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SOUTHERN ILLINOIS UNIVERSITY

*The Graduate School*

August 14 . 1967

I HEREBY RECOMMEND THAT THE THESIS PREPARED UNDER MY SUPERVISION

BY Donna Sue Kubik

ENTITLED A PRELIMINARY INVESTIGATION OF THE INFLUENCE OF PRE-SCHOOL MUSICAL  
EXPERIENCES ON A SELECTED GROUP OF FIFTH GRADE STUDENTS

BE ACCEPTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE  
DEGREE OF Master of Music Education

Dorothy E. Tulloss  
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A PRELIMINARY INVESTIGATION OF THE INFLUENCE  
OF PRE-SCHOOL MUSICAL EXPERIENCES ON  
A SELECTED GROUP OF FIFTH GRADE STUDENTS

The writer wishes to express appreciation to the participating students and teachers of this study. Without their cooperation and assistance, the study could not have been made.

A Thesis

The writer would also like to express thanks and sincere appreciation to Dr. Dorothy Talbot for her encouragement throughout the study and for her assistance in organizing and recording the written composition.

Submitted to the Music Faculty  
of the  
Fine Arts Division

D.S.A.

In Partial Fulfillment  
of the Requirements for the Degree  
Master of Music Education

by  
Donna Sue Kubik

August 1967



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## II. THE STUDY

Statement of the problem. The purpose of this study

(1) to estimate the musical abilities of a group of twenty-three fifth grade students, (2) to estimate the amount and kind of pre-school musical experiences of these same students; and (3) to estimate the relationship, if any, between their pre-school musical experiences and their present musical abilities.

Importance of the study. Students who possess musical abilities are admired and envied by adults and other students. As a result of these abilities, they may exhibit more self-confidence in functioning in their society. A few people consider all musical talents to be inherent, that a child is either born with or without musical skills, and some people feel that these talents may be the result of musical experiences in early childhood. This study explored the possibilities that musical ability in later childhood may be a result of exposure to worthwhile musical experiences at a very early age.



## 2. DEFINITIONS OF TERMS USED

Pre-school. The term "pre-school" refers to the period in a

### CHAPTER I

child's life from infancy to the age of five preceding attendance at

## THE PROBLEM AND DEFINITIONS OF TERMS USED

Environment. The term "environment" refers to all the external

There has been much speculation about the values a child obtains from his pre-school musical experiences. Current trends in music education are advancing the theories that possibly a child could progress faster and farther musically in later childhood if he had worthwhile musical experiences at an early age.

Child rearing. The term "child rearing" refers to all the interactions between parents and their children. It involves the parents' expressions of attitudes, values, and beliefs.

### I. THE PROBLEM

Musical background. In this study "musical background" refers

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## II. DEFINITIONS OF TERMS USED

**Pre-school.** The term "pre-school" refers to the period in a child's life from infancy to the age of five preceding attendance at school.

**Environment.** The term "environment" refers to all the external conditions and influences which affect the development of a child. In this study, environment refers even more specifically to the influences and conditions of the home and family upon the child.

**Child rearing.** The term "child rearing" refers to all the interactions between parents and their children. It involves the parents' expressions of attitudes, values, interests, and beliefs.

**Musical background.** In this study "musical background" refers to the sum of a child's pre-school experiences, specifically, rhythm and melody.

**Musical experiences.** In this study the term "musical experiences" refers to the sum total of specific pre-school events that relate to rhythm and melody.

**Musical ability.** In this study the term "musical ability" refers to the skills that are basic to musical performance.

## III. DELIMITATIONS OF THE STUDY

Classroom teachers selected the students for the study on the basis of an apparent interest of the students in music and on the basis of a spirit of cooperation professed by the Mothers of the students. "Mother" is capitalized in this study when it refers to the specific Mothers of the students.

Short written interviews, written tests and oral tests were constructed to obtain information about the students' current musical abilities. Questionnaires were composed to acquire data from the Mothers about the students' pre-school musical experiences. Only a small, select group of twenty-three fifth grade students were tested and interviewed, and each of the Mothers of these students received a questionnaire. This chapter presents a brief survey of some of this literature.

#### IV. THE ORGANIZATION OF THE STUDY

##### 1. LITERATURE ON INFANTS AND LEARNED ABILITIES

Chapter I discussed the possibilities of a lasting importance of early musical experiences on a child. A small number of selected students indicated that the survey would be confined in scope.

Chapter II contains a review of literature that concerns the environment of the child and the development of his abilities.

Chapter III presents the groups involved in the study, the development of the evaluation and survey materials, and the techniques of administering the tests and survey.

Chapter IV reports and interprets the findings of the tests and questionnaire.

Chapter V contains the summary and the conclusions of this study.

It is apparent that certain biological requisites are necessary for an adequate socialization. In actual situations, however, these biological factors become so closely intermingled with elements of the social world that it is impossible to isolate empirically the biological from the environmental and to weigh the importance of each.

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<sup>1</sup> Frederick Aikin, The Child and Society (New York: Random House, 1960), p. 13.



Elkin feels that a child inherits certain tendencies towards talent, but that the development of these cannot be separated from his surrounding world.

## CHAPTER II

### II. LITERATURE ON THE IMPORTANCE OF THE HOME IN THE REVIEW OF THE LITERATURE

Much has been written about the importance of the environment in the development of a child's abilities. This chapter presents a brief survey of some of this literature. The socialization. Home is one

family framework is considered one of the basic values. The family is principally responsible for its early development.

#### I. LITERATURE ON INNATE AND LEARNED QUALITIES

Opinions have always differed whether abilities are inherited or acquired and developed from the environment. There have been numerous studies made of this subject. Most experts have concluded that both factors are important in molding a person. Some have claimed more importance to one area, others have claimed more importance to the other area, and still others have ascribed an equal amount of importance to both. because the parent can gear the program to the individual child. Elkin emphasized the importance of both the child's environment and his inherited tendencies for learning the ways of the society in which he lives and how to function in it. He said:

It is apparent that certain biological requisites are necessary for an adequate socialization. In actual situations, however, these biological factors become so closely interlinked with elements of the social world that it is impossible to isolate empirically the hereditary from the environmental and to weigh the importance of each.<sup>1</sup>

<sup>1</sup> Frederick Elkin, The Child and Society (New York: Random House, 1960), p. 13.



Elkin feels that a child inherits certain tendencies towards talents, but that the development of these cannot be separated from his surrounding world.<sup>1</sup>

## II. LITERATURE ON THE IMPORTANCE OF THE HOME IN TEACHING MUSIC IN EARLY CHILDHOOD

Many authors have concluded that the family is the most important factor in the socialization of a child. Learning the values in life is one of the most important parts of this socialization. Music in some family frameworks is considered one of the basic values. The family is principally responsible for its early development.

Krevit emphasized the important part the mother plays in the child's learning music when he said:

The mother is the child's first music teacher. It lies within her power to instill a love for music in him in his infancy. She can create a desire for more and more beautiful songs in her child. It is her privilege to stimulate and develop musical feeling.<sup>2</sup>

According to Taubman, the home can be the best agency for teaching music because the parent can gear the program to the individual child's capacities and tastes.<sup>3</sup> The main principle behind the musical learning in the home should be the aim of teaching a child to expect good music as a natural part of his environment.<sup>4</sup> Taubman believed that a small child can be taught many concepts of music in the home

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<sup>1</sup>William L. Goode, *The Family* (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1964), p. 2.

<sup>2</sup>William Krevit, *Music For Your Child* (New York: Dodd, Mead and Company, 1950), p. 20.

<sup>3</sup>Howard Taubman, *How to Bring Up Your Child to Enjoy Music* (Garden City, New York: Hanover House, 1958), p. 11.

<sup>4</sup>*Ibid.*, p. 24.

before he begins to attend school. He expressed this opinion by this statement:

Like it or not, we must face the fact that the primary responsibility for musical cultivation in our country rests on the home. It rests there with special force in the case of small children because a great deal can be accomplished before they begin to attend school.<sup>1</sup>

Goode feels that the survival of society depends on the success of the family in its socialization of the young.<sup>2</sup> The family is the first and most important agency from which the young human being acquires the values and knowledge of the culture of his society.<sup>3</sup>

Sears believes that one should go directly to the parent to obtain information about the environment of the child. He used three types of questions about practices and values in child rearing. They were:

- (1) How do parents rear children?
- (2) What effects do different kinds of training have on children?
- (3) What leads a mother to use one method rather than another?<sup>4</sup>

Sears wanted to detect underlying characteristics by his questions concerning specific instances of behavior. He wished to discover what and how a child is taught.<sup>5</sup> In evaluating the practices used in raising children, he said:

<sup>1</sup>Ibid., p. 11.

<sup>2</sup>William J. Goode, The Family (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1964), p. 2.

<sup>3</sup>Ibid., 1-10.

<sup>4</sup>Robert R. Sears, Eleanor E. Maccoby and Harry Levin, Patterns of Child Rearing (Evanston, Illinois: Row, Peterson and Co., 1957), p. 8.

<sup>5</sup>Ibid., p. 314.



Child rearing is not a technical term with precise significance. It refers generally to all the interactions between parents and their children. These interactions include the parents' expressions of attitudes, values, interests, and beliefs as well as their caretaking and training behavior. Sociologically speaking, these interactions are one separable class of events that prepare the child, intentionally or not, for continuing his life.<sup>1</sup>

In concluding his studies of child rearing, Sears said that "the socialization of their young children is extremely important to most mothers. It is their chief occupation."<sup>2</sup>

The main topic in Bossard's writings is the human personality. The foundations are laid in early childhood by the family. The family is the child's first experience in living in a society. This society consists of all the stages involved in the birth and rearing of the child. It includes the most important features of the child's life for many years. The family selects, interprets, and evaluates the ideas, beliefs, and values of the culture and then transmits it to the child.<sup>3</sup>

### III. LITERATURE ON THE INFLUENCE OF EARLY EXPERIENCES UPON LATER EXPERIENCES

Mead and Wolfenstein were convinced that early childhood experiences affected all later learnings. They wrote:

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<sup>1</sup>Ibid., p. 457.

<sup>2</sup>Ibid., p. 468.

<sup>3</sup>James H. S. Bossard, The Sociology of Child Development (New York: Harper & Brothers, 1948), pp. 1-100.



The habits established early in the life of the individual influence all subsequent learning, and therefore the experiences of early childhood are of predominant importance.<sup>1</sup>

Current literature would indicate that more is being written about the influence of the early years upon the child's later learning potential.

Gesell wrote:

. . . the demands of society and the findings of science are compelling us to see the cultural significance of the pre-school years . . . the fundamental years which come first in the cycle of life and which therefore must have a certain priority in all social planning. Coming first, they have a profound formative influence on all the years that follow.<sup>2</sup>

Sheehy expressed her belief in the continuing impressions a child obtains from early musical experiences by saying:

Musical impressions gained during children's pliable early years have a way of sticking, and all during their lives a feeling of at-homeness is never entirely lost.<sup>3</sup>

Mursell also believed that the encouragement of musical qualities in the infancy stage may have an important bearing upon what appears in later life as inborn talent.<sup>4</sup> Babies have an inborn tendency to respond musically. This musical impulse depends greatly upon circumstances, outside influences, and encouragement.<sup>5</sup>

<sup>1</sup>Margaret Mead and Martha Wolfenstein, Childhood in Contemporary Cultures (Chicago: University of Chicago Press, 1955), p. 32.

<sup>2</sup>Arnold Gesell and Frances L. Ilg, Infant and Child in the Culture of Today (New York: Harper and Row, Publishers, 1943), p. 12.

<sup>3</sup>Emma Dickson Sheehy, There's Music In Children (New York: Henry Holt and Company, 1952), p. 30.

<sup>4</sup>James L. Mursell, Education for Musical Growth (Boston: Ginn and Company, 1948), p. 30.

<sup>5</sup>Ibid., p. 66.

#### IV. LITERATURE ON THE DEVELOPMENT OF MUSICAL ABILITIES

Mursell asserts that responsiveness to music is universal, not a special or limited endowment. The person who lacks it is unusual, not the person who possesses it.<sup>1</sup> All through the ages it has been acknowledged that human beings have an organic responsiveness to tone. It has physical and mental effects upon them. Mursell said:

Ultimate musical responsiveness, then, is organic, perceptual, and emotional responsiveness to tone itself. This manifests itself far beyond the orbit of human life. It is prepotent in the musical experience of the little child.<sup>2</sup>

Mursell also says that musical quality is measured in degrees, and that there are different degrees in different persons. But he maintains that "musical development is entirely possible for all normal people."<sup>3</sup>

The infant is a creator of sound immediately after his birth. He sounds forth with various spontaneous vocalizations. This is one beginning of his musical ability. As are all of a child's abilities, it is subject to the laws of growth.

Music as well as all civilization must be learned anew by each person. Gesell said:

Civilization cannot be imposed. It must be newly achieved by each generation. Even babies and young children must acquire it in order to possess it. They

<sup>1</sup>Ibid., pp. 8-10.

<sup>2</sup>James L. Mursell, Education for Musical Growth (Boston: Ginn and Company, 1948), p. 30.

<sup>3</sup>Ibid., p. 9.



acquire it by gradual stages which correspond to the basic sequences of developmental maturity.<sup>1</sup>

especially when they are accompanied by actions or pictures. He likes

The infant notices sounds as well as vocalizes. He exhibits to have things sung to him. The child at this age has a wide range in pleasure when people talk and sing to him. By the third month he has tone, pitch and intensity of voice. He is very much aware of sounds babblings and "lallings" that go on spontaneously. This is the tonal such as bells, whistles, and clocks.

content from which speech and song develop. Mursell said:

There has been some controversy among writers whether the child's

It has been argued that such experiences and reactions are the original sources of what later becomes aesthetic pleasure in music and in the sheer sound of language. Also it has been suggested that deliberate encouragement at this stage may have an important bearing upon what appears in later life as inborn talent.<sup>2</sup>

As early as one year old, the infant responds to rhythm, and imitates things he sees. Also, the infant responds spontaneously to different qualities of sounds, such as the pleasant sound of singing, the tinkle of a bell, and the sound of instruments like the violin or piano.

Parents often ask what age a child should be before his musical abilities are encouraged. In answer to this Mursell wrote:

How old must a child be before it is "wise" or "safe" to begin encouraging him to show musical initiative? Old enough, let us say, to babble.<sup>3</sup>

At fifteen months the child likes to listen to music and dance to the rhythm of music. At eighteen months he sways with his whole body to the rhythm of music and dances to songs he hears on radio, television or phonograph. He hums spontaneously and sings by repeating a

<sup>1</sup>Arnold Gesell and Frances L. Ilg, Infant and Child in the Culture of Today (New York: Harper and Row, Publishers, 1943), pp. 65-66.

<sup>2</sup>James L. Mursell, Education for Musical Growth (Boston: Ginn and Company, 1948), p. 30.

<sup>3</sup>Ibid., p. 167.



single word. He listens to short rhymes with interesting sounds, especially when they are accompanied by actions or pictures. He likes to have rhymes sung to him. The child at this age has a wide range in tone, pitch and intensity of voice. He is very much aware of sounds such as bells, whistles, and clocks.<sup>1</sup>

There has been some controversy among writers whether the child's first response to music is to rhythm or to tone. Today many people are searching for ways to develop these first responses into more meaningful, learning experiences. Moorehead and Pond said:

Music for young children is primarily the discovery of sound. Their deepest interest is in tone color. Their first need is for a wide variety of soundmaking material. The instruments with which they are provided must be those that they can use most efficiently for their own purposes, should present no technical problems that are beyond their intellectual and physical powers of solution; as many as possible should be portable; the children should be allowed to use the instruments when, where, and how they wish so long as no harm is done to them, and all should possess intrinsically valuable timbres. Nothing is less correct than the idea that second-rate toy instruments are sufficient to fill the child's needs, and instruments are not enough. No restrictions other than those absolutely necessary should be placed in the child's way to hinder him from using any of the potentially soniferous materials of his everyday environment. He needs opportunity to experience and use the sounds of wood, metal, pottery, glass, stretched skins, strings, blown tubes and reeds and other materials which are present or can be given to him . . . He must be allowed to use his voice naturally. Not only the conventional singing voice and notes within the commonly (and erroneously) accepted compass of his voice, but all cries and vocalizations of any kind whatsoever and notes of whatever<sup>2</sup> pitch he can sing them are parts of his musical vocabulary.

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<sup>1</sup>Arnold Gesell and Frances L. Ilg, Infant and Child in the Culture of Today (New York: Harper and Row, Publishers, 1943), pp. 110-153.

<sup>2</sup>Gladys E. Moorhead and Donald Pond, Music of Young Children. II. General Observations (Santa Barbara, California, 1943), p. 17, cited by James L. Mursell, Education for Musical Growth (Boston: Ginn and Company, 1948), p. 270.



At two years of age the child successfully enjoys nursery rhymes. He likes to repeat them with the adult. He likes to feel the books from which the rhymes are read or sung. His dancing to music now includes running, turning in circles, and the beginnings of bouncing up and down. At this age he sings phrases of songs, but generally not on pitch. He enjoys rhythmical equipment such as rocking boats, swings, and rocking chairs. These often stimulate spontaneous singing. His favorite rhythmical responses to music are (1) bending knees in bouncing motion, (2) swaying, (3) swinging arms, (4) nodding head, and (5) tapping feet. He likes holding something such as a block, bells or a friend's hand while walking to music. He is interested in watching a phonograph operate while listening to records. He wants to touch and feel everything and often wishes to touch the record while it is playing. Children should examine and handle instruments. They should be allowed to produce different sounds on the instruments. Murzell said:

What children ought to get out of experimenting with and playing simple instruments is a revelation of the potentialities of tone and rhythm which purely vocal experience cannot afford.<sup>1</sup>

The two and a half year old child is more mature and may know all or parts of several songs which he spontaneously reproduces at home, but often exhibits inhibition in singing with others. He does spontaneous singing on a minor third interval, "the falling third," about things he sees or does in play. He absorbs music and particularly enjoys repetition of old, familiar tunes. He has a high interest in

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<sup>1</sup> James L. Murzell, Education for Musical Growth (Boston: Ginn and Company, 1948), p. 272.

listening to instruments and the phonograph. He exhibits much enjoyment of marked rhythm as in Ravel's "Bolero" or band music. At this age there is less individuality in rhythms because of imitation and awareness of others. The majority of the age group will run, gallop, swing, etc., to music, while imitating others. They enjoy simple group activity as ring-around-a-rosy. Parallel play predominates, but there is some cooperative group play by two or three children.<sup>1</sup>

In any group of children the first group response to music heard is the coalescence rhythmically of the individuals into the dominant rhythmic pattern. Next there is the grasp of the tonal configuration, more approximate than exact. Finally there is a coincidence in pitch, when the exact tonal configuration is sung at the pitch of the stimulus tune.<sup>2</sup> To explain the use of the terms "coalesce" and "coincide," Bentley said:

The use of the terms "coalesce" and "coincide" is intentional, in order to suggest the difference in the way children "come together" (a) rhythmically, and (b) tonally. "Coalesce," derived from the Latin coalescere, suggests uniting in the sense of "growing together." "Coincide," from the Latin co-in (cidere-cadere) suggests "falling together," or "happening upon" almost by chance, without necessarily fusing.<sup>3</sup>

The three year old likes to listen to records, He can reproduce whole songs, though generally not on correct pitch. He is beginning to match simple tones, and he has less inhibition in joining group

<sup>1</sup>Arnold Gesell and Frances L. Ilg, Infant and Child in the Culture of Today (New York: Harper and Row, Publishers, 1943), pp. 150-195.

<sup>2</sup>Arnold Bentley, Musical Ability in Children and its Measurement (New York: October House Inc., 1966), pp. 26-27.

<sup>3</sup>Ibid., pp. 26-27.



singing. He can recognize several melodies. He enjoys experimenting with musical instruments. Simple explanations concerning songs and instruments delight him and encourage interest. Within this age group there are marked individual differences in interest and ability to listen to music. Children at this age enjoy a diversity of musical experiences. Most members of the group participate in a variety of rhythms. Watchers will often participate when approached through another child, or through dramatizing. These children gallop, jump, walk and run in fairly good time to music. They enjoy dressing up in costumes for doing rhythms.<sup>1</sup>

Most experts on child development agree that a child remembers better the things he experiences with his body. In relation to this, Bentley said:

That which children have sung they are likely to remember better than that to which they have merely listened without positive bodily response. So one good way for children to become acquainted with music is to listen to it, and wherever possible sing what they hear.<sup>2</sup>

The four year old exhibits an increase in voice control with more approximation to correct pitch and rhythm. A few can sing entire songs correctly, but they are more responsive in group singing. They enjoy taking turns at singing alone. They can play simple singing games. There is high interest in dramatizing songs. They create songs during play and often tease each other on a variation of the minor third.

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<sup>1</sup> Arnold Gesell and Frances L. Ilg, Infant and Child in the Culture of Today (New York: Harper and Row, Publishers, 1943), pp. 196-212.

<sup>2</sup> Arnold Bentley, Musical Ability in Children and its Measurement (New York: October House Inc., 1966), p. 122.

They like to experiment with instruments, especially combinations of notes on the piano. They enjoy identifying melodies. There is increased spontaneity in rhythms. They like to demonstrate different ways of interpreting music.<sup>1</sup>

The development of musical growth should be continuous and should promote responsiveness in the child. New studies should build from foundations that have been laid by many various activities. To illustrate this, before studying the piano the child should have a background of musical experiences comparable to listening, singing, bodily movement, playing toy instruments, strumming on a piano, picking out tunes on a piano, looking inside of a piano and hearing people play it.<sup>2</sup>

Authors have many arguments for starting children early in developing their music abilities. Bentley quoted Burt as saying:

The proper time to pick out the gifted individuals is not eleven-plus but as soon as they come up from the infant school.<sup>3</sup>

Then Bentley continued that:

This is especially true in music, where the earlier the necessary skills are discovered and encouraged the better are the chances of success, not necessarily with a view to professional participation, but certainly in terms of personal human satisfaction and development.<sup>4</sup>

<sup>1</sup>Gesell, op. cit., pp. 213-235.

<sup>2</sup>James L. Mursell, Education for Musical Growth, (Boston: Ginn and Company, 1948), pp. 45-56.

<sup>3</sup>C. Burt, "The Gifted Child--Psychological Evidence," Times Ed. Suppl., January 26, 1962, p. 125, cited by Arnold Bentley, Musical Ability in Children and Its Measurement (New York: October House Inc., 1966), p. 129.

<sup>4</sup>Arnold Bentley, Musical Ability in Children and its Measurement (New York: October House Inc., 1966), p. 129.



## CHAPTER III

### THE TECHNIQUES AND THE MATERIALS USED

This chapter tells how the selected group was chosen. Then it describes the development of the information sheet and the tests for the students. It describes the materials and methods used to evaluate the students' current musical interests and abilities. It traces the development of the questionnaire for the mothers and describes the questions used to ascertain the students' pre-school experiences which relate to the development of their musical abilities.

#### I. GROUP STUDIED

Method of selection. There were twenty-three fifth grade students, approximately ten years of age, selected for this study. They were chosen by four classroom teachers on the basis of interest in music, cooperative attitude, and the spirit of interest and cooperation professed by their mothers in regard to their child's welfare.

#### II. FORMULATION AND ADMINISTRATION OF THE INFORMATION SHEET

Preliminary research. Prior to the construction of the information sheet, classroom teachers were interviewed about the areas of student interest and involvement. Also, students of this age level were observed and questioned about their likes and dislikes.

Development of the information sheet. A list of questions about interests, leisure time activities, and musical activities evolved from

the writer's reading about this age level, interviewing those who teach this age level, and observing students of this age level.

Description of the information sheet. The data obtained from the study of this age level was used to formulate written questions to be answered by this selected group of students. These questions concerned their general interests, musical interests, musical participation, and musical opinions.

Administration of the information sheet. The twenty-three students as a group were presented the information sheet. They were asked to write answers to the sixteen questions concerning their interests and musical activities.

### III. FORMULATION AND ADMINISTRATION OF THE TESTS

Preliminary research. A study was made of the elements of music the selected group had studied and the styles of compositions to which they had listened and the points they had discussed.

Development of the tests. It was decided that the tests would cover the basic areas of rhythm, melody and harmony. One section would be listening and then responding with written answers. Another section would be listening and then responding orally. The oral responses would be recorded on tape.

Description of the tests. The written section of the test consisted of (1) listening and notating clapped rhythm patterns, (2) listening and notating meters of recorded compositions, (3) listening and notating tonal patterns sung with "la", (4) listening and identifying familiar compositions, and (5) listening and writing preferences of



was asked to sing excerpts from songs that involved wide skips of unfamiliar recorded compositions and writing reasons for these preferences. Next the student was asked to sing

- familiar song completely through without any pauses or stops. Then

The oral section of the test would be recorded on tape. Each the student listened to a tonal pattern played on the piano and he was student would be tested individually. The student would be asked (1) to sing it. Next the student was asked to sing a harmony part to to sing portions of familiar songs with a wide range of melody and many skips of intervals, (2) to sing a specified familiar song from memory, the student was asked to play a familiar tune "by ear" on either the (3) to listen to and then sing an unfamiliar tune, (4) to sing a piano or some bells. Finally the student was asked to listen to a harmony part to a familiar song with another person singing the melody, clapped rhythmic patterns and then to clap it.

(5) to play "by ear" a familiar song on either the tonal bells or the piano, and (6) to listen to a clapped rhythmic pattern and then "echo" clap it.

Preliminary research. Prior to constructing the questionnaire, Administration of the written test. The students met as a group the writer made a study of the psychological factors in questionnaire and were handed the sheets for the written section of the test. They techniques. This included a study of questions pertaining to child were asked to listen and write their responses as designated. There rearing, child behavior, and child development.

were five sections to this test. The first section involved rhythm Development of the questionnaire. From the material read about patterns. A pattern was clapped and they were asked to write the previous questionnaires concerning child rearing, questions that fitted pattern. There were four patterns. The second section concerned how one of three categories were constructed. These three categories meters. Three compositions were played and they were asked to write were (1) how the mother reared the child, (2) what affects different the meter of each. The third section was melodic dictation. Four kinds of training had on the child, and (3) what led a mother to use patterns were sung with "la" and they were asked to notate the patterns. one method rather than another.

In section four they were asked to identify three familiar compositions

Since the mother is usually more involved with rearing the child that were played. Then they were asked to write down the one they than the father, the questions were addressed to her.

preferred and to tell why. In section five they were asked to write Description of the questionnaire. The questionnaire contained down their preference from three unfamiliar compositions played. Then factual questions that could be answered with very short answers. they were asked to write down their reasons for selecting it.

Also, there were discussion questions on which the mother could write

Administration of the oral test. Each student was tested as much as she wished. The title given the questionnaire was "A individually. The student's responses were taped. First the student

was asked to sing excerpts from songs that involved wide skips of intervals and contrasts in range. Next the student was asked to sing a familiar song completely through without any pauses or stops. Then the student listened to a tonal pattern played on the piano and he was asked to sing it. Next the student was asked to sing a harmony part to a familiar song while someone else sang the melody. Following this, the student was asked to play a familiar tune "by ear" on either the piano or tone bells. Finally the student was asked to listen to a clapped rhythm pattern and then to clap it.

#### IV. FORMULATION AND ADMINISTRATION OF THE QUESTIONNAIRE

Preliminary research. Prior to constructing the questionnaire, the writer made a study of the psychological factors in questionnaire techniques. This included a study of questions pertaining to child rearing, child behavior, and child development.

Development of the questionnaire. From the material read about previous questionnaires concerning child rearing, questions that fitted into one of three categories were constructed. These three categories were (1) how the mother reared the child, (2) what effects different kinds of training had on the child, and (3) what led a mother to use one method rather than another.

Since the mother is usually more involved with rearing the child than the father, the questions were addressed to her.

Description of the questionnaire. The questionnaire contained factual questions that could be answered with very short answers. Also, there were discussion questions on which the mother could write as much as she wished. The title given the questionnaire was "A



Survey of Your Child's Musical Experiences Between the Ages of Infancy Through Five Years." There were questions asked to obtain some general information about the rearing of the child. Then there were indirect questions asked to obtain information about attitudes. An example of these were questions about rules for the child. These were included to discover how independent or dependent the child was.

Chapter IV presents the results and the interpretations obtained

There were questions asked about the musical activities in the home. Some of these were concerned with the parents' own tastes and

activities with music, and some were concerned with the activities specifically initiated for the child. Some of the questions were

Results. The hobbies of the students ranged from building model airplanes to collecting glass animals. Eleven of the twenty-three students mentioned some musical activity as a hobby. In answer to the question of favorite subject in school, fifteen students named music.

Administration of the questionnaire. Each of the twenty-three

The organizations to which the students belonged were scouts, Indian Mothers was sent a questionnaire to complete. Enclosed with the

guides, little league groups and church groups. Twenty students listed one or more instruments played. There were eleven different instru-

fact that her child had been chosen to be one of the group studied.

The letter also told why the survey was being conducted and how the results would be used. All the Mothers completed the questionnaires and returned them.

to the question regarding musical programs to which they listened,

they wrote "special musical program on radio and TV." As their

favorite music, several listed songs they had sung in school. Sixteen

answered "yes" to the question of singing with family or friends.

Fourteen said they played instruments with family or friends. Twenty-

two students had attended band, orchestra, or choral concerts.

Twenty-two students marked "enjoy" when asked to describe their

## CHAPTER IV

### FINDINGS AND INTERPRETATIONS OF THE INFORMATION SHEET, TESTS, AND QUESTIONNAIRE

Chapter IV presents the results and the interpretations obtained from the information sheet, the tests and the questionnaire.

#### I. THE INFORMATION SHEET

Results. The hobbies of the students ranged from building model airplanes to collecting glass animals. Eleven of the twenty-three students mentioned some musical activity as a hobby. In answer to the question of favorite subject in school, fifteen students named music. The organizations to which the students belonged were scouts, Indian guides, little league groups and church groups. Twenty students listed one or more instruments played. There were eleven different instruments mentioned. Twenty-two students said they owned records. The records they liked ranged from "violin music" to "The Monkees." Musical organizations in churches and scouts were listed. In answer to the question regarding musical programs to which they listened, they wrote "special musical programs on radio and TV." As their favorite music, several listed songs they had sung in school. Sixteen answered "yes" to the question of singing with family or friends. Fourteen said they played instruments with family or friends. Twenty-two students had attended band, orchestra, or choral concerts. Twenty-two students marked "enjoy" when asked to describe their



feelings about music. One student marked "all right." They listed a wide assortment of records that their parents owned. Some of these were "violin music," "Mitch Miller," "Mary Poppins," "Tijuana Brass," "Harry James," "Al Hirt," "My Fair Lady," "Festival of Classical Music," "Frank Sinatra," "Sound of Music," "West Side Story," and "organ music."

## II. THE WRITTEN TEST

Results. On Table I the results of the written test indicate the students excelled in writing the rhythm patterns. Twenty students notated all the patterns correctly. A majority of eighteen students identified correctly the meters of the three compositions. In the melodic dictation there was a wider spread of scores. The majority of the students notated two or three tunes correctly out of the four. But the range extended all the way from none correct to all four correct. In the identification of the three familiar compositions, fifteen students identified two correctly. In the section on preference for one of three unfamiliar compositions played for them, a majority of thirteen students chose "Danse Infernal" by Stravinsky. The other two compositions were each chosen by five students.

## III. THE ORAL TEST

Results. On Table II the results of the oral test indicate a majority of thirteen students had a range of around two octaves of tones. There were ten of the twenty-three who had ranges well over two octaves. None of the students had less than an octave range. In the opinion of the writer, students sang with very accurate and fairly

TABLE I

## STUDENTS' RESULTS ON WRITTEN TEST

Sections of Test	Number of Students	Number Correct			
		4	3	2	1
Four Rhythm Patterns	23	20	2	0	1
Meters for Three Compositions	23	-	18	3	2
Melodic Dictation of Four Tunes	23	2	10	6	2
Identification of Three Compositions	23	-	1	15	6
Preference for One of Three Unfamiliar Compositions	23	"Snow Is Dancing" (from CHILDREN'S SUITE by Claude Debussy)			
		SYMPHONY NO. 1 by Joseph Haydn			
		"Dance Infernal" (from THE FIREBIRD SUITE by Igor Stravinsky)			
	23	5	5	13	



accurate pitch. Three students could not match pitch. Twenty-one students evidenced clear tonal qualities, but two students sounded throaty and guttural. In the melodic memory section eight students were rated very good, ten were rated fair and five were rated poor. The group was divided equally in the section on harmonic independence. Eleven students rated from excellent to good, six students rated fair and six rated poor. In playing a tune "by ear" thirteen students ranked from very good to excellent, five students ranked fair and five ranked poor. In rhythmic memory nine students were excellent, eight students were very good, five were fair and only one was poor. All of these judgments were exclusively the opinions of the writer.

#### IV. THE QUESTIONNAIRE

Results. As indicated on Table III twenty-one of the twenty-three Mothers stated they had spent a lot of time with their child during his pre-school years. A majority of the Mothers pointed out that they had numerous rules for their child. Seventeen Mothers stated they sang frequently to their child when he was an infant. Also fourteen fathers sang to their child. The kinds of songs listed were holiday, nursery rhymes, lullabies, folk songs and popular songs. The TV and radio programs the child was encouraged to watch were nursery school programs, cartoons, musical programs, and comedy programs. The programs forbidden were adult programs, programs with violence and horror movies. Twenty-one Mothers said they taught their child poems, rhymes and songs before he entered school. Fourteen Mothers taught rhymes to clap, ten Mothers taught dances, and eighteen Mothers taught movements or games to music. Twenty-two Mothers indicated they had

TABLE II

## STUDENTS' RESULTS ON ORAL TEST

Sections of Test	Number of Students	Students' Results			
		2 Octaves and Above	1-2 Octaves	Less Than 1 Octave	
Range	23	10	13	0	
Pitch	23	Exact 10	Uncertain 10	Could Not Match 3	
Tone Quality	23	Light and Clear 11	Hesitant 10	Hoarse and Guttural 2	
Flexibility	23	Fast 9	Moderate 8	Slow 6	
Melodic Memory	23	Good 8	Fair 10	Poor 5	
Harmonic Independence	23	Excellent 5	Good 6	Fair 6	Poor 6
Playing Tune "By Ear"	23	10	3	5	5
Rhythmic Memory	23	9	8	5	1



played recordings for their child. The kinds of records listed were classical, children's songs and stories, folk songs and favorites of the parents. In answer to the question about the kinds of music to which the parents listened, the semi-classical type rated the most answers with classical, popular, and show tunes about equal in number. Seventeen Mothers stated that either she or her husband played an instrument. The kinds of instruments listed were piano, organ, trumpet, saxophone, guitar, drum, violin, horn, xylophone, cello, trombone, accordion, and clarinet. Twelve Mothers listed the piano. Seventeen Mothers said their child had participated in musical activities at church school. In responding to the question about family singing, twelve Mothers answered "often," five answered "sometimes," four answered "seldom" and two answered "never." The kinds of songs listed were holiday, fun, folk and religious. All the Mothers said their child sang songs from memory before starting school, and one hundred per cent said definitely their child had sung many TV commercials. Twenty-one Mothers indicated that their child owned records before he started school. Twelve Mothers stated they would definitely encourage their child to participate in musical activities when he got older. Seven Mothers stated they would give some encouragement and four stated a little encouragement. Twelve Mothers gave evidence of much interest in music, nine gave evidence of some interest, and two gave evidence of a little interest.

Answers

Movements or Dance

to Music

Played Recordings

for Child

TABLE III  
RESULTS OF QUESTIONNAIRE

Sections of Questionnaire	No. of Mothers	Mothers' Answers			
Amt. of Time Mother Spent With Child Before Child Started School	23	Much 21	Some 2	Little 0	
Number of Rules For Child	23	Many 13	Some 7	Few 3	
Mother Sang To Child	23	Often 17	Sometimes 2	A Little 3	Never 1
Other Members of Family Who Sang to Child	23	Father 14	Bro. & Sisters 4	Grandmother 4	
Kinds of Songs Sung to Child	23	Holiday 22	Nursery Rhymes 20	Lullabies 17	Folk Songs 15 Popular Songs 10
TV and Radio Programs Encouraged	23	Nursery School 16	Cartoons 15	Musical Programs 13	Comedy 10 None 2
TV and Radio Programs Forbidden	23	None 3	Adult Programs 17	Programs with Violence 15	Horror Movies 18
		Yes	No		
Poems, Rhymes and Songs Taught To Child Before He Entered School	23	21	2		
Rhythms to Clap	23	14	9		
Dances	23	10	13		
Movements or Games to Music	23	18	5		
Played Recordings for Child	23	22	1		



TABLE III--Continued

Sections of Questionnaire Mothers		Mothers' Answers					
Kinds of Records Played for Child	23	Children's Songs and Stories Class.		Folk Songs	Records of Parents		
		19	13	10	15		
Kinds of Records to which Parents Listened	23	Pop.	Folk	Show Tunes	Semi-Class.	Classical	
		15	10	15	18	15	
Mother or Father Played an Instrument	23	Yes		No			
		17		6			
Kind of Instrument Played by Mother or Father	23	Piano	Organ	Trumpet	Saxophone	Guitar	
		12	1	5	2	2	
		Drum	Violin	Horn	Xylophone	Cello	
		1	3	1	1	1	
		Trombone		Accordion		Clarinet	
		2		2		3	
Musical Activities at Church School	23	Yes		No			
		17		6			
Family Singing	23	Often	Sometimes	Seldom	Never		
		12	5	4	2		
Kinds of Songs Sung	23	Holiday	Fun	Folk	Religious		
		21	20	15	13		
		Yes		No			
Child Sang Songs for Memory	23	23		0			
Child Sang TV Commercials	23	23		0			
Child Owned Records Before He Started School	23	21		2			

TABLE III--Continued

Sections of Questionnaire Mothers	No. of	Mothers' Answers			
Encouragement Parent Would Give Child When He Gets Older to Participate in Musical Activities	23	Very Much	Some	A Little	None
		12	7	2	0
Parent's Interest in Music	23	12	9	2	0



ten students who suggest a few minor notes near the notes. All but three students could write pitch either exactly or very closely. The tone quality, pitch and rhythm, was also well judged. The highest students scored from very good to fair in melodic memory.

## SUMMARY AND CONCLUSIONS

The results of the musical independence revealed some very excellent

This chapter presents the current musical standing, judged solely by the writer, of the students who were studied. It gives an overview of how they ranked on their various tests. It also presents what the survey of their Mothers revealed about the students' pre-school musical backgrounds. Then finally it relates and compares their present musical abilities with the musical experiences they had in their pre-school years.

On the questionnaires sent to the Mothers, twenty-one Mothers

### I. SUMMARY

stated they spent much time with their child during his pre-school

The writer felt that the scores of the written test showed that these students were superior in writing rhythm patterns and identifying meters. They ranked very high in melodic dictation with fifty per cent of them getting at least three correct out of four. In the identification of three compositions played, seventy per cent of the students identified correctly at least two of the three. The majority of the group preferred the "Danse Infernal" from The Firebird Suite by Stravinsky as the choice of the three unfamiliar compositions. The reasons given for this preference were "interesting rhythm," "exciting," "colorful," and "neat."

The writer felt the oral test revealed that a majority of the students had a wide range of tones. None had less than an octave range and

instruments played in the home. There were thirteen different



ten students had ranges of several notes over two octaves. All but three students could match pitches either exactly or very closely. The tone quality, prevalent among the students, was clear and ringing. Eighteen students scored from very good to fair in melodic memory. The section on harmonic independence revealed some very excellent leaders in part singing. There were only six who experienced serious difficulties in singing a separate part. Ten students were able to play extremely excellent "by ear" on the piano or bells. There were only five who could not play any of the contour of the melody. The group was most outstanding in rhythmic memory. Eighteen scored from excellent to very good. Only one student scored a "poor." The majority of these students rated superior musically.

On the questionnaire sent to the Mothers, twenty-one Mothers stated they spent much time with their child during his pre-school years. The majority of the Mothers and Fathers sang frequently to their child. Most of the Mothers indicated that they had numerous rules for their child. The most frequent answers given were "I kept track of him," or "I knew where he was and what he was doing all the time." Nearly all the Mothers said they encouraged their child to watch educational TV programs, and most of them said they limited their child's viewing time. Adult programs were forbidden. Twenty-one Mothers said they taught their child poems, rhymes and songs before he entered school. Also, a majority said they taught rhythms to clap, dances, and movements or games to music. All but one Mother indicated they played records for their child, and all indicated that they as parents enjoyed many records. Seventeen Mothers listed one or more instruments played in the home. There were thirteen different



instruments indicated. A majority of the Mothers wrote that their child had participated in musical activities at church school. All but two reported they had family singing. All the Mothers said their child had sung songs for memory in his pre-school years. Also, the Mothers wrote "definitely yes" to the question about their child having sung TV commercials. This was one of the areas in which they said their child owned records before starting school. All of the Mothers evidenced some degree of interest in music and musical activities, and twelve seemed to possess a profound interest in music. All of this would indicate that the majority of these children came from homes in which they were highly encouraged to respond to music during their pre-school years.

## II. CONCLUSIONS

As shown on Table IV, there were thirteen Mothers who indicated by their responses to the questionnaire that they had a high degree of interest in music and that they had spent much time instructing and encouraging their child in musical and educational activities. Eight of these Mothers had children who rated "very high" musically. Five of these Mothers had children who rated "average" musically.

There were seven Mothers who indicated they had some interest in music and had spent some time instructing and encouraging their child in musical and educational activities. Two of these Mothers had children who rated "very high" musically, four of these Mothers had children who rated "average" musically and one Mother had a child who rated "weak" musically.



There were three Mothers who indicated they had little interest in music and had spent very little time instructing and encouraging their child in musical and educational activities. Two of these Mothers had a child who rated "average" musically and one of these Mothers had a child who rated "weak" musically. These conclusions were solely the opinions of the writer.

TABLE IV

## ATTITUDES TOWARD MUSIC AS INDICATED BY MOTHER

No. of Mothers	Much Interest	Some Interest	Little Interest
23	13	7	3

## MUSICAL RATING OF STUDENTS

No. of Students	Musically High	Musically Average	Musically Weak
23	10	11	2

All the students sang songs before they started school. They had the experiences of listening to songs, moving to music, hearing records, hearing instruments played, reciting and singing rhymes, and participating in musical groups as part of the family or as part of a church school group. The parents showed a high degree of concern and interest in furnishing their child with an environment which would provide for the fullest development of his abilities. This was revealed by the parents' guidance through rules, educational activities, and much time spent instructing and leading their child toward establishment of



values of life. In the opinion of the writer all of this was reflected in the child's now possessing numerous musical interests and abilities. As a result of these experiences the students possess the skills which permit them to sing, play and appreciate an extensive variety of music. Their musical ears are developing rapidly and they are beginning to hear the subtle qualities in music. They are also able to perform music that provides them joy, satisfaction and fulfillment. Those who have developed great harmonic independence serve as leaders of part singing in any group in which they participate. Their ears have developed sufficiently so that they can enjoy playing tunes "by ear." This could lead them to superior skills in notereading and also improvisation. With their abilities they are able to appreciate and enjoy thoroughly their musical experiences. All of these judgments are solely the opinions of the writer.

### III. RECOMMENDATIONS

The writer recommends (1) that a valid survey be made of the influences of the pre-school musical experiences on an experimental group and a control group of students, (2) that standardized tests such as Wing Musical Aptitude Test or Musical Aptitude Profile by Gordon be used to evaluate the groups, (3) that several music judges be asked to give opinions about the evaluations of the students and the survey of the parents, and (4) that large groups of students and parents be involved in the study in order to obtain convincing statistical evidence.

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**APPENDIX A**

**INFORMATION SHEET FOR STUDENTS**

A Musical Picture of a Selected Group of Fifth Graders

A. Information

Name \_\_\_\_\_ Birth Date \_\_\_\_\_

1. Hobbies \_\_\_\_\_
2. Favorite Subjects in School \_\_\_\_\_
3. Organizations or Clubs \_\_\_\_\_
4. Instruments played in or out of school \_\_\_\_\_
5. Records you own \_\_\_\_\_
6. Records you like \_\_\_\_\_
7. Musical activities in and out of school \_\_\_\_\_
8. Musical T V or radio programs you listen to or watch \_\_\_\_\_
9. Favorite music in school \_\_\_\_\_
10. Favorite music out of school \_\_\_\_\_
11. Do you sing with any of your family or friends? \_\_\_\_\_  
Who? \_\_\_\_\_ What Songs? \_\_\_\_\_
12. Do you play instruments with any of your family or friends? \_\_\_\_\_  
Who? \_\_\_\_\_ What songs? \_\_\_\_\_
13. Do you belong to any musical organizations? \_\_\_\_\_
14. Have you attended any concerts? \_\_\_\_\_ Where were the concerts? \_\_\_\_\_  
What were they? \_\_\_\_\_
15. What are your feelings about music? \_\_\_\_\_ Enjoy \_\_\_\_\_ All right \_\_\_\_\_  
Don't like \_\_\_\_\_
16. Can you remember the names of any of your parents' record albums? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



**APPENDIX B**

**WRITTEN TEST FOR STUDENTS**

# WRITTEN TEST

## B. Music Knowledge

1. Write these rhythm patterns: (1)

These patterns were

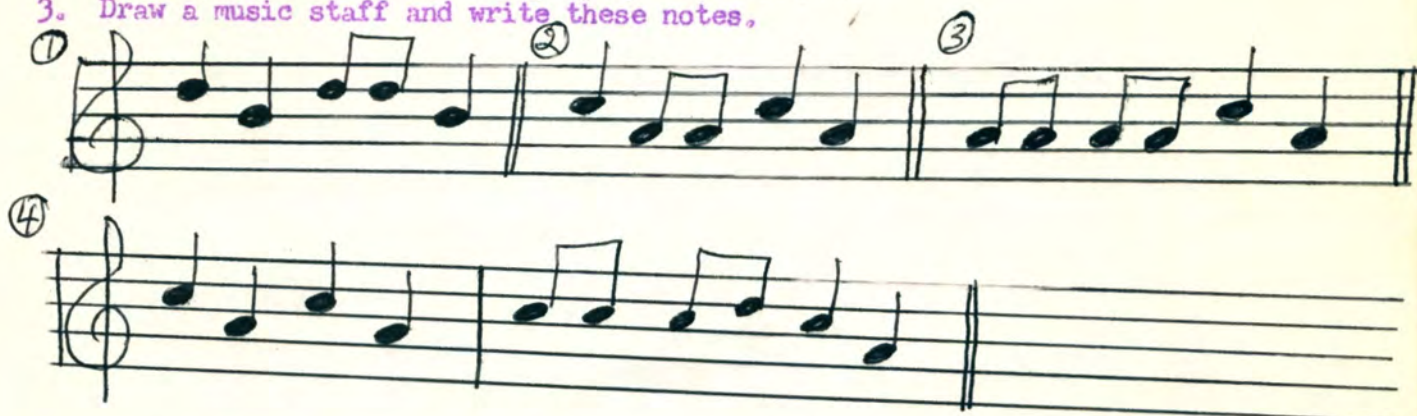
clapped.



2. What are the meters of these songs? (1) "Stars and Stripes Forever" (2) "Artists' Life" (3) "Sandpaper Ballet"

These recorded compositions were played on a phonograph.

3. Draw a music staff and write these notes,



These notes were sung with the neutral syllable "la."

4. Identify these songs. Which one do you like best and tell why.

- (1) "Toy Symphony" by Haydn  
(2) "Hungarian Dance No. 6" by Brahms  
(3) "Voiles" by Debussy

These familiar compositions were played on a phonograph.

5. Circle the selection you like best and tell why.

- (1) "Symphony No. 101" by Haydn (2) "Snow Is Dancing" by Debussy (3) "Danse Infernal" by Stravinsky

These unfamiliar compositions were played on a phonograph.



#### ORAL TEST FOR STUDENTS

Each child was tested individually. His responses were taped on a recorder.

#### Pitch, Range and Temporal Quality

"Across the Plain" and "The Star-Spangled Banner"

The student was asked to sing designated portions of these two songs.

#### Timbre

"Tears, Tears"

The student was asked to sing all of this song without any pauses or stops.

#### Relative Memory

The student listened to a melody played on the piano and then sang it back.

#### APPENDIX C

#### ORAL TEST FOR STUDENTS

#### Independent Harmony Part

"Battle Hymn of the Republic" and "Down the Road"

The student was asked to sing harmony parts to these two songs while another person sang the melody.

#### Playing Tune "By Ear"

"Jingle Bells" and "Swing"

The student was asked to play one of these tunes "by ear" either on the piano or bells.

#### Rhythmic Memory

The student listened to a clapped rhythm and then echo clapped it.

## ORAL TEST FOR STUDENTS

Each child was tested individually. His responses were taped on a recorder.

### Pitch, Range and Tonal Quality

"Above the Plain" and "The Star-Spangled Banner"

The student was asked to sing designated portions of these two songs.

### Flexibility

"Tzena, tzena"

The student was asked to sing all of this song without any pauses or stops.

### Melodic Memory

The student listened to a tonal pattern played on the piano and then sang it back.

### Independent Harmony Part

"Battle Hymn of the Republic" and "Down the Ohio"

The student was asked to sing harmony parts to these two songs while another person sang the melody.

### Playing Tune "By Ear"

"Jingle Bells" and "America"

The student was asked to play one of these tunes "by ear" either on the piano or tone bells.

### Rhythmic Memory

The student listened to a clapped rhythm and then echo clapped it.



Suburban School  
250 Lehigh Ave.  
Pittsboro, N.C.  
May 17, 1958

Dear Mrs. \_\_\_\_\_:

As part of my Master's Thesis, I am conducting a survey pertaining to the pre-school social experiences of a selected group of first-graders. These students were chosen because they exhibit a potential for social achievement.

I wish to compare their pre-school social experiences with their current school activities. Will you please complete the attached questionnaire concerning \_\_\_\_\_ pre-school social experiences?

**APPENDIX D**

If possible, could you complete this questionnaire and have your child return it to me by Monday, May 20?

**LETTER OF TRANSMITTAL**

Very truly yours,

Mrs. Dee Kufik  
Fourth Grade Supervisor  
Suburban School

Robinwood School  
955 Derhake Road  
Florissant, Mo.  
May 17, 1967

Dear Mrs. \_\_\_\_\_:

As part of my Master's Thesis, I am conducting a survey pertaining to the pre-school music experiences of a selected group of fifth graders. These students were chosen because they exhibit a potential for musical achievement.

I wish to compare their pre-school musical experiences with their present musical abilities. Will you please complete the enclosed questionnaire concerning \_\_\_\_\_ pre-school musical experiences?

If possible, could you complete this questionnaire and have your child return it to me by Monday, May 29.

Very truly yours,

Mrs. Sue Kubik  
Vocal Music Consultant  
Robinwood School



Survey of Your Child's Reading Experiences Between the Ages of Infancy through 5 Years

Name \_\_\_\_\_

First of all I'd like to get a picture of your family. How many children do you have? \_\_\_\_\_ how old are they? \_\_\_\_\_

Where did you live when \_\_\_\_\_ was a baby and up until the time \_\_\_\_\_ was born? \_\_\_\_\_

Did you have much time to spend with \_\_\_\_\_ when \_\_\_\_\_ was 4 years old? \_\_\_\_\_

Did you work outside the home? \_\_\_\_\_

Did you have much time to spend with \_\_\_\_\_ when \_\_\_\_\_ was 4 years old? \_\_\_\_\_

Did anyone sing to \_\_\_\_\_ when \_\_\_\_\_ was 4 years old? \_\_\_\_\_

I'd like to get some idea of the way \_\_\_\_\_ APPENDIX B

a. Rules about bedtime? \_\_\_\_\_ QUESTIONNAIRE FOR MOTHERS

b. Rules about what he might do in the morning? \_\_\_\_\_ How much time did you allow? \_\_\_\_\_

c. How much time did you allow for \_\_\_\_\_? Did you allow him to watch television? \_\_\_\_\_

d. What programs were allowed? \_\_\_\_\_

e. What programs were forbidden? \_\_\_\_\_

f. Were any programs especially encouraged? \_\_\_\_\_ If so, which ones? \_\_\_\_\_

g. How did you feel about \_\_\_\_\_? \_\_\_\_\_

h. How did you feel about \_\_\_\_\_? \_\_\_\_\_

i. How did you feel about \_\_\_\_\_? \_\_\_\_\_

j. How did you feel about \_\_\_\_\_? \_\_\_\_\_

k. How did you feel about \_\_\_\_\_? \_\_\_\_\_

l. How did you feel about \_\_\_\_\_? \_\_\_\_\_

# A Survey of Your Child's Musical Experiences Between the Ages of Infancy Through Five Years

Name \_\_\_\_\_

1. First of all I'd like to get a picture of your family. a. How many children do you have? \_\_\_\_\_ b. How old are they? \_\_\_\_\_
2. Where did you live when \_\_\_\_\_ was a baby and up until the time \_\_\_\_\_ started school? \_\_\_\_\_
3. Did you have much time to spend with \_\_\_\_\_ when \_\_\_\_\_ was a baby? \_\_\_\_\_
4. Did you work outside the home? \_\_\_\_\_
5. Did you have much time to sing or croon to \_\_\_\_\_ ? \_\_\_\_\_
6. Did anyone sing to \_\_\_\_\_ ? If yes, who? \_\_\_\_\_
7. I'd like to get some idea of the sort of rules you had for \_\_\_\_\_
  - a. Rules about bedtime? \_\_\_\_\_
  - b. Rules about making noise in the house? \_\_\_\_\_ How much of that did you allow? \_\_\_\_\_
  - c. How about the amount of time \_\_\_\_\_ could spend listening to the radio or watching TV programs? \_\_\_\_\_
  - d. What programs were allowed? \_\_\_\_\_
  - e. What programs were forbidden? \_\_\_\_\_
  - f. Were any programs especially encouraged? \_\_\_\_\_ If so, which ones? \_\_\_\_\_
  - g. How far away from home was \_\_\_\_\_ allowed to go by \_\_\_\_\_
  - h. Any other rules? \_\_\_\_\_
8. Did you keep track of exactly where \_\_\_\_\_ was and what \_\_\_\_\_ was doing most of the time, or did you let \_\_\_\_\_ watch out for \_\_\_\_\_ quite a bit? \_\_\_\_\_



9. Before \_\_\_\_\_ started kindergarten did you teach \_\_\_\_\_ any rhymes or songs to sing?  
 If so, can you name any of them? \_\_\_\_\_ Rhymes? \_\_\_\_\_  
 Poems? \_\_\_\_\_  
 Lullabies? \_\_\_\_\_  
 Mother Goose songs? \_\_\_\_\_  
 Any others? \_\_\_\_\_
10. Did you teach \_\_\_\_\_ any rhythms to clap? \_\_\_\_\_
11. Did you teach \_\_\_\_\_ any dances? \_\_\_\_\_
12. Did you teach \_\_\_\_\_ any movements or games to music? \_\_\_\_\_
13. Were any other music activities taught? \_\_\_\_\_ If so, what were they? \_\_\_\_\_
14. How did you happen to teach \_\_\_\_\_ these things? \_\_\_\_\_
15. Did you ever play recordings for your child? \_\_\_\_\_ If so, can you name some of them? \_\_\_\_\_
16. Can you name some of the music you as a parent listened to? \_\_\_\_\_
17. Did you or any members of your family sing for \_\_\_\_\_? \_\_\_\_\_ If so, what kinds of songs? \_\_\_\_\_
18. Did you or any members of your family play any instruments? \_\_\_\_\_ If so, what ones? \_\_\_\_\_
19. Did \_\_\_\_\_ play games with brothers and sisters or friends?  
 Can you remember any of the games? \_\_\_\_\_
20. What games did \_\_\_\_\_ play by \_\_\_\_\_? \_\_\_\_\_
21. Did your child participate in musical activities at Church School?  
 Nursery School? \_\_\_\_\_ Other places? \_\_\_\_\_
22. Did you have family singing? \_\_\_\_\_ Playing? \_\_\_\_\_ If so, what kinds of songs?  
 Folk songs? \_\_\_\_\_  
 Holiday songs? \_\_\_\_\_  
 Fun songs? \_\_\_\_\_ Others? \_\_\_\_\_

3

23. Did \_\_\_\_\_ sing many tunes from memory? \_\_\_\_\_ TV commercials? \_\_\_\_\_

24. Did \_\_\_\_\_ own any records before \_\_\_\_\_ started to school? \_\_\_\_\_

If so, what were they? \_\_\_\_\_

25. How important is it to you for \_\_\_\_\_ to do well in musical activities? \_\_\_\_\_

26. Are you interested in \_\_\_\_\_ singing or playing an instrument when \_\_\_\_\_ gets older? \_\_\_\_\_

27. How far would you like \_\_\_\_\_ to go in music? \_\_\_\_\_

c