MODERN TENDENCIES IN MUSIC READING READINESS

by

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CHAPTER I

INTRODUCTION

The modern philosophy of education starts with the experiences of the individual as a basis from which to build. Through processes of continuity and interaction in which the whole individual participates, new learnings are acquired that are meaningful and conducive to continued growth. The capacities and needs of the individual in relation to his background of experiences must be the concern of the teacher in creating situations for growth, if education is to fulfill its aim. To clarify this philosophy in its application to the study of music the following basic assumptions, recognized by some of the foremost music educators of today, are presented:

1. That learning is a total process resulting in the change of the entire organism.

2. That the learning process should start with pupil-felt needs and through a free expression of pupil's ideas and reactions.

3. That 'Music Appreciation' should utilize all possible activities to insure maximum learning.

4. That while learning starts with pupil-felt needs,
further learning is gained through problems, generally set by the teachers, which utilize discrimination, knowledge, and skills.

5. That the principle of readiness demands that the pupil senses the value of problems set by the teacher.

6. That problems must be more than routine, and must successfully reinforce pupil-felt needs.

The purpose of this study is to investigate methods of music reading readiness, and to find how they conform to principles of readiness advocated by educators in other fields of education.

Statement of the Problem

The problem in this study is to evaluate methods employed in modern elementary music texts to prepare children for music reading readiness.

This problem leads to the following questions:

1. What are the aims of editors in compiling texts for school use?

2. How have these aims been carried out both in the accompanying teacher's manuals and in the texts themselves?

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1. This statement of assumptions is quoted from material presented by Hartley D. Snyder, Professor of Music Education, University of Arizona, at the National Conference of Music Supervisors at Salt Lake City, in April, 1947.
3. Do the editors adhere to the new philosophy of education in the recommended methods of presentation and in the text materials on which music learning is based?

Definition and Limitation

The designation 'Music Reading Readiness' is comparatively new in the field of education. Although much has been written in recent years on reading readiness, no study to this writer's knowledge has been made solely to determine the factors involved in readiness to read music, nor has any study been made to determine how music texts are organized to prepare children for this readiness.

In order to have criteria on which to base findings, it was deemed advisable to make a study of reading readiness. The factors involved in reading readiness were found to be closely related to the developments necessary in music reading readiness.

'Readiness' in music is not confined to any specific grade or level of advancement, since musical growth necessitates constant preparation for new learnings. This study is limited to music reading readiness of children in the kindergarten and primary grades.

To determine the extent to which readiness factors in music have been considered and provided for, four sets of music texts now in use in our public schools have been
analyzed and evaluated in terms of the criteria set up.

The results of this study should indicate trends in modern music education and be of value to in-service teachers desiring knowledge of aims, methods, and evaluations of some of the better-known texts viewed in the light of modern educational principles.
CHAPTER II

SURVEY OF READING READINESS

Factors influencing reading readiness have been classified under three headings by some authorities and under four headings by others. Harrison lists these factors as (1) Intellectual Development, (2) Physical Development, and (3) Personal Development. Bond and Bond approach the study under the headings of mental readiness, physical readiness, personal and emotional readiness, and educational readiness. The term social has been used in place of personal, and the developments or readinesses have also been referred to as maturities. There is a certain amount of overlapping due to the complex nature of the problem involved, but for the purpose of this study the factors will be considered as mental, educational, physical, and personal readinesses.

Mental Readiness

Although chronological age is used in determining the time at which a child should enter school, this in no way

2. Bond, Guy L. and Bond, Eva. Teaching the Child to Read, p. 25.
insures his fitness for the work of the first grade and
the beginning of the reading skills. It is generally ac-
cepted that the most important single factor in reading
readiness is mental age. A mental age of six years is
generally considered the minimum at which a child can make
any progress in reading. To more nearly insure success,
a mental age of six and one-half years is preferred.
Bigelow has made several studies based on first and second
grade achievement in which she has related success or
failure to mental and chronological age at the time of
starting first grade. She has determined the mental ages
necessary to accompany given chronological ages of children
under six and one-half years. Her studies indicated that
the majority of failures were among those children who en-
tered the first grade too early. Rosebrook, after observ-
ing many children, came to the conclusion that children
should not be expected to read until they have attained a
mental age of six years and six months to seven years,
since "the greatest progress in learning to read is made
at this age." She found that immature children facing
the reading situation meet with an undesirable mental or

   Children." Elementary School Journal; 35:186,
   (November, 1934).
4. Rosebrook, Wilda. "Preventing Reading Deficiency."
physical reaction. This may express itself in a dislike for reading, undesirable emotional responses, shy behavior, or a bullying or aggressive attitude to cover up a feeling of inferiority.

However, many factors other than mental age influence reading readiness. Gates states that a mental age of six and one-half years has by no means been proved a proper minimum "to prescribe for learning to read by all school methods, or organizations, or all types of teaching skills and procedures." The minimum age will vary with the materials used, the size of the class, the skill of the teacher, the type of teaching and amount of preparatory work, the treatment of physical defects, and so forth. Depending upon these and other factors of a social and emotional nature, some children can learn to read with considerable ease with a mental age of five years, whereas others would find difficulty at the mental age of seven years. Bond and Bond recognize a mental age of six years and six months as necessary to beginning reading, considering at the same time physical, emotional, and social factors that enter into the situation.

7 Ibid., p. 498.
8 Bond, Guy L. and Bond, Eva. *op. cit.*, p. 25.
From a survey of the studies made, it would seem that a mental age of six years and six months is the age at which to introduce the reading skills, if the greatest measure of success is to be attained.

Educational Readiness

The single factor that has most to do with educational readiness is that of environmental experiences. This background of understanding varies with each individual, depending upon the opportunities he has had to see the world in action. Thus a child from a poor environment who has had the chance to extend his knowledge through all available opportunities may have a far richer and more useful background than a child from what would be considered a favorable environment whose opportunities have been limited. Studies have shown, however, that as a whole children from favorable environments do possess a more extensive and useful background of experiences than their less fortunate brothers.

Bond and Bond list the following as factors of most importance:

1. Backgrounds of understanding
2. Extent of vocabulary

3. Accuracy of speech patterns
4. Quality of good English
5. Ability to attend
6. Ability to sense a sequence of ideas
7. Ability to follow directions
8. Ability to handle equipment
9. Desire to read

"There can be no reading without meanings. And there can be no meanings unless the reader has accumulated a wealth of concepts and experiences with which to interpret the symbols he sees in writing and print."  

To prepare the child for the reading program, the kindergarten teacher must provide by both direct and indirect methods such real, varied, and rich experiences as the child will need to provide these meanings. Hillyard and Troxell suggest a careful study being made by the kindergarten teacher so that children can be placed in groups according to their preparedness. Children with meager backgrounds should be afforded an acquaintance with and a broadening knowledge of their own environments through trips to local industries and places of interest. Among these they suggest trips to the library, post office, and fire and railroad stations followed by discussions, the

drawing of pictures, and dramatic play making use of language and other creative expression and thus building up enriched ideas and vocabulary. A wide range of information builds a large vocabulary and many associations. The more associations, the better is abstract learning, the memory, and the power to think. Indirect experiences may be gained by means of stories and poems followed by informal discussions, the singing of songs, the introduction of meaningful pictures, and the relating and discussing of experiences.

The discussions and dramatizations that are a part of these direct and indirect methods of enriching the child's background are also a means of building the child's vocabulary, accuracy of speech patterns, and quality of good English. New words are made familiar through their repeated use in the new situations. Speech patterns and good English are acquired through hearing correct forms, and in time habit makes them an inherent part of the child's language expression. Here it is of prime importance that the teacher set a good example by careful enunciation and pronunciation as well as good English usage, since a command of oral English is essential to the mastery of reading.

The ability to attend differs greatly in children. While many children are sufficiently mature in this aspect to give attention for the duration of the lesson, some are easily distracted and others are able to concentrate for only very short periods of time. Choosing materials suitable to the child—that is, materials of interest and meaning—along with a classroom atmosphere conducive to work can do much to lengthen the periods of concentration.

Relating and dramatizing stories and experiences give the child ability to sense a sequence of ideas. Listing in sequence the steps followed in performing some activity familiar to the child not only trains him in this ability, but also aids in the formation of simple sentences and in habits of orderly thinking. These same types of activities, especially when directed toward the objective of doing or making things on the child's level, foster the abilities to follow directions and to handle equipment. According to the opportunities offered in the home in the form of household responsibilities, caring for personal effects and playthings, and the interest displayed by the parents in providing and supervising instructional games and activities, the children are prepared in varying degrees in these aspects of educational readiness before entering school.
"A keen interest in reading and a desire to read may be gained through many of the activities of the kindergarten preparatory period as well as in the home where reading and books are enjoyed." 13

A wise kindergarten teacher shows how pleasure and satisfaction may be gained from the ability to read, and seeks to instill "a keen interest in reading and a desire to master the skills involved." 14 The teacher's interest in books and reading, her attitude toward books and reading activities, an attractive and inviting library of well-chosen books will all influence the child's desire to read. Book shelves and tables with picture, story, fun, and informational books attractively and conveniently arranged for examination are a necessity for stimulating interest.

"One of the best things a teacher may do to create a desire to read is to provide for the making of a kindergarten scrapbook. Such a book should contain good pictures that the children find to be representative of one or more of their experiences. ... Teachers frequently place interesting pictures and posters, which represent some experience the children have had, on the wall or bulletin board. Often these pictures and posters are accompanied by suitable rhymes and descriptive statements." 15

These and other devices such as labeling coat-room hooks, placing pupils' names on chairs and equipment, allowing qualified children to read aloud simple statements relative

to class activities and rhymes or poems accompanying the displayed pictures all add zest and interest and stimulate the desire of the child to read.

In addition to the above factors the ability to see likenesses and differences, the ability to remember word forms, and the accuracy in recall and length of memory span must be considered. Before starting to read the child should be able, by a process of differentiation in form, to recognize likenesses and differences in pictures, letters, colors, numbers, words, phrases, sentences, and sounds. Ability to make such discriminations usually starts with larger objects such as pictorial configurations in which the likenesses and differences are very apparent to those in which they are somewhat subtle and require a high degree of discrimination. The ability to remember word forms depends greatly upon the ability to see likenesses and differences, since it is through these likenesses and differences that words are recognized and remembered. As new words are added to the child's sight vocabulary, they are built by adding new characteristics to old and familiar words within the child's vocabulary.

Accuracy in recall and length of memory span are also developed by a process of differentiating among forms. The child should be able to carry in mind a fairly complex sentence and to repeat it "without errors, such as
substitution of words, reversals of words, confusion and reversal of the various portions of the sentence, or omissions. Children should also be able to recall and relate from one day to the next the major points of activities in which they have participated. These abilities that require discrimination can all be developed through meaningful situations that hold interest and importance for the child.

Physical Readiness

Vision, hearing, good general health, speech defects, and motor control are important factors in the physical aspects of reading readiness. "Children with vitality, good motor coordination, and normal vision and hearing are at an advantage over children who have pronounced physical defects." Since the mere passing of time does not always improve these defects, the reading instruction should not be delayed but rather special care should be exercised in adjusting to the individual needs and limitations of such handicapped children.

Reading demands that children receive clear visual images of words. Not all children with poor vision become

poor readers, but visual difficulties are often found to be the basis of reading failure. Park and Burri have found that among children who had difficulty with reading, many more had severe or complex abnormal eye conditions than had relatively perfect eyes.

"Reading retardation and eye abnormalities are related in about the same way throughout the various school grades except for a slightly greater correlation in the first two grades. This indicates the need of an early diagnosis and the advisability of prompt correction of existing eye impairment, particularly abnormal binocular vision."

Beginners are usually examined by competent school authorities to determine visual readiness. In the absence of such examinations it is important that the teacher be ever on the alert to detect signs of eye trouble and report for examination any suspected cases.

Much has been said in regard to hand and eye dominance in relation to its effect on reading achievement. After extensive research Harrison found results of studies of eye and hand dominance so conflicting as to question the importance of these factors in the light of available experimental evidence. She concludes that

"eye dominance and mixed eye and hand dominance may influence perceptual habits in the initial

19. Ibid., p. 429.
stage of reading; so we may be justified in listing these as possible factors influencing reading readiness."20

Gates and Bond report:

"Data obtained from groups of first grade pupils, older normal readers, and older reading problem cases show no consistent tendency for eye dominance, single eye superiority in acuity, hand dominance, or any combination of these to be related to achievement in reading, word pronunciation, reversal errors, or visual perception of various items... eye and hand dominance have little to do with reading difficulties."21

More recent studies stress the fact that through observation and testing, dominant handedness and eyedness should be ascertained. Where left hand and left eye both dominate, the child should be allowed to use his left hand. Confusion in reading is caused by mixed laterality resulting in reversal tendencies. Preference of handedness once being determined should decide the hand the child will be encouraged to use, the right hand being made dominant if neither preference nor dominance appears for either hand.

Defective hearing is a factor that often causes failure in learning to read, since it is through the spoken word that meaning is attached to printed symbols. The

22. Board of Education of the City of New York. op. cit., p. 16.
child

"not only needs a high degree of auditory acuity but he also needs the ability to perceive and reproduce sounds correctly, the ability to fuse sounds into words, and the ability to sense or perceive the sounds characterized by certain auditory frequencies."

As with vision, children should be tested by experts before the reading program is begun so as to refer defective hearing cases to the proper authorities for correction and to enable the teacher to make the proper adjustments for the most effective teaching. The teacher should also be alert to any indications of hearing difficulties, and recommend suspected defects for examination.

Good health influences ability to read, since the healthy child is better prepared to learn than one with a limited amount of energy and vitality. Low general health causes the child to be listless and easily fatigued with not enough energy for continued application. The span of attention is shortened and a lack of interest in reading activities becomes apparent. Not only do the quality and quantity of the work suffer, but a feeling of discouragement often follows that may color the child's whole attitude toward school. Here again the teacher must be careful to note the vigor and strength of the child displayed

in work and play, and where necessary see that remedial health measures are undertaken.

Speech defects can be traced to many sources. Where there is no distinct pathology, which of course would have to be referred for medical treatment, defects have been found to be caused by poor sound discrimination, short auditory memory span, and hyperemotionality. Poor sound discrimination results in children lisping. Normally speech is acquired readily and accurately by unconscious imitation of others' speech. When sound discrimination is not normal, the child has difficulty detecting slight changes in similar words even though the words are short. Word exercises constructed for this deficiency will improve the ability to discriminate between sounds.

Integration of speech sounds in any but the shortest and simplest words is due to short auditory memory span. This may be developed by adding one sound at a time to words already within the memory span of the child. After the child has learned that words are made up of sounds, the teacher must get him to be alert to similarities and differences in the sounds of words.

Emotional instability induced by a poor environmental background or difficulty in adjusting to the school situation may cause such nervous tension as to result in hysterical mutism, neurotic lisping, and stammering. Before such speech defects can be overcome the child must be taught to control his emotions. Adjusting the child to the school situation and stabilizing his emotions are among the aims of the kindergarten, and must be accomplished before the child is ready to undertake the reading skills. These developments will be considered further under personal readiness.

Motor control is a factor in development that also determines a child's readiness, since hand and eye coordination are necessary in both reading and writing. Large body movements, manual coordination, and the finer coordinations of eyes and hands are physical factors in which development varies with pre-school opportunities to construct things, access to games requiring motor coordination, and other environmental experiences.

Children should be able to handle chalk and crayons and other materials and equipment about the room. They should also be able to draw successfully from models a few simple figures such as circles, triangles, and crosses. The speed and smoothness with which a child writes or draws, his handling of construction materials, general muscular
movements, and ocular-motor control determine this readiness. Difficulty in focusing eyes on pictures and words to be read or copied may be detected even after body control has been established. In cases where children are immature in these controls and coordinations, though they have good attitudes toward handling equipment and know what the equipment is for, the motor abilities may be developed through special group rhythm games, drills, and exercises.

Personal Readiness

One of the primary aims of the kindergarten is to adjust children to the social situation in which they find themselves upon entering school. Here the home environment again plays an important part in determining the personal development of the pre-school child. Where the early years have been spent in a poor environmental background, such as a home lacking in affection and attention, one in which the child is constantly thwarted in his activities, a home of continuous nagging and bickering, or a home in which discipline is too rigidly enforced, the child often enters school with a feeling of insecurity and emotional instability. Other children may just not have matured personally to the point of facing the new and difficult

situation without emotional strain. There are, of course, children who have attained a personal maturity through a stabilizing and balancing home background before starting to school. These children will adjust easily to the strangeness of the new surroundings, to participation in work and play with a large group of children, and to the teacher who guides and supervises their activities.

As stated above, the adjustment of the child to the new situation is one of the functions of the kindergarten, and after the experiences gained during this preparatory instruction most children are ready for the first grade. Many children entering first grade without this pre-training, although of a chronological and mental age comparable to the corresponding ages of those children who have attended kindergarten, are found to be emotionally immature to an extent requiring their being placed in a special group until the necessary maturity has been established or until there are indications that the adjustment to the new situation can be accomplished without undue strain. Personal and social maladjustments, unless eliminated in a preparatory period, result in nervousness, fear, worry, and poor attitudes towards school in general. The child must be well adjusted in these factors to react successfully to the learning of reading as well as to all other learnings.
Lamoreaux and Lee suggest the following as needs essential to personal readiness: (1) Security, (2) Independence, and (3) Social Development. A lacking sense of security requires that the child be given experiences that will aid his social development, strengthen his self-confidence, provide him with desirable attention, and teach him to control his emotions, as well as make him feel wanted and an important member of the group. The child who is shy and withdraws from the group may be lacking in experiences in social contacts. This is often the case with the child from a small family, or the child whose home contacts have been principally with adults. Some children attempt to compensate for this feeling of insecurity by over-asserting themselves in the group, others by having tantrums, and still others endeavor by crying to attract a normal amount of attention or to achieve a sense of belonging. Skillful guidance on the part of the teacher will lead these insecure children into group games and activities where interest will be aroused and responsibility gradually assumed. A feeling of being a necessary part of the whole situation, attained through praise and

and appreciation shown for sincere effort, will be gained.

Through group discussions and suggestions and attention called to good examples of behavior and conduct, proper encouragement can be given for the child's social development enabling him to work and play harmoniously with his classmates and to have a proper regard and respect for others in the group. Recognition of good work by the teacher and the personal satisfaction gained from knowing he has accomplished the task he set out to do have great psychological values for the timid, uncertain child. As he becomes more aware that he is able to do things by himself, the child will increasingly develop both a mental and physical sense of independence.

Thus orienting the child to his new environment, imbuing him with the proper attitudes towards classmates and teachers, and instilling him with the necessary feelings of self-confidence and independence all make for the well-integrated personality that is requisite in group cooperation and participation. Other factors being equal, the emotionally-stable and socially-adjusted child is ready to start work on the skills and techniques involved in the reading process.
CHAPTER III

IMPLICATIONS IN READING READINESS APPLIED TO MUSIC READING READINESS

In a study of preparation for music reading, Mursell states: "The first phase in the growth of reading ability is the establishment of readiness." Establishing the ability to read music must be considered as a matter of sequential growth over a period of years. The reading process can take place only after a long-term setting of music education has been established. Many of the practical and most important problems that must be dealt with in reading music depend upon the proper management of long-term growth if the results are to be significant and of aesthetic value.

Mental Readiness

Since music reading readiness must of necessity include the ability to read English, the mental age of the child to begin this readiness will be one to two years in excess of the mental age required for reading readiness. A preferred mental age of six and one-half years having

been ascertained to assure success in reading will bring us to a mental age of seven and one-half to eight and one-half years at which to begin music reading. The opinions of music educators corroborate this finding, as evidenced by their suggestions that music texts for the purpose of reading be put into the hands of children during the latter half of the second grade or the beginning of the third grade.

The ability to acquire skills and techniques in any educational field does not emerge in all children at the same age and with music, as in other fields, learning is faster and more meaningful at later ages.

"A child of nine will have much less trouble in learning to read either music or language than he would at the age of six; and at twelve or sixteen he would find things easier still. A very great many of our most refractory and discouraging teaching problems, in music and elsewhere, are simply due to presenting technical learnings too soon." 2

However, this does not mean that the music learnings should be delayed, but rather that more effective backgrounds of necessary experiences and activities become the center of concentration until such time as the required skills can be established.

Mental age is but one of the factors that will determine music reading readiness. Educational, physical, and

personal readineses must all be taken into consideration and established as far as possible, since as in reading readiness these developments are all parts of the whole in determining ability to read music. The ingenuity and deftness of the teacher, the adequacy of teaching materials, the amount of preparatory work provided in the kindergarten, first and second grades; the opportunities afforded in pre-school environment, and social and emotional factors all have their part in determining music reading readiness.

Educational Readiness

"It is a cardinal precept of the newer school of education that the beginning of instruction shall be made with the experience learners already have; that his experience and the capacities that have been developed during its course provide the starting point of all further learning."

The background of musical experiences with which the child has been provided prior to his entering school depends largely upon the environmental opportunities afforded by the home. This does not necessarily imply a home of affluence nor higher educational learnings, since music has been a fundamental means of expression from the time of primitive man and is to be found as an indigenous part of every people and home from the humblest to the most prosperous.

However, children from favorable environments do as a whole possess more extensive and useful backgrounds of general experiences; and means of extending musical culture, such as radios, phonographs, pianos, and other musical instruments are more prevalent in their homes. Where singing and instrumental music are part of the daily life and where parents have taught their children to sing simple songs and otherwise encouraged them to express themselves actively to music, the children are provided with a background that aids them considerably in the first few months of school.

Pitts states:

"Learning is fundamentally related to the experiences of life as it is lived; that the reconstructive processes of growth are dependent upon expanding experience; and that desirable growth is promoted by a continuity of experiences of the right quality." 

She believes that expressive activities are basic in the behavior of individuals and that "the performance of and listening to music follow closely after conversation and reading as universally practiced means of enhancing life." Every normal child strives to express himself in musical behavior from an "innate desire to realize actively, fully, and continually certain qualities of experience." The

5. Ibid., p. 49.
6. Ibid.
task of the teacher is to catch some of this spontaneous responsiveness, to help the children preserve their characteristic ways of reacting, for

"they know instinctively that the quality of things which they sense becomes more actual when put into rhyming words, dancing rhythms, singing tones, and other expressive media manageable in childhood."

Mursell, in emphasizing general musical experience in relation to music reading readiness, writes:

"One cannot expect a child who has had almost no contacts with music, who has never found out that music is something to be enjoyed and sought after, and who is perfectly indifferent to it, to be in any genuine sense ready to begin learning to read it. The teacher who must handle such a child is faced with an almost impossible problem, for there is no impulse, no desire to learn, no awareness of the point of gaining a reading ability. So the direct teaching of reading should always be preceded by a free and enjoyable contact with music extending back over several years."

Rote singing, rhythm response, creative experiences, and music listening are units of experience cultivated in the music reading readiness period. Approaching music functionally, that is, identifying and relating its messages to our everyday life and experiences, gives the child a music vocabulary that is gradually expanded as his musical experiences progress. Happy, joyous, serious, sad,

7. Pitts, Lilla Belle. op. cit., p. 50.
pensive, and stately moods are perceived; walking, swaying, skipping, running, and galloping rhythms can be discriminated; and tonal patterns are discerned that tell a definite story. As these moods, rhythms, and patterns are repeated in new and progressive situations, they form a basic vocabulary of musical interpretations on which the child continuously builds as his musical experiences increase and modification and growth take place as the result of interaction between himself and the new situations.

The accuracy of musical patterns depends largely upon the selection and presentation of materials by the teacher. Careful selection of songs, rhythms, and themes must be made so that different situations succeed each other with something being carried over from the earlier experiences to the later ones.

"As an individual passes from one situation to another, his world, his environment, expands or contracts. He does not find himself living in another world but in a different part or aspect of one and the same world. What he has learned in the way of knowledge and skill in one situation becomes an instrument of understanding and dealing effectively with the situations which follow."9

Thus the careful choice and presentation of materials that bring about this continuity of experiences will implant accurate musical patterns in the child's mind that will

be recognized and be available for use in further experiences.

The use by the teacher of 'good' music, that is, music that functions in keeping with the child's interests and activities, music by the masters, folk music, and music that has stood the test of time, is important in instilling a knowledge and desire for quality in music. As in other fields of education, it is not the quantity of materials that cultivates appreciation for the best, but rather the quality of the material that sets an example and guides the child toward deeper and more worthwhile values.

The nature of music itself and the modern instructional approach to the music lesson are of value in increasing children's ability to attend not only in this subject, but in all other fields of education. Music has a natural appeal to children and when this is enhanced with participation in creative and rhythmic activities, singing in groups and solos, and playing musical instruments, children who otherwise find it difficult to concentrate for only short periods of time are so stimulated and inspired that time is forgotten. When the physical self finds release in bodily activity, a deep satisfaction is derived emotionally and physically that cannot be found in other forms of expression.
"The normal sequence of musical development is from whole to part... The composition is not the sum of its parts, but their organic togetherness." In approaching a composition the child must first be taught to sense the work as a living whole, to feel the total mood and get a total conception. Later work on details is a means of making the total more explicit, and should not be attempted until free activity and experience have built up proper concepts.

"The true foundation, the correct beginning, is a broad awareness of the meaning and appeal of the art brought about by revealing experiences and activities. Failure to recognize this principle, and to embody it in planned action, is a cause of endless inefficiency, and of enormous waste of time and energy. For no detailed problem can be properly attacked by a learner who is unable to deal with it in relationship to a general music setting and background."ll

Snyder amplifies this by emphasizing that even a 'unit' will not necessarily insure adequate learning; that real learning is not the result of proceeding from one song to another to illustrate dramatic sequences. He states that

"each experience in a unit must follow through a natural sequence in the learning act. Each selection must be carried along until it becomes a real power in the musical expression of the
child and a song or dance must never be learned in a perfunctory manner. 12

Snyder likens the general overall appraisal of the situation to a wheel, and the factors which refine the situation to the spokes of the wheel. In music reading readiness the child first senses the mood of the song, dance, or listening selection and determines its purpose. This understanding is brought about through the context of both the words and the music. The spokes are the factors which give the song meaning and through which interpretation is gained. They include rhythm, form, expressive use of syllables, and expressive text. With the gaining of power in interpretation and understanding of the parts in relation to the whole, the child is being prepared for the finer techniques required in music reading.

Expressive use of syllables follows the principle of tonal magnetism in development. This is based upon the magnetic relation certain tones bear to other tones. Instead of singing the syllables of the scale in series to find the tone wanted, the child is led to feel the satisfaction gained by relating tones to other tones that have a natural pull or attraction for them. There is a

13. Ibid., p. 18.
magnetic impulse of 're' to 'do', 'fa' to 'mi', 'la' to 'sol,' and 'ti' to 'do.' 'Re,' the longing tone, longs for 'do,' the home tone; 'fa,' the awe tone, is pulled toward 'mi,' the hopeful tone; 'la,' the mournful tone, feels the magnetic pull of 'sol,' the dominating tone; and 'ti,' the shrieking tone, shrieks for 'do.' Understanding these tones and their magnetic impulses not only helps the child get the feeling of the song for expressive use and interpretation, but has great value in readiness preparation for sight singing.

As the child sits quietly listening to a musical selection to determine its purpose and mood, as he engages in bodily movements, claps his hands, uses rhythm sticks and other simple rhythm instruments to determine the rhythm of the selection, as he expresses the phrasing or form of the song in large swinging arm movements, he is unconsciously learning to follow directions and at the same time learning to handle equipment. If the home conditions have afforded opportunities for the child to engage in meaningful games and activities that require care and proper treatment of equipment, and if the parents have supervised such care and handling of materials during pre-school days, the child will be better prepared for this phase of readiness.
A desire to read music depends upon the preparatory instruction offered in the kindergarten, first and second grades, the enthusiasm and stimulation of the teacher, and the teacher's attitude toward and knowledge of things musical. In order to instill an enthusiasm for music in the child, the teacher must first feel a zest and love of his subject and know the satisfaction realized through participation in meaningful music. The teacher's interest in singing, instrumental music, recordings, and music outside of school as well as in, will greatly influence and stimulate children to delve further into the mysteries of music.

Widening the child's musical horizons through the broadest possible range of musical experiences both in listening and performing is of the utmost importance. Encouraging interest in and attendance at out-of-school musical activities as well as performances by other classes in the same school is of value in developing a desire for musical growth. Prior to such attendance, careful planning and preparation of an informational nature in order to give a background of understanding and familiarity, and attention called by the teacher to specific points to be noticed, create an atmosphere of expectancy in children and result in satisfying appreciation and renewed interest in their own musical efforts. Further interest may be added by
supplementing songs and dances with pictures and stories relating to the text, to the composer, or, as in the case of folk tunes, showing how the music grew out of the life and customs of the particular people represented.

The ability to see likenesses and differences, the ability to remember phrase forms and tonal patterns, and accuracy in recall and length of memory span are factors to be considered in music reading readiness as in reading readiness. The child must be prepared to differentiate between lines and spaces, like and unlike phrases, up-and-down movements of pitch, rhythmic patterns as shown in the spacing of notes on the staff, and large and small interval spacing, as these relate to musical concepts of an aesthetic, emotional, and social nature. Musical concepts may be enlarged through the use of pictures of musical instruments, animals of the circus, toys, birds, flowers that are employed in creative activities in extending backgrounds of experience. When there is direct connection with notational aspects, we have music readiness.

The child must also develop the ability to recognize phrase forms, repetition of phrases, and slight changes in phrases as well as tonal patterns within the phrases. This encompasses accuracy in recall and length of memory span. Rhythmic activities, especially simple dance patterns that
change or repeat according to the phrase form, have purpose and meaning for the child and are excellent for increasing listening power and discrimination. Tonal patterns set the mood of the song or dance, and help the child create definite steps or movements each time they appear. Listening for their repetition is not only fun but functional in its application. It is of importance that these factors be developed through meaningful situations embodying continuity and interaction if the child is to really learn and gain the objectives of the preparatory period.

Physical Readiness

Physiological developments, especially those that have to do with vision and hearing, are vital factors in music reading readiness. Mursell is of the opinion that chronological age is the determining factor in this readiness, since neuro-muscular control is a matter of physiological maturity, the larger of ‘fundamental’ muscles being established first and the smaller muscles later. He warns of the danger of forcing fine and delicate adjustments too soon lest they lead to overstrain and result in the establishment of negative attitudes toward music and the creation of neuroses. Moreover, attempting to push the

15. Mursell, James L. *op. cit.*, p. 244.
immature child into reading activities for which the neuro-
muscular control has not been established is usually a
waste of time, since satisfactory results in the way of
achievement are unlikely.

Good vision is demanded in reading music. The small
directive muscles of the eye must have developed to a
higher degree than necessary for beginning reading since
reading a score entails the reading of notes, rhythm, and
phrasing all at the same time. To this might also be added
the reading of the words or verse. Although the function
of the readiness period is to prepare for the time when
actual reading of music begins, specific eye training is
developed by placing books in the hands of the children and
letting them follow the score as they sing or listen. As
the musical experiences increase, the movement of the nota-
tion up and down with the movement of the melody, the dif-
f erences in spacing and characters that signify the rhythm,
and the identification of phrase structure are gradually
recognized by the eye and form a natural transition to the
formal reading of music. When musical concepts have been
connected with the notational aspects of music in the pre-
paratory reading period, formal reading then becomes the

transferring of these experiences to the score and the score to the experiences.

Good hearing is without doubt the most important of the physical factors involved in music reading readiness. Hearing includes "both 'outer' and 'inner' hearing—that is to say, the perception of tonal content and structure, and the imaging of it."

Listening and ear training are concerned with the building of a command of tonal perception and of tonal imagery, and both must be developed for proper hearing. Listening and ear training precede and are the foundation upon which all other musical activities are built, and they continue as an integral part of all future musical growth. The ability to hear with intelligence "favors the rapid progress of the beginner and lays a better foundation for speedy and continuous development of musical and technical power and control."

Defects in auditory acuity lessen the skilled mental discrimination that is necessary in the ability to perceive and reproduce sounds.

"A person whose ear is so defective that he cannot discriminate a whole-tone interval is never likely to be able to hear music very well! ... But it is very unlikely that small differences in auditory acuity within the normal range have

any closer relationship to musicianship than small differences in ocular acuity have to the ability to read or to general intelligence. "\(^{19}\)

Some children may hear tones correctly but fail to produce the right pitch. Inability to coordinate ear and voice may be the cause of this failure. Hearing and vocal performance have a close and reciprocal relationship, since vocal performance depends upon good musical hearing and good musical hearing is essential for proper vocal action.

Good general health is an important factor in any learning situation or preparation for learning, but is perhaps of more importance in music reading readiness since this development requires a higher degree of imagination and creativeness and their translation into activities demanding energy and vitality in satisfying the whole child. The child who is listless and easily fatigued finds it difficult to concentrate to the point of getting meaning from the music; nor does he have the necessary 'drive' to put his interpretations into meaningful activities. He may perfunctorily imitate his classmates but the music has no functional values for him. The unfavorable attitudes

toward music instruction in its initial steps that can thus be set up in unhealthy children are indeed unfortunate, since they should realize their periods of greatest enjoyment and emotional satisfaction during the music hour.

Children with speech defects, especially those that are caused by poor sound discrimination, will have difficulty in discriminating interval spacing and small up-and-down movements from a given pitch. Ear training directed first at large interval spacings and decided up-and-down jumps and gradually refined to small intervals and progressions will in time improve this disability. While these cases must occasionally be handled individually, the majority may be corrected through music in social and play activities.

Short auditory memory span can be extended by starting with the measures or phrases that the child can remember and gradually adding to them. Noting similarities and differences in measures, phrase patterns, and phrase endings will aid, provided the material is meaningful and founded on the child's experiences.

Music provides the most satisfactory outlet for releasing the emotions, thus forming one of the finest means for adjusting the child who because of poor environmental background or inexperience in group situations suffers from speech defects due to nervous tension. Emotional
control must be gained before the child is ready to undertake actual reading of music. The physical participation in expressing mood, phrasing, and especially rhythmic interpretation causes the child to forget self in his physical release and aids in overcoming speech defects through stabilizing the emotions.

Motor control, an essential phrase of physical readiness, is dependent upon the physical maturity of the child and the pre-school opportunities that provide training for muscular coordination. The child must have control of the larger muscles for interpretation of the various rhythmic patterns; manual coordination is needed in the handling of rhythm band instruments, chalk, crayons, scissors, paper, and other construction materials used in creative activities; the finer coordinations of ears, eyes, and hands are necessary in reading, writing, and tonal discrimination. The music reading preparatory period will strengthen these controls and motor abilities through teaching children proper attitudes toward the handling and use of materials and through the functional approach to music which automatically provides for use and development of larger and smaller muscular coordinations. Bodily interpretation to music, such as dancing, and rhythm band accompaniments to songs are examples of the functional approach which provides these muscular controls and coordinations.
Defects in any of the physical factors influencing readiness are matters for the alert teacher to detect and report to the proper authorities for examination and correction. Where such aid and correction is not possible or helpful, the teacher must make every effort to assist the child, giving him as much individual attention and guidance as time and conditions permit.

Personal Readiness

As with mental, educational, and physical readiness, the degree of readiness in personal development varies among children entering school. The home environment of pre-school children determines to what degree personal qualities have matured. Poor home environment does not lend itself toward the development of well-integrated personalities. Where the family members are neither congenial nor working in harmony and where insufficient, time, attention, and affection are given the child, he grows up with a feeling of insecurity and emotional instability. The 'only' child in a family, particularly where association is almost wholly limited to adults, has not learned to adjust to social situations involving other children and finds himself faced with problems that, if not carefully provided for, may lead to serious maladjustment. On the other hand the child who comes from pleasant, wholesome
surroundings where his individuality has been considered and allowed to function normally will have attained the personal maturity to face new situations without undue emotional strain.

Among the major functions of music, according to Pitts, are the developing of wholesome personalities and social effectiveness.

"The first step in the realization of self is to act.... He needs with every fiber of his being to interact physically with the world in which he finds himself." 22

Shy, reticent children need experiences gained in interaction with other children in order to strengthen self-confidence and gain the needed sense of security. The rhythmic and creative activities of the music period are important agencies in this phase of integration, arousing the interest and imagination of the child, making him feel a part of the group, and giving him a feeling of definite responsibility to the group as a whole. Encouraging individual performance by having the child give his particular interpretation of a song or showing actively how the music goes provides him with desirable attention. The lack of attention often causes personality maladjustment manifested

22. _Ibid._, p. 68.
Music is an emotional language. When children are allowed to express themselves freely as the music dictates, they not only identify themselves with the spirit of the song or dance but experience a satisfactory release of self that acts to balance the emotions. Social attitudes and abilities that are necessary for emotional stability can be brought about only as they are applied in social situations that are meaningful to the learners. Guidance on the part of the teacher into musical activities that induce give-and-take situations and others that are self-motivated are helpful in securing emotional stability. For the child who has not learned to control his emotions before starting to school, music skilfully presented and experienced can be an invaluable aid in personal adjustment.

A feeling of independence is a necessary factor in personal readiness and this, too, is gained in the creative activities, dramatizations, and physical activities that are a part of the music program. Through interest and accomplishment in meaningful experiences, the child comes to realize a greater power within himself that leads to a desire to repeat and extend the experiences that have brought joy and delight in shared activities. "Enjoyment becomes a force in creating attitudes which move learners, from merely wishing to be, and to do, into willing to be,
to do, and to express, in more ideal ways."

Music becomes a valuable instrument for social development when understandings and cooperations are improved through activities in which the children participate. When experiences are sought that merge the child's interest with those of other children, a basis is being developed for "social ideals, such as sharing, goodwill, justice, equal opportunity, the common good." Group play involving music requires modification of the child in relation to the enlarged social situation. Children quickly sense the reactions of others to their own conduct and behavior. They also evaluate the conduct and behavior of others in the group. With attention called to and approbation expressed for good behavior, children can be encouraged to emulate the desirable and to work and play harmoniously with their schoolmates. Social behavior is thus developed through group games, dramatizations, rhythm bands, and individual and group singing.

Although well-developed personalities are a requisite of music reading readiness, there is no finer medium than music per se for instilling the proper attitudes for personality integration that is one of the bases of all

23. Pitts, Lilla Belle. op. cit., p. 77.
24. Ibid., p. 84.
learnings in the field of education.

"Children ... need to play, sing, dance, and listen to music in company with others because it is delightful. And things that delight are those things which tend to order and harmonize our lives." 25
CHAPTER IV

ANALYSES AND EVALUATIONS OF MODERN MUSIC TEXTS

New Music Horizons

The first three books in this series are designed to prepare children for music reading readiness. Beginning with Book 1, a book delightfully illustrated with beautiful colored pictures accompanying each song, and through Books 2 and 3 which are amply illustrated with both interpretive pictures and pictures of rhythm band instruments, the materials are chosen for their interest and enjoyment and to extend the children's backgrounds of musical experiences through meaningful activities. Book 1 consists of songs and singing games that are related to the children's play activities and experiences. They are taken from nursery rhymes, childhood poems, and old and loved singing games with melodies based on folk songs and folk tunes. The songs lend themselves to dancing, games, dramatization, and creative activities and are excellent as a transition from pre-school experiences to the social group situation of the kindergarten. Books 2 and 3 continue along these same lines with material suited to the experiences and development of children in the primary grades. The postman,
the fire-bell, our schoolroom, animals of the farm and
circus, things in nature as the snow, wind, and sun, and
holidays are among the variety of subjects that are mean-
ingful to the children, related to their lives, and on
which desirable growth can be promoted and continued.
Themes from songs and instrumental compositions of well-
known composers are introduced for listening and enlarging
the musical background. The informal listening lessons
are to be followed by rhythm band and rhythm activities.
Much of the music in Books 2 and 3 is based on folk songs
and folk tunes. Added to this is material from the 'mas-
ters.' These sources, while giving the children music
that is functional in keeping with their interests and
activities, also cultivate a desire for and appreciation
of 'good' music.

A vocabulary of rhythmic movements is gradually built
starting in the kindergarten with walking, running, sway-
ing and swinging, and skipping rhythms. Book 2 modifies
the walking rhythm with marching, lilting walk, lumbering
walk, and waddling. Trotting, galloping, hopping, shuf-
fling, riding a bicycle, polka step, waltz step, whirling
and flying, and rowing rhythms are also added to the vo-
cabulary. Book 3 continues the rhythmic vocabulary with
seesaw, skating, loping, walking backwards, the gavotte
and the schottische. These rhythmic patterns are to be
A vocabulary of tonal patterns is developed in Book 3 by framing tone groups in the score. These include tonal patterns based on the tonic chord, neighboring tones, diatonic progressions, and interval-wise melodies or groups of tones and are used both in singing and in playing pre-orchestral pitch-producing instruments.

The ability to discriminate likenesses and differences is brought about at first through the ear. The second grade child learns through hearing to discriminate quick and slow tempo, high and low pitch, loud and soft tones, long and short beats, phrases that are alike, almost alike, or different, upward and downward melody progressions, steps and skips, and wide or short melody skips. Toward the end of the second grade period the child is taught to associate elementary rhythm effects with the eye through notation for simple rhythm instruments. As children step to a march the small drum is played to each beat on the score, the big drum beats to the pulse of swaying rhythm, and rhythm sticks are used to duration patterns. Finally all three are combined in simple music, the big drum giving the metrical accents, the small drum playing the beats, and the rhythm sticks playing the note patterns.

Third grade children continue to learn their songs by
note, but after the ear experience of learning a song they are increasingly taught to associate 'fundamental effects' with the eye and to discriminate ear experiences on the score. Although they do not actually read the music, the eye gradually discovers how the familiar musical ideas previously discriminated by ear are expressed in notation. Added to these are the likenesses and differences found in the vocabulary of tonal patterns which they frame. Rhythmic discrimination is further developed with the use of the percussion instruments already noted or by lightly clapping the hands. Following the score, the eye learns to associate the quarter note, half note, dotted half note, whole note, eighth note, dotted quarter and eighth note, quarter rest, and half rest with the duration of the notes and rests first learned through the ear.

Creative expression is a fundamental part of the experiences in learning these songs. Through active interpretation of the moods of the music, adding original stanzas, impersonation, dramatization, and game activities, playing band and pre-orchestral instruments, inventing songs and instrumental melodies, and observation, comparison, discovery, discrimination, and imagination in creative listening the music is made functional in its approach with a resultant stimulation and enthusiasm for the music period.
"Joy in music as an essential part of life, both in experiencing and in doing" is the central theme of the texts. This combined with the attractively illustrated materials and learning to sense the printed page without actually reading details of the text activates a desire to read and ability to enlarge the musical horizons.

In the printing of both musical notation and verse these texts are designed to conform to the visual development of children in the primary grades. The staff used in Book 1 measures seventeen thirty-seconds inch, which is slightly more than twice the height of that used for ordinary music reading purposes. The notes and other musical characters are of comparable size to the staff. The staff in Book 2 measures fifteen thirty-seconds inch, and in Book 3 fourteen thirty-seconds inch. The words of the verses are similarly graduated in size. The enlarged scores and words take into consideration the immaturity of the smaller directive muscles of the eyes, and the gradual decrease in size of the staffs corresponds to the gradual visual development of the child. As a further aid to this aspect of physical growth, but one stanza of text is printed below the notes in the first two books, additional

verses appearing lower on the page or in the teacher's accompaniment book. Book 3 increases attention to eye training by gradually training the eye to experience two or three stanzas printed below the notes. Eighth and sixteenth notes are connected by cross beams rather than appearing as disconnected notes, thereby helping associate eye with ear experiences in sensing the beat divisions of the measure.

The songs of all three books are learned by rote. While learning the songs or after they have been learned, the musical effects listed as discriminatory experiences and first perceived by the ear train the ear to differentiate dynamics, pitch, rhythm, tonal groups, and phrasing. The child gradually learns to image what the outer ear has heard. Learning to listen is further assisted by the presentation of themes from instrumental compositions which are chosen to supplement the moods of the songs already learned. The use of pitch-producing instruments is encouraged to give a clearer conception of pitch relations and to aid in hearing discrimination.

To improve coordination between hearing and vocal performance, special tone games and other devices are given in Book 2. Echo games in which the class sings a child's name and he echoes it softly, bird calls, imitating the wind, and calling greetings are among the devices
recommmended. Matching tones by the use of tonal figures found in certain songs also improves hearing defects. Bird calls appearing in a song such as 'Whip-poor-will,' 'Yoo-hoo!' the call of the witch, 'Good Morning!' in "Morning Song" are examples of tone matching to increase hearing acuity.

The functional approach to learning music as recommended in this series of texts embodies muscular activity and coordination in interpreting mood and rhythm, in the playing of percussion and pre-orchestral instruments, and in singing games, impersonations, and dramatizations. The larger body muscles are the first to be used in these interpretations. As the child develops he learns to handle rhythm sticks, band instruments, and other graphic material necessary to the interpretative and creative activities. The gradual transition from learning wholly through the ear to recognizing and discriminating musical symbols visually progressively tends to develop the finer coordinations of ear and eye, preparing the child for the actual reading of the music in Book 4.

Throughout these music reading preparatory texts stress is laid on the performance of delightful, informal activities related to the life experiences of the child on his levels of growth. Active participation in dramatizations, singing games, dances, and rhythmic interpretations
provides the children with group social situations in which they learn to play and work together. A sense of security and a feeling of belonging to the group are thus realized. Giving individual interpretations of mood and rhythm, singing individually or in small groups, and taking turns performing on the several rhythm band and pre-orchestral instruments develops a sense of responsibility to the group and provide individual children with desirable attention. These factors are necessary in the children's development of good attitudes toward each other and their work, and in stabilizing emotions that are easily upset during the formative period.

The creative activities and individual performances in which each child expresses himself naturally in situations conforming with his background of experiences help him to gain a desired feeling of independence with which to cope with the more complicated problems involved in actual music reading. The socializing influence of the activities that necessitate sharing and cooperation, such as taking turns playing the rhythm band instruments, singing assigned parts in the tonal games for ear discrimination, cooperating in dramatizations, and listening quietly to recordings or the piano as the 'themes' are being played, develop good behavior patterns and lead toward 'personality integration.'
Evaluation: The first three books of the New Music Horizons series provide a rich and varied background of musical experiences based on the home and environmental experiences of the small child. Vocabularies of tonal and rhythmic patterns developed first through ear training are gradually recognized through ear and eye association, thus leading to actual music reading. Sufficient examples in different situations are given to effect accuracy. The songs and singing games of Book 1 are particularly good and well chosen for music learning in the kindergarten. Books 2 and 3, although containing much material that conforms to the criteria of "good" music, also contain many songs that lack interest and appeal. Rhythm, form, melody, and text do not all express the general mood or feeling of the whole composition in these songs. The editors seem to have the learning of specific skills in mind rather than the choosing of materials in which each phase expresses meaning in relation to the whole situation. Expressive use of syllables is not mentioned, and often the words seem in no way related to the music.

The general make-up of the series in conforming with the visual development of the child is excellent, the large scores and types decreasing in size with the development of the finer muscles of the eye. The large illustrations
of Book 1 give way to smaller interpretative pictures in Books 2 and 3. While adding interest and meaning to the music, these delicately colored drawings provide contrast and background to enhance the general appeal of the scores.

The development of ear training and through ear training eye discrimination is thoroughly and amply provided for. The presentation of the instrumental program, both from a visual and aural point of view, is very well done, encouraging rhythm band and orchestra participation. The instrumental program also has value in preparing for music reading through the opportunities for discrimination and learning of rhythmic symbols. The themes are well chosen for listening but in some cases are too short, especially if used as suggested for follow-up rhythmic activities. Motor control and coordination are increased through the instrumental program, as well as through the many activities for free creative expression.

Given proper stimulation, presentation, and supervision by the teacher, desirable personal growth resulting in well-rounded personalities will develop from the experiences and activities that are fundamental in the learning process as outlined in this series.
The World of Music

The World of Music series includes two books for use in the kindergarten or first grade. One of these consists of rote songs, the other piano selections for rhythmic response, dramatization, and appreciation. Listen and Sing, a book of rote songs, is for first or first and second grade pupils. Tuning Up, the text for second or third grade, is to be placed in the hands of the pupils and contains reading as well as rote songs. Rhythms and Rhymes, for third or fourth grade, although still presenting a few rote songs, is primarily designed as a music reading text. The editors do not designate a specific grade to each book, as they feel readiness differs with the musical condition of the class, their previous experience and preparation.

Most of the songs are written to folk tunes and "are characterized by a beauty, variety, and freshness new to school-music textbooks." They have been carefully graded as to difficulty, and are not organized according to any set plan other than following a general seasonal pattern including children's activities during the seasons. During kindergarten, first, and possibly second grade the objective is the establishing of a repertory of attractive

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2. Glenn, Mabelle and others. Music Teaching in Kindergarten and Primary Grades, p. 11.
and appropriate rote songs through which response to mood and rhythm, ear training, discriminations, creative music, and music appreciation are developed. Following this period the editors aim to provide teaching materials that may be adapted to any one of several teaching methods. The accompanying teachers' manual suggests several methods of approach in preparation for actual music reading. Two of these are outlined in some detail. Procedure A is prepared for use in Tuning Up and Rhythm and Rimes by including 'preparatory' rote songs containing certain melodic progressions found in note reading songs immediately following the 'preparatory' songs. Rhythmic values are learned through the notation of a familiar melody in the same manner. Procedure B lists sixteen rote songs, eight for use in building a tonal vocabulary and eight for use in building a rhythmic vocabulary.

A vocabulary of moods acquired through listening to both vocal and instrumental music is begun in the kindergarten experiences. These include happy, restful, sad, excited, graceful, mysterious, playful, and dignified. Rhythmic activities suggested through games, dramatizations, creative play, and rhythm band instruments are a part of the earliest musical learning; but it is not until the first grade that the rhythmic vocabulary is consciously developed. Marching, skipping, running, galloping, and swaying form this vocabulary. The skips, gallops, and
runs are introduced first since they are the 'most	natural child rhythms.'

The tonal vocabulary recommended in Procedure E and
developed through songs found in Tuning Up is designed to
build a feeling of tonal relationship. These patterns are
so-la-so, so-ti-re-fa, fa-la-do, do-mi-so-so-so, so-so-do,
mi-fa-mi, do-ti-do, and do-so-mi-do. The song containing
the tonal pattern is first sung by the teacher. When the
class is able to sing it, they repeat the melody using a
natural syllable, thus emphasizing the music rather than
the words. Then the tonal pattern is sung with neutral
syllable, its pitch pictured with the hands, and finally
with dashes on the blackboard. Associating the pattern
with the subject of the song gives it the name of that per-
son or thing for future reference.

The use of these vocabularies in many songs following
their introduction fixes them firmly in the child's mind,
bringing recognition and accuracy in new songs.

Children's ability to attend depends upon the thor-
oughness of the teacher's preparation. If she is ready
without hesitation to suggest solutions to problems that
arise, interest will not lag. Nor must too much time be
devoted to singing or listening without activity to stimu-
late and create interest, since the span of attention is
limited.

Sensing the song as a whole, feeling the mood and
meaning as well as the motion of the music, is stressed as an objective throughout this series. Songs that have tonal beauty and lyric verse relating to the child's experience and interest will capture his fancy, appeal to his innate susceptibility to rhythm and melody, and provide a medium for emotional outlet or response. Again this is stated as providing

"an opportunity for the expression of enthusiasm for music which will inspire individual responses, either rhythmic, with physical action, or listening quietly but all the while comprehending and interpreting the musical message."

Relating of the words through discussion and of the music through rhythmic interpretation to the total mood is carried out in the first two books for kindergarten and first grade. Although this is to be continued in the following preparatory work, it is impossible since there is little or no correlation between words and music. Music is chosen to present the simplest rhythm forms. These are monotonously repeated page after page, and fail to deliver any message whatsoever. Rhythm, form, and syllables are developed simply to condition pupils for future music reading and fail to have meaning in themselves in expressing the total feeling of the song.

3. Glenn, Mabelle and others. op. cit., p. 35.
Through creative play or dramatization, use of rhythm band instruments, rhythmic activities and singing games, and writing of symbols representing tonal and rhythmic patterns, children are given opportunity to follow directions and handle equipment. Here again as the child matures his opportunities for such activities seem to lessen as the conditioning for formal music reading increases. It is expected that an unconscious feeling for the 'home tone' or 'do' will be developed in the creation of little tunes.

The importance of the teacher, her enthusiasm, stimulation, singing ability, personality, and effective presentation of songs are recognized as necessary factors for instilling a desire to know more about music. Playing in the rhythm band, creating original melodies, and participation in rhythmic games and activities add to the child's love for music and provide satisfaction in meaningful situations that influence desire for increased knowledge. A few illustrations have been included to add meaning to some of the songs, and an occasional masterpiece reproduced in color makes the materials more interesting.

The ability to discriminate likenesses and differences is begun in the kindergarten through the music appreciation experience. Fast and slow tempo, loud and soft tone, active and restful mood, high and low pitch are discerned through listening either to vocal or instrumental
music. As the children progress, the ability to discriminate and react to various rhythm patterns and moods is developed. This is followed by discovery of phrases that are exactly alike, very similar, and different. Choosing orchestral instruments in the rhythm band appropriate for definite moods also develops discrimination. With the transition from listening to sight reading, children discriminate lines and spaces, tonal patterns that progress by steps or skips, and the differences in written notation that express length of beats.

Accuracy of recall and length of memory span are increased through the recognition of tonal patterns in new material, phrase discrimination, and the repetition of rhythmic patterns both in physical response and in the notation on the score.

Both words and scores in these texts are enlarged, taking into consideration the physical immaturity of the young child's eye muscles. The staffs in Listen and Sing measure eight-sixteenths inch. Those in Tuning Up and Rhythms and Rhymes measure seven-sixteenths inch. The lines of the scores are heavy and the enlarged notation is definite and clear. The few illustrations are slightly colored and distinct from the music itself.

Hearing is developed through ear training from the
earliest musical experiences. Listening to cultivate an appreciation of good music, listening to discriminate moods, rhythms, tonal patterns, and phrases as well as specific ear-training exercises to develop the less musical child are phases of the program that increase ability to hear well.

Children are seated according to their ability to sing which, except for an occasional definite physical defect, depends upon experience in singing and coordination between ear and voice. The best singers occupy the rear seats in the class. Children who can match tones but have difficulty singing whole phrases sit directly in front of group one. The front seats are occupied by children who cannot match any tones.

In teaching rote songs the teacher calls upon the best singers as a group and individually to repeat the phrases after her. Following this the second group, after much individual singing, is allowed to sing in chorus. Then volunteers from the third group may sing individually. Much individual attention and singing are recommended in the early grades to eliminate out-of-tune voices in the third and succeeding grades. Tone games in which the 'near singers' and 'non-singers' imitate or answer either the teacher or a pupil from group one are suggested for increasing accurate pitch in the third group of children.
These tone games include matching bird calls, whistles, bells and flutes, calling greetings, questions and answers, and repeating certain tonal groups found in the rote songs.

Motor control and coordination is developed first in the larger muscles through physical interpretations to mood, phrasing, rhythm, the use of rhythm band instruments, and activity in dramatizations. Finer controls and coordinations are brought into use with the transfer of learning through hearing to recognize tonal and rhythmic patterns, first on the board and later in the texts. Writing of symbols indicating tonal and rhythmic movements, as well as translating into notation original melodies composed in creative work, also involves the use and development of these finer muscular coordinations.

The songs in *Listen and Sing* are not organized on a basis of experiences first related to the home and environmental activities of the child, but by selection throughout the book the teacher may present materials based on the children's backgrounds and previous experiences, thereby providing familiar situations to lessen the emotional strain of the new and different situation. Spontaneous reaction and interpretation of rhythm and mood arouse the interest and imagination of the child, helping him to
overcome shyness and feelings of self-consciousness. Interaction with his classmates in group games, dramatizations, and rhythm band activities gives the child a feeling of belonging to the group as well as developing a sense of responsibility to the group members. Rhythmic activities, according to the editors, should be sufficiently varied to cultivate quietness, control nervousness, conserve vigor, and promote happiness. Such outcomes contribute to the emotional stabilization of the child and help him adjust to the school situation.

Individual singing in the learning of rote songs is encouraged for both musical and less musical children. This provides desirable attention and develops self-confidence and independence in the earliest musical experiences, as does creation of original melodies after a limited musical background has been acquired.

Participating with others in group play and work, appreciation for effort shown by both teachers and classmates, and encouragement in worthwhile pursuits and conduct help build good behavior patterns and desirable social attitudes.

**Evaluation:** The aims and objectives of the editors as outlined in *The Teachers' Manual* are directed toward the functional learning of music. The suggested procedures to be followed, however, do not conform to the stated aims and
objectives. Relating mood and rhythm in a functional way to the meaning of the song as a whole are developed in the earliest training. As the child progresses this is not carried through. Learning each of the elements of which music is composed is a separate process and done in preparation for future music reading by means of conditioning the pupil. In fact, the editors believe that children cannot concentrate on more than one phase of the song at a time.

"Isolating tonal element or rhythmic element in the mind of the child in each lesson of the second grade is important. Little children cannot think of several things at the same time."

Nor would it be possible to use most of the materials of Tuning Up and Rhythms and Rimes for functional learning since rhythm, form, syllables, and text of the songs do not express the same meaning.

In the music intended for reading preparation, words have been set to the simplest rhythms using quarter and half notes throughout Tuning Up and quarter, half, and eighth notes in Rhythms and Rimes. With tedious, monotonous drill in rhythm and on tonal patterns the children will be conditioned for music reading. This type of material from its very nature lacks interest and appeal, and

4. Glenn, Mabelle and others. op. cit., p. 80.
rather than stimulating desire for progressive musical experiences causes disinterest and dislike for the subject.

The possibilities for making the books interesting and inviting before delving into the contents has also been overlooked. Pictures are few. There are no little anecdotes or directions especially directed to the children, details they so love, nor are there instrument illustrations and directions for use either in rhythm band activities or song interpretations. Little verses encouraging children to compose their own melodies are missing.

Creative activities are confined to composing melodies for songs. Creative activities should include anything that makes the music more meaningful to the child.

It seems that music in the second and third grades has reached a stage of work rather than continuing to be the happy, joyful, meaningful form of expression through which the child realizes self and through which the whole child is educated.

**The American Singer**

The editors of *The American Singer* series state that music reading readiness does not manifest itself surely in any grade or on any grade level; but when nearly all the children in a group respond readily both to melody and
rhythm and display considerable fluency in rote music learning, the group is ready for music notation.

Book One of the series, composed of rote songs and accompaniments, is designed for teacher use in the kindergarten and first grade. Book Two, the first book to be placed in the hands of the children, consists of rote, rote-note, and note songs preparing children for music reading in the latter part of the second grade. Book Three continues this same plan with more emphasis on the reading of notation. The materials of Book One are divided into two sections, rote songs and rhythmic movements. The rote songs are grouped topically on experiences of the child in the home, school, nature, animals, occupations he knows about, such as the postman and the cobbler, travel, and so forth which provide a carry-over from pre-school days and orient him into the school situation. The rhythmic movements are grouped according to fundamental and creative movements to be expressed mostly through compositions without verse. The use of toy instruments is also included in this section. Books Two and Three, based on experiences and activities of the second and third grade child, follow a seasonal pattern in their organization. Rote songs are divided into two classifications—melodic rote songs,
"lovely, expressive melodies to quiet and soothe,\textsuperscript{5} and rhythmic rote songs, "bright and gay" songs to develop "the feeling for rhythm through accentuation of pulse and rhythmic flow."

Beginning with so-mi, the interval frequently and instinctively used by the child in calling his mother, a vocabulary of tonal patterns is developed as the first step in preparing for music reading readiness. Following the introduction of the tonal pattern, so-mi, are patterns built on the other intervals of the key chord, the key chord itself, ascending and descending scale patterns, skips of a third outside the key chord, and skips of an octave. In learning these tonal patterns the children cut notes out of black paper and place them on the large staff in the back of the book, write the pattern on the board, or play a singing game using the pattern. By constant repetition in different songs and different keys, the ability to recognize these patterns is developed for music reading.

A vocabulary of rhythmic movements is begun in the kindergarten and first grade. These are walking, running, tiptoeing, jumping, hopping, leaping, galloping, skipping,

\textsuperscript{5} Beattie, John W. and others. \textit{Guide and Accompaniments to the American Singer, Book Two}, p. 5.
\textsuperscript{6} Ibid.
sliding, bending and stretching, swinging and swaying, turning and twisting, rising and falling, and shaking and beating. To connect the movement with its name a song has been built around each activity. Spoken chants repeating this name associate it with the movement. The use of percussion instruments and songs containing each rhythm as well as piano compositions and phonograph records are suggested for additional rhythmical experiences.

Careful pronunciation by the teacher with pure vowel sounds and clear articulation on initial and final consonants is stressed, as well as pronunciation and explanation of unfamiliar words to eliminate substitution by the children. Also the use by the teacher of light, childlike tones of good quality is necessary since the teacher's voice quality influences that of the children.

The greater part of the material found in this series is composed by the editors. Some folk songs and tunes, old singing games, and compositions by the masters are used, the latter principally for the free rhythmic movements to musical accompaniment found in Book One.

As stated above, the materials of Book One are divided into two sections, the melodic rote song and the rhythmic rote song. The melodic rote song aims to give children opportunity for musical expression in various moods, gay and rollicking as well as thoughtful and quiet. These
types are to be used in every music lesson both to stimu­late and quiet the child. The rhythmic rote song, bright and gay in character, is used to develop the feeling for rhythm through accentuation of pulse and rhythmic beat. Added to these types in Books Two and Three are songs for music reading. Through tonal and rhythmic patterns and rhythmic play in rote-note songs the child is gradually prepared for the actual reading of music.

Four groupings of percussion instruments are sug­gested for rhythm band interpretation of rhythmic move­ments. These are the resonant metals: gongs, cymbals, tri­angles, chimes; the resonant woods: xylophones, wood and temple blocks, and claves; the drums: kettle, snare, bass, and tom-tom; and various types of rattles. The use of these instruments and the cutting out of notes and placing them on the staff as well as drawing them on the board for learn­ing of tonal patterns teach the child how to handle equip­ment and to follow directions.

Small illustrations in black and white, in keeping with the text, and an occasional full-page illustration in color add interest and appeal for the child. Pictures of primitive and modern instruments with little stories of their use are given to interest the children in making their own instruments. The teacher’s personality, enthusiasm,
spontaneity, and presentation of materials have much to do with artistic singing as well as instilling a desire to read music. Singing games, rhythmic interpretations, the rhythm band, composing their own tunes to given verses, pictures, illustrating songs, and listening to music motivate children and increase the desire for further music learning.

Ability to see likenesses and differences is promoted through tonal pattern discrimination, phrases just alike, and rhythmic and melodic likenesses and differences. The kindergarten and first grade child, through listening, discriminates tempo; he also detects changes in volume of sound from very soft and soft to loud and very loud. Changes in phrasing are shown by changing direction and rhythmical movements. The advanced second and third grade children discriminate tonal and rhythmic patterns on the staff following the aural discrimination. Line symbols are first used to show the beat differences, e.g., short dashes —— signifying short steps, and long dashes —— —— signifying long steps. Through rhythmic activities such as marching, swaying, galloping, and so forth rhythmic discrimination is demonstrated throughout the preparatory period. Placing tonal patterns in various keys on the staff teaches line and space discrimination.
Differentiating tonal patterns increases ability to remember their forms and develops accuracy in recall and length of memory span.

The words and staffs found in these books are printed little larger than those used for older children. However, they are blacker and bolder in appearance and, along with the large black notes, appear larger than they actually are. To make reading easier and to aid in discrimination, one phrase only is placed on each line or staff.

Ear training begins with the first songs taught and continues through the musical experiences of the child. Listening to the whole song for moods and rhythms to express in activities, listening to phrases in learning rote songs, and quiet listening for rest and relaxation are the earliest forms of ear training. As musical growth progresses, listening for tonal patterns, rhythm patterns, tempo and mood, phrase discrimination, and timbre of the rhythm band instruments develops hearing and prepares for the transition to reading of music. The rote-note songs are a preliminary step in which the child reads by syllable tonal patterns previously learned and sings the remainder of the song by rote.

Children in the kindergarten and first grade are to be grouped according to ability to sing correctly alone and with the group. Those who have this ability are to be
seated at the back of the class. Children who can sing with the group but have difficulty in singing alone are placed in front of the first group. Children who can sing only short motives are placed in front of group two, and those with definite defects in ear and voice coordination occupy the very first seats. Children in group two are to be given individual and group experiences singing short phrases from songs learned by group one, and those in the third group are given the same experiences limited to motives. Siren and whistle imitations are devices used for high- and low-pitch singers. Bird calls, ringing bells, answering "I'm here," name calls, imitating huck- sters selling fruits, and so forth are used in matching two different pitches. For children beyond the first grade who still find difficulty in matching tones or "carrying a tune" a portion of each lesson is devoted to individual and group singing to develop the ability to match tones, sing longer patterns accurately, and coordinate ear and voice.

Rhythmic activities, bodily and with rhythm band instru- ments, activities interpreting mood and phrasing, cutting out notes and using them to form tonal patterns, drawing tonal and rhythm patterns on the board, and finally recognition of tonal and rhythmic patterns in the songs involve and develop motor activities and controls from the
larger bodily movements to the finer adjustments and co-
ordinations.

Personal readiness is provided through songs relating
to home and environmental experiences with which the child
is familiar and which give him a sense of security. Group
games and activities, outlets for emotions, bring about
adjustment through work and play in meaningful experiences
with other children in the group. Singing motives and
phrases individually, checking each other's tonal patterns,
original contributions in rhythmic activities, playing of
rhythm band instruments, dramatizations, composing origi-
nal melodies, and translating what he hears into rhythmic
symbols on the board are means of giving the child a feel-
ing of responsibility and independence as well as making
him feel a desired member of the group.

Periods of quiet listening demand cooperation, self-
control, and consideration for classmates, and develop good
social attitudes and emotional control. Social development
is furthered through singing games, rhythmic activities,
band activities, dramatizations, and forms of creative ex-
periences that require good social behavior and group ap-
proval.

**Evaluation:** The editors of *The American Singer* series
have written songs for their texts aiming in the
kindergarten to orient the child to his new environment and smooth the transitional period from home to school. Following this, units based on his background of experiences provide for continued growth. This aim is carried out principally through the meaning of the texts. Melodies lacking in aesthetic appeal are found in all the texts studied. The emphasis in preparatory reading songs is placed on fitting words to simple rhythmic notation and certain tonal patterns. This brings about uninteresting and non-musical songs which may fix definite patterns in the child's mind but do not lead to the zeal and enjoyment every child should experience in all music. Most of the rote songs written to folk tunes do not suffer this defect. The materials for free rhythmic movement in the latter half of Book One are primarily based on selections from instrumental compositions of the masters. These lend themselves well to the functional approach of rhythmic learnings. Book One also includes much fine material for rhythm band instruction. This should be associated more with the whole musical program than being featured as an isolated phase. The development of mood, other than quiet and relaxing or fast and rollicking, is not mentioned.

The Guide and Accompaniments to Book Two develops Indian music in a functional manner. Home-made instruments are suggested for use in projects based upon Indian
folklore. In this unit using genuine Indian ceremonial song and dance music functional learning is provided through rhythmic, creative, and dramatic activities. However, rhythmic learning is stressed and the relation of mood, text, melody, phrasing, and so forth in learning the songs has no part.

Apart from some general observations as to mood and tempo regarding rote songs principally, the books for children's reading preparation are aimed to condition children through drill on tonal and rhythm patterns rather than the functional learning in which each part is related to the whole and through the interpretations of which the whole song is learned.

A Singing School

The first book of this series, entitled Our First Music, consists of rote songs and teaching methods and is designed for use by the teacher only. Book 2, Our Songs, is for use by the children in the second grade. The songs are principally for rote singing, but toward the end of the book material is presented for simple music reading if desired. Book 3, Merry Music, continues the approach through rote singing with more emphasis placed on the actual reading of music and a larger proportion of suitable material provided for music reading.
The books are divided into units of study, each based on the interests and experiences of the children in the grades they are to serve. Although following the unit design is optional with the teacher, it does provide for a fine continuity of experiences and growth. Our First Music aims to orient the newcomers to their surroundings with "Sharing Summer Experiences," a topic founded on the activities and backgrounds of the children, one in which they have much in common and a basis from which to build. This is followed by such units as "The Home," "Our Town," "Special Days and Celebrations," "Pets and Toys," and so on, all of which are related to the children's experiences and which they interpret actively and wholly through listening, singing, rhythmic plays and dramatizations, and the use of rhythm band instruments.

Both Our Songs and Merry Music are cleverly and delightfully illustrated with colored pictures of people and animals, what they are and what they do, thus reinforcing the song titles and adding bits of interesting detail. These books also follow the unit plan on levels of interest to second and third grade children. "The Great Big Out-of-Doors," "Circus," "Going Here and There in All Kinds of Weather" from Our Songs and "All Around Us," "Far Away Places," "Moving to Music" are a few of the unit headings that express the aim of the authors in presenting music.
that appeals to the child's natural responsiveness and to the friendly, stimulating things and aspects of the world about him.

The editors believe that the child must be filled with the spirit of song as the embodiment of happy, worthwhile experiences, and to this end must know intimately a rich repertory of lovely, appropriate songs. In such a repertory will be found a sufficiently large number of the problems to be met in music and to be solved as they arise. Using and mastering easily-identified portions of the music as patterns build a foundation for further technical study which is more firmly grasped since founded on interesting and meaningful situations and experiences. To extend the children's musical background and provide this rich repertory, each unit in Our First Songs includes, besides songs for the children to sing, songs for the teacher to sing to the children, rhythmic plays and dramatizations based on singing games, listening material principally to feel mood, and rhythm band numbers.

Although not specifically terming them as such, vocabularies of mood, rhythm, and tonal patterns are gradually acquired through these preparatory texts. The child is to be encouraged to think of himself as expressing the ideas and moods of the songs. Throughout the first book children are to feel in quiet listening or to express in rhythmic
activities vigorous play, quiet meditation, light, happy grace, wonder and mystery, stately march, walking to church, sitting quietly in church, Sunday morning prayers at home, gentle and soothing lullabies, and such moods as serious, humorous, hopeful, happy, and gay. Our Songs provides little material for listening for its own sake, but before teaching the song by rote the teacher is to tell a little about the song—its title, spirit, and general contents which include these various moods.

A vocabulary of rhythm patterns, called fundamental physical expressions, is begun with the first musical experiences and continues as a foundation for common or similar movements in response to music. These are walking, running and trotting, skipping and hopping, swaying and rocking, marching, stepping, and galloping.

Tonal figures or tonal patterns learned by rote are used as the basis for music reading. The tonal patterns developed in Our Songs are built on direct progressions of the tonic chord, ascending and descending diatonic progressions, re-ti-do, re-do, fa-re-do, and minor and pentatonic tunes. These are augmented in Merry Music with patterns formed from all possible combinations of re-fa-la, and so-ti-re. Descants, first introduced in Our Songs, also help to emphasize tonal patterns. All or part of the melody of
songs which are particularly advantageous for the study of tonal figures are taught by syllables or numbers as an extra stanza. Much material is provided exemplifying each pattern so that the child becomes acquainted with it in any key and starting on either line or space. When these figures are met in actual music reading, they are recognized as old friends and sung securely and accurately. 'Do' is pointed out as the home tone because of its quality of finality and is used as the central spot from which the location of all other tones is determined.

Themes and instrumental compositions for listening are taken for the most part from the old masters. Songs and material for rhythmic expression are based to some extent on folk songs and folk tunes. The greater proportion of the material is composed by the editors of the series. Their little songs have an inherent charm and appeal for primary children, and are composed not only to develop the children's background of experiences and correlate with all other fields of study as well, but have meaning in both the words and music for the thoughts, moods, and rhythms that are being conveyed.

Our First Music stresses the sensing of the song or musical composition first as a whole, getting a total conception of overall mood and spirit. This is followed through discussions, rhythmic and creative activities,
dramatizations, and the like with interpretation and understanding of the various phases that bring about this mood. *Our Songs* suggests two ways of teaching the song after the initial presentation. These are the whole-song method, thinking of the song as a whole and developing it from the overall appraisal, and the part or phrase method in which the children learn to sing the song by repetition of phrases after the teacher. The editors recognize the relation of the first method to life conditions where we meet and interpret situations as a whole, but feel that time on planning lessons may not always be available for extending the complete learning of the song over the several periods that they feel the whole-song method requires.

Rhythm band instruments are suggested for use in rhythmic interpretation from the very first music lessons. Beginning with rhythm sticks, other instruments are gradually added. These include the triangle, various kinds of bells, drums and cymbals, tambourine, jingle sticks, castanets and wood blocks, rattles, graduated bars of steel, and bottles. Learning to care for and play these instruments effectively gives valuable training in following directions and proper handling of equipment. These factors are also developed in the treatment and use of materials employed in games, dramatizations, pantomimes, and other
creative activities that make the music functional to the child.

The general make-up of the texts, their colors and informational pictures, little suggestions and anecdotes are designed to hold and increase the pleasure children derive from music. The types of material used, based on the children's experiences and understandings, the joy and happiness known in individual and group activities expressing the mood, rhythm and melody establish a friendly interest in all things musical. Structural details are kept simple so that mastering them seems to be the natural way of getting the full benefit of the songs. Thus the children are led to a deep appreciation of music in their lives and a desire to read music to gain fuller knowledge and enjoyment of the world about them.

From their very earliest musical experience, children are taught through hearing to discriminate the various rhythms and moods. They discriminate between music for vigorous play and quiet meditation, music that is light, happy, and gay, and music that is sad or serious. Before they have books in their hands, they learn to discriminate strong and weak beats and play their many musical instruments to the pulse and duration patterns. Tonal discrimination in Call and Motives is an important part of each unit of Our First Music.
As the child responds to strong and weak pulsations, he begins to sense the units of measure which make up the phrases. Phrase discrimination is developed through rhythmic activities such as turning or changing movements at the ends of phrases. The child must be able to hear phrases that are alike, those with slight variation, and those entirely different and interpret them accordingly. Antiphonal singing as well as rhythmic expression is suggested for this power in listening for likenesses and differences. Discerning likenesses and differences in high and low pitch, fast and slow, and smooth and uneven movements, melody progressions upward and downward, the tune starting low and ascending and staying there, short and long tones, steps and skips and big jumps are contained in differentiating like and unlike phrases.

With the use of books in learning rote songs the child begins to associate likenesses and differences, first discerned through hearing, with the notation on the page. He sees in print the likenesses and differences in phrase, tonal, and rhythmic patterns, and is prepared for these discriminations when starting the actual music reading. In fact, after the vocabulary of rhythm and tonal patterns have become part of the eye experience along with the above-listed discriminations, the child is well able to read parts of all new songs with no help from the teacher.
Motivation for the study of musical symbols is stimulated through the creation of original melodies. As the teacher writes the songs, the children discover the symbols used to express their melodies and rhythms. Letting the children instruct the teacher as far as they are able in making these notations is a means of strengthening memory span as well as increasing capability in attacking new problems.

Aiming to help the children prepare for the reading of music, the editors have made the pages of the texts simple and attractive and avoided crowding them by omitting names of the authors of the verses and the writers of the music which they feel are unnecessary details and confusing to little children. The staffs are heavily lined and larger than those found in more advanced material, measuring three-eighths inch. The 'fat' notes stand out clearly and are easily read. The illustrations are drawn with few and bold lines requiring no fine eye adjustments. Verses and directions are printed in large type. To add to the ease of reading as well as to build a feeling of phrase balance, the songs for the most part are printed with one phrase to the staff.

"The first school experience with music should be listening—to the teacher, the phonograph, the piano, or
some other sweet-toned instrument." Listening precedes every song or instrumental composition learned. Only through listening can the child sense the overall picture and determine mood, rhythm, melody, and phrasing that give it its particular quality and meaning. Material for quiet listening is included in every unit of Our First Music. This may be used simply to feel the mood and make general observations, or may be followed with rhythmic expression. The child must listen carefully to the teacher in learning a song by rote and be able to interpret the song in dance, dramatization, pantomime, and other activities. Pitch, melody progressions, tonal figures, dynamics, phrasing, and rhythmic patterns when used functionally in learning music require hearing discrimination that provides fine ear training. The selection by the child of the correct rhythm band instruments to produce simple dynamic effects, e.g., the drum to interpret the strong beats of a march and the rhythm sticks to imitate soft rain pats, is an enjoyable and meaningful method of developing ear training.

Lack of practice in singing and failure to listen carefully causes 'uncertain singers' or children who have

difficulty coordinating ear and voice. The Calls and Motives found in Our First Music aim to overcome this difficulty as far as possible in the first grade. Used as tone-plays or games, the teacher sings the call and the child repeats or answers. The sounds made by insects and animals may be used, echoes, bird calls, the peal of the church bell, the toot of the train, the whistle, and so forth. The newsboy’s 'Morning Papers!', the pedlar’s 'Strawberries! All Fresh' built on tonal patterns, and simple motives from songs of the unit are among suggestions for improving hearing defects. Similar phrases and tonal patterns from material in Our Songs are used for children needing further aid in the second grade.

Throughout the series interpretation is emphasized through active participation in rhythmic expression, dramatizations, dances, singing games, playing of orchestral instruments, and other creative activities. These activities not only assist in the development of muscular controls and coordinations, but it is felt that they set patterns of good health habits by encouraging correct posture and bodily carriage, and deep breathing.

Relating music to experiences with which he is familiar, especially during his first few weeks of school, should help the child to feel more at ease in school and
lessen the emotional strain of facing the new and more formal situation. Thus songs and activities recalling happy summer experiences, activities of the home and town, and other events near and meaningful to the child are introduced early to aid him in gaining confidence in himself and in adjusting to the strange school group. Active participation in rhythmic interpretation, singing games, dramatizations, creative works, and the rhythm band gives the child a feeling of belonging to the group and develops a sense of security. Developing emotional stability in this way is an aim of the editors, who feel that children should not be forced into immediate participation but through the happy, warming influence of music functionally presented will gradually be drawn into desiring to participate and share in the activities.

Good social attitudes are developed through context of materials used, as well as group interaction. Repeating or answering 'Calls' requires individual response which helps overcome shyness and develops self-confidence. Evaluating rhythmic interpretations, and choosing and using the best, give a feeling of ability and appreciated efforts.

Individual singing as well as the many activities that require children to play individual parts in group situations develop independence in children and the realization that they have responsibilities to the group. Sharing and
taking turns, as must be done in games and dramatizations, help build desirable character traits.

The social development brought about through functional learning in meaningful situations is stressed as of fundamental importance in these formative years. It is natural for children to make a functional use of music in finding a satisfactory outlet for emotion. Whole-hearted integration of thought, feeling, and movement has a significant bearing both on the child's growing enjoyment of music and on his social and emotional development.

Evaluation: Our First Music, Our Songs, and Merry Music were compiled and produced with the thought of building from and adding to the child's background of experiences. In presenting the song or musical composition, the general mood or feeling is first to be sensed by the child. Following this, through various activities, the child learns the rhythm, rhythmic patterns, phrasing and form, and tonal patterns that make up the song. The materials are exceptionally fine and are well chosen for relating the functional aspects of each part to the whole. However, this is not mentioned as an aim of the editors nor as a method of approach in teaching. Their aim, as expressed in the Teacher's Manual for Merry Music, is to hold and increase childhood pleasure in music through appeal to the child's natural responsiveness to music and to the friendly
stimulating things and aspects of the world about him. Nevertheless, the songs, themes, and instrumental compositions are ideal for functional use, for continuity of experiences, and for interaction between the child and his environment. Opportunity is plentiful for discrimination of phrase, tonal, and rhythmic patterns first through hearing and then eye association. The number of suggested tonal figures seems so many as to lead to confusion and difficult learning, sixteen being listed in Our Songs and twenty-eight (a few of them repetitions) being listed in Merry Music. This is an excellent series for music reading preparation; the educational, physical, and personal readinesses conform well to the criteria set up in Chapter III.
CHAPTER V

SUMMARY AND CONCLUSIONS

Summary

Mental age is not mentioned as a factor in music reading readiness. Editors considering the time to begin actual music reading leave such time to the discretion of the teacher who is in a position to determine the musical condition of the class, previous experiences, and ability to respond readily to rote singing, prerequisites to music reading.

It is generally agreed that readiness must be founded on backgrounds of understanding gained through experience and based on real life situations.

Tonal and rhythmic vocabularies are developed in all the series. Vocabularies of mood are found only in The World of Music and A Singing School series.

Developing accuracy of musical patterns through a continuity of experiences is generally followed in the introductory books of each series. As the child progresses to the stage of transferring aural impressions to the printed score, A Singing School series continues to present songs that retain a continuity of experiences that can be learned
in a functional manner. The World of Music and The American Singer revert to the traditional drill method of presenting these learnings.

The texts of most of the songs are in keeping with the interests and activities of kindergarten and primary children. Songs in The American Singer and A Singing School series are written principally by the editors. Those in The World of Music and the New Music Horizons series are based for the most part on folk songs and old singing games. Themes from instrumental compositions of the masters are much in evidence where music is specifically presented for rhythmic activities and listening.

Little attention is given to developing children's ability to attend or increasing the length of time they are able to concentrate.

Proceeding from the conception of the song as a whole to the parts that give it meaning and purpose and determining the way in which the parts express this meaning is not a general aim beyond the kindergarten instruction. The World of Music does state this aim, but fails to carry it out either in suggested methods or in materials that could be used functionally. Beyond recognizing 'do' as the 'home tone' as found in two of the series, no mention is made of expressive use of syllables in relation to the overall concept. A Singing School series, both in aim and
procedure, best conforms to this criterion.

Although abilities to follow directions and handle equipment are unconsciously developed in the outlined programs, this phase of readiness is not purposely sought in any series.

Creating a desire to read music is an objective which all the editors aim to achieve through their texts and teaching methods. It is based on a fundamental interest resulting from pleasant, meaningful, and satisfying musical experiences.

The ability to discriminate likenesses and differences is developed in all of the series. There are some differences in method of procedure, but analysis shows these discriminations to be fairly similar.

Developing accuracy in recall and increasing length of memory span are factors given little mention in relation to the readiness program. They are factors, however, in which developments are concomitant with functional learning of the various musical elements.

Recognition of visual immaturity and the need for adjusting scores and materials to visual development is evidenced in each series by the enlarged scores, typography, and general page layouts. Transferring aural concepts to musical notation through tonal and rhythmic pattern discriminations is common to all series.
Ear training is a major aim in each of the series. Neither ability to perceive tonal content and structure nor the more important factor, the mental imaging of what is heard, is specifically mentioned. These factors, however, are inherent in discriminatory experiences and creation of original songs.

Good general health is not considered as a factor in music readiness. The good health habits realized through rhythmic activities, deep breathing, and so forth are recognized by the editors of *A Singing School* as beneficial to health.

Many similar devices are employed in each series to improve coordination between ear and voice where defects exist. Two of the series, *The World of Music* and *The American Singer*, recommend seating children according to singing ability, a procedure long ago discarded as unsound educational practice.

The development of motor controls and coordinations is not stated as an aim in any of the series, but attention is called to the fact that bodily movements involved in rhythmic activities do help to develop these factors.

Of the personal readinesses to be developed through the music program, the socializing character of group activities and play is generally accepted as an important objective.
A Singing School series definitely aims to establish a sense of security and emotional control, both in stated aims and use of materials. These factors are generally implied in the other series through organization of materials and types of activities. The gaining of self-confidence and independence through individual and group singing and activities is also felt to be a desirable outcome, although not stated as a specific aim.

Conclusions

Editors aim to conform to the modern philosophy of education in the very first steps of readiness for music reading. As readiness progresses, the tendency is to revert to the traditional method of conditioning pupils through meaningless drill for adult anticipated future needs. Considering the needs of pupils here and now and helping them solve their problems through meaningful situations which promote growth because of the interest such procedure stimulates should continue to be the philosophy on which music readiness is developed.

Throughout the preparatory period The World of Music series presents in the teachers' manual extensive and oft-repeated aims in complete agreement with modern philosophy. However, neither in methods of procedure nor in the texts themselves do the editors provide for learnings that are functional in their approach or application. On
the other hand, *A Singing School* series, whose editors express their aims simply but in accord with the modern philosophy of learning, does apply this philosophy both in recommended procedures and text materials more than any of the other series studied.

Many points of value in functional learning are presented in *New Music Horizons* and *The American Singer* series. This writer feels that perhaps the editors of these series implied, or assumed that the teacher knows and follows, the best educational practices and thus will apply their suggestions and utilize their texts in purposeful and meaningful learning situations in so far as the texts permit. The *New Music Horizons* series develops the use of simple rhythm hand instruments in a new and delightful way, picturing the different instruments over the notes on which they are to be played and also depicting humorous figures playing these same instruments. This occurring at intervals throughout the texts, as well as reminders and questions pertinent to instrumental use with songs not so illustrated, is an interesting and functional procedure of great merit. Choosing 'so-mi' as the introductory tonal pattern is done by both *The American Singer* and *A Singing School* series. *The American Singer* bases the reason for this choice on the fact that a small child, inexperienced musically, instinctively employs this interval in calling
to his mother or some playmate. The application of material based on such fundamental experiences is especially good. The 'verbal chant' and rhythmic interpretation beginning with the walk, the most fundamental of all our movements, are other valuable devices recommended by The American Singer. Chanting rhythmic patterns as they sound, thus establishing the beat as well as the movement while the pattern is being interpreted, is excellent functional learning. Although these series have points worthy of merit, the writer feels that both of them include too many songs for reading preparation that lack musical appeal, songs in which words and music do not express the same meaning and songs, particularly in The American Singer, composed for the sole purpose of providing drill on specific skills.

Since hearing is the very core of musicianship, editors should emphasize both 'outer' and 'inner' hearing in their manuals. Teachers should be made aware of both 'tonal perception' and 'imagery' in order to intelligently educate children for listening and ear training. The important training of the ear should not be left to chance.

It is of interest to note that much of the singing material in both A Singing School and The American Singer series is written by the editors; and that while the latter fails as a whole to lend itself to functional learning, the materials in A Singing School series have, besides charm
and musical appeal, the elements necessary to make learning a total process and provide the enjoyment and satisfaction that should be realized through music.

A study devoted to factors involved in music reading readiness, in which each development is considered in more detail than was the objective of this thesis and in which the practical application of functional approaches and learnings is clearly set forth, should be of value to music educators not too fully acquainted with these concepts and procedures. Educators generally should profit from such a study refuting beliefs still entertained that music is a minor subject of little intrinsic worth and bringing realization of its significance, not purely aesthetic and cultural, but as a dominant force in all phases of educational, physical, and personal development as well as its value as an integrating power throughout the educational program.
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