares the same feeling, and he may brood over it until he develops an inferiority complex.

One teacher, in lamenting the fact that her children were never able to be present for P. T. A. programs, solved the problem last year by arranging to have a combination

assembly and P. T. A. program held in the afternoon early enough to include all the children from the rural sections. One of the strongest recommendations to be made to music teachers among primary children is to use every child, individually, definitely, and as often as possible. Mass production is very good in its place, but the music teacher must never forget that she has charge of so many individual personalities.

L. C. Chambers makes an interesting comment:

Working on the theory that every child should have an opportunity to learn to sing, and realizing that children learn by doing, every child, regardless of ability, has been invited to sing in the Henry County Chorus. This has meant, perhaps, a sacrifice of highly polished performance by a selected group, but we think the incentive given every child by participating in the County Chorus has been worth the sacrifice. In the various festivals, of which there have been eight since the inception of this program, certain groups and individuals have been selected for special numbers, so all the pupils in the county might see a goal for which to strive. At each festival there have been several songs in which every individual was invited to participate.¹

5. Music education is often hindered by lack of the proper materials. Many teachers in the schools studied reported that they were hindered in their work on account of lack of supplies, such as: song books, radios, guide lines for blackboard use; often no room is set aside for

¹
L. C. Chambers, "Music in Henry County, Missouri," Music Education Journal, (May-June, 1941), p. 60.

rehearsals, and the classes have to meet in the school auditorium where the children's voices are lost in the vast space. Comparisons are odious but at the same time they can be significant. One teacher said that the amount set aside by her school board on the school's annual budget for music was ridiculous when compared with the sum designated for the football team. She stated that uniforms, footballs, track clothes, and various equipment for the gymnasium were always provided for, while at the same time she had to purchase all the music for her choral club out of her own personal funds. Another school board designated the superintendent to buy all of the school's music and he, without consulting the music teacher, and because of his personal preference in the matter, bought 150 copies of the Stamps Quartet books for use in his school! For the most part, the work in instrumental music is limited to those individuals who can afford to buy instruments and to those individuals who can afford to pay for lessons.

6. Many music teachers in rural and small-town communities have had insufficient training. Many graduates of teachers colleges go out to teach music with often only one semester of music training, according to a statement by a professor of music in a Nebraska State Teachers College.²

²H. H. Hanscom "Music Education in the Rough," Education Music Magazine, (September-October, 1940), p. 23.

Inexperienced, these young teachers must begin teaching in a rural school or in a small town community. Since their interest in music was not aroused or stimulated when they were in the grades, since most of them feel unqualified to teach music--probably they can neither sing, play, nor tell when someone else is doing it badly--no music is taught. Teacher training institutions have a serious problem on their hands. Sincere music teachers are needed, not just people with a smattering of music who can get by, but teachers who can and will analyze the situation they find, who will do their level best to meet the needs of the locality, must be developed.

The graduating teachers are not in any way prepared to teach music, not even very elementary music in a rural school. Our teachers colleges need to lay more stress on the rudiments, to help students to read simple music, to lay more emphasis on appreciation aspects. We all realize the truth of what experts tell us, that it is too late to develop much of a music sense, beginning at college level. If we can not cure monotones after they pass the third grade, there doesn't seem to be much hope for these young teachers. Graduates who had a hard time to even pass the course in music fundamentals went out into a rural school and did a fair job of teaching. It was not the best quality, to be sure, but so much better than nothing that it was a revelation. . . . We cannot make efficient music teachers in a few weeks and it takes time to develop taste. Every effort made toward reaching practical solutions for the difficulties encountered marks a necessary step for our future music welfare. Let us publicize problems and publicize solutions. Then progress can be effected in ever increasing degree.³

³Ibid., p. 23.

Many of the teachers in the schools studied majored in English, Spanish, or almost everything else but elementary education.

7. Music clubs in a school play a large part in raising the musical standards and in developing good musical taste in a community. Some of the clubs that have been used in schools are, Rhythm, Harmonica, Choir, Orchestra. The clubs sing, play, and act songs of the great composers, like the simple folk tunes, that have proved their value through the ages. These clubs are worthy of consideration because a well-directed group brings its participating members together in a common spirit of enjoyment. The children's power of concentration may be developed through learning new music. They work together for the pleasure of the others and experience the feeling of success when a beautiful musical number receives the approval of the listeners.

It is not true that the large majority of the listening public is not enamored of the finest music. If my years of broadcasting have taught me nothing else, they have brought out that fact very definitely. Give the people the best and they will learn to appreciate it. Teach them that music is a language they can understand and they will love it and revel in it.⁴

8. The radio, the phonograph and other equipment are indispensable to the cultivation of musical taste and music education. The active music teacher has long ago learned to employ the radio and the record reproducer to promote

⁴Walter Damrosch, The Etude, (February, 1940), p. 121.

musical study in the home. In the grade schools and in the modern high schools, as well as in colleges and universities, there are elaborate instruments for the study of music with the aid of records.

9. Music plays an important part in discipline and rehabilitation.⁵ Music causes contentment, to say nothing of a balancing emotional effect. It is known to psychologists that forms of discipline which cause secret resentment are unsatisfactory. It is often very difficult to find forms of discipline which do not produce this bad condition. A musical rehearsal is such a form. In a band rehearsal, for example, the members of the band must come to rehearsal with parts prepared. This means that they must present audible proof that they have done work on the parts by themselves, and with no one to prod them. If they have done this, it shows a certain amount of self-discipline. In the band rehearsal there is a new and important element which enters--that of social discipline. Each child is individually responsible for his own part with the rest. He cannot play his part too loudly, to show off; this would unbalance all the rest of the band. Neither can he play too timorously as this unbalances the band just as much. He must do exactly his own share, neither more or less. He must, to accomplish this end, take orders. The conductor's baton must be followed; every beat of the

⁵H. Antcliff. How To Enjoy Music, p. 19.

time is set by the baton. If he follows it, he is taking orders. If he does not follow it, he knows that he is disrupting the music, and the conductor will be forced to stop him and give individual correction. He must obey. This represents social discipline, yet the taking of such orders is not accompanied by any resentment.

Another excellent feature from the standpoint of discipline is that no member of the band can attempt to throw his guilt upon someone else. If there has been a mistake played in the bass trombone part, then the player of the bass trombone must be the one who made it. Aside from these more or less passive uses of music, it has a very positive rehabilitating influence in many cases. Nothing is more powerful than music in acting as an emotional stabilizer. Regardless of a child's background, he will be better off for having heard fine music. The school concert is often his first introduction to music of a better class. The absorbing power of beautiful music is one of the greatest disciplinary forces in life. The same principle applies to children in all classes, and in many cases even more so to the so-called fortunate children in homes where there is plenty.

John A. Hendricks, band director of the famous San Quentin Prison in California, the largest prison the world, makes this arresting statement: "Better spend \$5000 for

a band than \$50, 000 for a jail."⁶ He maintains that there is a priceless value of music for self-discipline. He says it is a significant fact that a surprisingly small number of inmates have had former musical training, especially in their young years. Those individuals fortunate enough to have had musical training in their youth did not go wrong. Music helped them in two ways, in discipline and in character building. Hendricks concludes his article with another unusual sentence: "Teach your boy to blow a horn, and he will not blow a safe."⁷

10. Mental rest achieved through music is invaluable. One of the greatest advantages of acquiring a musical education is that those who have mastered a degree of ability in playing and singing have a means of turning to the art as to a sanctuary in which they are for the time being safe from corrosive thoughts which otherwise might lead to their ruin. When one is absorbed in playing a masterpiece, one cannot think of anything else; his whole being is literally consecrated to the music. Most psychologists are agreed that such rest, achieved in this way, is of inestimable worth.

11. Music activity is always a form of play. To be musical the child must be musical in response to his environment. Music education and cultivation of taste should

⁶ J. A. Hendricks, "Practical Crime Prevention," The Etude, (September, 1939), p. 557.

⁷ Ibid., p. 560.

begin in infancy by giving the child a musical environment suitable to elicit his response.

12. Music should function early in the life of the child if he is to develop good musical taste. The primary grades should constitute a period of orientation. By the end of this period talent should have been discovered and analyzed. Voice training should be given a place in all grades for both boys and girls. Music is a skill which should be learned and lived rather than be taught. Wise motivation should replace much teaching. Nomenclature, sight reading, and musical information should be taught in classes, not by individual instruction. For most children formal music lessons may be begun most effectively about the age of ten.⁸ Forced precocity and exhibitionism should always be discouraged. Education for musical taste must be gradual, not by leaps.⁹

13. Movie community sing songs are valuable in developing musical taste in a community. As a rule people are afraid to sing. An audience responds negatively. In the beginning a few voices respond to the request of the leader, but after a few inquisitive glances from nearby attendants,

⁸ Carl E. Seashore, "Why We Love Music," Music Education Journal, (May-June, 1940), p. 2.

⁹ I. Cheyette, "Current Practices In Music Education", Education Music Magazine, (Sept.-Oct., 1940), p. 30.

they soon chose "to be like the rest." As a matter of fact, the people who responded to the leader's request really enjoyed the "short" but could not afford to express themselves audibly.

Several of the teachers questioned observed that in their communities there was more of a free and outward emotional expression among the under-privileged and less educated church congregations compared with the cultured congregations of some large city churches with their fine paid choirs to do their singing for them. The old-time singing conventions and singing schools are extinct today except in some of our rural districts. They have a marked enthusiasm for what they are doing and a sincerity of purpose both of which are qualities all music educators could use. Someone has said that the old singing school methods accomplished more in two weeks than music educators now accomplish in twelve years! Whether that statement be true or otherwise, the point is that somewhere in our educational system we have contributed to the development of a psychosis which may properly be termed music inhibition in a large number of people. Perhaps in the program of hyper-specialization music educators have encouraged the talented few, as of course should be done, without, however, giving enough attention to the large number of passively interested children.

A college president recently explained that he didn't know anything about music, but that he appreciated it very much. He mentioned that the first attempt he made to sing in school was his last. He responded to the teacher's request that all students

join in singing, and to his complete disappointment the little neighbor girl seated just behind him pulled his coat tail and said, 'You can't sing. Shut up! Don't try until you learn how!' He hasn't sung since. Are we guilty? Have we always been sympathetic with the student's choice of music according to his likes and dislikes in music? Or have we attempted to decide for him what his likes and dislikes should be? What should we say when a student expresses a desire to learn to play the guitar? It is conceded that in a program of super-specialization these questions may not be very important, but in a program of 'music for every child and every child for music' or 'American Unity Through Music' we may or will recognize them as paramount.¹⁰

14. Music teachers must remember, in developing a child's musical taste, to begin where the child is. In every other subject taught in the public school the constant trend is to proceed from the standpoint of the child, to progress on the basis of his natural interests and growing experience. In reading, the child is no longer drilled on the alphabet as preparation for learning to read. In language, he learns to talk and write before learning the rules of grammar. In physical education, interesting games have supplanted formal drills of earlier times. In geography, the emphasis is placed on how people live in different sections of the world, rather than on learning the names of lakes, capes, and rivers bounding the various states. The child must be given a chance to learn to sing by singing, just as he learns to walk by walking. Musical skill comes through musical experience.

¹⁰L. V. Funcheus, "Music Inhibition," Music Education Journal, (May-June, 1941), p. 67.

15. Music appreciation is caught and not taught. Isabelle Post says, "The way to teach music appreciation to young children is not to teach it!"¹¹ This does not mean that music appreciation courses should be abolished from the elementary school curriculum. It does mean that it must not be taught in the sense that other school subjects are taught. We must have music and the children must enjoy it. There must be no compulsion, no exhortations, no compositions, no tests. Music itself is its own best advocate.

16. In regard to the variety of music experiences, the urban communities offer a greatly enriched curriculum at all levels as compared with the rural communities. This was seen repeatedly in the replies to the questionnaire. It would seem necessary to develop a different type of curriculum in music for the rural areas which will utilize new teaching procedures including greater use of the phonograph, radio, films, visual aids, and the addition of circuit teachers as well as the development of supervised correspondence courses in theoretical aspects.¹²

17. In thinking of the instrumental music program, and in making greater use of it for its concomitant values, music educators must rethink their objectives and plan the

¹¹Isabelle Poole, "Teaching Music Appreciation," Education Journal, (May-June, 1940), p. 31.

¹²Cheyette, op. cit., p. 31.

work so it will benefit a greater number and thereby enrich community life. Should the work be offered only to the talented? Should it be limited to those who can buy an instrument? Is a boy who can play the ukelele entitled to as much of the teacher's time as the boy who is a gifted clarinetist? These questions represent a few of the problems which instrumental music educators must clarify.

18. Instrumental music is gradually showing a tendency to being divorced from the rest of the music program so that instrumental music achieves either too prominent a place in the entire music program or else it is relegated to an insignificant place. It has been treated either as a spoiled child or as a stepchild. In some communities this divorce is so apparent that the instrumental teacher is frequently unaware of what is going on in the vocal and theoretical aspects of music education in his own school.

19. Since modern educators are beginning to realize that education needs to concern itself with the emotional as well as the mental and physical natures of children, more thought should be given to music, the most potent medium for expressing emotion. Perhaps herein lies its greatest value to a harmonized plan of complete social living.

Aside from the immediate importance of music to every individual whose emotions require an outlet, which alone would justify its place in the modern curriculum, there are social, cultural, avocational, and vocational values in music education which should be emphasized:

(1) Social values. It is important that children should realize the social values of music study. Naturally this phase of the subject appeals more to some than to others. In the school program the major portion of the time allotted to music must necessarily be devoted to group performance. It is essential, therefore, that the individual should learn to cooperate to the extent of his capacity and that he should also learn to adjust himself to the group. Music, in its very nature, lends itself to organized, coordinated activity, wherein the pursuit of beauty becomes a common aim.

(2) Cultural values. Music provides a means to culture now available to all, chiefly through radio broadcasts and phonographic reproductions of the world's best music. Purposeful, discriminative listening should occupy an increasingly larger share of the musical activities of the curriculum.

(3) Avocational values. Expression, as has been pointed out before in this study, is a basic law of life. In the lower grades, ample opportunities should be provided for rhythmic response in games and dances and in the toy orchestra. By this time the children have learned to use their singing voice; they have some knowledge of notation; they have perhaps formed small ensemble groups as the result of the development of part singing so that it becomes distinctly the province of the public school to encourage worthy performance of good music for its own sake and for the satisfaction derived therefrom.

(4) Vocational values. Since music today is reaching millions of listeners who never before were able to enjoy it, and since the desire to express inevitably follows exposure to impressions, much unsuspected talent is being discovered. Today there is a vast army of music amateurs. Professional musicians are being forced to rise to higher and higher levels of artistic achievement. In view of all this, it is safe to say that there will always be vocational opportunities for those whose talents may qualify them for the professional field. It is the duty of the public school, therefore, to give every opportunity to every child to discover himself.

20. With special reference to music, recent investigations prove that talent or ability to learn is not an exclusive or inherited trait.¹³ The ability to learn music is simply one of the manifestations of educability.

When music is taught so that each new experience reveals new beauties, new thrills, new emotions, it is certain that there is a corresponding growth in knowledge, skill, and that there is a corresponding growth in knowledge, skill, and power, for we do well that which we love to do. One learns not so much by doing but because one takes pleasure in the doing.

¹³ M. S. Hathwich and H. M. William, The Measurement of Musical Knowledge, p. 12.

21. A sound music program will be based on the interests, needs and abilities of children at varying age levels. Such a program must develop certain desirable outcomes in the form of attitudes, ideals, habits, knowledges, and skills or the possession of individuals of cultivated taste as consumers rather than as producers of music.

A music program should have these important objectives:

- (1) that music shall make the child happier and more sensitive to beauty and, as a socializing force, shall enable him to adjust himself more sympathetically to his environment;
- (2) that the material and plan of study shall offer exploratory opportunities in which the teacher may discover hidden capacities and interests of the child and in which the child will find himself musically; and (3) that this organized experience shall set up influences which will serve the child as recreational, cultural, and vocational guidance in the development of his ultimate relationship with music.

In the last analysis, it remains the main duty of the music teacher to convince everyone in his or her community of the absolute worth of music in his school by loving it and living it. It is his duty to educate the community. It is his duty to lay the foundations for high musical taste in the elementary grades.

This is a difficult task. The average young teacher who goes into a community to teach as soon as she has finished

college is full of methods and she thinks she knows exactly how to teach! She can enumerate all the different steps and processes and knows just how everything should be done. It all seemed so simple back in the college town where she did her practice teaching, but now, in a set-up far removed and entirely different from that which she had anticipated, discouragement looms large. She was told that she must be a progressive teacher, that she must not be a specialist, but that she must know a little mathematics, a little science and other things along with her music. And yet, as she thinks back over her college career she finds that none of her professors, excepting those, of course, in the music department, ever made any mention of music in any of her classes. After serious meditation on many of these things she begins to see that this is a very small universe after all and that even college Ph. D.'s and dirt farmers may have some things in common, such as a low regard for music. Instead of discouragement, this should give her all the more determination to be more sympathetic with everyone's view, more generous and tolerant towards those with differing opinions, and more eager to work hard and thus place music on a more secure and ever-broadening permanent basis in the community where she teaches. Only thus will the musical taste of the future be raised.

CHAPTER IV

FINAL STATEMENT

In America, the highest type of education consists in developing the capacities which the child possesses--whether they be academic, social, musical, artistic, manual, routine, or of any other type--to the end that he may live happily as an individual and as a member of a democratic society. Each child should be held responsible for the maximum development and optimum use of his abilities, and it is our privilege and responsibility as educators to help him reach these goals.¹⁴

¹⁴ Agnes Mahoney, "Classes for Mentally Retarded Children", National Elementary Principal, Bulletin N. E. A., Vol. 19, Oct. 1939-July, 1940, p. 448.

APPENDIX

QUESTIONNAIRE

(Was sent music supervisors, music teachers, primary teachers in the following schools: Decatur, Bowie, Henrietta, Bellevue, Ringgold, Montague, St. Jo, Wichita Falls, and two more.)

To Be Asked the Children

1. Name the musical instruments you have in the home.....

2. Name the members of your family that play an instrument.
Tell what each plays.....
.....
3. Do you have a radio in your home.....
4. How many hours per day do you listen to the radio?.....
5. Name your first three favorite radio programs.....
6. Name five other programs you listen to occasionally.....
.....
7. Do you listen to the opera on Saturdays?.....
8. Do you listen to: The Ford Hour.....Uncle Ezra.....
Amos 'N' Andy.....The Barn Dance.....
Texas School of the
Air.....Ma Perkins.....
Henry Aldrich.....Walter Damrosch.....
Dick Tracy.....Fibber McGee and
Molley.....
9. Does your family ever sing around the piano?.....
Name five songs you like to sing.....,,
.....,,
10. How often do you go to concerts, or special musical
programs in your town or community?.....Name
some you have attended since school started last
September.....
11. Do you sing in church or a church choir?.....
12. What musical games do you play?.....

13. Do you play in the school orchestra?.....In the band?...
14. Do you sing in the school's Glee Club?.....
15. What musical instruments have you made?.....
.....
16. Name five great composers you have been discussing in
your group this term?.....
17. How many minutes per day do you spend studying, playing
or listening to music?.....At home..... At school.....
18. List five songs you have learned recently.....
.....
19. Do you think up tunes in your head?....Have you composed
any song?.....
20. Do you know any rhyme or little poem you could think up
a tune to sing with it?.....

To Be Asked the Teachers

1. What per cent of your children have high, medium or low
musical tastes?..... high..... medium..... low.....
2. List items in home environment which are largely responsible
for musical taste of your children.....
3. How much time do you devote daily to music appreciation.
Minutes.....
4. Do you correlate music with other subjects taught?.....
What subjects?.....
5. How do you use the radio in music appreciation?.....
How many minutes per day do you use the radio?.....
Name the programs your pupils like best.....
6. How many minutes per day do you give to rote songs?.....
7. Which instruments are most popular with your children....
.....
8. List the musical activities your group has participated
in since September. Operettas....Sing songs.....
Assembly programs.....P.T.A. meetings.....May Day.....
Song festivals....Christmas carolling.....Concerts...
Any others.....

9. What specific growth in musical taste have you noticed since last September? Example: a. Do your children prefer Rubinoff to Fritz Kreisler?.....
b. Jack Benny to Uncle Ezra?.....
c. Do they listen to Saturday afternoon opera?.....
.....
.....
10. Do you use the piano in your teaching?.....If so, how much do you depend on it?.....
11. What musical instruments have your children made this year?.....

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