Exploring the changes in teaching resulting from participation in a 1967 workshop in common learnings in music

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EXPLORING THE CHANGES IN TEACHING RESULTING FROM PARTICIPATION IN A 1967 WORKSHOP IN COMMON LEARNINGS IN MUSIC,

A Thesis Submitted to the Faculty of Music of the Fine Arts Division

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

by

Shirleyann H. Hubbard Bachelor of Music, 1964 Southern Illinois University at Carbondale (August) 1969
SOUTHERN ILLINOIS UNIVERSITY
The Graduate School

August 8, 1959

I HEREBY RECOMMEND THAT THE THESIS PREPARED UNDER MY SUPERVISION
BY Shirley Ann Hubbard
ENTITLED Exploring the Changes in Teaching Resulting From
Participation in a 1967 Workshop in Common Learnings in Music
BE ACCEPTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE
DEGREE OF Master of Music Education

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ACKNOWLEDGMENTS

To all who helped in any way in the preparation of this paper, my most heartfelt thanks.

SAH
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CHAPTER I

Introduction

"Changing" seems to be the one word that typifies the whole educational scene. The so called "shrinking" of the world by faster travel and improved communications has allowed educators to be aware of what others were doing throughout the world. Music educators, too, are experimenting, adapting and borrowing from each other. The problem, then, is how to acquaint large numbers of teachers with the newer trends in music education.

Statement of Problem

Workshops, clinics, seminars, and such have been used by many organizations as a means of updating the practices of their participants. What have been the results? Have the participants changed their philosophies? Are they using different materials and techniques?

With these questions in mind the investigator determined to survey the participants of the "Workshop in Common Learnings in Music" conducted at the Edwardsville Campus of Southern Illinois University during the summer of 1967. An opinionnaire was sent to each participating member of that workshop. The author requested general information about the person, his type of employment, and area of interest. Attitudes about the workshop, its organization, and the type of material presented were explored. An attempt was made to document the opinions of the respondents concerning the type of teaching they were
doing after the workshop as compared with that which was done before the workshop.

Delimitations of the Study

The study used an intact group with no randomization. Only the participants of the 1967 "Workshop in Common Learnings in Music" were used. Other similar workshops have since been conducted but are not included in this study. Only 50 per cent of the participants took part in the study. This paper is a statistical report of the respondents' opinions of self-change, not an experimental study. No attempt is herein made to evaluate the Workshop or the various methods which were presented, except as the participants report those methods and techniques which have been most useful to them.

Basic Assumptions

The Workshop was organized around the teachings of Émile Jaques-Dalcroze, Shinichi Suzuki, Carl Orff, and Zoltán Kodály. The incorporation of the methods of these innovators into the teaching of the Workshop participants has been used as an indicator or criteria of change.

Learning implies change. Change implies learning. If the respondents report a change in their teaching as a result of the Workshop experiences, learning can be assumed to have taken place. The most effective learning takes place when basic practices are in agreement with accepted learning theories and research.
Clarification of Terminology

Common Learnings - Method

Common Learnings, in this context, means ideas which are present in two or more of the methods.

The word "method" refers to the way that each innovator has developed the presentation of his specialty.

Innovator

An innovator is one who does something in a new way. In this study the term refers to Émile Jaques-Dalcroze, Shinichi Suzuki, Carl Orff, or Zoltán Kodály.

Participant

Participant, in this context, refers to anyone who took part in the 1967 "Workshop in Common Learnings in Music."

Respondents

A respondent was one who took part in the study by completing and returning the opinionnaire.

Techniques

Techniques shall mean elements or basic portions of the methods.

Workshop

The word "Workshop" is used to refer to the "Workshop in
Common learnings in music" conducted on the Edwardsville campus of Southern Illinois University during the summer of 1967.

Organization of the Study

Chapter I has presented an introduction to the study. Chapter II contains the results of the related investigations concerning traditional programs of learning, learning theories, and research. Chapter III continues the related investigations by comparing the basic premises of the four innovators. Chapter IV contains the methodology of the opinionnaire. Chapter V relates the findings, and Chapter VI is the summary, conclusions, and recommendations.
CHAPTER II

RELATED INVESTIGATIONS: TRADITIONAL PROGRAMS

Exploring Learning

Sometimes the most fruitful course of study is to dissect a seemingly familiar subject into its most elemented origins. Although learning is a very common phenomenon it is not easy to define or explain.

Definitions

Exploring learning led to various and differing viewpoints. Derver defined learning as "modification of a response following upon and resulting from experience of results."¹ Dewey said "learning is learning to think."² Kidd stated that learning was "a chief attribute of the human being."³ Ogden asserted that learning was "the self-regulating improvement of behavior."⁴ Warren had a four part definition:

Learning: 1. the process of acquiring the ability to respond adequately to a situation which may or may not have been previously encountered; 2. the favorable modification of response tendencies consequent upon previous experience particularly the building up of a new series of complexly coordinated motor responses; 3. the fixation of items in memory so that they can be recalled or recognized; 4. (Ges-talt) the process of acquiring insight into a situation.\

Perhaps learning could be most effectively summarized by Dewey:

Of course intellectual learning includes the amassing and retention of information. But information is an undigested burden until it is understood. It is knowledge only as its material is comprehended. And understanding, comprehension, means that the various parts of the information are grasped in their relations to one another.\

Correlation of Learning to Growth

A slightly different facet of the meaning of learnings was explored by Mursell:

When we think of learnings in terms of personality development or the realization of the aims of education, the term "growth" expresses the relationships most adequately. Hence, growth is promoted through the acquisition of skills and knowledge; the development of attitudes, appreciations, interests, and ideals; the development and control of emotions, expression, and the creative urges; social functioning, and reflective thinking. Growth by physiological maturation is a natural process that must not be hurried. Growth by learning must take cognizance of the levels of maturation and intelligence, and such learnings must be so directed that the outcome will be power.\

5Howard C. Warren, "Learning and Maturation Defined," Readings . . . , Skinner, pp. 92-93.\

6Dewey, p. 78.\

Maturation and growth seem to have a profound effect on learning. McGraw, on the other hand, stated that investigation led her to believe that chronological age was not as critical a factor as the "stage of plasticity or immaturity of the behavior pattern." There were those who believed that a deaf infant should wear two hearing aids, beginning by three months of age if possible, so that he would develop normal speech patterns. They contended that children who did not have auditory stimulation before three or four years of age never learned to talk with normal inflection. This seemed to indicate that there were maturationally optimum times for learning certain skills. Montessori seemed to have come to similar conclusions. Rambusch stated in her summary of the historical background of the "Montessori Method:"

Some fifty years ago Dr. Maria Montessori . . . made a basic discovery. She found that children between the ages of two and six pass through a succession of "periods of sensibility" which correspond roughly to the awakening of their individual senses . . . which once passed, never returns.

Gesell and Thompson studied twin girls eighteen months old. They taught one to climb stairs and build block towers but did nothing to encourage the other twin to do either of these activities. Although the first twin did learn these skills at a slightly earlier age, shortly after the second twin spontaneously learned these activities she could do them as well as the first twin could. They concluded:

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There is no conclusive evidence that practice and exercise even hasten the appearance of types of reaction like climbing and block tower building. The time of appearance is fundamentally determined by the ripeness of the child's neural structure.\textsuperscript{10}

Another factor was brought out in Jersild's study:

Quite in contrast with the practice curves above are the results of a study in which the training was designed to widen the child's repertory of skills. Three year old children were given practice in singing, ten minutes at a time, twice a week for a period of almost six months. The drill here was not meant to improve the child's speed, amplitude, or quality in singing a particular tone, but rather to encourage him to attempt new tones. Each note correctly sung added a tally to the child's score. At the end of the training, the practiced children had a large lead over similar control subjects. When re-tested again several months later the children who had received training were still quite superior to the controls.\textsuperscript{11}

Drill and practice may have no effect if the maturational level of the child is not taken into consideration. The age of the child may not be as important as his plasticity. The maturational process may include optimum times for learning skills which involve the senses such as speaking, singing and hearing.

Promoting Learning

Certainly every person has experienced learning situations which were especially fruitful; that led to drastic change in personal beliefs or behavior. What were the characteristics of situations which encouraged this kind of learning?

\textsuperscript{10}Arnold Gesell and Helen Thompson, "Relative Influence of Learning and Maturation," \textit{Readings} . . ., Skinner, pp. 82-83.

Responsibility of the Learner

Dewey placed the obligation for learning on the learner. He listed three attributes in which he said the learner must be cultivated:

Openmindedness . . . This attitude may be defined as freedom from prejudice, partisanship, and such other habits as close the mind and make it unwilling to consider new ideas . . .

Whole-heartedness . . . When anyone is thoroughly interested in some object or cause, he throws himself into it; he does so, we say, heartily, or with a whole heart . . .

Responsibility . . . To be intellectually responsible is to consider the consequences of a projected step; it means to be willing to adopt these consequences when they follow reasonably from any position already taken. . . . Intellectual responsibility secures integrity; that is to say, consistency and harmony in belief.12

Kidd also saw the learner as a participant:

Learning . . . is active . . . not passive . . . the learner opens up himself, he stretches himself, he reaches out, he incorporates new experience, he relates it to his previous experience, he expresses or unfolds what is latent within him.13

Each teacher has at one time or another been faced with the frustration of a child who does not choose to learn. The presence or absence of this self-motivation to learn seems to be a very curtiial factor of learning.

Responsibility of the Teacher

Combs, on the other hand, placed much of the responsibility for optimum learning on the teachers. He cited recent research which has

12Dewey, pp. 29-33.

13Kidd, p. 15.
shown that the most effective teaching was produced by teachers whose purposes were seen as freeing not controlling, concerned with large issues not small details, personally involved rather than aloof, self-revealing rather than self-concealing and who were more interested in furthering progress rather than in achieving goals.\(^{14}\) Hull reported that Thorndike's experiments on reward and punishment showed that a reinforcing "Right" after a correct answer had an average +52 per cent strengthening effect while the answer "Wrong" had only a -4 per cent weakening effect. This seemed to indicate that if the teacher called attention to correct behavior, this would be more effective than pointing out defects.\(^{15}\)

**Climate and Conditions**

The climate of the learning situation seemed to have a great bearing on when, what and how much a person learned. Rogers believed that "we cannot teach another person directly; we can only facilitate his learning."\(^{16}\) Rogers went on to state that a person would resist change when he felt threatened or pushed. This meant he must feel good enough as he was before he would feel safe enough to try something new. When a teacher recognized that a child has a right to be


what he was, without needing to be something better, he freed the child to learn. This was sometimes referred to as permissiveness; not the "anything goes" kind, but the "acceptance as is" kind which allowed the individual to be and to feel as he honestly was and felt.17

Learning, then, seemed to be influenced by the attitude of the student, the purposes of the teacher and the climate under which the learning was supposed to be taking place. Miller added another dimension when he listed the following conditions for learning:

1. The student must be adequately motivated to change behavior. 2. The student must be aware of the inadequacy of his present behavior. 3. The student must have a clear picture of the behavior which he is required to adopt. 4. The student must have opportunity to practice the appropriate behavior. 5. The student must get reinforcement of the correct behavior. 6. The student must have available a sequence of appropriate materials.18

Learning apparently takes place only if the learner is willing. The teacher can promote this willingness most effectively if he is freeing, concerned with larger issues, personally involved, self-revealing, interested in furthering results, and above all, accepting.

Summary of Traditional Viewpoints

In order to understand where Jaques-Dalcroze, Suzuki, Orff, and Kodály were innovative in their thinking and methods, some survey of traditional theories and curriculums should be included.

17Rogers, pp. 389-391.

Learning Theories

One of the older theories of learning was that of Associationism and/or Connectionism. Among those who have been supporters of this viewpoint were: Aristotle, Locke, Hume, Mill, Thorndike, Hull, Pavlov and Skinner. The definition of Associationism in English and English is:

**Associationism**

1. A theory which starts with supposedly irreducible mental elements and asserts that learning and the development of higher processes consist mainly in the combination of these elements;
2. the point of view of those who define the variables or constructs of learning theory and experimentation in terms of stimulus and response, and the relationships of temporal contiguity between them.

Temporal contiguity here can be clarified by a quotation from Mill:

**Laws of Association**

1. Similar ideas tend to excite one another.
2. When two impressions have been frequently expressed simultaneously or in immediate succession, then whenever one of these impressions, or the idea of it, recurs, it tends to excite the idea of the other.
3. The greater intensity in either or both of the impressions, is equivalent, in rendering them excitable by one another, to a greater frequency of conjunction.

Modern day practitioners of this viewpoint have developed teaching machines, programs, researched positive reinforcement and behavior

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An opposing point of view was held by the Gestalt theorists. Their view of man was wholistic. They maintained that when only a part of an organism is studied, only part of the answer is gained. A definition and illustration from English and English may help explain this view:

**Gestalt psychology or theory** -- The systematic position that psychological phenomena are organized, undivided, articulated wholes or gestalts. The properties of a gestalt are properties of the whole as such and are not derived by summation of its parts. Conversely, the parts derive their properties from their membership in the whole. The standard illustration is a melody, which has qualities as a melody that are not merely the sum of the component tones. It may be played by many instruments at different pitches so that the constituent tones are totally different, yet the melody is the same. Conversely, a given tone, say B flat, has different psychological (and musical) characteristics in different melodic settings -- i.e., its qualities as a part of a whole depend on that whole. This is not to deny that B flat, heard in isolation, is a whole or gestalt in its own right. But such a B flat is not psychologically the same B flat that is heard in the melody.

As applies to behavior, Gestalt theory denies that response to a situation can be stated in terms of a combination of separate stimuli; it is a whole response to the whole stimulation, with specific components serving as salient figures rather than as distinct elements. Learning is said to proceed, not by accretion but by reorganization.

Gestalt enthusiasts advocated the teaching of the whole child and particularly in music the whole song method. They worked for insight which was the reorganization of the previous experiences into new patterns appropriate to the new situations.

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23 English and English, p. 225.

24 Miller, pp. 36-37.
Many other, less inclusive points of view have been held. Pestalozzi, for example, believed in Faculty psychology. According to Ellis, Pestalozzi thought that each person was born with undeveloped "faculties" which would, if allowed and encouraged, develop to trained efficiency. He considered the senses as the portals of the mind and identified five types of sense impression: that which occurred as a result of a haphazard experience; that which resulted from spontaneous student interest; that which resulted from a teacher organized and initiated exercise; that which was experienced as a result of a physical activity; and that which came as an analogy. He considered sense exercise (use) as the best method of training these faculties.²⁵

The remaining philosophical and theoretical viewpoints lead to an ever greater entangling and overlapping. Dewey, James, Skinner, Montessori, and Piaget, to mention only a few, have each held a distinct personal viewpoint and approach; and each has had his wake of influence.

Traditional Music Curriculum

In all of the traditional texts on music education which were surveyed for this investigation, the suggested curriculum was very similar. Singing was consistently the main activity, with response to rhythm, listening, playing instruments, symbolizing and creating suggested as supportive activities. Various enrichment activities were

suggested by some. 26, 27, 28, 29 An example of planned development of musical concepts was charted by Weyland: Melodic, Rhythmic, Harmonic, Structural, Expressive, and Stylistic concepts were to be developed through sequential auditory, tactile and visual experiences. 30 Bummeister listed fourteen educational concepts, three of which included, that the music program was for all, that it should reflect joint student, teacher, supervisor planning; that although the goals should be challenging they should be attainable. 31 Other concepts which became part of Elliott's philosophy of music education were summarized as follows:

1. Music, like some of the traditional subjects, is a discipline subject -- discipline for the mind, ear, and eye.  
2. The aim of group instruction is not merely to train the intellect; it is more important "to feel rightly than to think profoundly," a point that has never been questioned. 3. We all need amusements, and music serves this need. 4. Music is helpful training for a useful and happy adult life. It is one avenue to more abundant life in the present, and has strong


carry-over possibilities for the future. 5. Music is a refining, elevating influence in the community. 32

The important principles of instruction were, according to Elliott:

1. Teach the sounds before the signs. Let the child experience tone and time before learning the notation representing them. 2. Cause the child to become active in his learning. Rather than first attempting to explain what he should do, lead him to observe what he has been doing. 3. Cause the child to understand music -- its principles and theory -- through music itself. 33

Olsen described the traditional method in somewhat different terms. He said it was: music centered, developmental, cyclical, proceeded from concrete to abstract, creative, included drill, and was balanced. 34

All of the above statements were descriptive of the better planned and facilitated traditional music program.

32Elliott, pp. 9-10.
33Elliott, p. 10.
34Rees Carn Olson, A Comparison of Two Pedagogical Approaches Adapted to the Acquisition of Melodic Sensitivity In Sixth Grade Children: The Orff Method and the Traditional Method, Doctoral Dissertation, Indiana University (Ann Arbor, Michigan: University Microfilm, Inc., 1964), pp. 63-70.
CHAPTER III

RELATED INVESTIGATIONS: COMPARISON OF THE BASIC PREMISES OF THE INNOVATORS

The innovators whose works were studied during the 1967 Workshop were Émile Jaques-Dalcroze, a Swiss; Shinichi Suzuki, a Japanese; Carl Orff, a German; and Zoltán Kodály, a Hungarian. Historically, Jaques-Dalcroze became known first; Suzuki, Orff, and Kodály came later. Their careers were interrupted by World War II which had a profound effect on each of these men. Orff, Suzuki, and Kodály became involved in the reconstruction of a war-torn homeland. It is ironic that a world war should be the catalyst which fostered such long-ranged change in music education.

Biographical Sketches

A more realistic perspective will be gained if a brief overview of each man's life is examined. The order in which each is usually mentioned is the order in which their work was presented in the Workshop. To avoid confusion, the author has attempted to maintain this order throughout this study.

Émile Jaques-Dalcroze (1865-1950). Jaques-Dalcroze was born in Vienna of German-Swiss parentage. As a youth he studied music in Geneva, Paris, and Vienna. As a young man he returned to the Geneva Conservatoire of Music as a professor of harmony. It was at this time that he discovered that many of his pupils played proficiently but
mechanically; they could not play rhythmically. They did not have a mental image of their own compositions or of their assignments without first playing them on an instrument. They could not improvise. He began experimenting with different methods of ear training. It was discovered that when the students beat time to their vocal exercises they could then play and sing them with greater accuracy and enjoyment. Jaques-Dalcroze decided that all people had rhythm; it might be imperfectly developed, but activities such as walking, running, breathing were all rhythmic. He experimented with rhythmic movements of the whole body. When the students removed their shoes and stockings so that their movements were less hampered, they shocked the conservative scholastic community. In order to continue in his experiment Jaques-Dalcroze left the Conservatoire and organized his own school. In 1905, a year later, the first public demonstration was given at the Solothurn Music Festival. Until this demonstration, Jaques-Dalcroze had been working exclusively with musically talented young adults. At this demonstration, it became apparent that the method had potential as an educational technique which might benefit children; not just those with unusual musical talent, but all children. This was what then led to the system of teacher education and schools for teacher education.¹

The method as described by Ingham is three-fold: 1. Eurhythmics, the acting out of the music with the whole body; 2. Solfège, the training of the ear by using fixed doh along with the development

of an awareness of relative pitch; and 3. Improvisation, the spontaneous construction of a composition, usually on the piano, but also with percussion and melody instruments such as violin -- not as important for the student, but a necessity for the teacher.\(^2\)

"When a person has studied in this manner he will be able to say, not, 'I know,' but 'I have experienced' the music."\(^3\) Jaques-Dalcroze encountered both distrustful criticism and enthusiastic support from educational circles. His work had profound repercussions. It spread to England, Germany, France, the United States, and South America. Orff and Kodaly both seemed knowledgeable of his teachings.

Shinichi Suzuki (1898--). Suzuki was born in Nagoya, Japan, of a musical family. His father and uncle were connected with the violin making industry. He studied violin in Germany with Karl Klingler at the Berlin Higher Institute of Music. Later he toured Japan with a string quartet and taught privately. Then came World War II. Suzuki became manager of one of the factories belonging to his family which was converted to defense work. After the end of the war there was much deprivation. As Suzuki explained:

Right after the war when there were still many remains of destroyed buildings all over the city, I started this new education. I started it because I realized how much these innocent children were suffering from the dreadful

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\(^2\)Ingham, pp. 36-37,

mistakes made by adults. These precious children had absolutely no part in the war and yet they were the ones suffering most severely, not only in food, clothing, and a home to live in, but also something that was very important, their education.\textsuperscript{4}

Suzuki moved to Matsumoto where he started the Talent Education Movement. According to Kendall:

Suzuki has further summarized Talent Education in the following five points: 1. The human being is a product of his environment. 2. The earlier, the better -- not only music, but all learning. 3. Repetition of experiences is important for learning. 4. Teacher and parents (adult human environment) must be at a high level and continue to grow to provide a better learning situation for the child. 5. The system or method must involve illustration for the child based on the teacher's understanding of when, what, and how.\textsuperscript{5}

At the beginning there were very few small violins and his first students shared one violin between them, taking it from house to house for practice. Gradually the movement grew. Small violins became available and were inexpensive enough for most families to afford. Suzuki published his ten \textit{Violin School} books. In 1949 the first four-day summer school was held. Parents, students, and teachers took part and shared ideas. This "summer school" has continued and expanded. The annual "National Festival" concerts in the Sports Palace in Tokyo started in 1954 and have continued with approximately 1500 to 2000 children performing each March. This approach is expanding. It is becoming known in Europe, the United States, and South America.


Carl Orff (1895—). Orff was born in Munich, Germany. After his musical education in Munich, he was a coach and conductor in Mannheim, Munich, and Dramstadt. About this time the influence of Jaques-Dalcroze was spreading all over the world.

Rudolph von Laban who was without doubt one of the most important dance teachers and choreographers of his time . . . and Mary Wigman, who was a pupil of Jaques-Dalcroze and Laban, and who created a new kind of expressive dancing . . . were near the zenith of their careers.

Orff was very interested in this movement and incorporated these principles into his teaching when the Guntherschule was founded in 1924. At this time he was working mainly with young adults who intended to teach dance and physical education. Orff wanted the students to be able to accompany themselves in their dancing. Feeling that the accompaniments should be rhythmic in order to facilitate the methods of Jaques-Dalcroze, but hampered because of the orientation of the students of the school, who, for the most part, had only limited playing skill, he decided that conventional instruments did not seem appropriate. Orff found the prototypes for his new instruments in ancient and Indonesian percussion instruments. From them, xylophones, metallophones, and glockenspiels were developed in four sizes or voices. Conventional percussion instruments like drums and sticks were added.

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along with cellos, viola da gambas, and recorder consorts. Orff started writing exercises for his students. In 1930 the first books of music for the new ensemble were published. He was also developing plans to adapt his techniques for the musical education of children in the schools. These plans were abruptly changed when Hitler came into power. The Guntherschule was burned and most of the instruments were lost. Nothing more was done with the planned books until 1949, when a radio station rediscovered an old record which contained dance music played on the original Orff instruments. The radio station contacted Orff and asked if he could write music of that kind which children could play for themselves. They wanted to plan a series of broadcasts for school children. Orff had only a few instruments and his materials had to be revised somewhat for the younger participant. He realized that because of the radio medium, speech and singing should become much more important. The intended short series expanded into five years of broadcasts and led to the five volumes of *Music for Children* that were published between 1950 and 1954. The interest in the work became widespread. Finally, Orff was asked to establish the Orff-Institute as an affiliate of the Mozarteum in Salzburg.

Zoltán Kodály (1882-1967). Kodály was born in Kecskemét, Hungary. He attended the University and studied music in Budapest. In 1905, he began the systematic collection of Hungarian folksong material. This work culminated in a doctoral thesis. In conjunction with Béla Bartók, he urged that this material should become a basis of national

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Orff, pp. 1-7.
expression in music. He and Bartók continued to collect, analyze and publish works based on Hungarian ethnomusicology. Education was not one of the chief interests of Kodály until, in 1923, he had difficulty locating a choir capable of performing one of his works. In 1927 while on a visit to England, he observed fine children's singing in the schools. He determined to try to develop that quality of music education in Hungary. Bartók and Kodály urged that the folksong material and the improved methods of teaching be included in the educational system. They did much to popularize the knowledge of music and its educational value. Their influence was just beginning to be felt before World War II. After the end of the war, much had to be reorganized. Since 1949 there has been a continuing concern for revision in the music education curriculum. Kodály gave great leadership to the development of the curriculum. He composed much material for every maturational level and influenced other composers to write for children. In 1929 he said:

We must get rid of the pedagogical superstition that only some sort of diluted substitute art is suitable for teaching material. The very purest art has no more responsive, intuitive listener than a child . . . . How much easier a child learns the good than the bad.9

Among the many compositions by Kodály is The Choral Method. It is a group of seventeen graded exercises intended for instructional purposes. Kodály was led to work with younger and younger children. Today his pedagogical approach is used through Hungary and is being

disseminated through Europe, Japan, and the United States.\textsuperscript{10,11}

Although it is difficult to condense such complex methods into short statements, identifying the salient portion of each method seems advisable. The essence of the Jaques-Dalcroze method is rhythm and the development, through bodily movement, of the coordination of the body, mind, and spirit. Improvisation and the reenactment of musical history in the experience of each child epitomizes the Orff method. The Talent Education of Suzuki is perhaps best equated with "ideal environment." A correlate is that violin, and many other things, can be learned by the very young child in the same manner as his "Mother" language is learned. For the Kodály method, the abstract would be a musically literate person, who, through music, has developed his intellect. The vehicle for this development is the human voice. These statements highlight the variety inherent in the methods of the innovators.

\textbf{Areas of Common Learnings}

\textbf{Orientation}

Although an awareness of the differences inherent in the methods of these men is necessary to the understanding of their work, a comparison of the agreements might prove more valuable for the music educator. At first the orientation of these innovators seems to be quite

\textsuperscript{10}"Zoltán Kodály," pp. 1-4.

different. Jaques-Dalcroze was a music educator; Suzuki was a violinist; Orff was a dance instructor and composer; Kodály was a composer and musicologist. In reality these men were very close in what they tried to do. Each fought against the desolation of the educational practices of his time. They all struggled against the moral, emotional and physical deprivation which followed a war, using music education as a counteractive force. Working through their own mediums, they gave to music teachers the means for giving children a truly aesthetic musical experience.

Age for Beginning

Each of the innovators began their work with youth or young adults, and later reasoned that if instruction could have been started at a younger, more plastic age, the skill might have been more easily developed. One of the ways Jaques-Dalcroze suggested for working with these younger children was “listening.” He suggested that the parents help the child discover nuances of timbre, style, and dynamics. Listening to recordings which had pictorial representations such as galloping horses or chiming bells was also suggested.12

Suzuki based his approach upon listening to fine recordings from birth. He said:

Inspiration and interest are acquired involuntarily by an infant from everything he sees and hears, like a seed that is planted. This is what molds, forms, the character. . . .

12Jaques-Dalcroze, pp. 47-59.
It is a frightening fact. By no means only words or music, but everything, good or bad, is absorbed.\textsuperscript{13}

Suzuki advocated systematically exposing very young children to a wide repertory of fine music. He asked each child who was learning to play the violin to listen to and to memorize a new song before he began to play it.

Although Orff was greatly influenced by Jaques-Dalcroze, his approaches to early education were quite different. His emphasis on elemental music and the necessity for each child to experience the progression of historical musical development has enabled his methods to have been used successfully in Headstart programs and Kindergartens. The techniques are now being incorporated into a Montessori program.\textsuperscript{14}

Kodály also started working with older children. He said, in 1957, "Trying to discover where something could be done, and needed to be done, I was led to younger and younger children, until finally I came to the nursery."\textsuperscript{15} His influence is felt as early as age three by many of the Hungarian children. This is because most women work and the children are placed in public nurseries. Vocal and rhythmical experiences, based on the Kodály method, are a normal part of the nursery school program.


\textsuperscript{15}"Zoltan Kodaly," p. 5.
Rhythm and Movement

Jaques-Dalcroze considered rhythm and rhythmical expression to be the most elemental musical experience. He started with natural rhythms of the heart beat, breathing, and walking. From these the child was led to experience through movement, the beat, meter, rhythm, and form of music. Jaques-Dalcroze stated, "Rhythm is infinite and therefore the possibilities for physical representations of rhythm are infinite." He tried to develop through movement controlled by conscious awareness of the music, a finer coordination of mind and body.

Rhythm work was divided into several branches by Orff. One was dance and in the preparation for it most of the above steps were included. The second was chanting, which was a pre-vocal technique, and the third was clapping and using other body instruments, e.g., snapping fingers, patschen (patting the thighs), and stamping, which led to the playing of the instruments.

Rhythm was used by Kodály in a slightly varied manner. The plastic, unstructured dance type of movement was not usually used. Beat, meter, and rhythm were experienced with hands and feet. Phrases were shown by a reversal of the direction of movements. Singing games and folk dances which incorporate many of these activities were used.

The objective of the use of rhythm and movement by Suzuki was

16 Émile Jaques-Dalcroze, "Rhythm as a Factor in Education," The Eurhythmics of Jaques-Dalcroze, p. 29.
different. His aim was a properly held and played violin. He used repeated staccato rhythmic patterns, played in the middle of the bow, to develop the bow arm. The "elevator" games and others played with the bow were for the development of control. He had the children march around while playing, but not so much to feel the beat as to help them feel free and relaxed while they were playing.

Singing

In the Jaques-Dalcroze method, singing had always been second only to rhythm. The fixed doh system of solfege was used. The child was encouraged to develop his feeling for middle C. Slowly the chromatic scale was developed. The awareness of intervals, scale patterns and melodies was gradually explored and the knowledge and use of these functions increased.

In singing Orff did not follow Jaques-Dalcroze. He started with speech chant. Variations of inflection were encouraged. This led into the childhood chant of the descending minor third. Slowly this was broadened into the pentatonic scales and modes, and the major and minor scales.

Kodály, too, started with chants and children's folksongs built mainly around the falling minor third, sol, mi. Later la, doh, doh', and re were added until the entire pentatonic scale was developed. Many of the folksongs of Hungary were in various pentatonic scales. This provided a great variety of material. Kodály used a movable doh
system of sol-fa and adapted the hand signals of Curwen. The tones were acted out by arm or hand signs. This gave a physical definition to pitch, established the tonal function of each note within the scale, and made the up and down of melody a more concrete reality. Gradually, with the addition of fa, and ti, the child was given experience within the complete diatonic scale. The nature of scales, chords, key changes, came as needed in the musical context.

Simultaneous Activity

One area, in which all of the innovators were expert, was in the devising of exercises where several activities were to be carried on simultaneously. This may be one of the most significant differences between the methods of the innovators and traditional procedures.

Jaques-Dalcroze had infinite combinations. For example, he had the pupils beat time with their arms and move in rhythm with their feet; beat time in canon with their arms, one arm starting a beat ahead of the other; move their arms to three meter while their feet accented two meter; act out the rhythm of an improvisation on the piano in canon after the time interval of a measure, phrase, or beat; and do canons in augmentation or diminution. He believed that the executing of these exercises in an excellent manner helped to integrate the body and the mind.

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19 Sandor, p. 30.
Orff had his children sing, play, and/or move at the same time. The ensemble character of the instruments added bourdon and ostinati to the number of stimulations of the mind occurring simultaneously. A need to be aware of form was added when the orchestration of different sections used different instruments. Orff used simple repetitive forms which heightened this awareness.

Kodály emphasized walking the beat and clapping the rhythm together. To add another dimension, he reversed the activities, added singing of a song and the turning on the phrases with the four activities occurring simultaneously. When these activities were mastered, he divided the group into sections. They then walked the beat, sang a round, turned the phrases, with each group doing these activities in canon with the other sections. Sometimes activities were alternated between the hands and feet; sometimes vocal chording or alto parts were added. Kodály believed that one-line music could not be truly sung in tune. He placed vocal chording tones against melodies beginning with the first year. This developed into canons, two-part, three-part, and polyphonic forms. Rhythm-canons were also used. Immediate imitation by the class of the measure done by the leader produced an improvised canon. Tapping a rhythm with one hand and imitating it a measure later with the other hand was another form of rhythm-canons. These exercises prepared for the independent action needed when playing the piano or other instruments.

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20Sandor, p. 127.
Suzuki used the juxtaposition of activities as a way of making certain of the child’s knowledge and freedom to play the music. He had the child step, bend, answer questions as he played. If the student could do these activities and still play the selection aesthetically, he knew the music.

Mental Imagery

Mental imagery, sometimes called "inner hearing," can be either memory of what was heard or knowing ahead of time what will be heard. It is an absolute prerequisite to singing, memorization, improvisation, composing, and sight reading. Jaques-Dalcroze developed this ability by having the person act in canon with the improvising piano or with a different part of his own body. An image of middle C was also cultivated. His system of solfege developed an awareness of intervals, chords, and scales.

Suzuki created many games to develop inner hearing. He pantomimed the playing or bowing of a song and the children were expected to join in on signal. New material was first memorized mentally and then learned on the violin. All lessons were done without the child seeing written music unless it was a reading class.\(^\text{21}\) Suzuki sometimes divided the class into two groups and had one group start a song, and when he gave a signal, the other group took over playing without missing a note or losing a beat.

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The Orff instrumental ensemble played a unique part in developing mental imagery in the Orff method. By using the pentatonic scales in the beginning and eliminating all possibility for wrong sounds, the child was helped to improvise on the instruments. Chance experience led to inner hearing and purposeful improvisation. The use of echo and imitation in both rhythmic and melodic material progressed to canon and thereby to greater skill in memory.

Kodály also used the improvised canon and echo techniques. Sometimes they were used rhythmically and sometimes melodically. The rhythm canons done with the right and left hands called for clear inner hearing. The Kodály method of sol-fa gradually built the inner hearing of sight reading material. When the child was secure in the singing of the progression, sol mi, he was given the symbols for them in varying contexts. As other syllables were added to mental repertoire of the student, corresponding symbols were added to his visual repertoire. Eventually the child could sing from symbols that which he could experience in his inner hearing.

Creativity

In this context creativity means applying old skills in new ways. This also implies putting known material together in new ways. Each method was creative. The innovators each valued the human being and his unique responses. The method of Jaques-Dalcroze was probably most creative in the plastic exercises where the pupil acted out the flow and phrase of the music. The instrumental ensemble of the Orff method and the use of the pentatonic in the early stages led naturally
into melodic, rhythmic, and harmonic improvisation. The Kodaly method as interpreted by Richards, led to creativity through the use of the charts. Since each suggested repetition of the material changed the way in which the chart was used, the children became quite flexible. Soon they were suggesting additional repetitions with still different activities. When skills were learned they were then applied in the new songs or drills or charts which were to be learned. The hand singing techniques, the adding of ostinati, and the echo and canon exercises could all be creative.

Philosophy and Musicality

The philosophies of these innovators and the development of musicality in the students seem closely related. Jaques-Dalcroze seemed to define musicality as the ability to integrate body, intellect and emotions. His method provided many opportunities to bring these aspects of the pupil into harmony. The most outstanding facet of the Suzuki method was the underlying musicality with which these children played. It didn't come easily. It was nourished constantly by the prescribed listening to master-works and by the performing examples of the teacher. Techniques which built tone were an integral part of the routine. This was not just a chance happening. Suzuki had been greatly influenced by Zen Buddhism and Tolstoy. He wrote, "Man is a

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24 Suzuki, Nurtured . . . , pp. 63, 73, 95, 103.
son of his environment." He believed children are much more capable than adults expect. His method incorporated these philosophical attitudes as related by Kendall:

1. Mutual respect between teacher and pupil, and between parents and child, as symbolized by the bowing "Ceremony" at the beginning and end of each lesson; 2. the importance of learning to play violin as a noble, human achievement; 3. the joy of continuously improving, always playing better; 4. the idea of playing for each other, for parents, and for audiences, in order to give them great music; and 5. the idea of helpful cooperation with fellow students and others (not competition or rivalry).

One cannot deny the musicality of the Kodaly method of instruction through which children were musically literate by grade three, and with which junior high students may read polyphonic material and contemporary works at sight with beautiful tone quality and phrasing.

Kodaly believed in common with Jaques-Dalcroze, Orff, and Suzuki that a musical education leads to a richer, happier life.

Suzuki said:

If a child hears good music from the day of his birth, and learns to play it, himself, he develops sensitivity, discipline, and endurance. He gets a beautiful heart. ... If nations cooperate in raising good children, perhaps there won't be any more war.

Orff said:

My experience has taught me that completely unmusical children are very rare, and that nearly every child is at some point accessible and educable.

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25 Suzuki, personal autograph in author's copy of Nurtured by Love.
Jaques-Dalcroze stated:

It is not enough to give children and young people a general tuition founded exclusively on the knowledge of our forbear's activities. Teachers should aim at furnishing them with the means both of living their own lives and of harmonizing these with the lives of others.29

All of these men have different viewpoints, but perhaps Kodály could represent them all when he wrote:

It is our firm conviction that mankind will live the happier when it has learnt to live with music more worthily. Whoever works to promote this end, in one way or another, has not lived in vain.30

Procedures

A salient commonality among the innovators was the order of experiences which each used. Jaques-Dalcroze stated:

The whole method is based on the principles that theory should follow practice, that children should not be taught rules until they have had experience of the facts which have given rise to them and that the first thing to be taught a child is the use of all his faculties.31

The Kodály approach as used in Hungary is described in similar ways:

The basic feature of the method is that the musical experience must come first and only then the intellectual approach. The child's collection of a certain amount of music material invariable precedes therefore any attempt at systemization.32

This was stated again in a slightly different manner:


30Sandor, p. 6.


32Sandor, p. 171.
Even at this stage it must be stressed that teaching songs by ear is the basis of any musical skill. . . . Children are only introduced to a new basic element of music after they have learned it by ear . . . . The new element must be chosen from a song which the children know: They see it in action then the teacher names it and practices it with them.33

The Suzuki philosophy places great emphasis on inner experience (memorization) before playing and playing before reading.

The ideal progression of teaching procedures seems to be experiencing, naming, symbolizing, and manipulating. This, then, is the program for ideal music teaching in which the theory always follows the experience.

33Sandor, p. 31.
CHAPTER IV

Methodology of Opinionnaire

The opinionnaire was intended to gain information about: 1. the person; 2. his type of employment (i.e. elementary, college, etc.) and area of interest (i.e. instrumental or vocal); 3. attitudes concerning the Workshop, its organization and the type of material presented; 4. the use of the techniques demonstrated at the Workshop; and 5. opinions concerning the teaching of the respondents before and after the Workshop (i.e. change). The opinionnaire also requested additional suggestions. It was largely objective. The results were to be analyzed by computer and of necessity had to be in a consistent form. In order to do this and still insure accuracy or response, the many possible answers had to be reduced into categories. For example, age of the participants was broken down into five areas, under twenty, under thirty, between thirty and forty-five, between forty-five and sixty, and over sixty. This made it possible for generalizations to be made; e.g. it could now be estimated which age group was most representative of the respondents.

The general information requested included sex, age, number of years experience, etc. A real effort was made to request all information which would be pertinent to the results of the study. A chart was used to gain the information about employment and area of interest. The grade levels and the type of activity were listed and the respondent placed an X under all the areas where he taught, and circled
those X's where he spent the main portion of his time. When this was being prepared for the computer larger categories were made where the results warranted division. For example, the question of whether to divide junior and senior high school respondents was decided by how many taught in both levels as compared with how many taught only one. A large portion of the opinionnaire dealt with questions concerning attitudes. Questions such as "Which week, if any, would you have left out?" and "Which week did you find most useful to you?" were used. Before and after questions also explored change in these areas. Questions investigating opinions of before and after teaching procedures and the use of techniques comprised another large portion of the opinionnaire. Ways to keep the questions as objective as possible had to be found. In one section the respondents were requested to identify which method they would use to explain a concept by using the letters D, O, S, and T. The "D" stood for Jaques-Dalcroze, "O" for Orff, "S" for Suzuki, and "T" for Kodály-Richards-Threshold. Since Kendall was so closely connected with the Suzuki week of the Workshop, the author avoided the use of the "K" entirely by identifying the Kodály method with "T" for Threshold, the name of the American adaptation used during the Workshop. The letters were placed in alphabetical order.

The last section of the opinionnaire included a few subjective questions where the respondent was asked for statements, pro or con, concerning his attitudes toward the Workshop. This material was not analyzed by computer, but will be cited in the later chapters. The mimeographed opinionnaire, cover letter, and stamped return envelope were mailed to all participants in the 1967 "Workshop of Common
Learnings." Later a follow-up letter was sent. Some telephone calls were made to clarify addresses and encourage the return of the forms.

Translation of the results of the opinionnaire into a form which could be given to the computer was next. Several conferences with the computer technician were needed to decide how the results should be restated and what kind of questions were to be asked of the computer. The author was interested in a percentage comparison. Certain questions were also to be compared with several others. Both of these things were done by the technician after the information from the opinionnaire was reorganized by the author into a number form from which cards for the computer could be punched. The results of the analysis came from the computer in number form which again had to be correlated to the proper questions on the opinionnaire before the findings could be assessed.
CHAPTER V

Findings

The Workshop included seventy-four people. All were sent an opinionnaire. Thirty-seven (50 per cent) returned the form. The results here quoted are in percentage form based on these returns. There were times when a person could respond in several ways to the same question. Therefore, the percentages were not always exclusive and did not always total 100 per cent. The opinionnaire was quite extensive. An attempt has been made to relate only the most pertinent results. The findings will be given in the five general areas explained in Chapter IV; general information, types of employment, attitudes, use of techniques, and change.

General Information

The respondents were largely women (70 per cent). Over half the responding participants (54 per cent) were married; 40 per cent of them were in the thirty to forty-five year age group although the ages ranged from under twenty to over sixty. General teaching experience as compared with experience teaching music showed a discrepancy. Forty-one per cent had taught for less than ten years; 51 per cent had taught music for less than ten years. Teaching experience ranged from none to twenty-seven years. The educational background of the group was wide; 11 per cent had a bachelor's degree or less; 40 per cent had a bachelor's degree and were working on a master's degree; 43 per cent
had a master's degree or more; and 3 per cent had a doctor's degree. More than half (65 per cent) of the people reported working with less than six-hundred-fifty students a week, but 22 per cent worked with a thousand to twenty-two-hundred people and 5 per cent worked with more than ten-thousand (via television). Fifty-three per cent of the participants worked in school systems with five-thousand or more students.

Types of Employment

The Workshop, as represented by the respondents, had people who worked with students in nursery school through college. (See Table I). The greater part of these taught at the primary and intermediate level (46 and 65 per cent respectively). The teaching levels were divided in this way; 30 per cent taught only one level; 27 per cent taught two levels; 19 per cent taught three, usually adjacent levels; and 11 per cent taught more than three levels, most usually as a supervisor. The area of interest of these respondents was mainly vocal music. (Table II). Forty-six worked chiefly with vocal music; 32 per cent taught some instrumental music with the vocal; 14 per cent taught mostly instrumental music; 24 per cent supervised, 22 per cent supervised student teachers; and 3 per cent were administrators.
<table>
<thead>
<tr>
<th></th>
<th>Nursery Kindergarten</th>
<th>Primary</th>
<th>Intermediate</th>
<th>Junior High</th>
<th>Senior High</th>
<th>College</th>
</tr>
</thead>
<tbody>
<tr>
<td>Public School</td>
<td>14%</td>
<td>43%</td>
<td>57%</td>
<td>27%</td>
<td>19%</td>
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<td>3%</td>
<td>3%</td>
<td>5%</td>
<td>--</td>
<td>--</td>
<td>--</td>
</tr>
<tr>
<td>Parochial School</td>
<td>--</td>
<td>5%</td>
<td>3%</td>
<td>5%</td>
<td>--</td>
<td>--</td>
</tr>
<tr>
<td>Total at Each Level</td>
<td>16%</td>
<td>46%</td>
<td>65%</td>
<td>32%</td>
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<tr>
<td></td>
<td>Nursery Kindergarten</td>
<td>Primary</td>
<td>Intermediate</td>
<td>Junior High</td>
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<td>--------------</td>
<td>-------------</td>
<td>-------------</td>
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</tr>
<tr>
<td>General Music (Vocal)</td>
<td>3%</td>
<td>19%</td>
<td>54%</td>
<td>16%</td>
<td>5%</td>
<td>5%</td>
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<tr>
<td>Instrumental Music</td>
<td>--</td>
<td>3%</td>
<td>24%</td>
<td>14%</td>
<td>11%</td>
<td>5%</td>
</tr>
<tr>
<td>Supervisor, Coordinator, etc.</td>
<td>14%</td>
<td>22%</td>
<td>22%</td>
<td>16%</td>
<td>5%</td>
<td>3%</td>
</tr>
</tbody>
</table>
Attitudes

The Workshop presented the method of a different innovator each week. Sixty-two per cent of the respondents attended all four weeks. Sixty-two per cent of the respondents stated that they would have come the weeks they did, or more, if they would have known what to expect prior to the Workshop. Eleven per cent said they would not have come the weeks they did if they had known what to expect. Seventy-three per cent reported that the Kodály method was most useful to them. Both the Orff and the Suzuki method were reported by 27 per cent of the respondents as being least useful to them. When asked which week, if any, they would have left out, 11 per cent would have left out the Orff week, 5 per cent would have left out the Suzuki week, 3 per cent would have left out the Jaques-Dalcroze week, and 0 per cent wanted to leave out the Kodály (Threshold) week. (Table III). When asked if they would like a more comprehensive workshop on any one of the methods, 70 per cent wanted another Kodály workshop, 51 per cent wanted another Jaques-Dalcroze workshop, 38 per cent wanted another Orff workshop and 24 per cent wanted another Suzuki workshop.

Another section of the opinionnaire investigated how the respondents had become aware of the four innovators and their methods. The respondents reported learning of Jaques-Dalcroze and his method in a class (16 per cent), in a clinic (14 per cent) or in a music methods class (14 per cent). Orff and his method became known to them through magazine articles (19 per cent), clinics (14 per cent) and music methods classes (11 per cent). They learned about Suzuki and his method by reading articles (24 per cent) and hearing others talk
<table>
<thead>
<tr>
<th>OPINIONS</th>
<th>Jacques-Dalcroze</th>
<th>Orff</th>
<th>Suzuki</th>
<th>Kodály-Threshold</th>
</tr>
</thead>
<tbody>
<tr>
<td>Which approach has been most useful to you?</td>
<td>19%</td>
<td>22%</td>
<td>16%</td>
<td>73%</td>
</tr>
<tr>
<td>Which approach has been least useful to you?</td>
<td>11%</td>
<td>27%</td>
<td>27%</td>
<td>5%</td>
</tr>
<tr>
<td>Would you have left out a week? If yes, which one?</td>
<td>3%</td>
<td>11%</td>
<td>5%</td>
<td>0%</td>
</tr>
<tr>
<td>Would you be interested in a more comprehensive workshop in the future? If yes, on which one?</td>
<td>51%</td>
<td>38%</td>
<td>24%</td>
<td>70%</td>
</tr>
</tbody>
</table>
Threshold by hearing others talk about it, 18 per cent by reading a book, 13 per cent by attending a clinic, and 13 per cent by having a music methods class which included this. One of the ways used to explore attitudes about the methods was to question if the previous experience with these methods had been positive or negative. Most of those who responded said it had been positive. When they were asked if the Workshop experience with these methods had been positive or negative, most again said it had been positive. (Table IV).

Use of Techniques

In Section V of the opinionnaire, the respondents were asked which approach they would use to explain the thirty fundamentals of music. Although the questions about the use of the techniques from the various methods did not differentiate between those techniques learned at the Workshop and those learned elsewhere, it did give a picture of the use of the methods. Many of the people were somewhat eclectic. They used more than one approach. On 100 per cent of the questions in Section V more people reported that they would explain the problem using Kodaly techniques. On 75% of the questions, Jaques-Dalcroze techniques were the second most frequent choice.

The respondents were also asked to rate the various systems of ear training. Fixed doh was most often rated as known but uncomfortable to use. Movable doh was most often rated as very familiar. Movable doh using doh as tonic in both major and minor keys was most often described as known, but requiring thought to use. Using numbers for degrees of the scale was most often described as very familiar. Using
<table>
<thead>
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<th>Attitude</th>
<th>Previous Experience</th>
<th>Workshop Experience</th>
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<tbody>
<tr>
<td></td>
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<td>Orff</td>
</tr>
<tr>
<td>No Answer</td>
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<td>43%</td>
</tr>
<tr>
<td>Positive</td>
<td>43%</td>
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<td>Positive</td>
<td>62%</td>
<td>54%</td>
</tr>
<tr>
<td>Negative</td>
<td>3%</td>
<td>24%</td>
</tr>
</tbody>
</table>
numbers for the relationship between notes of a chord was described as very familiar. Using letter names was described as very familiar. Using Bat for B flat and Carp for C sharp, etc. was described as known, but not chosen for use.

The respondents were asked how often they worked in their classes to develop an awareness of relative pitch; Thirty-two per cent said they worked on it periodically and 16 per cent reported that they never worked on it. When asked if they tried to establish an awareness of the relationship of notes within a scale, 38 per cent said they worked on it each period and 19 per cent said they worked on it each week. Only 3 per cent said they never worked on this.

When asked if they planned to use any of the techniques from the methods with their regular curriculum during the next school year, 68 per cent planned to use Kodály techniques, 35 per cent planned to use some Orff techniques, 27 per cent planned to use Jaques-Dalcroze techniques, and 19 percent expected to use techniques of Suzuki. No one planned to use the Kodály or Suzuki methods exclusively, and only 3 per cent said they would use only the Orff or the Jaques-Dalcroze methods.

**Self-Reported Change**

In an attempt to explore how the respondents felt they taught before and after the Workshop, several questions requested this kind of comparison. When they were asked to rate how often each method was used before and after the Workshop, every method was rated as used more after the Workshop. (Table V). The top three ratings of each
<table>
<thead>
<tr>
<th>Use</th>
<th>Jaques-Dalcroze Before</th>
<th>Jaques-Dalcroze After</th>
<th>Orff Before</th>
<th>Orff After</th>
<th>Suzuki Before</th>
<th>Suzuki After</th>
<th>Kodály-Threshold Before</th>
<th>Kodály-Threshold After</th>
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<tr>
<td>No Answer</td>
<td>22%</td>
<td>22%</td>
<td>16%</td>
<td>18%</td>
<td>24%</td>
<td>32%</td>
<td>13%</td>
<td>14%</td>
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<tr>
<td>Never</td>
<td>46%</td>
<td>16%</td>
<td>51%</td>
<td>11%</td>
<td>46%</td>
<td>22%</td>
<td>49%</td>
<td>5%</td>
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<tr>
<td>Rarely</td>
<td>16%</td>
<td>41%</td>
<td>8%</td>
<td>11%</td>
<td>11%</td>
<td>--</td>
<td>11%</td>
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<tr>
<td>Some</td>
<td>16%</td>
<td>11%</td>
<td>16%</td>
<td>27%</td>
<td>--</td>
<td>22%</td>
<td>22%</td>
<td>22%</td>
</tr>
<tr>
<td>Half the Time</td>
<td>--</td>
<td>11%</td>
<td>5%</td>
<td>22%</td>
<td>16%</td>
<td>11%</td>
<td>3%</td>
<td>22%</td>
</tr>
<tr>
<td>Most of the Time</td>
<td>--</td>
<td>--</td>
<td>3%</td>
<td>11%</td>
<td>3%</td>
<td>14%</td>
<td>3%</td>
<td>35%</td>
</tr>
<tr>
<td>Method</td>
<td>Before</td>
<td>After</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>--------------------------------------------</td>
<td>--------</td>
<td>-------</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fixed Doh</td>
<td>11%</td>
<td>11%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Movable Doh</td>
<td>43%</td>
<td>65%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Movable Doh Using Doh as Tonic in both Major and Minor</td>
<td>16%</td>
<td>8%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Numbers for Scale</td>
<td>43%</td>
<td>24%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Numbers for Chord</td>
<td>24%</td>
<td>16%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Letter Names</td>
<td>33%</td>
<td>22%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Using Bat for B flat and Carp for C sharp, etc.</td>
<td>...</td>
<td>8%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
TABLE VII  
SELF-REPORTED CHOICES OF EAR TRAINING  
TECHNIQUES BY WORKSHOP RESPONDENTS

<table>
<thead>
<tr>
<th>Methods</th>
<th>Fixed Doh</th>
<th>Movable Doh</th>
<th>Movable Doh -Tonic Maj. &amp; Min.</th>
<th>Numbers Scales</th>
<th>Numbers Chords</th>
<th>Letter Names</th>
<th>Bat-Carp, etc.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BEFORE</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>First Choice</td>
<td>11%</td>
<td>38%</td>
<td>8%</td>
<td>14%</td>
<td>--</td>
<td>3%</td>
<td>--</td>
</tr>
<tr>
<td>Second Choice</td>
<td>3%</td>
<td>3%</td>
<td>8%</td>
<td>22%</td>
<td>14%</td>
<td>3%</td>
<td>--</td>
</tr>
<tr>
<td>Third Choice</td>
<td>--</td>
<td>5%</td>
<td>--</td>
<td>5%</td>
<td>11%</td>
<td>19%</td>
<td>--</td>
</tr>
<tr>
<td>Fourth Choice</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>14%</td>
<td>--</td>
<td>--</td>
</tr>
<tr>
<td><strong>AFTER</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>First Choice</td>
<td>8%</td>
<td>65%</td>
<td>5%</td>
<td>3%</td>
<td>--</td>
<td>--</td>
<td>--</td>
</tr>
<tr>
<td>Second Choice</td>
<td>--</td>
<td>--</td>
<td>3%</td>
<td>22%</td>
<td>5%</td>
<td>3%</td>
<td>3%</td>
</tr>
<tr>
<td>Third Choice</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>11%</td>
<td>14%</td>
<td>3%</td>
</tr>
<tr>
<td>Fourth Choice</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>5%</td>
<td>3%</td>
</tr>
</tbody>
</table>
method gained in this manner; Jaques-Dalcroze, 4 per cent; Orff, 46 per cent; Suzuki, 28 per cent, and Kodaly, 51 per cent. The respondents were asked to do a similar rating on various ear training techniques. Before the Workshop, 43 per cent used movable doh, 43 per cent used numbers to show the relationship between scale tones, 38 per cent used letter names, 24 per cent used numbers for the relationships between chord tones, 16 per cent used syllables with doh as tonic in both major and minor and 11 per cent used fixed doh. After the Workshop, 65 per cent said they used movable doh, 24 per cent used numbers, 22 per cent used letter names, 16 per cent used numbers for chord tones, 11 per cent use fixed doh, 8 per cent used syllables with doh as tonic in both major and minor, and 8 per cent used the system where B flat is Bat and C sharp is Carp. (Table VI). In answering the question just quoted, the respondents could list more than one technique. In both the before and after section, movable doh was the leading first choice, numbers the leading second choice, and letter names the leading third and fourth choice; but in the before part, 38 per cent chose movable doh first and in the after part 65 per cent chose movable doh first. This trend did not hold for the other choices. (Table VII). In this before and after question, 46 per cent of the people gave different answers on the after section, 41 per cent gave the same answers, and 13 per cent gave no answer.
CHAPTER VI

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

The person most representative of the respondents was a woman, between thirty and forty-five years of age and who had taught music for less than ten years. She was either working on or had just received the master's degree, and was teaching less than six-hundred-fifty children in a school system which had over five-thousand students.

Although the breadth of employment was from nursery school to college and included both vocalists and instrumentalists, most of the respondents were involved with teaching vocal music at the intermediate and primary levels. A strong area of interest was supervising. Although teaching instruments was part of the teaching situation of many respondents, a much smaller group taught instrumental music exclusively.

The over-all attitude concerning the Workshop, its organization and the material presented seemed to be very positive. Even though the innovators and their methods were known to the respondents before the Workshop, many of them reported an increase in the use of the techniques of these methods after the Workshop experience.

More of the respondents reported using the Kodály (Threshold) method than any of the other methods. Movable doh was more often used than any other systems of ear training. Many of the respondents were trying to develop an awareness of the relationship between scale tones...
but few were trying to develop an awareness of relative pitch. Most of the respondents stated that they were supplementing their usual curriculum with techniques from one or more of the methods demonstrated at the Workshop.

The before and after questions indicate clearly that there was change in many of the participants after the Workshop. Each method caused change, although some appeared to have caused more change than others. (Graph 1).

Conclusions

The early parts of this study stated the problem as a search for change. This change, if any, was assumed to be positive and to indicate learning. Learning was discovered to be influenced by such things as student attitude, teacher purposes and the conditions under which the learning was to take place.

The people who participated in the Workshop apparently were searching for something. They were, for the most part, experienced teachers. Many were well educated and well read for they were either working on or had earned advanced degrees. They also knew something about the innovators before the Workshop. They were mainly music education people, not performers. Although they were interested in instruments, most taught vocal music.

Why did they choose this Workshop? Most probably because they felt it could be useful to them. This searching, open attitude seems to be one of the most important factors in the explanation of the results of the Workshop. To quote Kidd again:
GRAPH 1

COMPARISON OF SELF-REPORTED CHANGE IN THE USE OF THE METHODS OF THE INNOVATORS
Before \[\text{Red}\] \ After \[\text{Blue}\]

Use of the Jaques-Dalcroze Method

<table>
<thead>
<tr>
<th>Percentages</th>
<th>Most of time</th>
<th>Half of time</th>
<th>Some of time</th>
<th>Rarely</th>
<th>Never</th>
<th>No answer</th>
</tr>
</thead>
</table>

Use of the Orff Method

<table>
<thead>
<tr>
<th>Percentages</th>
<th>Most of time</th>
<th>Half of time</th>
<th>Some of time</th>
<th>Rarely</th>
<th>Never</th>
<th>No answer</th>
</tr>
</thead>
</table>

Use of the Suzuki Method

<table>
<thead>
<tr>
<th>Percentages</th>
<th>Most of time</th>
<th>Half of time</th>
<th>Some of time</th>
<th>Rarely</th>
<th>Never</th>
<th>No answer</th>
</tr>
</thead>
</table>

Use of the Kodály Method

<table>
<thead>
<tr>
<th>Percentages</th>
<th>Most of time</th>
<th>Half of time</th>
<th>Some of time</th>
<th>Rarely</th>
<th>Never</th>
<th>No answer</th>
</tr>
</thead>
</table>
Learning...is active...not passive...the learner opens up himself, he stretches himself, he reaches out, he incorporates new experiences, he relates it to his previous experience, he expresses or unfolds what is latent within him.

This feeling of need is also cited by Miller when he states:

1. The student must be adequately motivated to change behavior.
2. The student must be aware of the inadequacy of his present behavior.

These people seem to have been ready to take an active part in the discovery of a better way of teaching music.

From the opinionnaire it appears that the participants enjoyed the Workshop. They would come again to a more extensive one. No drastic changes were recommended by them. This attitude is very important. Enjoyment implies freedom from threat and pressure. Only when people are free in this way, can real learning take place.

The Workshop, itself, was organized in this manner. The techniques were demonstrated on the children. This was followed with explanation and lecture by the clinicians. Later the adults experienced and practiced the techniques and again this was followed by questions, explanations and lecture. This organization allows the third, fourth, and fifth points of Miller's conditions to be fulfilled:

3. The student must have a clear picture of the behavior which he is required to adopt.
4. The student must have opportunity to practice the appropriate behavior.
5. The student must get reinforcement of the correct behavior.

The response to the before and after sections of the opinionnaire indicate quite clearly that change did take place in a number of the respondents. The discrepancy between the number of respondents who chose the different methods should be explored for possible extenuating circumstances. The smaller percentage choosing the Suzuki method could possibly be better understood if the proportion of instrumental teachers (of which string teachers are an even smaller part) is compared with the number of those who are vocal teachers. Apparently even some of the vocal people adapted some Suzuki techniques. The Orff method undoubtedly suffers from the cost of the instruments necessary for the proper implementation of the techniques. Both the Orff and the Jaques-Dalcroze methods are at a disadvantage concerning materials. The Orff techniques have not as yet been very extensively adapted to American folk-song material. Much of the Jaques-Dalcroze materials have, until recently, been out of print for many years. The materials that are current have not enjoyed quite as great a distribution as have the materials of some of the other methods. Both the Suzuki and the Kodály methods have had Americans who adapted and translated the original materials for distribution in the United States. This availability of materials coincides with

^Miller, pp. 37-50.
Miller's last point; "The student must have available a sequence of appropriate materials." The distribution of the popularity of the different methods, then, most probably does not directly reflect the comparative worth of the various methods as much as it does the interest of the Workshop participants and the availability of materials.

The Workshop participants came with an inquiring attitude. They saw some excellent techniques demonstrated. They practiced them and perfected them with the help and encouragement of the clinicians. The materials of the various approaches were available. These conditions, coupled with the individual excellence of the Jaques-Dalcroze, Suzuki, Orff and Kodály methods, account for the self-change reported by the respondents.

Recommendations

In the final portion of the opinionnaire, several opportunities were afforded the respondents to make recommendations. In response to a question about what, if anything, should be left out of the Workshop, the consistent answer was nothing. One of the respondents expressed it this way; "The variety of backgrounds involved made each part of the program valuable at different times to different people. It would be hard to omit anything." When asked what might be added, the most

5Miller, pp. 37-50.

6Anonymous quote from the last section of the opinionnaire. These statements were given in response to the question; "Could you give a statement about the Workshop which I might quote anonymously?"
usual suggestions were; make it longer; allow more time for free discussion and comparison of the methods; and plan more advanced workshops or classes on the various methods. The use of children in a demonstration group and the parallel adult participation was cited by many as a feature which should, by all means, be retained. These quotations from the last section of the opinionnaire seem to be representative of many of the respondents. "The Workshop of Common Learnings in Music was very beneficial because it reawakened a sense of the many ways music can be taught."7

I am so enthusiastic about this Workshop! I think I gained more immediately usable knowledge--ideas, techniques, and philosophy--from this course than from any other single college course I've ever taken. This past year I've tried to teach experimentally and eclectically, using as much as possible from the Workshop. The results have been somewhat astounding. I can honestly say every teaching day has been an exciting experience.8

What more could any Workshop accomplish.

To conclude; three questions were asked in the early portion of this study. The first, "What were the results of the Workshop?", seems to have been summarized by the last quotations. The second was, "Have the participants changed their philosophies?" There has not been adequate information to answer this question, but apparently some people at least modified their philosophies. The last question was, "Are they using different materials and techniques?" Here the data from the opinionnaire seemed to be more conclusive. On the basis of this data the greater portion of the Workshop participants appeared to change in a desirable manner.

7Anonymous quote.
8Anonymous quote.
BIBLIOGRAPHY
BIBLIOGRAPHY

Books


Periodicals and Articles


Rambusch, Nancy M. "Learning Made Easy," *Jubilee*. 1 (September, 1953)

Unpublished Material


APPENDIX A

Cover Letter
Dear Workshop Participant:

While talking with various people during and after the first Workshop in Common Learnings at S. I. U., Edwardsville, in 1967, I became aware of two things. First, different people placed value on different techniques. Second, teachers planned to use the techniques in different ways. I wondered why the techniques were valued differently, how they would be used, and when during the year and with what groups they would be used. This opinionnaire seeks the information necessary to explore these questions. Would you please complete it and return it to me by November 8, 1968.

I will appreciate your assistance and prompt reply since I plan to use an analysis of these opinions as part of a master's thesis at S. I. U., Edwardsville. All personal identification will be held confidential. If you wish you may identify yourself at the end of the opinionnaire.

Thank you in advance for your participation and help.

Sincerely,

(Mrs. Robert Hubbard)

Shirleyann Hubbard

(Mrs. Robert Hubbard)
APPENDIX B

Opinionnaire
OPINIONNAIRE

I. Please fill the blanks or put an x after the statement which best describes you.

1. Male ____, female ____ , married ____ , unmarried ____.
2. Under 20 ____ , under 30 ____ , between 30 and 45 ____ , between 45 and 60 ____ , over 60 ____.
3. I have taught for _______ years.
4. I have taught music for _______ years.
5. I have a __________________________ degree(s).
6. I have completed _______ semester hours toward __________________________ degree requirements.
7. I have _______ semester hours in excess of __________________________ degree requirements.
8. I teach approximately _______ students.
9. There are approximately _______ students in my school district or college.

Throughout this opinionnaire the various techniques will be identified in this manner:

D for Jaques-Dalcroze
O for Orff
S for Suzuki-Kendall
T for Kodály-Richards-Threshold

II. Use D, O, S, or T to complete these statements. Use more than one letter if necessary.

1. Which of the weeks did you attend? __________________________
2. If you had known what to expect, which of the weeks would you have attended?
   Yes, during __________ week(s). No, during __________ week(s).
3. Would you be interested in a more comprehensive workshop in the future?
   Yes, on ________________ . No, on ________________.
4. Which approach has been the most useful to you? __________________________
5. Which approach has been the least useful to you? __________________________
6. Would you have left out a week? If yes, which one? __________________________
III. (a) Put an x in the grade level after each word on the list which describes your teaching situation.

(b) Put a circle around the x’s where you spend most of your time.

<table>
<thead>
<tr>
<th>AREA OF TEACHING</th>
<th>TEACHING LEVEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Public Schools</td>
<td>Pre-K</td>
</tr>
<tr>
<td>Private Schools</td>
<td>1</td>
</tr>
<tr>
<td>Parochial Schools</td>
<td>2</td>
</tr>
<tr>
<td>Private Students (inst.)</td>
<td>3</td>
</tr>
<tr>
<td>Private Students (vocal)</td>
<td>4</td>
</tr>
<tr>
<td>General Music</td>
<td>5</td>
</tr>
<tr>
<td>Theory, Hist., Appreciation</td>
<td>6</td>
</tr>
<tr>
<td>Band Instruments - Class</td>
<td>7</td>
</tr>
<tr>
<td>Band Instruments - Private</td>
<td>8</td>
</tr>
<tr>
<td>Band</td>
<td>9</td>
</tr>
<tr>
<td>Orchestra Instruments - Class</td>
<td>10</td>
</tr>
<tr>
<td>Orchestra Instruments - Private</td>
<td>11</td>
</tr>
<tr>
<td>Orchestra</td>
<td>12</td>
</tr>
<tr>
<td>Chorus</td>
<td>College</td>
</tr>
<tr>
<td>Small Vocal Ensembles</td>
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</tr>
<tr>
<td>Small Instrumental Ensembles</td>
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</tr>
<tr>
<td>Music Methods</td>
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<tr>
<td>Classroom (other than music)</td>
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</tr>
<tr>
<td>Supervisor, Consultant, Coordinator</td>
<td>12</td>
</tr>
<tr>
<td>Administrator</td>
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<tr>
<td>Extension or In-Service Training</td>
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</tr>
<tr>
<td>Supervision of Student Teachers</td>
<td></td>
</tr>
<tr>
<td>Other, (specify)</td>
<td>Substitute</td>
</tr>
</tbody>
</table>
IV. Circle the letter(s) in each statement which is true for you. Leave it blank if it does not apply to you. Circle more than one if this is true for you.

1. I first became acquainted with each approach when I
   a. had a class in D. O. S. T. 
   b. attended a clinic in D. O. S. T. 
   c. attended an institute on D. O. S. T. 
   d. attended a state meeting on D. O. S. T. 
   e. attended a national meeting on D. O. S. T. 
   f. read an article about D. O. S. T. 
   g. read a book about D. O. S. T. 
   h. had a music methods class which included D. O. S. T. 
   i. heard others talk about D. O. S. T. 
   j. others (specify) D. O. S. T.

2. My previous exposure to D O S T was positive.

3. My previous exposure to D O S T was negative.

4. My workshop exposure to D O S T was positive.

5. My workshop exposure to D O S T was negative.

6. Before the workshop,
   a. I did not use D O S T techniques. 
   b. I used D O S T techniques rarely. 
   c. I used D O S T techniques some of the time. 
   d. I used D O S T techniques half of the time. 
   e. I used D O S T techniques most of the time.

7. After the workshop,
   a. I am not using D O S T techniques. 
   b. I use D O S T techniques rarely. 
   c. I use D O S T techniques some of the time. 
   d. I use D O S T techniques half of the time. 
   e. I use D O S T techniques most of the time.

V. Various ways of explaining musical concepts were demonstrated each week. Using D, O, S, and T, identify which approach you use to teach these things to your students. Use more than one letter where you combine techniques; leave it blank if you use none of these.

1. quarter notes
2. eighth notes
3. half notes
4. dotted notes
5. sixteenth notes
6. an eighth note and two sixteenth notes or the reverse
7. three eighth notes or a triplet
8. quarter rest
9. establishing absolute pitch
10. establishing the relationship between notes in a scale
11. feeling of beat
12. feeling of rhythm
13. feeling of meter
14. feeling for phrase
15. distinction of high and low
16. distinction of fast and slow
17. rhythmic dictation
18. tonal dictation
19. counting and/or figuring out written rhythms
20. sight singing melodies
21. awareness of two or more rhythmic ideas occurring at once
22. awareness of two or more melodic ideas occurring at once
23. creating in the pentatonic
24. creating rhythmically
25. creating melodically
26. awareness of ABA form
27. awareness of rondo form
28. rhythmic independence
29. tonal independence
30. rhythmic memory
31. tonal memory
32. improving immature singers

VI. Rate how you feel about these approaches by placing the letter of the approach after the statement which, for you, is the closest to true.

A. Fixed do
B. Movable do
C. Movable do using do as tonic in both major and minor modes
D. Using numbers for the relationship between scale tones
E. Using numbers for the relationship between tones of a chord
F. Use of letter names
G. Use of Bat for B♭, Carp for C♯, etc.
H. Other (explain)

1. Very familiar - efficient to use. ____________________________
2. Know well - must think some to use. ____________________________
3. Know it but not comfortable using it. ____________________________
4. Know it but can't use it. ____________________________
5. Know it but do not choose to use it. ____________________________
6. Other (specify) ____________________________

VII. Complete these statements.

1. Which of the approaches in Section VI did you use before the workshop?

2. Which approach in Section VI do you now feel is the best method?

3. How much time do you spend establishing an awareness of individual pitches, for example, Middle C?
   a. work on it every period
   b. work on it each week
   c. work on it once a month
   d. work on it periodically
   e. work on it once or twice a year
   f. mention it sometime during the year
   g. none
4. How much time do you spend establishing the awareness of the relationship between notes of a scale?
   a. work on it every period
   b. work on it each week
   c. work on it once a month
   d. work on it periodically
   e. work on it once or twice a year
   f. mention it sometime during the year
   g. none

5. What, if anything, would you have left out of the workshop? 

6. What, if anything, would you add? 

7. What would you think should, by all means, be retained? 

8. Will you list, if you can, in short statements, several things you think were stressed all four weeks?

9. Will you list, if you can, several things on which you feel the clinicians disagreed?

VIII. Complete these statements using D, O, S, and T to represent the various approaches. Use more than one letter if necessary; leave it blank if it does not apply to you.

1. I am using techniques from ____________ to supplement my regular teaching.

2. I plan to use ____________ throughout the year along with more conventional materials.

3. I plan to use ____________ exclusively.

4. I can foresee no opportunity to use ____________ techniques.

5. I plan a unit or units using ____________.

6. If you are planning a unit, please supply the following information:
   a. type of unit(s) ____________
   b. approach (D, O, S, or T) ____________
   c. age groups ____________
d. when during the year

e. for how long

f. doing it yourself

g. supervising other teachers using it

h. other (specify)

7. Could you give a statement about the workshop which I might quote anonymously?
APPENDIX G

Follow-up Letter

I have been given the following information and have been advised that I should contact the concerned authorities immediately if I am aware of any further developments.

Sincerely,

[Signature]
Dear Workshop Participant:

The response to the opinionnaire has been very gratifying. There are some that have not been returned, and I would very much like to include all responses in the computer analysis which is planned.

I have been made aware that there was a delay in the mailing and another caused by the inaccuracy of some addresses. I sincerely apologize for the short deadline this imposed and earnestly hope that all the forms will be returned, even if late.

If you have already taken time from your busy schedule to answer the form, I thank you very much. Your interest and participation is very much appreciated.

Sincerely,

Shirleyann Hubbard

110 E. Tydemsn
Roxana, Illinois 62054