

A SURVEY OF MUSIC ACTIVITIES,
MATERIALS, AND TECHNIQUES FOR
TEACHERS OF ELEMENTARY EDUCABLE
MENTALLY HANDICAPPED CHILDREN

Thesis for the Degree of Ph. D.
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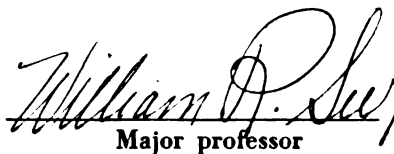
Sister Mary Kevin McLaughlin, O.P.

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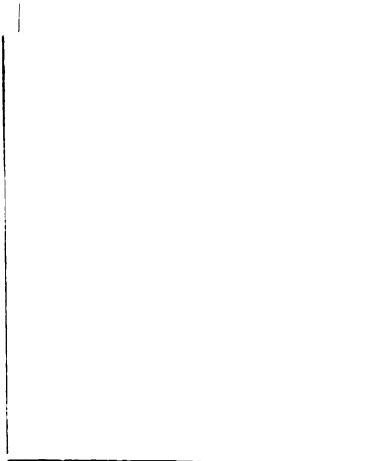
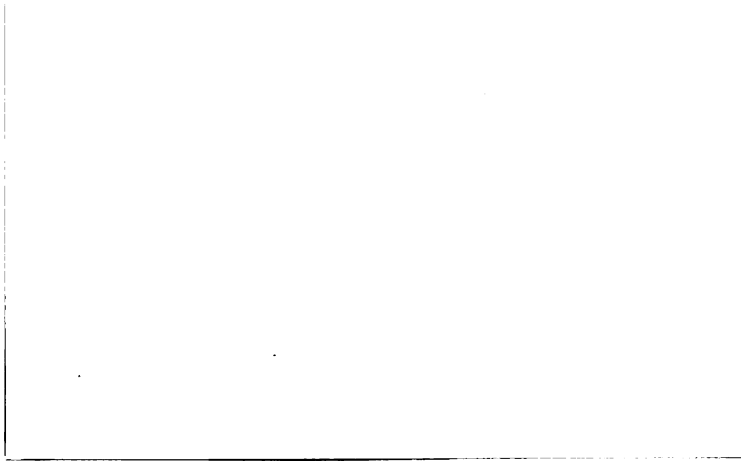

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ABSTRACT

A SURVEY OF MUSIC ACTIVITIES, MATERIALS, AND TECHNIQUES FOR TEACHERS OF ELEMENTARY EDUCABLE MENTALLY HANDICAPPED CHILDREN

by Sister Mary Kevin McLaughlin, O. P.

This study endeavored to investigate the utilization of school music by the educable mentally handicapped child in achieving his principal purpose in life: the giving of the most perfect glory possible to God while here on earth, and the resultant personal, perfect enjoyment of Him forever hereafter. School music was selected as one means that might be employed by the teacher to aid the child in achieving this goal.

Scientific research studies by Newkirk (90) (68:57-58), Robertson (102) (68:54), and others (19:72-74) (68:58), report a low correlation between intelligence capacity and music ability. The implication here is that contact may be made through school music to help the child gain as much perfection as possible in the innate potentialities that are his. The acquisition by the retardate of the greatest degree of perfection

possible to him is important to the realization of his primary goal. He is thus enabled to offer more perfect glory to God.

The study is primarily concerned with the practical undertaking of supplying teachers of educable mental retardates with suitable music activities, materials and teaching techniques that may be used in their guidance of these children toward the achievement of their ultimate goal. The investigation, evaluation, and selection of such music activities, materials and teaching procedures form the burden of the study.

Suitability of music activities, materials and procedures of teaching were determined by means of criteria standards set up from a combination of library sources and teacher responses to the instrument. The criteria were based on: (1) the possible contribution the activity or material would make toward the mental, physical, emotional, spiritual, and musical development of the child's potentialities, (2) its ability to supply the needs of the child, and (3) its adaptability to the child's characteristics, abilities and disabilities.

Specifically, the study attempted to test three hypotheses:

1. Some classroom music activities are more suitable than others for use with the elementary educable mentally handicapped child.

2. Certain schoolroom music materials are used more successfully than others with educable mentally handicapped children.
3. Some teaching techniques produce better results than others when used in presenting school music activities and materials to these children.

The sample consisted of seventy-five teachers from special rooms of elementary educable mentally handicapped children in selected schools in the State of Michigan. Public schools having three or more rooms set aside for the use of elementary educable mentally retarded children were selected for the study. One teacher was chosen from each of these schools. An approximate number of 885 children were taught by the seventy-five teachers selected.

The direct mail questionnaire was selected as the instrument best suited to obtain the desired data. The instrument constructed was composed of eight parts with a total of 219 items. It was designed to gather data relevant to those classroom music activities, materials and teaching techniques that seemed more suitable than others for use with educable mentally retarded children.

The items in the instrument were styled for multiple choice and for affirmative-negative response. Provision was also made for responses other than those listed among the alternatives offered.

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All of the data obtained through the objective replies of the instrument were analyzed by simple percentage comparisons between the replies and the total number of respondents in each questionnaire item. Free responses were listed and so indicated in the study.

The results of the study indicate a fulfillment of the purposes for which it was undertaken. Suitable activities, appropriate materials and effective teaching techniques were selected for classroom music use in the special rooms for elementary educable mentally retarded children. These are offered to assist teachers in their efforts to help these children to perfect their innate abilities, and in their guidance of these children toward the realization of their ultimate goal in life.

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Dedicated to
Our Mother of Perpetual Help

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CHAPTER I

THE PROBLEM

Introduction

Modern American democracy is dedicated to the education of all educable children of the nation. Race, creed, ability, or disability of the child does not alter this concept. Baker and Charters (2:4) in writing for the Forty-ninth Yearbook of the National Society for the Study of Education say that, "every child is entitled to an education to the limit of his capacity. All men are created equal. . . . All are equal before the law, equal in their claim to freedom, and equal in their right to learn if not in their capacity to learn."

Educable mental retardates number 2.3 per cent of all children (104:3). These children have a right to an education that will enable them to take their place in adult society as independent, self-supporting individuals. It is the task of educators to provide such a program. It is also sound government planning to provide educational programs for these children. "It is sound economy to spend rather small amounts

for early training programs [for exceptional children] rather than much larger sums for pensions and custodial care in later years" (49:23).

It is, however, chiefly because of the educable mentally handicapped child's obligation to fulfill his primary purpose in life that he has a right to an education and an opportunity to develop his talents and abilities. This primary purpose is the same as that of all persons. It is interpreted as the child's giving all possible honor and glory to God to the best of his ability while here on earth, and the consequent personal enjoyment of God for all eternity.

This dissertation is generally concerned with an investigation of the practical assistance that music is able to give to those who are to guide elementary educable mentally retarded children toward the attainment of this primary purpose. It is the opinion of the researcher that an effective school music program can provide some of the means toward the attainment of the above goal. In an effort to support this opinion, a six-point investigation was conducted.

First, an identification of the elementary educable mentally handicapped child was necessary. This was obtained through a perusal of available literature. Second, a more complete understanding of the whole educable mentally handicapped

child entailed a further detailed study of his special physical, intellectual, psychological, and personality characteristics. Third, his general and specific needs were scrutinized.

A fourth investigation was conducted in an effort to support the author's supposition that the child's retardation affects his musical ability less than it affects his intellectual capacity. If a degree of relative certainty could be established indicating the ability of the intellectually deficient child to learn music, then classroom music might be used as a point of contact to develop the various potentialities within the child. Such development would contribute toward the child's ability to attain his ultimate goal. Results from this inquiry indicated the existence of a low correlation between music ability and intellectual capacity. The child's music ability was thus signified as a basic source from which the desired means might be realized.

An inquiry as to which special school music activities and materials are capable of supplying the needs, fitting the characteristics, abilities, and disabilities; and contributing to the physical, mental, spiritual, emotional, and musical development of the child was then instigated. Results of this search will occupy the major portion of Chapter IV of this study.

In the light of the end results of the fourth inquiry

described above, it appeared that teaching processes which present school music to these children as an art (54:23-24), might possibly prove more effective than those that present music as a science (54:232). An inquiry was made into these two modes of procedure. The results favored the presentation of school music in terms of its being an art. Teaching techniques were therefore solicited and received from teacher respondents in reply to the questionnaire. Techniques selected from these are also found in Chapter IV of the study.

The successful administration of the school music program for retardates depends to a great extent upon the competencies of the teacher. Results from the investigation conducted in this area revealed a list of personality characteristics that should be possessed by such teachers. An adequate special education teacher-training program, with the exception of special training in school music, was found to exist in many institutions of higher learning in the State of Michigan.

The investigation, evaluation, and selection of those classroom music experiences that may serve teachers in their guidance of educable mentally handicapped children toward the attainment of their ultimate goal occupies the major part of the present study.

Statement of the Problem

This dissertation is specifically concerned with an investigation of three aspects of elementary school music as applied to educable mentally handicapped children. It was confined to the elementary special rooms of the public schools in the State of Michigan. Schoolroom music activities, materials, and teaching techniques were studied in detail. An effort was made to supply teachers with reliable information as to those activities, materials, and teaching techniques that seem more suitable than others for use in the guidance of these children. All were selected on the basis of their suitability to supply the needs, fit the characteristics, abilities, and disabilities of these children, and contribute toward the development of their various potentialities.

The hypotheses which the study attempts to test are:

1. Some classroom music activities are more suitable than others for use with the elementary educable mentally handicapped child.
2. Certain schoolroom music materials are used more successfully than others with educable mentally handicapped children.
3. Some teaching techniques produce better results than others when used in presenting school music activities and materials to these children.

The study endeavored to eliminate the less suitable activities, materials, and techniques; provide teachers with

criteria by which materials and activities might be evaluated; supply the names and sources of specific materials that have been successfully used with these children; and include teaching techniques especially suited to these children. All data gathered in the investigation relevant to the three aspects of school music under consideration will be analyzed and presented in detail in Chapter IV.

A review of literature pertinent to the study will be found in Chapter II. The method of investigation, sources of data, instruments of measure, and procedure for the analysis of the data are included in Chapter III. In the final chapter, a summary of the study, conclusions, and implications for further investigation in music for the mentally handicapped will be given.

Definitions

Because of the specialized nature of the study, an explanation of some of the terms used herein will serve to clarify the meanings intended by the author.

Intelligence.--Thurston (121:159) defines intelligence and says, "Intelligence is the capacity for abstraction." Wechsler (126:3) adds that intelligence is "the aggregate or global capability of the individual to act purposefully, to

think rationally, and to deal effectively with his environment." Both of these are acceptable for the purpose of this study.

Intelligence Quotient.--The classical definition as given by Williams (127:1) says that "the intelligence quotient is the relationship between the child's mental age and his chronological age measured according to a formula such as:

$$\frac{M.A.}{C.A.} \times 100 = I.Q.$$

Mental Age.--The mental age is the highest age limit at which the child can pass all of the items of a standard intelligence test, such as the Stanford-Binet Test.

Learning.--Learning is a mental process through which knowledge or understanding is acquired by study, instruction, experiences in practices, or investigation. Kantor (62:242) defines learning as a "contrived stimulus-response coordination." Lundin (73:113) enlarges upon this concept and adds that "learning involves certain conditions which are regarded as controls. Among such controls we have goals toward which action is directed."

Capacity.--Capacity is understood as the power one has to absorb learnings. Brooks and Brown (18:263) distinguish between innate and acquired capacity. They say that "capacity is (a) inherent capacity, which resides in the character of the inherited organism, or (b) acquired personal capacity which is the product of past learnings." This study is

concerned with innate capacity as well as that which is acquired.

Aptitude.--Révész (101:141) says that "aptitude is that inborn capacity that enables a person to realize and develop certain general or specific types of behavior, properties, and capacities."

Ability.--Farnsworth (37:179) says:

The term "ability" suggesting the power to act but indicating nothing about the heritability or congenitalness of the inferred potentiality is the broadest and safest of all of these terms: for nature and nurture invariably function jointly, and it is erroneous to say that any act is the sole result of either the one or the other.

Music as an Art.--Hooper (54:23-24) says:

Music is an art, and as such, it has an appeal to man's spiritual nature which controls his instincts and emotions. . . . As an art it has the uplifting emotional dynamic which can exalt the personality and ennoble it. It raises us above those things which would anchor us to the mundane.

Music as a Science.--Hooper (54:23-24) says:

Music is also a science. As such it makes intellectual demands equal to that of any other school subject. A knowledge of the more technical elements in music requires a careful intellectual training.

Musicianship.--Musicianship has to do with the science (54:23-24) of music. It requires an excellence of the mind. Its possessor must have the intellectual ability to comprehend all of the symbolical, technical, theoretical, and architectural aspects of music.

Exceptional Children.--Baker and Charters (2:3) state that exceptional children are "those who deviate from what is supposed to be average in physical, mental, emotional, or social characteristics to such an extent that they require special educational services to develop to their maximum capacity."

Educable Mentally Handicapped, Educable Mentally Retarded, Type "A".--All of these terms are used synonymously. Martens (78:4) states that "the educable mentally retarded are those who obtain I.Q. results roughly within the range of 50 to 75, from individual intelligence tests. Their mental ages are approximately one-half to three-fourths of their chronological ages. They have been retarded from birth or early age." Kirk and Johnson (64:13) define the educable mentally handicapped child as "one who is diagnosed as having low intelligence, who is unable to profit sufficiently from the curriculum of the public schools, but who can be educated to become socially adequate and occupationally competent, provided special educational facilities are furnished." The definition of the educable mentally handicapped which results from a fusion of these is an acceptable one for use in this study.

Primary Educable Group.--Retarded children in this group are usually within the chronological age bracket of six to ten years. The mental age of these children is generally

under the age required for academic work. Their I.Q. range is between 50 and 75.

The Intermediate Educable Group.--Children in this group have a chronological age from nine to thirteen years. They are able to develop academic skills to a degree and also music and art. Their I.Q. range is the same as that of the primary group.

Elementary Educable Mentally Handicapped.--Children in the primary and intermediate groups having a chronological age between six and thirteen years and an intelligence quotient of 50 to 75 belong to this group. These will have a mental age of about twelve years at maturity. They are educable.

Trainable Mentally Retarded.--Williams (127:1) says that, "those whose intellectual restrictions permit them to learn practical skills" belong to the trainable group. They "can be quite efficient in an understanding and protective environment," says Williams. The I.Q. range is usually between 30 to 50.

Custodial Mentally Retarded.--Williams (127:1) states that "the severely retarded (Custodial) are those whose mental equipment permits them to learn only the most basic self-help skills, and who must have constant supervision all of their lives." The I.Q. ranges for this group are from 0 to 30.

Need for This Study

The scarcity of suitable educational materials available for use with the mentally handicapped is brought into focus by Kelly and Stevens (63:252) when they state that "there is still a meager supply of educational material suitable for the mentally retarded pupil." Kirk and Johnson (64vi) add that "efforts have been made to educate retarded children for the past century and a half. There is, however, a great scarcity of organized, educational literature on the subject."

Special education teachers throughout the nation have expressed the need for assistance in planning suitable instructional materials for use with these children. Local need for the study was made apparent in the free responses of Michigan teachers to the questionnaire. A typical statement selected from several respondents follows: "There is a great need for this type of resource material [suitable music activities, materials and teaching techniques] for teachers of the educable mentally handicapped."

Music specialists employed in teaching the educable retarded have expressed a desire for a better understanding of the learning processes of these children. The training of these specialists has not developed a comprehension of special teaching techniques that contribute to the successful teaching of school music to these children.

This study has been made in an effort to assist the music specialist, the special education teacher, and other educators in the guidance and teaching of educable mentally handicapped children.

Scope and Limitations of the Study

The limitations to be found within the study appear to fall into five main categories. The first of these is concerned with the broad scope of mental retardation among retardates. The study is confined to the educable mentally handicapped only. It is not extended to the trainable nor custodial groups.

Another limitation of the study has to do with the educational levels of instruction that have been established for the training of mental retardates. This study is limited to the elementary level only. It is not concerned with school music on the junior nor the senior high school levels.

A third limitation is concerned with the scope of music programs possible for elementary educable mentally handicapped children. This study is concentrated upon the elementary school music program only. It is not extended to private piano or instrumental instruction, nor to music activities outside of the school.

The size and nature of the sample places another

limitation on the study. The focus is placed upon the elementary public schools of Michigan in which three or more rooms are reserved for the use of educable mentally handicapped children. No attempt was made to extend the study to schools outside of the State of Michigan nor to include schools of Michigan having fewer than three rooms of educable mentally handicapped children. The study was further limited to only one respondent from each of the schools selected.

The fifth limitation of the study is imposed by the type of instrument employed for the gathering of the data. A questionnaire was selected as the most efficient instrument to use in seeking necessary information from a sampling of selected teachers over a large geographic area of Michigan. Although the instrument was constructed on a clear format and administered in the fall of the year, which was thought to be a convenient time for the recipients, the length of the questionnaire presented a time-consuming problem to the respondents. This resulted in a delay in completing and returning the questionnaires.

An important limitation of the study is the limited background of the respondents in the field of classroom music for elementary educable mentally retarded children. The teacher-training programs of the majority of the respondents included no special courses in schoolroom music for these

retarded children. Teacher replies to the instrument, therefore, were based upon the outcomes of experiments in school music. These experiments originated with the individual teacher.

Although a 50 per cent return may be considered an adequate level (48:611) for factual data, the author felt that a higher rate of return was necessary for a satisfactory completion of this study. To obtain the highest possible rate of return, second and third contacts with the respondents were necessary. The over-all percentage of responses thus obtained was 78.4 per cent of the total number of distributed questionnaires. The final percentage of usable responses was limited to 60 per cent; 18.4 per cent of the total response being disqualified because the data included were not applicable to the study.

Importance of This Study

The instructional personnel of every educational institution are responsible for the guidance and educational well-being of the pupils under their care. Inherent in this assignment is the responsibility for continuous, realistic evaluation of all aspects of the program in terms of its suitability for such guidance and its compatibility with the needs of the learners.

It is noted frequently in the literature (121:352) (76:59-60) (89:50) (104:23) (1:61) that school music has special worth in the total guidance and educational program for elementary educable mentally handicapped children. A continuing development in the school music program must be ensured in order that the therapeutic, spiritual, developmental, and educative contribution of classroom music to the retardate may be fully realized.

The information as contained in this study is presented to school administrators and teachers alike who are concerned with the guidance of educable mentally handicapped children and whose task it is to evaluate, improve, and administer the elementary school music program.

An extensive study of available sources reveals no previous study which specifically duplicates the research undertaking of the writer.

This chapter has presented an introduction to the problem and the hypotheses to be tested. The four remaining chapters are entitled "Review of the Literature," "Method of Investigation," "Analysis of the Data," and "Summary, Conclusions, and Implications of the Study."

CHAPTER II

REVIEW OF THE LITERATURE

Early in the history of our country, the education of the retarded child was the function of the home or of an institution. Today it is commonly accepted as being the responsibility of the school.

Special classrooms within public school buildings were organized for the mentally handicapped at the beginning of the present century (123:18-19). In 1962 (50:1) in the State of Michigan, 868 teachers were employed in the special rooms for the educable mentally handicapped in the public schools. These teachers served a total of 14,714 children.

The basic philosophy underlying the education of educable mentally handicapped children as outlined in Chapter I of this study is a very realistic one in which classroom music plays an important role. Nettleship (89:21) makes a practical application of this philosophy in his interpretation of Plato's plan of the republic when he says:

The cause of the ills of mankind is ignorance of their true good and neglect of their noblest natures; train those natures rightly and they will see what is the true good of mankind; give them unlimited power and they will carry out what the good requires.

Melby (80:27-28) expresses the subordinate goal of the music program in striving to bring these children to the complete use of their talents, potentialities, and capacities of whatever degree they possess when he says, "What we need is an education for all which enables each of us to become all he is capable of becoming."

In achieving the goals for this study as set up in Chapter I, page 2, six problems present themselves:

1. Who are the educable mentally handicapped?
2. What characteristics differentiate these children from normal children?
3. What particular needs are theirs that may be satisfied through the school music program?
4. What degree of correlation exists between intelligence and music ability?
5. Which approach to music: that as an art, or that as a science is more effective for use with educable retardates?
6. What special competencies are necessary for teachers of educable mentally handicapped children?

The review of literature will be confined to areas of study concerned with these problems.

Identification of the Mentally Retarded

Present day developments tend to determine the status of the mentally handicapped through the use of a number of tests and a complete diagnosis of the child. Martens (77:7) indicates specific areas of investigation for diagnosis and identification of the mentally retarded. She says, "No one would assert today that the I.Q. is absolutely consonant in individual cases. The most reasonable action on the part of the school would be to study each child as a whole: his personality, behavior, health, home conditions, and social maturity."

Kirk and Johnson (64:38) list the types of tests that may be administered to arrive at a true evaluation of the status of the mentally retarded child:

1. A psychological or psychometric examination to determine the level of mental ability of the child.
2. A medical examination for the purpose of determining possible etiology and need for medical treatment.
3. A social and personality study for the purpose of determining personality and social needs and possible etiological factors in those areas.
4. An educational evaluation to determine the degree of retardation and possible educational disabilities.

For educational purposes, the mentally retarded are usually classified into three groups: the educable, the trainable, and the custodial.

Educational Classification of Mental Retardates

Alward, Bristol and others (1:10) list seven identifying marks of recognition of the educable mentally handicapped child.

They state that:

1. their mental development is approximately 1/2 to 4/5 that of the average child.
2. their speech and language abilities are sometimes limited but they are able to make their wants known.
3. they are generally incapable of learning academic skills beyond simple reading, arithmetic, health, and safety habits.
4. they are capable of learning to get along in the family and in the immediate neighborhood by learning to share, to respect property, and cooperate with family and neighbors.
5. they are capable of learning self care, good health habits, safety, and other necessary skills.
6. they are capable of learning to assist with simple household chores.
7. they may become self-supporting and useful members of society.

The Trainable Mentally Retarded

Rothstein (104:332) in describing the trainable mentally retarded says, "They are those with an approximate I.Q. range of 25-50 with some potential for acquiring social maturity skills." Garrison and Force (43:56-57) add, "Their speech and language abilities are distinctly limited. They can eventually learn to protect themselves from common dangers.

They will require some care, supervision, and economic support throughout their lives."

The Custodial Mentally Deficient

Edgar A. Doll (23:214) writing for the American Journal of Mental Deficiency thus describes the mentally deficient:

1. socially incompetent,
2. mentally subnormal.
3. retarded intellectually from birth or early age.
4. retarded at maturity.
5. mentally deficient as a result of constitutional origin, through heredity or disease.
6. essentially incurable.

"The custodial mentally deficient persons require almost complete supervision throughout their lives" (43:57).

Characteristics of the Educable Mentally Retarded

That the mentally retarded have special characteristics is pointed out by Garton (44:17) when she says, "Too often we think of the educable mentally retarded child as just slightly different from the normal child. We should be aware of his special characteristics and behavior patterns."

Primary Characteristics

The primary characteristics of the educable mentally handicapped child are concerned with the child's physical and intellectual make-up.

Physical Characteristics

Several authorities (46:149-172), (92:35), (64:124-128), (38:4) support the claim that as a group the educable mentally handicapped are smaller and have more physical defects than normal children. Williams (127:1) enumerates the physical defects of these children and states:

It is well known that retarded children show other defects more often than the average child. They are often smaller than average, and have poorer muscular coordination. They have . . . defects such as hearing and vision, and have probably greater difficulty in perceiving what the sense organs bring to their minds.

Intellectual Characteristics

Garton (44:8-10) enumerates the intellectual characteristics of the educable mentally retarded as the following:

A slow reaction time, poor transfer of learning, lack of initiative for planning, limited imagination, limited use of concepts, small vocabulary, inability to evaluate efforts, narrow range of interest, difficulty in recognizing boundaries, limited sense of humor, ability to be loyal, and ability to form habits.

In an effort to obtain first-hand information as to the

intellectual characteristics of the educable mentally retarded, an item concerned with this problem was included in the questionnaire prepared for this study. Characteristics and percentage analysis of the summarized teacher responses are shown in Table 1. Responses show the percentage distribution of affirmative and negative replies based on the total number of responses in each instance.

Table 1. Intellectual characteristics of the educable mentally retarded.

Characteristics	Total Responses	% Yes	% No
A very short interest span	59	83.1	16.9
Less creative ability than normals	62	88.7	11.3
Less ability to retain knowledge	61	96.8	3.2
Needs a great deal of repetition in order to learn	62	98.4	1.6
A withdrawal attitude due to fear of failure	64	48.2	51.8
A tendency to tire quickly of an activity	66	69.4	30.3
A short attention span	59	91.6	8.4

Findings in Table 1 support the thinking of Garton (44:8-10) and others as to the intellectual characteristics

of the educable mentally retarded.

Research resulted in the identification of two additional important intellectual characteristics. Kelly and Stevens (63:239) state that "elementary educable mentally handicapped children are unable to think abstractly or to handle symbolic material." This characteristic explains the difficulty experienced by these children in acquiring note-reading skills. Sheerenberger (109:23-25) draws attention to the "definite breach that exists between the mental age and ability as compared to the sociability and general interest levels." This characteristic influences the teacher's selection of music materials for the older elementary mentally handicapped child.

Goldstein and Seigle (47:18) feel that "the most important and constructive characteristic of the educable mentally handicapped child is the fact that he is educable."

Personality Characteristics

In personality characteristics, the mentally retarded educable child seems to show no special variations that differ from those of the normals. Williams (127:5-6) states:

Some are stable, others are unstable; some are active, others inactive; some show poise, others are easily upset. In other words, they do not seem to show personality variations distinctly different from those found in any group.

Secondary Characteristics

The secondary characteristics of the educable mentally handicapped are, according to Goldstein and Seigle (47:217) "the outcome or expression of conflict or imbalance between the child's primary characteristics and his physical and social environment."

Of the secondary characteristics, frustration and low self-esteem are the most important.

Frustration

The mentally handicapped educable child experiences many sensations of frustration because of his inability to compete on an equal intellectual basis with normal children. Garton (44:219) says that "he is more liable to find himself obviously inadequate while others around him succeed. The increased frequency of such situations renders the child comparatively more prone to frustration than his normal peers."

Low Self-esteem

Closely related to frustration-proneness is an attitude of low self-esteem. The inequality between the child's intellectual and physical abilities and the requirements of his environment may bring about this attitude in the child. Goldstein and Seigle (47:220) say:

A tendency toward self-devaluation is almost inevitable as an outcome of two related major factors. . . . First, there is the persisting condition of the generally inadequate child searching for his place in a world that stresses adequacy. Second, there is the child's frequent misjudgments of his abilities and limitations.

Newacheck (90:50-54) emphasizes the psychological and therapeutic value of music in overcoming this tendency. She says that "music gives success and assurance and the child realizes that though he may fail in other phases of knowledge, he can reassure himself through his musical successes and soon venture into the other fields of knowledge again."

Needs of the Educable Mentally Retarded

General Needs

Garrison and Force (43:460) include organic, personal, and social needs in the general needs for the educable mentally handicapped. Kelly and Stevens (63:240) consider the physical, intellectual, and emotional needs as "needs for physical well-being, mastery and success, recognition, being wanted, being loved, and belonging." They consider these as general needs which direct the individual toward the attainment and achievement of goals.

Specific Needs

A digest of specific needs based on those inferred in

the goals of education as listed by the Educational Policies Commission (32:189), and Stevens' (114:225-235) list of learning needs follows.

Need for Developing Self-Realization

The educable mentally handicapped child needs:

1. an inquiring mind, an appetite for learning,
2. the ability to speak the mother tongue clearly,
3. to be skilled in listening and observing,
4. to participate in or be a spectator of worthwhile leisure activities,
5. to have mental resources for the use of recreation and leisure,
6. to be taught the appreciation of beauty,
7. to be able to give responsible direction to his own life,
8. to gain emotional security through good mental hygiene,
9. to be taught spiritual and religious truths.

Needs for Improving Human Relationship

The child needs to:

1. enjoy a rich, sincere, varied social life,
2. be able to cooperate, work, and play with others,

3. know and observe the amenities of social behavior,
4. know how to maintain democratic relationships with others.

Needs for Growth in Economic Efficiency

The educable mentally retarded child needs to:

1. know the satisfaction of good workmanship,
2. experience the feeling of success,
3. know how to improve his efficiency,
4. know how to safeguard his interests.

Needs to Develop a Sense of Civic Responsibility

The child needs to:

1. learn to respect honest differences of opinion,
2. learn to be patriotic and loyal to his country,
3. know how to contribute to the general welfare,
4. respect laws, rules, and the rights of others.

Educational Needs

Of the educational needs of the educable mentally handicapped, Williams (127:6) says:

The mentally retarded have certain special needs which are related to their mental retardation. First, they need more general understanding of their limitations and potentialities. Second, they need the help of specially prepared and skilled teachers. Third, they need a specially developed curriculum.

It will be shown in the fourth chapter of this study that the school music program is able to contribute toward the satisfaction of many of the needs mentioned above.

Relationship between Intelligence and
Music Ability

"One of the major considerations in connection with research in music is the relation of intelligence to general music ability," say Brooks and Brown (18:286). They continue to say, "There seems to be conflicting conclusions in this connection." In an effort to clarify and possibly to reconcile these differences, an investigation of literary sources and research studies was conducted. That mentally handicapped children are not as retarded musically as they are intellectually is a basic assumption underlying the hypotheses of this study. One item of the questionnaire was specifically concerned with this problem. Table 2 shows the item and the result of the teacher responses.

The replies from sixty-six teachers show that slightly more than one-half of the total number find these children less retarded musically than mentally.

Investigation of library sources and research studies revealed thinking both contrary and in accordance with the author's assumption. This investigation included tests that may be used to measure intelligence, tests to measure music

ability, and reliable research studies wherein these measures were used to determine both the positive and the negative correlation between intelligence and music ability.

Table 2. Mental retardation and music ability of educable mentally retarded children.

Item	Total Responses	Per Cent of Total Response
From your experience in teaching the mentally retarded, would you say that the mentally handicapped child is more apt to be less retarded mentally	66	46.9
or		
Less retarded musically?	66	53.1

Tests

Tests are special measures that have been constructed for the purpose of ascertaining the ability or capacity of a subject in any area of mental or physical performance. "A good test," say Fryer and Henry (42:127-128), "must be consistent (reliable) and valid. It must be a consistent measure of whatever it is measuring, and it must have a demonstrated relationship between the sample behavior of the test situation and the total behavior of the individual." This study will concern itself with aptitude tests of intelligence and music ability only.

Intelligence Tests

Intelligence tests are basically aptitude tests for the prediction of generalized intellectual performance level. The testee's intellectual capacity is inferred from performance on these tests. This type of test originated in France. "In 1905 Binet and Simon formulated and used the first battery of tests of general intelligence" (42:221).

American revisions of the Binet-Simon tests (42:221) are the Kuhlmann Test in 1912, the Yerkes, Bridges, and Hardwick Test of 1915, the Stanford Revision of 1916 and the Wechsler-Bellevue revision of 1939. The Otis, Binet, and the Kuhlmann-Anderson Intelligence Tests (68:54) may be used for testing the mentally retarded.

Music Aptitude Tests

Tests that aim to measure informal learning and potential ability in music are known as music aptitude tests. In these tests, the basic musical capacities of pitch, rhythm, intensity, quality, time, and tonal memory are isolated and measured.

In 1901 Stumpf (37:231) interested himself in the measuring of basic music abilities. He thus became one of the first psychologists to interest himself in music tests.

The Seashore Measure of Musical Talent in 1919 (106) was the first standardized music aptitude test. The 1939

edition of the Seashore test (108) is one of the commonest of music tests. A and B forms were first constructed, one an easier and the other a more difficult series. Form B is no longer published. Each test has items arranged in pairs. The subject decides whether the second of each pair is different from the first and records the differences. The test is given by means of a recording played at seventy-eight rpm. The items consist of fifty tests of loudness, length, and rhythm. The tonal memory test has thirty items and follows a multiple choice plan. Form A has three sets of centile norms: (1) for the fourth and fifth grades, (2) for the sixth, seventh, and eighth grades, and (3) for grades nine through sixteen. Farnsworth (37:340) claims that "the validity of the Seashore Test has been established through twenty years of use in the measurement of basic capacity."

The Kwalwasser Aptitude Test of 1953 (70) requires only ten minutes for completion. A phonograph recording played at seventy-eight rpm is used for the test. Form A has two norms, one for junior high students and one for senior high. Form B is constructed for fourth, fifth, and sixth grade children. It has only one norm. Form A has fifty three note patterns. They are repeated with changes in pitch, time, rhythm, and loudness. Form B has forty items. The items of Form B are easier of identification than those of Form A.

The test may be used for individuals or for a group. The instructions are clear. The test is published without data. Its reliability stands only on the reputation of its author.

Other music ability tests are the Kwalwasser-Dykema Test (69), the Drake Test (29), and the Whistler-Thorpe Musical Aptitude Test (37-244).

Research Studies

Studies Supporting the Positive Correlation between Music Ability and Academic Intelligence

Research studies by Cox (37:183) support the claim that academic intelligence is an important component of musical ability. He compares the intellectual capacity and musical ability of some of the great composers of music. He says:

The musically great men of history possessed far better than average intelligence. J. S. Bach, for example, had an estimated I.Q. somewhere between 125 and 140, Beethoven's was between 135 and 140, Haydn's between 120 and 140, Handel's between 145 and 155, and Mozart's between 150 and 155.

Dykema (37:221) using his own Kwalwasser-Dykema Test with 5,840 European children between the ages of nine and eighteen found a decided tendency for brighter children to rank higher than average on his test of music ability.

Lundin (73:221) states, "We believe that where adequate measures of musical ability are used, intelligence is

positively related to music." Farnsworth (37:184) supports this opinion when he says, "The fact remains that if one is to reach the highest level of musical success, one needs an intelligence considerably above that of the average."

Studies Supporting the Theory of Low
Correlation between Music Ability
and Academic Intelligence

Hollingworth (53:95-109) states that "Children of high I.Q. tend to yield music test scores appropriate to their chronological ages, but not to their I.Q.'s."

Carey (19:72-74), after a review of relevant literature, found that "musical capacity has a low correlation with intelligence." Kwalwasser (68:256) says in support of this statement that "low correlations between intelligence and music tests of innate sensory capacity are likely to exist." He then qualifies his statement by saying that "it cannot be said that low intelligence and superior musicianship are likely to be found together."

Robertson (102) conducted a study of a large population over a wide geographical area in the United States in 1941.

Kwalwasser (68:54) describes the study as follows:

Robertson tested 5,013 children in six geographically scattered cities for both intelligence and music talent. The cities were Syracuse, Buffalo, and Ilion, all in New York; St. Francis and Hutchinson, Kansas; and Roswell, New Mexico. He used Kwalwasser-Dykema Tests for measuring musicianship and the Otis, Binet and Kuhlmann-Anderson

Tests for measuring intelligence. The intelligence test scores were then correlated with the music scores of all subjects used. This population came from grades four to twelve and ranged in ages from eight to twenty years. By sex the boys and girls were approximately 1 1/2 I.Q. levels apart. Using these intelligence scores as a basis of selection and segregating the best and poorest five hundred mental scores and their achievement in music, we discover that the best minds with an I.Q. range of 127 (top ten per cent) regress to the 58th percentile (only eight above the median) in music, or 37 percentile points poorer in music than in intelligence. The poorest minds (lowest ten per cent) with an I.Q. average of 75 have music test scores 20 percentile points better than their I.Q.'s or to the 25th percentile in music.

This extensive live-source study yields results that would seem to strengthen the theory that a low correlation exists between music ability and intelligence. The possession of a degree of native music ability is, of course, necessary.

A similar earlier study supporting this theory was conducted by Newkirk (91) at Syracuse University in 1934. Kwalwasser (68:57-58) states that one thousand school children were used in this study. The outcomes of the study show that those having an "Otis [intelligence test] average above the median of 60 drop to 40 in music while the Otis average of 35 below the median crosses the median line and attains a level of 65 in music" [Kwalwasser-Dykema Test].

While (42:130) "no research finding ever results in proof," it may safely be concluded from the evidence contained in the above studies (68:56) that, "some fine minds are not so

fine musically, and some poor minds are not so poor musically. Some fine musicians are not so fine intellectually, and some poor musicians are not so poor intellectually."

In the light of the findings in the foregoing scientific research studies, it is reasonably safe to assume that a low correlation exists between music ability and intellectual capacity.

This conclusion supports the opinion held by the writer that mental contact may be made with these children through the avenues of music. The innate mental, physical, emotional, spiritual, and musical potentialities may thus be reached and developed.

A Comparison of the Teaching of Music as an Art and as a Science

Music as an Art

The approach to music as an art has for its goal the enjoyment of music, the appreciation of the beautiful sounds of music, and the understanding of the musical meanings through the innate music ability of the participant.

Music learning by the educable retardate, when approached from the artistic standpoint, is possible. This is true since the retardate possesses innate music ability to a greater or lesser degree. Hooper (54:23-24) states that "music is an

art, and as such, it has an appeal to man's spiritual nature . . . his instincts and emotions. As an art it has the uplifting emotional dynamic which can exalt the personality and ennoble it." Dennis (27:15) gives a functional aspect to the art of music when he says that "music can ameliorate the harshness of life. . . . It can contribute to personal fulfillment and self-realization." These are end results of the aesthetic experience which derives from the appreciation of music as an art. Musrell (82:7) states that "everything indicates appreciation as the necessary central aim of music education." Since the mentally handicapped are less retarded musically than mentally (68:54), they are better able to learn classroom music through an approach to music as an art than through an approach to music as a science.

Music as a Science

The science of music is concerned with the identification of facts and the search for truth in music through a systematic, intellectual study. It emphasizes the theoretical, abstract, mechanical, and technical aspects of music. Mursel (82:5) states that "the notion that there is a mysterious antagonism between music and science is absurd. . . . The real essence of science is simply the discovery of fact." Hooper (54:23-24) says that "music is also a science. As such, it

makes intellectual demands equal to that of any other school subject. A knowledge of the more technical elements in music requires a careful intellectual training."

Because of the obvious intellectual demands made on the learner through the scientific approach to music, such an approach is recognized as being ineffective for use with educable mentally retarded children.

Comments, such as the following, from responding teachers support this thought: "To the mentally retarded, music is pure sound. Teach everything through rote; no theory, no technical aspects, no reading of music notation. Symbols mean nothing to these children."

Competencies of Teachers of the
Educable Mentally Retarded

Teachers of exceptional children are educated according to two major plans (72:116), namely, "giving additional specialized education to experienced elementary teachers or educating teachers in both elementary and special education in a four- or five-year curriculum."

Teacher Training in Special Education
in the State of Michigan

At the present time in the State of Michigan, the six state universities of Wayne, Michigan State, Eastern Michigan, University of Michigan, Central Michigan, and Western Michigan

as well as Northern Michigan College have teacher-training programs leading to degrees in various areas of special education, including that of mental retardation. These teachers follow the training program formulated by the State Department of Public Instruction (1:6) in Lansing, Michigan.

No special music courses, however, are included in the training programs to insure successful teaching of school music to the mentally handicapped. Music materials and teaching techniques found in this study are proposed for the use of those who are responsible for the guidance and classroom music program of the educable mentally handicapped on the elementary level.

Teacher Characteristics

Teachers who undertake the instruction of mentally handicapped children need many competencies in addition to those required by teachers of normal children. Essential personal characteristics of the successful teacher of the mentally retarded are listed by Alward and Bristol (1:7). Included in this list are the following:

The teacher:

1. must be temperamentally fitted for the work,
2. should be aware of how the retarded child thinks and what his personality is like,

3. should have an unlimited amount of patience and understanding.

Among other authors who enumerate the desirable personal characteristics of the teacher of mentally handicapped children are Mackie and Williams (74:41) and Abraham Levinson, M.D. (71:121).

A number of teacher respondents volunteered information as to personal characteristics considered as desirable for teachers of the mentally handicapped. The following comment is typical of those received on completed questionnaires:

"Optimism, enthusiasm, calmness, strength, patience, love, and joyfulness are needed if one wishes to succeed in teaching the mentally handicapped."

The important personal qualities of sympathy, combined with objectivity, acceptance of the child, resourcefulness, and the willingness to exert more than ordinary effort and patience seem to be the outstanding personal characteristics necessary for the music teacher who would be successful in the teaching of mentally handicapped children.

Thus, from the reports in the literature, it appears that the education of the educable mentally handicapped has been an object of concern to educators in the State of Michigan, as well as throughout the nation, since the early nineteenth century. Educational opportunities in increasing numbers

are being made available to these children (50:1).

The mentally retarded may be identified and classified. He has distinguishing characteristics and needs that may be ascertained through observation and study. A knowledge of these is necessary for planning an adequate music curriculum for the educable mentally handicapped child.

The mental and music status of the retardate may be determined through the use of intelligence and musical aptitude tests. Research studies support the supposition that little or no correlation exists between intelligence and music ability.

Educable mentally handicapped children are better able to learn classroom music when it is presented to them as an art than when presented as a science. The retardation of the educable mentally handicapped child does not affect his music ability as greatly as it affects his intellectual capacity. He is therefore able to learn classroom music on a par with his normal peers when appropriate teaching techniques and materials are used.

Special education teacher-training programs are found in many institutions of higher learning in the State of Michigan. No special music courses are included in these training programs.

The remaining chapters of this thesis are devoted to

a study of specially selected music activities, materials, and teaching techniques for use with the elementary educable mentally handicapped.

Chapters III and IV contain the method of investigation and analysis of the data. Chapter V presents results and conclusions, and offers implications for further study in the area of school music for the mentally handicapped.

CHAPTER III

METHOD OF INVESTIGATION

This study was undertaken in an effort to identify those components of the elementary schoolroom music program that seem more suitable than others for use with educable mentally handicapped children. That an adequate school music program may be used by the teacher as a tool subject for the guidance as well as the education and development of these children is one of the major tenets upon which this thesis is based. An attempt is made in this study to supply teachers with appropriate school music activities materials and teaching techniques calculated to contribute to the realization of this concept.

The investigator was convinced that the best source from which reliable information regarding school music for the elementary educable mentally retarded could be obtained was the teacher engaged in this work.

Sources of the Data

The author utilized four sources of information for the collection of data pertinent to the study. The Special

Education Office of the Department of Public Instruction for the State of Michigan, the Educational Directory from the United States Office of Education in Washington, D. C., the superintendents of elementary public schools in various cities in the State, and teachers actively engaged in the teaching of music in special rooms for the elementary educable mentally handicapped were asked to assist in the gathering of data for the study.

The Special Education Office
Department of Public Instruction
State of Michigan

The Special Education Office of the Department of Public Instruction for the State of Michigan furnished the names and addresses (50:1) of elementary public schools in Michigan having special rooms for the education of elementary educable mentally handicapped children. Schools having three or more such rooms were selected for use in the study. A mailing list using information given by the Special Education Office was compiled for use in gathering the data. The list could not be completed, since information given by the Special Education Office did not include the names of the superintendents of the selected schools.

Educational Directory

The 1961-62 edition of the Educational Directory (122:II) from the United States Office of Education in Washington, D.C., was consulted to complete the mailing list. The names of the superintendents of the selected Michigan public school systems were taken from this source.

Superintendents of Elementary Public Schools

The school superintendents of the selected schools were contacted by letter. They were requested to furnish the author with the names and school addresses of teachers under their jurisdiction who were currently teaching schoolroom music in the special rooms for educable mentally retarded children. The replies from the superintendents resulted in a list of good teachers recommended as source persons for the gathering of data for the study.

Teachers of Music in Special Rooms for Educable Mentally Retarded Children

One hundred and twenty-five teachers were recommended as source persons by the superintendents of the elementary public schools selected for use in the study. These formed the total survey sample. Information having a direct bearing upon school music programs for educable mentally retarded children was solicited directly from these teachers.

The Instrument of Measure

The instrument selected for the collection of the data from the participants was the direct mail questionnaire. This type of instrument was chosen because it seemed the most expedient method of obtaining both factual and effective data from a widely dispersed sample of respondents in the State of Michigan.

The instrument proposed to collect data relevant to the three hypotheses stated in Chapter I of the study. The three purposes of the questionnaire were:

1. to obtain information from respondents as to which of certain school music activities are more suitable and useful than others for use with the elementary educable mentally retarded child.
2. to obtain information concerning some materials that are better suited than others for use with these activities in special rooms for the educable mentally retarded.
3. to obtain information as to some of the teaching procedures that are more effective than others in teaching classroom music to elementary educable mentally handicapped children.

The instrument¹ constructed was composed of eight parts

¹See appendix, page 157.

and consisted of 219 questions. The data requested in the introduction covered a general view of the total music program in the school. Information was sought as to whether both normals and retardates were in attendance in the same school building, the number of rooms occupied by normals and retardates, the organization of the music program, and the activities included in the music program.

The second part of the instrument concentrated on data concerned with educable mentally retarded children only. Information regarding the I.Q. ranges and music capacities of the educable mentally retarded, the number of children taught by each teacher, and the objectives held by the teachers in the school music program was sought in this section.

The third, fourth, fifth, sixth, and seventh parts of the instrument requested data on (1) the music activities of singing, music reading, rhythm, listening, and the playing of instruments as related to the schoolroom music program for the educable retardate, and (2) suitable materials for use with each activity. The eighth part of the instrument requested data having a bearing on special teaching techniques that are especially effective for the teaching of classroom music to these children.

The items in the instrument were styled for multiple choice and for affirmative-negative response. Provision was

made for responses other than those listed among the alternatives offered.

Early drafts of the questionnaire were submitted to six qualified staff members of the educational research and music departments of Michigan State University for scrutiny, criticism, and suggestions. This procedure was intended to make the instrument pertinent, appropriate, and adequate in coverage. Revisions were made on the basis of suggestions received, and additional refinements were made to insure the greatest possible clarity of meaning. The questionnaires were then coded in order that non-respondents might be identified and reminded of the request for their cooperation in the study.

The instrument and cover letters¹ explaining the purpose of the study and soliciting teacher cooperation were mailed to each sample member during the 1961 fall term of the University calendar. A stamped, addressed return envelope was enclosed to encourage reply.

Because of the length of the instrument, a period of four weeks was allowed for completion and return. Two reminders² ten days apart were sent to those who had not responded at the end of the fourth week, or later.

A reinforcement of interest and motivation of the recipients and the replacement of two misplaced instruments

¹See appendix, pp. 153-154.

²See appendix, pp. 155-156.

resulted from this follow-up procedure.

The Procedure for the Analysis of the Data

Questionnaire Data

The information assembled from the questionnaire included both objective and free-response items from all respondents. The returned instruments were checked and the replies to each question were manually entered upon a master control list. They were then verified, sorted into the major categories, totaled, tabulated, and printed as separate or grouped summaries for each of the items in the eight major areas. All free-response items were manually recorded, classified, and counted by the investigator. Percentage group response was computed for all objective questionnaire items.

The various types of statistical designs available for the analysis of research data were carefully considered. The investigator concluded that all of the data obtained through the objective responses could best be analyzed by simple percentage comparisons between the replies and the total number of respondents in each such item. A statistical consultant at Michigan State University verified this conclusion. This process was followed in the analysis of the data.

This chapter has presented the plan for collecting and

analyzing the data of the study. In Chapter IV efforts will be made toward the amassing of a body of materials, teaching techniques, and music activities especially adapted to school-room music programs for the educable mentally handicapped.

CHAPTER IV

ANALYSIS OF THE DATA

Collection of the Data

One hundred and twenty-five questionnaires were distributed to teachers of music in elementary classrooms of educable mentally retarded children in the State of Michigan. Ninety-eight questionnaires were completed and returned. Of this number, twenty-three were disqualified for use in the study because of one of the following reasons:

1. Replies were based on music programs for trainable retardates.
2. Replies were based on music experiences on the junior high school level.

Table 3 shows data concerning the response to the questionnaire.

Table 3. Response of teachers to the questionnaire.

Initial Mailing	Completed Returns		No Response		Disqualified Responses		Usable Responses	
	No. ^a	% ^b	No.	%	No.	%	No.	%
125	98	78.4	27	21.6	23	18.4	75	60.

^aNumber of questionnaires.

^bPer cent of initial mailing.

Table 3 shows the number of completed returns to total ninety-eight, or 78.4 per cent of the total number of instruments distributed. Twenty-seven teachers, or 21.6 per cent of the initial number, failed to respond. The disqualified responses numbered twenty-three, or 18.4 per cent of the total number of questionnaires mailed. The usable responses numbered seventy-five, or a total of 60 per cent of the initial mailing. This number was deemed adequate (48:611) for the study.

Plan for the Analysis of the Data

The analysis of the data will be presented in three sections, corresponding to the sequence of the hypotheses stated by the author, page 5.

Section 1.--An Examination of the School Music Activities in an Effort to Discover Those More Suitable Than Others for Elementary Educable Mentally Handicapped Children.

Section 2.--An Investigation to Discover Suitable Classroom Music Materials for Use with Elementary Educable Mentally Handicapped Children in Each School-room Music Activity.

Section 3.--A Searching for Some of the Special Teaching Techniques That May be Used in Presenting School Music Activities and Materials to the Elementary Educable Mentally Handicapped Child.

The technique for analyzing the data consisted in per cent comparison for multiple response items and for affirmative-negative responses based on the total number of respondents

for each item of the questionnaire concerned with Sections 1, 2 and 3.

Section 1.--An Examination of the School Music Activities in an Effort to Discover Those More Suitable Than Others for Elementary Educable Mentally Handicapped Children.

Reliable research studies by Newkirk (91) (68:57) and Robinson (102) (68:54), indicate the ability of educable mentally retarded children to learn and actively participate in many schoolroom music activities. This is an area in which the educable retardate may compete on an equal with his normal peers. Music activities that are appropriate for educable mentally retarded children will be investigated in this section of Chapter IV.

Activities Investigated

The classroom music activities evaluated in this study include:

1. Singing, in the areas of intonation, vocal production, unison and two-part rote-singing, and note reading.
2. Rhythm activities: fundamental rhythmic response, singing games, rhythm instrument playing, dramatization, and dancing.
3. Listening experiences: active participation and quiet listening.

4. Playing of instruments: melody instruments, harmony instruments, keyboard instruments, and orchestra and band instruments.

Evaluation of Music Activities

In determining the suitability of music activities for use with elementary educable mentally handicapped children, evaluation was made according to criteria established through library sources used in the study, as well as according to criteria resulting from teacher responses to the questionnaire. These were interpreted in the light of the researcher's many years of experience in teaching elementary classroom music.

Criteria.--The criteria for the selection of music activities was based first of all on the possible contribution the activity would make toward enabling the child to achieve his primary purpose in life. The criteria established through the study posed the following questions:

1. Is the ability of the child able to meet the demands of the activity?
2. To what degree does the activity contribute toward the fulfillment of the present and future needs of the child?
3. To what extent does the activity fit with the characteristics peculiar to this type of child?

Criteria set up in addition to those above were established as a result of teacher responses to the questionnaire. They ask:

1. Does the activity afford an enjoyable experience for the children?
2. Does it create an increase of interest in music in general?
3. Does it result in a desire for repeated experiences of the same type?
4. Does it contribute toward a lengthening of the attention span?
5. Does it contribute toward facility in learning as the activity is repeated?
6. Does it aid in the development of the power of memory?
7. Does the activity help the child to build self-esteem?

Singing

Within the general scope of singing the following will be discussed: (1) vocal production, (2) intonation, (3) unison rote-singing, (4) two-part rote-singing, and (5) music reading of unison and two-part songs.

Vocal Production and Intonation.--Proper vocal production in children's singing is achieved through good posture, natural diaphragmic breathing, and a tone quality that reflects the

spirit and the meaning of the song.

In-tune singing may be achieved through proper vocal production, and attentive listening to the highness and lowness of pitch on the part of the child. Games wherein musical pitches are imitated by the child are frequently used to improve his sense of pitch.

Table 4 shows the emphasis placed upon correct posture, breathing, and in-tune singing in classroom music for educable mentally retarded children.

Table 4. Emphasis placed upon correct breathing, posture, and in-tune singing in school music for the elementary educable retarded child.

Item	Total Response	Great Deal	Some	None
Amount of emphasis placed on correct posture and breathing	72	25.	69.4	5.6
Emphasis placed on in-tune singing of educable elementary retardates	70	27.2	52.8	20.

Results shown in Table 4 indicate an interest by teachers in the vocal production and intonation of these children. However, singing is frequently employed as a therapeutic measure to free these children from withdrawal tendencies, inhibitions, and tensions. In these instances, the therapeutic values are

stressed and musical values are less important.

Unison Rote-Song Singing.--This experience rated very highly with all of the teacher respondents. Table 5 indicates the frequency of the rote-song singing experience, the extent of the creative outgrowth resulting from activity, and the number of unison songs learned during one academic semester.

Table 5. Frequency of unison song singing, resultant creativity, and number of songs learned.

Item	Total Re- sponses	Frequency of Occurrence				Average Number
		% Daily	% Sometimes	% Never	% Seldom	
Unison rote-song singing	75	100.				
Creativity Making an extra stanza of words	69		43.	35.	22.	
Making a melody for a short poem	69		29.	43.	28.	
Composing a melody on one's own name	69		38.	43.	18.	
Number of songs learned	44					18.4

The above figures indicate the place of prominence occupied by rote-song singing in the music programs for the

educable retardates. Creativity in melody composition and in adding an extra stanza of words to songs was encouraged by many of the teachers reporting.

A summary of teacher replies showing success in terms of rote-song singing satisfying the developmental demands of the criteria set up for the evaluation of activities is shown in Table 6.

Table 6. Unison rote-song singing activity summary of teacher opinions as to success in criteria areas.

Item	Total Number of Responses	% Yes	% No
Affords an enjoyable experience	75	94.6	5.4
Creates an increase of interest in music in general	69	94.2	5.8
Creates a desire for repeated experiences of the same type	67	93.	2.
Lengthens the attention span	59	83.2	16.7
Contributes to facility in learning	59	78.5	21.5
Aids in development of memory span	59	76.5	23.5
Helps to build self-esteem and self-confidence	68	97.6	2.4

Mental, social, emotional, and aesthetic development is furthered through participation in unison rote song singing, as indicated in Table 6.

With rare exceptions, all children are able to participate in unison rote-song singing. The large number of songs learned by each group as shown in Table 5, the many needs that are satisfied through this activity, and the importance of rote-song singing as the basis for most schoolroom music learnings emphasize its need in the music program for the educable retardates.

Two-Part Rote Song Singing.--Because singing in harmony presupposes the ability on the part of the singer to hear sounds of combined pitches accurately while singing one's own part, many teachers do not attempt this type of music with mentally retarded children. However, Martens (77:60) claims that "some groups do fairly well in simple part singing." She refers to the mentally retarded in this statement.

Free response replies from teachers state that the two-part song experience is successful when music types such as rounds and simple descants are used with these children.

Table 7 includes data as to frequency of two-part singing and the average number of two-part songs learned by each group of children in one semester. Creative efforts of the children are also included in this Table.

Table 7. Summary of frequency of two-part rote-song singing, creativity, and number of two-part songs learned.

Item	Total Replies	Frequency of Occurrence				Average Number per Semester
		% Frequent	% Some-times	% Seldom	% Never	
Two-part singing	69	2.9	20.2	17.4	59.5	
Creativity Improvising harmony part	45		13.3	31.1	55.5	
Number of two-part songs learned	18					2.8

Information gained from Table 7 shows that less than one-half of the total number of responding teachers attempt two-part singing with mentally retarded children. A number of responding teachers claim that two-part singing is very difficult, if not impossible, for these children.

Among the teacher respondents who include two-part singing in the school music program, a sizeable percentage report gains in mental, aesthetic, and emotional child development as a result of these experiences.

Music Reading.—The reading of music demands intellectual ability to understand and translate abstract music symbols

rapidly and accurately into sound. The mental disability of many educable retardates makes such intellectual processes impossible. Music reading is not necessary for the learning and enjoyment of music by these children. In fact, Kwalwasser (69:149) questions the practicability of music reading for normals. He says, "The happiness and usefulness of most people today does not hinge on music reading skill, for so few are required to read music after leaving school."

Wallin (123:353) discourages attempts at acquiring music reading skills by mentally handicapped children. He says that, "most of the mentally deficient cannot learn music by note, but must be taught by the rote method." Reports from respondents as shown in Table 8 support Wallin's thinking. It will be noted in this table that 76.1 per cent of the total 67 teacher respondents make no attempt to teach music reading. Of the 23.9 per cent who did teach music reading, a number indicated that the results do not justify the time and effort needed to realize a measure of success.

Table 8 shows the developmental possibilities of the music reading activity according to opinions of respondents. Affirmative replies to the question having to do with the child's self-esteem development greatly outnumber negative replies. Other areas show an approximate equal division between affirmative and negative replies.

Table 8. Extent of the music reading activity and evaluation of results.

Item	Total Responses	% Yes	% No	Average Number
Was music reading taught in rooms for the educable mentally retarded?	67	23.9	76.1	
Do results justify the time and effort expended?	28	57.1	42.2	
Are children able to read easy unison songs?	26	53.8	46.2	
Are children able to read easy two-part songs?	28	10.3	89.7	
About how many reading songs were learned in one semester?				4.9
Did the music reading activity:				
Afford an enjoyable experience?	25	46.2	53.8	
Create an increase of interest in music in general?	23	56.6	43.4	
Create a desire for repeated experiences of the same type?	17	47.	53.	
Tend to lengthen the attention span?	20	50.	50.	
Contribute to facility in learning?	16	43.7	56.3	
Aid in developing the memory span?	20	50.	50.	
Help the child to build self-esteem?	20	80.	20.	

Needs that May Be Supplied Through Singing Activities.--

Among the needs of the educable mentally handicapped child that may be supplied through participation in the singing activities are: (1) happy group participation, (2) a feeling of belonging, (3) a feeling of importance, (4) cooperation

with others, (5) respect for the opinions of others, (6) satisfaction in success, (7) emotional security, (8) skill in listening and observing, (9) mental resources for the use of recreation and future leisure.

Rhythm

Many of the teacher respondents report that rhythmic activities are not part of the school music program. These are frequently a part of the physical education program. The rhythmic activities shown in this section of the study are a part of the school music instruction.

Rhythmic activities satisfy many of the needs of the mentally handicapped child. Kirk and Johnson (64:89) quote Descoeudres and say, "Movement of the body is an important factor in the development of the mind." Inskeep emphasizes the value of the rhythmic program in its contribution to the health of the child. She says (57:316) that "a distinct health contribution of music is the rhythmical value in connection with making physical and poise adjustments."

Rhythmic activities investigated and evaluated in this section of Chapter IV include: (1) fundamental rhythmic responses, (2) singing games, (3) dramatization, (4) rhythmic instrument playing, and (5) dancing.

Fundamental Rhythmic Response.--Large bodily motions,

such as walking, running, hopping, swaying, and the like, performed in time to music are termed fundamental rhythmic responses.

That this activity was a favorite one in music programs for the educable mentally handicapped may be deduced from the findings in Table 9. Affirmative replies outnumber negative ones in all items with the exception of that of lengthening the attention span.

Needs that may be satisfied through the activity are: (1) a happy social group experience, (2) cooperation with others, (3) a feeling of success and achievement, (4) a feeling of belonging and being wanted, and (5) coordination of muscles through the discipline of timed responses.

Singing Games.--This activity is one of group formation (often a circle) in which motions such as walking or skipping are performed to the accompaniment of group singing or other music. Happy group experience is usually the purpose of this activity.

Table 10 shows the evaluation of this activity as made by teacher respondents. It will be noted that affirmative responses greatly outnumber negative responses in all items of criteria shown.

Needs that may be supplied through the use of this activity include: (1) skill in listening and observing,

Table 9. Fundamental rhythmic response extent and result of the activity.

Item	Total Replies	% Yes	% No	Average Number
Are fundamental rhythmic activities included in the school music program?	57	86.5	3.5	
Are creative responses a frequent outcome on the part of the children?	65	87.	13.	
About how many fundamental rhythmic experiences took place in one semester?	37			26.2
Evaluation according to criteria:				
Affords an enjoyable experience?	44	66.	34.	
Creates an increase of interest in music in general?	38	67.5	32.5	
Creates a desire for repeated experiences of the same type?	28	53.5	46.5	
Contributes toward lengthening of the attention span?	33	36.5	63.5	
Contributes toward facility in learning?	26	50.	50.	
Contributes toward development of the memory span?	21	58.	42.	
Helps to build self-esteem?	37.	62.	38.	

(2) learning to maintain democratic relationships with others, (3) a feeling of importance and of being wanted, (4) development of muscular coordination, and (5) ability to follow direction and take orders.

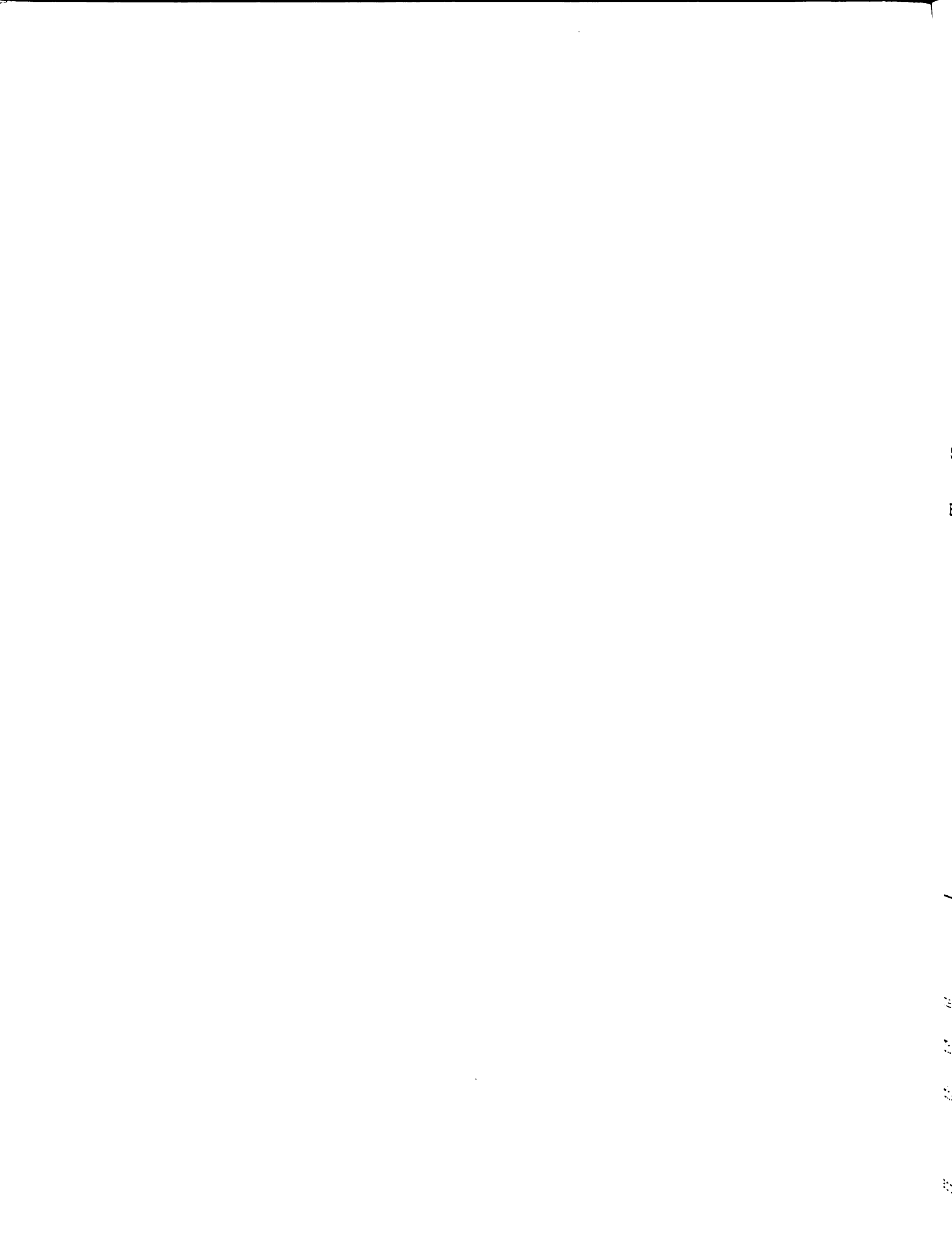


Table 10. Evaluation of the singing game activity.

Item	Total Replies	% Yes	% No	Average Number
Are singing games included in the school music program for the educable retardate?	58	98.2	1.8	
Are singing games created by the children as a natural outgrowth of repeated experiences?	57	52.9	47.1	
Singing games learned in one semester				5.7
Evaluation according to criteria standards:				
Affords an enjoyable experience?	43	74.	26.	
Creates an increase of interest in music in general?	35	79.9	19.1	
Creates a desire for repeated singing game experiences	39	90.	10.	
Tends to lengthen the attention span	32	75.	25.	
Contributes to facility in learning	29	86.5	13.5	
Aids in developing memory span	41	83.	17.	
Helps to build self-esteem	33	73.	27.	

Dramatization.--Dramatization is the acting out of the meaning of the song or other music in the manner of a mime. The actions may also imitate a specific activity performed to the regular recurrence of the rhythmic beat.

Table 11 indicates the evaluation of the dramatization activity according to the criteria set up for the selection

of activities for these children.

Table 11. Evaluation of the dramatization activity.

Item	Total Replies	% Yes	% No	Average Number
Is dramatization part of the school music program for the educable mentally retarded?	62	85.5	14.5	
Are dramatizations created by the children as a natural outgrowth of the dramatization experience?	59	76.5	23.5	
About how many dramatization activities took place during one semester?	38			4.5
Evaluation according to criteria standards:				
Affords an enjoyable experience?	22	63.7	36.3	
Creates an increase of interest in music in general?	21	57.5	42.5	
Creates a desire for repeated experiences of the same type?	21	76.	24.	
Contributes to the lengthening of the attention span?	28	82.5	17.5	
Contributes toward facility in learning?	25	80.	20.	
Aids in memory development?	28	82.	18.	
Helps to build self-esteem?	27	88.5	11.5	

A relatively small number of teachers responded to this item as shown in Table 11.

The dramatization activity requires mental processes

of judgment and decision-making. Much teacher guidance is needed in order that the children learn to select appropriate actions to interpret the music used.

The needs that are satisfied through this activity include: (1) self expression, (2) skill in listening and observing, (3) experience in making decisions, (4) development of the imagination, and (5) discovery of the communication possibilities of music.

Rhythm Instrument Playing.--Rhythm instruments used in the special classrooms for elementary educable retardates are of the same types as those used for normals. They are used in groups, as in the traditional rhythm band, or singly and in small groups when accompanying singing or other music.

Rhythm instrument playing contributes to the development of the child's power of making decisions. Precise rhythm instruments depict certain interpretative effects in music and the choosing of the best instrument for such effects is part of the child's mental training. The activity also assists in the development of the rhythmic sense and improves the muscular coordination of the child.

In Table 12 will be found an evaluation of the rhythm band activity made according to the criteria set up in the study for this activity.

Table 12. Rhythm band activity. Extent, evaluation, and results of the activity.

Item	Total Replies	% Yes	% No	Average Number
Is the rhythm band included in the music program for educable mentally handicapped children?	61	78.5	21.5	
Are creative attempts made to invent rhythm band accompaniment for music played?	42	64.5	35.5	
About how many rhythm band experiences took place in one semester?	23			11.8
Evaluation according to criteria set up by teachers in questionnaire				
Affords an enjoyable experience?	29	58.	42.	
Creates an increase of interest in music in general?	18	78.	22.	
Creates a desire for repeated experiences of the same type?	25	56.	44.	
Aids in lengthening the attention span?	25	71.9	28.1	
Contributes to facility in learning?	10	60.	40.	
Aids in the development of the memory span	20	75.	25.	
Helps to develop self-esteem?	18	38.9	61.1	

Table 12 shows an average of 11.8 rhythm band experiences taking place during one semester in rooms of twenty-three of

the respondents. This average indicates the ability of the children to take part in this activity. Table 12 also shows the contribution the activity makes toward the development of the child's mental abilities and his personality.

Needs that may be supplied through the use of the rhythm band are: (1) discrimination, (2) skill in listening and observing, (3) respect for the rights of others, (4) co-operation with others, (5) experiencing a feeling of belonging and of success, and (6) learning to contribute to the common welfare.

When rhythm instruments are used to accompany songs or other types of music, singly or in small groups, various sound effects may be obtained. Frequently a simple repeated rhythmic pattern, known as a rhythmic descant, is used to accompany a song. Development of the child's sense of rhythm is an expected outcome of the rhythmic descant playing. Single rhythm instruments are frequently used with the educable mental retardates to clarify a difficult rhythm pattern being learned.

Table 13 shows the average number of rhythm instrument experiences, other than rhythm band, taking place during a semester together with an evaluation of the activity and an account of results according to the questionnaire criteria.

Table 13. Rhythm instrument activity. Extent, evaluation, and results of the activity.

Item	Total Replies	% Yes	% No	Average Number
Are rhythm instruments used singly or in small groups for sound effects or rhythmic descants in the school music program for elementary educable mentally retarded children?	44	61.5	38.5	
Are creative efforts made by the children to invent such sound effects and rhythmic descants?	44	38.5	61.5	
About how many such rhythmic experiences take place during one semester?	18			15.5
Evaluation of the activity according to criteria shown in questionnaire:				
Does the activity:				
afford an enjoyable experience?	17	70.5	29.5	
create an increase of interest in music in general?	21	71.3	28.7	
create a desire for repeated experiences of the same type?	18	50.	50.	
contribute to the lengthening of the attention span?	20	65.	35.	
contribute toward facility in learning?	12	58.3	41.7	
aid in developing memory span?	10	10.	90.	
help in developing self-esteem?	19	74.	26.	

An average of 15.5 experiences with rhythm instruments used to produce sound effects or rhythmic descants took place in the special rooms of eighteen of the teachers who responded to this questionnaire item, during one semester. Table 13 also shows the developmental use of this activity. Aesthetic, mental and emotional development is indicated in the results shown in Table 13.

Needs of the educable mentally handicapped child that may be supplied through the use of this activity are: (1) growth in concentration, (2) development of judgment and discrimination, (3) ability to cooperate and work with others, (4) the feeling of belonging and of being important, and (5) the social experience of working and planning with others.

Folk, Square, and Social Dancing.--Folk dancing consists of the execution of simple dance steps in time to music. The folk dance may be an authentic one, or it may be a created one geared to the abilities of the group. This activity may be employed with all ages of elementary educable retardates.

The square dance calls for more intricate dance steps and formations. It is better used for older elementary children.

Social dancing was not favored by responding teachers for use in the elementary school music program. Replies from the teachers imply that the social, emotional and physical immaturity of these children make participation in this activity impracticable.

Table 14 shows the frequency of occurrence of these three types of dances in the elementary educable mentally retarded special rooms, the resultant creative efforts of the children, and the average number of dances of each type learned during one semester.

Table 14. Folk, square, and social dancing. Frequency, creative efforts, and average number learned.

Item	Total Replies	Frequency of Occurrence				Average Number
		% Frequent	% Some-times	% Seldom	% Never	
Folk						
Dancing	48	6.3	50.	10.3	33.4	
Creativity	36		16.5		83.5	
Number learned	14					1.8
Square						
Dancing	43	9.3	34.9	2.3	53.5	
Creativity	25		8.2		91.8	
Number learned	15					3.7
Social						
Dancing	39	5.1	7.4	7.6	79.9	
Creativity	16			18.5	81.5	
Number performed	5					2.2

Results as shown in Table 14 indicate less participation in dance activities than in the other rhythmic activities of fundamental rhythmic response, singing games, and dramatization. Of the three types of dancing, folk dancing enjoyed the greatest

favor, with square dancing taking second place. That social dancing is not used in elementary rooms for the educable retardates is shown in Table 14 wherein the "seldom" and "never" replies greatly outnumber the "frequent" and "sometimes" replies.

Response to the evaluation query of the instrument as to the selection of the dancing activities drew a response from approximately only one-tenth of the teachers. The evaluation according to criteria standards offered by this limited number of teachers discouraged social dancing, gave some encouragement for the use of square dancing, and showed preference for folk dancing.

Needs supplied by the dancing activity include:

(1) happy group activity, (2) cooperation with others, (3) improvement of muscular coordination, (4) improvement in poise, (5) learning to follow directions, and (6) experiencing the feeling of belonging and of being important.

Listening

The listening activity satisfies one of the most important of the future needs of the educable mental retardate; that of enriching the leisure of adult years. Kirk and Johnson say (64:190) that "as a result of the increased leisure time of workers, the special class must make definite provision

for experiences in leisure time activities."

Listening activities recommended were those of active participation in music heard--such as rhythmic responses, drawing to music, and learning new songs--and of quiet listening to music. In quietly listening to music the children identify themes of the compositions and strive for recognition of orchestral instruments. Children also learn to differentiate between types of music and moods in music through quiet listening.

Table 15 shows the extent of the listening activity, the evaluation according to the developmental aspects of the criteria, and the results of the activity.

Information in Table 15 shows a unanimity among the teachers as to the importance of the listening activity in the school music program. That listening affords an enjoyable experience was endorsed by all of the responding teachers. Other replies show a greater affirmative than negative response in all areas, with the exception of that in creativity.

Present and future needs of the educable mentally handicapped child that may be supplied in part through the listening activity are: (1) appreciation of beauty in musical sounds; development of the aesthetic sense, (2) relief from tension, (3) affording pure enjoyment, and (4) building a taste for good music that will be valuable for later adult leisure activities.

Table 15. Listening activity. Extent, evaluation, and results.

Item..	Total Replies	% Yes	% No	Average Number
Are listening experiences part of the school music program for the elementary educable retardates?	43	100.		
Is creativity in the following areas an outgrowth of the listening experiences?				
Creative rhythmic responses?	59	68.	32.	
Creating words for a melody already learned?	61	21.5	78.5	
Making instruments resembling those heard?	56	27.	73.	
About how many listening experiences took place in one semester?	67			17
Evaluation according to developmental aspects of criteria:				
Does the activity:				
afford an enjoyable experience?	65	100.		
create an increase of interest in music in general?	58	93.	7.	
create a desire for repeated experiences of the same type?	57	93.	7.	
contribute to the lengthening of the attention span?	61	85.5	14.5	
contribute toward facility in learning?	51	56.8	43.2	
aid in developing the memory?	45	57.8	42.2	
help in building self-esteem?	49	68.5	31.5	

The Playing of Instruments

The instrumental playing activities investigated in the study are: (1) small winds and melody instruments, (2) harmony instruments, (3) keyboard instruments, and (4) band and orchestra instruments.

Melody Instruments.--The playing of melody-type instruments presents mental and physical problems to the educable mentally handicapped child. Mental difficulty is encountered in the attempt to read the music notation. Physical problems include the necessity for quick, accurate muscular coordination in order to properly manipulate the instrument. When melody instruments are taught rote-wise, concentration, retention and recall processes are required to reproduce the tones of the melody in proper sequence. The rote process is possible, provided the child's mental ability is adequate for this concentration, retention and accurate recall.

Teachers responding to the questionnaire query regarding the types of melody instruments played by educable mental retardates stated that the tonette, melody bells, tone bells, and hand bells were more successfully used with these children than other types of melody instruments. Table 16 shows the extent of this activity in special rooms for these

children, together with an evaluation of the activity and an account of the results.

Table 16. Melody instrument playing activity. Extent, evaluation, and results of the activity.

Item	Total Replies	% Yes	% No	Average Number
Is the playing of melody type instruments part of the school music program?	12	100.		
Do children attempt to create original melodies on these instruments?	12	38.	62.	
About how many experiences in playing melody instruments took place in a semester?	8			5
Evaluation of the activity according to developmental aspects of the criteria:				
Does the activity:				
afford an enjoyable experience?	12	92.4	7.6	
create an increase of interest in music in general?	12	83.6	16.4	
create a desire for repeated experiences of the same type?	12	76.	24.	
promote a lengthening of the attention span?	10	60.	40.	
contribute to facility in learning?	12	67.2	32.8	
help to develop memory?	10	60.	40.	
help to build self-esteem?	12	83.6	16.4	

Data in Table 16 indicate developmental possibilities resulting from the playing of melody instruments by the mentally handicapped. While the number of teachers reporting is not large, the information offered indicates the suitability of this activity in the music program for these children.

Needs of the child that may be supplied through this activity are: (1) recognition, (2) mental satisfaction through achievement, (3) social approval, (4) independence, (5) improvement of efficiency and tenacity, and (6) aesthetic development.

Harmony Instruments.--The autoharp and piano were the only harmony instrument used in schoolrooms for the mentally retarded as reported by nineteen teachers of a total of thirty-nine responding. The autoharp will be discussed here; the piano will be discussed later in the section showing keyboard experiences.

The playing of the autoharp by the teacher introduced the instrument to the children. The children were then taught to strum the strings as the teacher manipulated the chord bars. The activity was reported as being successful, and an average accomplishment of 7.5 autoharp experiences during one semester was reported by the teachers.

Table 17 shows the summary of teacher responses as to the evaluation and results of the autoharp activity. This table shows the developmental possibilities of the

Table 17. Autoharp activity. Evaluation and results of the activity.

Item	Total Replies	% Yes	% No	Average Number
Was the autoharp playing included in the classroom music program for educable mentally handicapped children?	37	51.5	48.5	
Did the children invent rhythm strumming patterns for playing on the autoharp?	21	33.3	66.7	
About how many autoharp experiences took place during one semester?	12			7.5
Evaluation according to developmental aspects of the criteria:				
Does the autoharp experience afford an enjoyable experience?	19	63.1	36.9	
create an increase of interest in music in general?	17	94.	6.	
create a desire for repeated experiences of the same type?	19	100.		
contribute to the lengthening of the attention span?	13	64.4	35.6	
help in developing the memory?	11	72.8	27.2	
help to build self-esteem?	15	100.		

activity when used with educable mentally handicapped children. Important developmental factors indicated are those that build self-esteem within the child and those that engender a love of music. The latter is manifested by the expressed desire

of the child to repeat the musical experience.

Needs that may be supplied through the use of this activity are: (1) feeling of success and importance, (2) cooperation with others, (3) social approval, (4) a feeling of satisfaction in achievement, and (5) growth in the appreciation of music.

Piano Playing Activity.--The investigation of the playing of the piano centers about two divisions in this study: (1) keyboard experiences in the classroom as used to accompany children's singing, and (2) class piano lessons conducted during the regular school music period. Reports from responding teachers indicate the incorporating of the keyboard experience into the school music program, and its successful use. Class piano lessons were taught by only one responding teacher. All work in this class was taught rote-wise. The lessons were twenty-minutes in length and were given twice each week. Because of the rejection of this activity by all but one of the responding teachers, the piano class-lesson activity was not selected as a suitable one for the educable mentally handicapped.

The keyboard experience is used in various ways in special rooms for the educable retardate, as will be seen from Table 18. A single child or two children are used in this activity. They play single tones or chords at stated times during the singing of the song by the group.

Table 18. Keyboard activity. Manner of using the activity.

Item	Total Replies	% Yes	% No
One child plays one key at stated times as the group sings a song	14	78.6	21.4
One child plays two alternating keys as the group sings a song	14	64.3	35.7
Two children share the experience playing alternating keys	14	71.4	28.6
The child plays one chord at stated times as group sings a song	7	43.	57.
One child plays two or three different chords to the song	14	21.4	78.6
Two children are used for alternating chords	14	21.4	78.6
One child plays a short motif each time it occurs in the song	14	42.8	36.2
One child plays a melodic fragment as a melodic descant for the song	14	28.6	71.4
One child plays the entire song at the keyboard	14	14.2	85.8

The use of one child playing one key or two alternating keys and of two children playing alternating keys were the only variations in the keyboard experience recommended by affirmative replies in Table 18.

Table 19 shows the evaluation and the end results of the activity.

Fourteen teachers report one keyboard experience during an academic semester. The developmental possibilities of

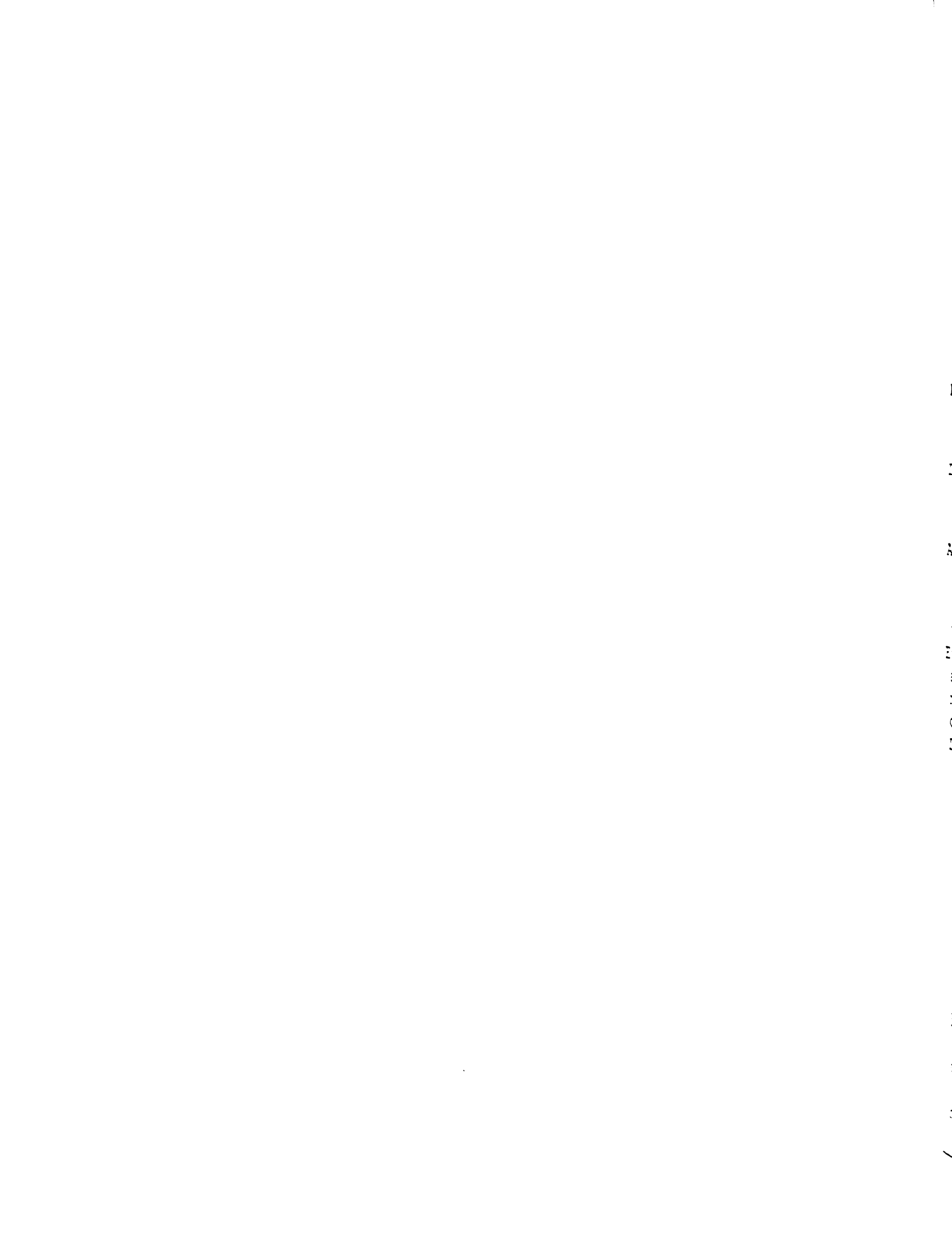


Table 19. Keyboard activity. Evaluation and results of the activity.

Item	Total Replies	% Yes	% No	Average Number
Are keyboard experiences part of the music program for the educable mentally handicapped children?	17	34.8	65.2	
Did children make attempts at inventing melodies at the keyboard?	15	26.4	73.6	
Did children ever try to create chords for use with the song singing?	19	36.5	63.5	
About how many keyboard experiences as described in the questionnaire took place during one semester?	14			1
Evaluation of the activity according to the developmental aspects of the criteria.				
Does the keyboard experience: afford an enjoyable experience?	14	85.8	14.2	
create an increase of interest in music in general?	13	59.6	30.4	
create a desire for repeated experiences of the same type?	13	91.4	7.6	
contribute toward lengthening the attention span?	12	42.	58.	
help to develop the memory?	11	54.6	45.4	
contribute toward facility in learning?	12	58.	42.	
help to build self-esteem?	12	75.	25.	

the piano experience activity as indicated in Table 1.9 suggests its suitability for use with mentally handicapped children. The number of teachers responding to questionnaire items concerned with keyboard activities was not large. However, the possibilities of its successful use with these children are indicated by the teachers who did respond.

Needs that may be supplied through the use of this activity are: (1) recognition, (2) sense of achievement and success, (3) social approval, and (4) a happy contribution to a group experience.

Band and Orchestra Instrument Playing.--Elementary school band and orchestra activities are usually taught by the instrumental specialist. However, since this study represents an effort to investigate and evaluate all elementary school music experiences, these activities are investigated at this time.

Teachers report that elementary band was taught in the regular elementary schools wherein special rooms were used by the elementary educable retardates in 61.5 per cent of a total number of sixty schools reporting. Elementary orchestra was taught in 48.7 per cent of a total of forty-eight schools reporting.

The number of educable mentally retarded children who participated in the band activity with the normals totaled thirteen children in four different schools. Only one child

from the special room for mental retardates took part in the elementary school orchestra. The instrument played by this child was the snare drum. Mentally handicapped children included in the elementary school bands performed on the following instruments: clarinet, cornet, flute, trombone, baritone horn, violin and drum.

Four teachers reported a special class of instrumental instruction for the educable mental retardates only, and one teacher reported giving private instrumental lessons to the mentally retarded. The special class met twice each week with four children in attendance. The private lessons were given to two mentally retarded children once each week for a thirty-minute period.

In the light of the inadequate response to this section of the questionnaire, a fair statement as to the suitability of the band and orchestra activity for use with educable elementary retarded children is not possible. However, free responses from teachers indicated that the time and effort needed for a very small amount of success in these areas might be more profitably spent in other areas of music.

In a final effort to arrive at a satisfactory selection of music activities, teachers were requested to list music activities in the order of the children's preference. Table 20 summarizes the information obtained. Activities are listed

in rank order.

Table 20. Preference of music activities indicated by children's choices.

Item	Total Responses	Rank	% of Total Responses
Singing activities	73	First	37.3
Singing Games	73	Second	17.8
Fundamental Rhythmic Response	73	Third	16.4
Rhythm Instrument Playing	73	Fourth	13.6
Listening	73	Fifth	9.5
Dramatization	73	Sixth	5.4

Activities selected.--Activities were selected as a result of (1) the evaluation of each according to the criteria set up in the study, and (2) on the basis of the percentage analysis of the data interpreted by the writer in the light of many years of teaching experience of school music on the elementary level. As a result of the entire investigation of music activities, the following have been selected as suitable for use with elementary educable mentally handicapped children. They are listed in their order of preference as indicated by teacher responses.

1. Unison Rote-Song Singing
2. Fundamental Rhythmic Responses
3. Singing Games

4. Rhythm Instrument Playing
5. Listening Experiences
6. Dramatization
7. Autoharp-Playing
8. Folk Dancing
9. Playing of Melody Instruments
10. Two-part Rote-Song Singing (Rounds and Descants)
11. Square Dancing
12. Keyboard Experiences

Activities Rejected Because of Unsuitability.---Of those activities evaluated according to the criteria set up in the study, the percentage analysis of the data indicated the following as being unsuitable for use with these children:

1. Class Piano Lessons
2. Band and Orchestra Participation
3. Social Dancing
4. Music Reading

This first section of Chapter IV has been concerned with the investigation, evaluation, and selection of suitable music activities for classroom use with educable mentally handicapped children. Section two of this chapter will endeavor to supply teachers with lists of appropriate materials for use in each of the activities selected.

Section 2.--An Investigation to Discover Suitable Classroom Music Materials for Use with Elementary Educable Mentally Handicapped Children in Each Schoolroom Music Activity.

Music materials, their sources, and the criteria used in their selection will form the content of this section of Chapter IV.

The materials selected as suitable for use with educable mentally handicapped children consist of those submitted by teachers in questionnaire responses, those submitted by other experienced teachers of educable mentally handicapped children, and materials evaluated as suitable by the investigator. All material was evaluated according to the criteria set up from teacher responses to questionnaire items. Materials are included for all activities selected in the study as suitable for use with these children. Sources of materials are identified through bibliography number and numerical page.

Materials for Use in Singing Activities

The song materials included in this section of Chapter IV will include rote-songs for unison and two-part singing, recordings, films, and film strips. Basic music textbooks and supplementary books will be listed together with numerous songs selected from each.

The unison rote-song materials in the study are divided into three sections. The chronological ages and varied

interests of the elementary children in the special education rooms for educable retardates were deciding factors in making these divisions. All of the materials are, however, within the elementary level of ability. The divisions are:

1. Materials suitable for younger children in the elementary group.
2. Materials suitable for both younger and older children in the elementary special rooms.
3. Materials for the older elementary children.

Folksong materials as well as composed songs are among those selected.

Information given in Table 21 includes a total response of 120 teachers. A number of the teacher respondents listed more than one basic textbook, which accounts for the large number of respondents. Table 21 shows a preference of teachers for the basic series, Our Singing World (94), The Birchard Music Series (33), and the series known as This Is Music (115), were used by the smallest percentage of teachers responding. Both of these texts have been published very recently, which undoubtedly accounts for their limited use at this time.

In most instances, the music texts were used by the teachers only. All songs were taught rote-wise by the teacher. Music texts were provided for the children only when their abilities were such that a profitable use of the music

text was assured. Recordings are available for each series of the basic music texts listed in Table 21. These are highly recommended by the author for use in the music program for these children.

Table 21. Basic music textbooks used in special rooms for the educable mentally handicapped.

Item	Total Responses	% Using Text
Basic Music Texts:		
Our Singing World (94)	120	24.1
Music For Living (83)	120	20.1
Music For Young Americans (11)	120	17.5
The American Singer (3)	120	14.1
Together We Sing (128)	120	13.3
Birchard Music Series (33)	120	5.8
This Is Music (115)	120	5.1

Supplementary Music Texts.---Song books used as supplementary texts to the basic music texts include the following:

1. Golden Book of Favorite Songs (10)
2. Music For Life (58)
3. Sing Along (26)
4. We Sing and Praise (20)

Criteria for the Selection of Unison Songs.---Martens gives two broad guides for the selection of subject matter for the educable mentally handicapped. These are especially

useful in guiding the teacher in her selection of music materials for these children. Martens (77:51) says that "in general, the criteria for the selection of subject matter should be its possible contribution toward happy childhood and the probable need for it in adult life." These and the summarized teacher responses to specific criteria items of the questionnaire form the basis for the evaluation and selection of music materials.

Table 22 summarizes teacher responses to the query, "What do you look for when you select a unison rote-song for your group?" The replies to this question form the criteria for the selection of rote-songs. It will be noted that Table 22 shows an emphasis on the short song having a tuneful, musical melody line that is within the child's voice range. The words, according to teacher responses shown in this Table, should be easy to sing, within the child's vocabulary, and should fit well with the music. The song as a whole should have an element of beauty, easy intervals, and repeated phrases. It should also hold a special interest for children, and be of such quality that it will be enjoyed in adult years. Many of the teachers show a preference for songs that correlate with other academic subjects.

Criteria for the selection of unison rote-song material have been set up according to the affirmative teacher responses shown in Table 22.

Table 22. Criteria for the evaluation of unison rote-songs.

Item	Total Response	% Always	% Sometimes	% Seldom
Song should be short?	70	15.7	78.5	3.8
Melody should be:				
tuneful and musical	72	73.5	26.5	
within range of child voice	73	79.5	20.5	
rhythmic	73	45.3	55.7	
Words should be:				
easy to sing within child's vocabulary	73	59.	41.	
have poetic value	71	9.7	63.5	26.8
fit well with the music	72	57.	37.5	5.5
Song as a whole:				
has the element of beauty in words and music	72	24.9	70.1	5.
has easy intervals	72	48.9	48.9	2.2
has repeated phrases (text and/or music)	73	23.4	74.	2.6
has special interest for children	73	79.6	17.8	2.6
has such quality that it will be enjoyed now and in adult life	73	5.4	86.	8.2
correlated with other subject matter	72	5.	90.	5.

Singing Materials Suitable for Younger Elementary

Children.--The singing materials for the younger elementary children will include (1) songs intended to aid the out-of-tune singer to improve his sense of pitch, (2) typical rote- and composed songs suitable for these children, (3) nursery-rhyme songs, (4) songs to teach counting, (5) and songs for

use with academic study units. Suitable recordings, sound films, and film strips having a direct bearing on the singing activity will also be listed.

Song Material to Assist in Perfecting Intonation.--Tone-

matching games were suggested as effective means to develop in-tune singing in the elementary mental retardate groups. These games, found in kindergarten and first grade song books of all basic music tests, were recommended by teacher respondents.

The songs listed below are typical of those recommended as especially effective in developing in-tune singing.

Airplanes (4:173)	Our School Bell (21:4)
Calling Song (116:15)	Sing Me Your Name (96:5)
Calls (59:9)	Storeman, Storeman (21:15)
You Can Sing (4:173)	The Telephone (95:125)
Echo Game (59:3)	The Train (4:174)

A recording recommended for aiding the out-of-tune singer to strengthen his pitch discrimination is "Music Listening Game" - Children's Record Guild.

Typical general unison rote-songs suggested by teachers for the younger elementary children follow. These are all selected according to the criteria set up from Table 22, page 91.

Alphabet Song (36:80)	All My Little Ducklings (36:80)
Bed Time (97:60)	Birthdays Are Such Jolly
The Green Dress (84:27)	Times (97:69)
I'm Going to Sing (12:1)	In Heavens Blue (34:100)
Little Redbird (36:72)	Laughing Town (14:49)
Mister Echo (85:91)	Little Baby Duckies (97:139)
Snow (98:119)	Sleeping Beauty (35:81)
Letters and Names (34:45)	

Among the nursery rhymes recommended by teachers for the younger children in the elementary group are the following:

Diddle Diddle Dumpling (129:58)	High Diddle Diddle (34:28)
Little Bo Peep (117:79)	Little Boy Blue (35:7)

Teachers expressed a desire to include counting songs in the repertoire of the younger children. These songs are helpful in teaching the children abstract number concepts.

Among the songs submitted are:

Counting Song (21:9)	Elephant Song (85:79)
Green Bottles (87:25)	A Little Ball (81:25)
This Old Man (85:109)	Noah's Ark (15:80)
One Little Brown Bird (85:32)	Ten Little Indians (96:43)
The Angel Band (85:34)	Birthday Song (34:46)

Since units of study having to do with actual living experiences are necessary in the education of these children, songs that may be integrated into such units are important. Songs suitable for such use were suggested by responding teachers for the following units of study:

1. Commerce in Our Neighborhood
2. Home and Family
3. Nature Study

Among the songs submitted for use in the unit on Commerce in Our Neighborhood are the following:

Barber Song (95:65)	Coal Man (95:66)
Grocer Man (35:55)	Jolly Little Baker (96:73)
Oil Station Man (97:52)	Postman (14:23)
Service Station Man (35:55)	Shoe Maker (35:65)
The Fireman (95:56)	The Policeman (95:64)

Songs suggested for correlation with an academic unit on the home and family were numerous. This social unit seems to be an important one in which the child is taught adjustments to family and home situations. Songs typical of those suggested follow:

Daddy and I (5:133)	Father's Birthday (97:48)
For Mother's Day (34:99)	I Have a Little Sister (95:46)
Little Family (116:25)	I Love My Family (116:24)
Mother and Baby (98:61)	Mother and Father (35:139)
Mother's Day (12:150)	Walking With Mother (34:35)

Among the songs suggested for correlation with the unit on nature study are these:

All the Birds Are Here (34:68)	The Animal Fair (116:59)
Animal Talk (5:155)	The Bee (116:69)
Busy Buzzy Bee (95:107)	Butterfly (97:122)
Carrier Pigeon (5:116)	Cricket (95:109)
Firefly (97:123)	Giddy-up Pony (84:104)
Grasshoppers Three (116:68)	The Tired Caterpillar (117:159)
Smokey The Bear (131:58)	Shanghai Chicken (116:66)
Rap-a Tap Tap (22:116)	Over in the Meadow (116:38)
	Little Hamster (84:38)

The following recordings are among those suggested for use in the singing activity. These recordings have accompanying music texts in which both words and music are shown. All are Folkways Recordings.

Folk Songs For Children
Songs to Grow On
More Songs to Grow On

Recordings having no accompanying music texts recommended by respondents are these:

Song Albums--R.C.A. Victor Basic Educational Record Library
Around the Campfire--Children's Record Guild

One set of sound film strips suggested for the teaching of rote-songs to these children is the "Songs to Sing Series" of the Young American Films.

Films recommended for the teaching of rote-songs and for the motivation of this activity include these:

- America the Beautiful - Teaching Film Custodians, which shows words, music, and scenes
- Our Country's Song - Coronet Films. Shows the meaning of the Star Spangled Banner
- Silent Night - Coronet Films. Shows the origin of the carol
- Merry Christmas - Sterling Films. A film of the Vienna Boy Choir
- Christmas Vignettes - Princetown Film. Shows the singing of Christmas Carols.

Song Materials for Both Young and Older Elementary

Children.--Among the song materials recommended for this group are:

1. Folk and composed songs
2. Songs that correlate with academic units of weather and seasons, and transportation and travel
3. Holiday songs: Hallowe'en, Christmas, Jewish Festival, Valentine Day, and Easter
4. Sacred songs, Negro spirituals, and patriotic songs

The following songs are typical of those folk songs and songs of various moods in music that were suggested by respondents:

Balloons (Beethoven) (5:129)	Cindy (15:15)
Cousin Jedeiah (88:32)	Down the River (118:82)
The Elevator (35:60)	My Hat (87:145)
Greeting Song (116:15)	Happy Wander (117:46)
There's A Hole in the Bucket (87:17)	
I Am The Music Man (117:52)	If You're Happy (116:16)
Johnny Schmeker (98:163)	Laughing Ho Ho (97:137)
Long John (88:136)	Lullaby (96:64)
The Wind (97:97)	The More We Get Together (86:3)
The Sandman (7:181)	Sing Your Way Home (120:205)
	Without a Sound at All (95:102)

The following songs were recommended for use with

study units:

Unit about weather and seasons:

April (5:147)	Autumn Fun (118:134)
Beautiful Spring (23:133)	Hear the Little Raindrops (96:125)
Hear the Rain (96:123)	
In October (24:24)	I Like to Sing (22:8)
It's Summer (34:69)	It's Spring (97:118)
Little Johnny Jump-Up (95:103)	Jack Frost (22:17)
Our May Queen (25:152)	Over In the Meadow (96:156)
	Pussy Willow (98:125)
	There Came to My Window (97:119)

Songs suitable for correlation with the study unit of

transportation and travel are these:

At the Air Port (117:88)	Happy Wanderer (118:46)
The Helicopter (84:72)	I Have a Little Pony (95:113)
In a Bus We Come (95:134)	In an Airplane (130:59)
Jet Planes (15:91)	Little Red Caboose (98:161)
My Rocket Ship (119:137)	Night in the Desert (25:44)
Outer Space (120:161)	Riding on the Dummy (119:36)
Station Wagon (34:83)	Trains (97:160)
Trucks (98:158)	We Go Traveling (84:72)

Holiday songs, patriotic songs, sacred songs, and

Negro spirituals suggested by the teachers include:

Hallowe'en Songs:

Boo! (97:73)	Five Little Pumpkins (5:80)
There was a Little Goblin (97:88)	Trick or Treat (118:136)
What a Surprise (96:89)	Wise Old Owl (118:121)
	We are Jack-O-Lanterns (85:136)

Thanksgiving Songs:

Come Ye Faithful People (99:97)	For the Beauty of the Earth (15:56)
Gobble, Gobble, Gobble (98:84)	Heavenly Father (96:90)
Loving Care (97:62)	Mister Turkey (96:90)
Now Thank We All Our God (100:108)	Over the River and Through the Woods (14:74)
Prayer (95:77)	Thank You God (59:25)

In addition to the traditional Christmas Carols, the following Christmas songs were recommended for rote-wise teaching:

The Advent Wreath (24:48)	Christmas Chant (84:119)
Christmas is Coming (88:174)	Christmas Lullaby (25:75)
Go Tell It To The Mountains (87:165)	Jingle, Jingle (96:96)
Jolly Old Saint Nicholas (12:143)	Long Ago (85:144)
Merry Christmas Bells (98:86)	Moon of Wintertime (8:90)
Mother of the Infant Jesus (59:47)	O Come Little Children (96:94)
	See Jesus The Savior (117:148)
	Old Santa's Coming (98:79)
	Song of the Children of Bethlehem (15:67)

For the Jewish Festival:

Festival of Lights (7:81)

Records suggested for use in the rote-teaching of Christmas carols to the children are: Christmas Carols as found in the Together We Sing recording.

Album L 20 Follett Publishing Company, Chicago

Christmas Hymns and Carols, Volumes I and II by the Robert Shaw Chorale, RCA Records.

Songs for Valentine Day:

My Valentine (34:98)	A Valentine for Mother (34:98)
A Valentine for You (95:86)	When You Send Me a Valentine (97:91)

Seasonal Songs for Easter include:

Alleluia (119:185)	At Easter Time (98:99)
Bell Carol (118:152)	Christ is Risen (22:122)

Recordings of Easter Music: R.C.A. Treasury of Easter

Songs by Robert Shaw Chorale, LM 1201 (From all nations)

Sacred Songs and Negro Spirituals as recommended by the
teachers are:

Brother James (7:31)	Chorale (116:100)
Christ the King (22:30)	Come, Thou Almighty King (98:73)
Evening Hymn (98:74)	Gifts of God (14:77)
The Heavens Are Telling	Litany & Chang (35:83)
	O Morning Star (88:48)

Negro Spirituals:

All Night, All Day (85:24)	Golden Slippers (120:96)
He's Got The Whole World In His Hand (119:21)	
I'm Going to Sing (85:46)	Little David, Play on Your Harp (87:29)
Mary Had a Baby (34:95)	
O Lord I Want Two Wings (120:102)	Rocka My Soul (119:22) Trampin' (26:28)
Swing Low Sweet Chariot (98:74)	Were You There (26:28)
	When the Saints Go Marching In (119:23)

The patriotic songs listed by the teachers stress the well-known national songs that may be used in present and future community singing activities.

America (96:106)	America The Beautiful (87:180)
Battle Hymn of the Republic (96:107)	
The Caisson Song (61:6)	God Bless America (36:130)
I Pledge Allegiance to the Flag (25:47)	

Marines' Hymn (88:138) Star Spangled Banner (96:104)
 There Are Many Flags (15:100) Yankee Doodle (130:48)

Song Material for Older Elementary Children---Typical

song materials for use with the children in the older age bracket include more mature folk and composed songs, western songs, and songs that may be used for adult group singing.

Among the folk and composed songs are:

Ah Lovely Meadows (88:70)	All Through the Night (36:110)
Bicycle Built for Two (116:181)	Brahms Lullaby (7:90)
Each Campfire (26:87)	He Shall Feed His Flock (87:56)
John Henry (16:112)	Old Woman (15:78)
Last Night the Nightengale (14:20)	Shalom Chaverim (26:55)
The Little Birds' Ball (13:96)	Song of Peace (26:19)
Listen to the Mocking Bird (14:168)	Vrenelie (26:53)
Shortning Bread (15:164)	The Tree in the Woods (7:16)
Sponge Diver (88:170)	Stodola Pumpa (88:180)

From the number of Western Songs reported as desirable for the older elementary educable mentally handicapped, the following were selected:

Cowboys' Meditation (119:32)	Get Along Little Doggies (132:151)
Whoopie Ti-Yi-Yo (120:133)	Red River Valley (120:123)
My Home's In Montana (13:41)	Night Herding Song (88:79)
Old Chisholm Trail (88:119)	Good Bye Old Paint (85:121)
Home on the Range (14:128)	Old Texas (88:78)

Typical songs suggested for future adult leisure use are these:

Auld Lang Syne (7:112)	Billy Boy (36:94)
Blue Bells of Scotland (8:99)	Blue Danube (8:154)
Blue Tail Fly (8:26)	Captain Jenks (120:121)
Clementine (88:107)	Carry Me Back to Old Virginia (10:32)
Coming Through the Rye (7:152)	Dixie (88:132)
Down In The Valley (88:176)	Erie Canal (120:78)
Home Sweet Home (99:65)	Good Night Ladies (15:26)

Several Stephen Foster Songs and folk songs from various sections of the nation were also recommended for use with this group.

Criteria for Selecting Two-Part Song Materials.--In addition to the criteria established for the selection of unison songs, the teachers were asked to add factors for the governing of two-part songs. Several harmonic factors were added as will be noted in Table 23.

Table 23. Two-part rote-song materials. Criteria for evaluation and selection.

Item	Total Responses	% Yes	% No
Requirements for two-part song materials, in addition to those for unison songs are:			
Songs should have:			
beautiful harmony	18	73.6	26.4
second part has easy intervals	26	96.2	3.8
easy time values	21	86.2	13.8

Table 23 shows the addition of the following criteria for the selection of two-part singing materials: (1) beautiful harmony, (2) easy intervals in second voice, and (3) easy time values as for two-part rote-song evaluation.

Among the two-part materials listed by the teachers as successful for use with the educable mentally handicapped are

rounds and easy descants.

Rounds typical of those submitted are:

Are You Sleeping Brother John (34:82)	The Echo (15:154)
Ave Maria (25:110)	Christmas Lullaby (100:17)
Kookuburra (87:53)	Heigh Ho Nobody Home (26:76)
Music Alone Shall Live (26:79)	Lovely Evening (87:143)
Round of Thanks (7:57)	Rise Up O Flame (98:146)
	Susan Blue (7:176)

Songs having easy descants as listed by the teacher

respondents for rote-wise teaching include:

Blow The Winds Southerly (120:25)	Hiking Song (87:128)
Madagascar Boatmen's Song (87:92)	Organ Grinder (87:138)

Collections of songs having easy descants by the Kronas

(65) (66) are:

<u>Our First Songs With Descants</u> (65)	<u>Very Easy Descants</u> (66)
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The Bowman recording, "Growing Up With Music," is based on the Kronas (65) (66) books of descants. The descant and song are sung separately and then combined on this record.

Easy two-part songs were given by a few of the teacher respondents. Among those offered for consideration are:

Animal Song (87:21)	Old Texas (88:78)
	The Happy Wanderer (26:50)

Music reading was not selected as a suitable activity for educable mentally retarded children. Materials submitted for this activity were confined to songs selected from the basic music texts that are judged as suitable by the individual teachers.

Materials for Use in Rhythmic Activities

The Types of Materials Used for the Various Rhythmic Activities.--Information as to type of material used for rhythmic activities is shown in Table 24.

Table 24. Rhythmic activities. Types of materials used.

Item	Total Responses	% Yes	% No
Fundamental Rhythms			
Recordings	63	100.	
Piano Compositions	56	82.	18.
Children Singing	60	87.	13.
Rhythm Instrument Use			
Recordings	42	97.5	2.5
Piano Compositions	35	91.5	8.5
Children Singing	29	83.	17.
Folk Dancing			
Recordings	36	94.5	5.5
Piano Compositions	30	63.5	36.5
Children Singing	27	67.	33.
Square Dancing			
Recordings	45	82.3	17.7
Piano Compositions	25	39.2	60.8
Children Singing	23	16.2	83.8

Information shown in Table 23 indicates a general preference for the use of recordings for all rhythmic activities

of elementary educable mental retardates. Piano music was considered next in line, with children's voices having the lowest preference.

Materials for Fundamental Rhythmic Response.--In this type of rhythmic activity the child uses large bodily muscles. The actions are done to the beat of the music.

Typical songs suggested for this activity are:

Children Running (118:122)	Clapping Hands (4:185)
The Elephant (96:114)	High Stepping Horses (96:148)
Hippity Hop (4:131)	Hokey Pokey (85:52)
Jump Jump Jump (85:4)	Walking Song (15:32)
Marching to Pretoria (15:104)	My Little Grey Poney (93:8)
Pop Goes the Weasel (4:130)	The Rabbit (4:125)
Skaters Waltz (96:85)	Stars and Stripes Forever (87:146)

The following piano solos were suggested for use with the fundamental rhythms:

Amaryllis - Ghys	Country Gardens - Grainger
The Glow Worm - Glinka	Andante From Surprise Symphony - Haydn
Blue Danube Waltz - Strauss	March Militaire - Schubert
Soldiers' March - Schumann	Turkish March - Beethoven
In the Hall of the Mountain King - Grieg	

Collections of piano music suitable for accompanying fundamental rhythm responses are:

<u>Play a Tune</u> (45)	<u>Rhythmic Games and Dances</u> (55)
<u>Book of Rhythms</u> (124)	<u>American Singer</u> (4)
<u>Characteristics Rhythms For Children</u> (105)	

Recordings appropriate for accompanying the fundamental rhythms include:

Volumns I, II, and III from the R.C.A. Victor Basic Educational Record Library
 Visit to My Little Friend - Children's Record Guild
 My Playmate, the Wind - Children's Record Guild
 Rhythmic Activities - Children's Music Center
 My Playful Scarf - Children's Record Guild

An excellent film illustrating fundamental rhythmic responses is, "Rhythm is Everywhere" - Mahrke, 1946.

Singing Game Materials.--The singing game is simpler than the folk dance and its appeal is immediate. The singing game is a means for happy group participation and recreational amusement.

Among the songs recommended by respondents for singing game experience are:

Ach Ja (87:40)	Blue Bird, Blue Bird (5:32)
Bingo (120:75)	Bow, Bow, Belinda (96:52)
Down the River (87:36)	Farmer in the Dell (95:43)
Go In and Out the Window (131:103)	Jim Along Josie (4:152)
Jingle at the Window (98:13)	Jump Jim Crow (56:23)
London Bridge (130:39)	Looby Lou (96:50)
Rig a Jig Jig (12:198)	Sally Go Round the Sun (129:35)

Collections of music and directions especially recommended for singing games are:

<u>The Handy Play Party Book</u> (103)	<u>Twice 55 Games With Music</u> (31)
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All of the selections of Album IV from R.C.A. Victor Basic Rhythm Series have been proved successful for the singing game activity.

Materials for Rhythm Instruments.--The rhythm band is

used in the early elementary groups to accompany the children's singing, recordings, and piano music.

Among the songs suitable for this activity are:

Bells and Shakers (12:99)	Drums (12:98)
Gong and Cymbals (12:101)	Rhythm Sticks (12:99)
The Tambourine (35:10)	All Together (12:101)
Music Making (14:31)	The Blacksmith (118:131)
Jingle Bells (96:99)	Susie Little Susie (22:5)

Selected piano compositions for use with the rhythm band are chosen for the most part from the piano accompaniments of the songs in the basic music textbooks, and from Play a Tune (45).

Typical recordings recommended for use with rhythm band activity are:

Rhythm Band Pattern Album - American Book Company
 Rhythm Instruments - Rhythm Productions Company
 Let's Have a Rhythm Band - Columbia Recording Company
 R.C.A. Victor Album E 90 from Basic Educational Record Library
 Strike Up the Band - Children's Record Guild

A film strip showing the use of the rhythm instruments is procurable from Encyclopaedia Britannica Films, and is called Rhythm Instruments and Movement.

Rhythm instruments used singly or in small groups for enrichment purposes in the music program was endorsed by many of the teachers. Piano music, recordings, or children's singing may be used in connection with the instruments.

Rhythmic and sound effects are produced by the instruments.

Materials for Use in Dramatization Activity.--Dramatization is used to develop the imagination of the child. The

activity is an enrichment one and is used for music already learned. Songs suggested as especially well adapted to dramatization and actions are these:

And They Danced (85:50)	Bunny in the Garden (96:146)
Can You Plant The Seeds? (118:71)	Come Little Chipmonks (120:32)
Dive, Ducks, Dive (97:135)	Draw A Bucker of Water (97:33)
Eency Weency Spider (96:159)	I'm An Airplane (95:134)
I'm a Little Teapot (81:3)	Johnny Schmoker (118:53)
Join in the Game (81:35)	Little Red Caboose (84:77)
Making a Snow Man (96:135)	Merry-Go-Round (96:34)
Peanut Picking Song (88:68)	Santy Maloney (31:40)
Six Little Ducks (85:118)	The Music Man (117:52)
	The Smoke Goes Up The Chimney (98:28)

A collection of finger play songs that is highly recommended is Finger Plays (81).

Records that lend themselves well to dramatization activities are these:

The Friendly Train - Decca Record
 Holiday Time - Bowman Records
 Rhythmic Activities for Holidays - Children's Music Center

The recordings of stories from the music texts of Our Singing World (94) series are especially fitted for dramatizing by children. These stories include: The Shoemaker and the Elves, Three Billygoats Gruff, Raggletaggletown Singers, the Ugly Duckling, and others. Similar music stories are found in recently published music texts (33).

Folk Dancing Materials.--The types of music used for the folk dancing activity are songs sung by the children, recordings, and piano music.

The following songs are typical of those submitted for use in the folk dance activity:

Ach Ja (87:40)	Brother Come and Dance (99:54)
Come Let Us Dance (98:17)	Heel and Toe (6:48)
Hokey Pokey (85:52)	The Land of the Dutch (24:124)
Put Your Little Foot (7:71)	Rye Waltz (6:152)
Sandy Land (6:158)	Shake My Hand (85:63)

Suitable recordings for folk dancing include records of songs from the basic music textbooks as well as the following:

American Folk Dances, Album 5 - Bowmar Records
 European Folk Dances - Ruth Evans Records
 Folk Dances and Singing Games - Bowmar Records
 Folk Dances of the World, Album 4 - Bowmar Records

Collections of folk dance piano music with accompanying directions for performance include these:

Original Folk Dances (39) Party Play Book (103)

Square Dance Materials.--Materials recommended for use in the square dance activity included recordings and songs for the children's voices.

Teachers list the following songs for use in square dancing activity:

Sandy Land (87:34)	Old Brass Wagon (7:64)
Swing on the Corner (25:106)	Square Dance (34:23)
Pop Goes the Weasel (87:38)	

Recordings for square dancing as listed by the teachers are these:

Square Dances, Album S.D.I. American Book Company
 Honor Your Partner, Albums 1, 2, 3, and 4 - Children's Music Center.
 Square Dancing - Album 6. R.C.A. Victor Basic Educational Library
 Swing Your Partner - Children's Record Guild

Social Dancing Materials.--This activity was not selected as a suitable one for use in the music program for the educable mentally handicapped child. Teachers who responded suggest that suitable popular music of the day be used to accompany these dances.

Materials for Use in the Listening Activities

The types of music used for the listening activities are shown in Table 25.

Table 25. Listening. Types of materials used.

Item	Total Responses	% Yes	% No
Recordings	66	100.	
Piano Music	55	73.	28.
Children singing	44	54.5	45.5
Music by live community talent	41	22.	78.

Data from Table 25 points out the use of recordings as the most popular source of music for the listening experiences, with piano music ranking second. Live community talent was used by only 22 per cent of a total of forty-one responding teachers.

Two recordings recommended as especially effective for the beginning listening program were recommended by several of the responding teachers. They are:

Muffin in the Country - Children's Record Guild
 Muffin in the City - Children's Record Guild

Typical song recordings suggested for listening include, in addition to the recordings that accompany the basic music textbooks, the following:

Mother Goose Songs - Children's Record Guild
 Peter Pan Records - Synthetic Plastic Company
 American Folk Songs for Children - Folkways Record
 Negro Spirituals - The Robert Shaw Choral
 The Drummer Boy - Harry Simeone Choral

A film showing a group of child singers, and suitable for viewing by elementary educable mentally retarded children is, Merry Christmas With the Vienna Choir Boys. It is a Sterling film.

Program music is especially adapted for listening by the elementary mentally retarded because of the story element that it contains. In addition to song story recordings of the basic music series, the following were recommended: music scores are provided for use with these records. Each recording has both music and narration.

Cinderella, Prokofieff - Children's Record Guild
 The Golden Goose - Children's Record Guild
 Nutcracker Suite - Tchaikowsky - R.C.A. Victor Record
 Puss in Boots - Children's Record Guild
 Sleeping Beauty - Tchaikowsky, Sleeping Beauty Ballet Suite
 Sorcerer's Apprentice - Children's Record Guild
 Tuneful Tales - Vox Records. Volumes 1 and 2

Other story records that have the music only are these:

Hansel & Gretel - Humperdink
 Carnival of the Animals - Saint-Saens
 Children's Corner - Debussy
 Grand Canyon Suite - Ferde Grofé
 Peer Gynt Suite - Grieg
 Dance Macabre - Tchaikowsky
 Til Eulenspiegel's Merry Pranks - R. Strauss
 Of a Taylor and a Bear - MacDowell
 The Syncopated Clock - Golden Records

Recordings of the lives and music of great composers were highly recommended for early listening lessons for these children. The Vox recordings of Mozart, Bach, Beethoven, Schubert, and others were strongly recommended, as were the Columbia records of the Story and Music of Chopin. A Child's Introduction to the Great Composers from the Golden Records was also suggested for listening experiences with these children.

Colored sound film strips with accompanying records were very highly recommended by teachers for use with the elementary mentally retarded. The story is narrated, the colored film illustrates the story, and the music is heard.

Typical colored sound filmstrips are:

Sleeping Beauty - Tchaikowsky
 William Tell - Rossini
 Midsummer Night's Dream - Mendelssohn
 Swan Lake - Tchaikowsky
 Peter and the Wolf - Prokofieff
 The Firebird - Stravinsky

All of the above colored sound film strips may be procured from the Jam Handy Organization in Detroit, Michigan.

Absolute music listening was recommended for active participation and for quiet listening. Music used for active participation has a strong rhythmic pulse. The music suggested for use with the fundamental rhythmic response, page 103, is this type of music.

Absolute music used for quiet listening and for developing the child's appreciation of beauty of sound was especially recommended for elementary educable children in the higher chronological age bracket. Among the recordings suggested for listening to enjoy the beauty of sound and for pure enjoyment are these:

Lullabies. Album 24. American Book Company
 Ballet Music - Rosamunde. Schubert.
 To a Wild Rose - MacDowell
 To a Water Lily - MacDowell
 Listening Time Album - Bowmar Records
 Gayne Ballet Suite - Katchaturian
 The Seasons - Stravinsky
 In a Clock Store - Orth

Elementary educable mentally retarded children may be taught to distinguish between the various sounds of the instruments of the symphony orchestra, if proper materials are used and sufficient time is allotted to the learning of the distinctive timbre of each instrument.

Teacher respondents recommended the following recordings to be used in teaching the various instruments of the symphony orchestra.

The Child's Introduction to the Orchestra - Golden Records Chest
 Concerto for Toys and Orchestra - Young People's Record
 Tubby the Tuba - Capitol Records
 Rusty in Orchestraville - Capitol Records
 Sparkey's Magic Piano - Capitol Records
 Licorice Stick - Young People's Records
 The Symphony Orchestra - Decca Records

A film that may be successfully used in the teaching of instruments of the orchestra to these children is Walt Disney's film, Toot, Whistle, Plunk and Boom. A Bowmar colored sound film consisting of four records and two film strips that is especially helpful in teaching the instruments of the orchestra is Meet The Instruments of the Symphony Orchestra.

Listening to Live Performances.--These experiences ranged from the listening to local school age or adult talent to the attending of school orchestra, band, and choir performances. Attendance at children's symphony programs, viewing television concerts for children, and listening to Radio concerts for children were recommended by the teachers.

A film showing an instrumental concert and recommended for children's viewing is The Children's Concert - Encyclopaedia Britannica Films.

Materials for Instrument Playing Activities

Materials for Melody Instrument Playing.--Included in group of instruments are the small winds, melody bells, tone

and hand bells. The criteria for the selection of suitable music materials for use in the playing of melody instruments is shown in Table 26.

Table 26. Melody instrument playing. Criteria for evaluation and selection of materials.

Item	Total Responses	% Yes	% No
Composition should:			
be short	15	100.	
be familiar song	16	87.7	12.3
have a limited number of different note pitches	16	82.	18.
have easy time values	16	94.	6.
be such that a vocal harmony part may be added	14	28.5	71.5
have a scale line melody	15	73.7	26.3
have simple melodic skips	16	83.8	6.2

Table 26 shows a preference for the short song, that it be familiar to the children, that it have a scale line melody with simple melodic skips, and that it have a limited number of different pitched notes.

For the small winds, the collection, Fun With Small Winds (113) is recommended. Songs suggested for use with the small winds include the following:

First Chair Player (98:168)
Plays The Flute And Drum
(98:158)

Long, Long Ago (120:151)
Listen While My Flute is Playing
(120:151)

Other songs that may be used for the small wind activity are those found in the basic music texts.

Materials for use with the melody bells, tone and hand bells include song materials from the basic music texts. Excerpts from songs, rather than the playing of the entire song, are recommended by the teachers. The instruction book, Fun With Melody Bells (112) is especially recommended for use with educable mentally handicapped children for the bell playing activities.

Materials for Autoharp Playing.--The autoharp and piano were the two harmony instruments reported as being used in the special rooms for the mentally handicapped. Piano materials are found in a later section of this chapter, page 116.

Materials for autoharp playing include songs that contain only one chord, songs having two chords, and songs that require the playing of three or more chords.

Songs requiring the playing of only one chord for accompaniment are:

Are You Sleeping (35:82)	Counting Song (35:4)
Down Came A Lady (60:18)	Jack O'Lantern (34:88)
Little Owlet (34:34)	Song of Praise (34:92)
Little Turtle (34:40)	Row, Row, Row Your Boat (34:144)

Songs using two different chords of accompaniment on the autoharp include these:

Billy Boy (86:94)	Bingo (86:13)
Cape Cod Chantey (8:42)	Chiaponecas (118:100)
Drill, Ye Tarriers (119:34)	Hokey Pokey (85:68)

Come and Dance With Me (86:4)	Down In the Valley (87:63)
Go Tell Aunt Rhodey (7:49)	Hush Little Baby (35:9)
Rocka My Soul (119:22)	Sally Go Round the Sun (129:35)
Sing, Sing Together (87:98)	This Old Man (85:109)
Turn the Glasses Over (86:26)	Upward Trail (120:9)

Songs requiring three autoharp chords and recommended

by responding teachers are the following:

Aiken Drum (117:37)	Doctor Ironbeard (87:30)
Green Bottles (87:25)	Jolly Switzer (119:114)
Mexican Woodpecker (86:116)	Noah's Ark (119:104)
Norwegian Dance (16:147)	Silent Night (118:144)
Skaters' Waltz (87:67)	Wait For The Wagon (87:121)

Collections for use with the autoharp include the following:

Fun With The Classroom Harps (111)
Autoharp Accompaniments to Old Favorite Songs (40)
Sing and Play With the Autoharp (79)
Sing and Strum (110)

A sound filmstrip recommended for teaching the autoharp is Learn to Play the Autoharp. This filmstrip is accompanied by a Bowman record of the same name.

Materials for Use in Keyboard Experiences

Song materials used for keyboard experiences are taken from the basic music textbooks. Many songs are so indicated in the later editions of these books, and keyboard charts showing the exact keys to be played are shown. Songs that have repeated notes or phrases, and songs that lend themselves to novel effects are especially useful for this activity.

Responding teachers listed the following songs as especially suitable for use in the keyboard experience for the educable mentally retarded:

The Farmer in the Dell (118:121)	Little Black Engine (34:127)
The Little Snail (34:126)	London Bridge (129:39)
Rocket Ship (119:137)	Steeple Bells (119:43)
There's a Hole in the Bucket (87:17)	Up in a Balloon (87:118)

Table 27 shows the extent of interest responding teachers reported in both the keyboard experiences and class piano lessons in the special rooms for the educable mentally retarded.

Table 27. Extent of keyboard experiences and class piano lessons.

Item	Total Responses	Extent of Activity			
		% Much	% Some	% Little	% None
Extent of the keyboard experience in the school music program	22	4.5	31.8	27.2	36.5
Extent of Class Piano lessons in the school music program	57		1.7		98.3

It will be noted that results shown in Table 27 indicate that 4.5 per cent of the responding teachers use the keyboard experience frequently with these children. The activity is employed by 31.8 per cent to some extent, and 27.2 per cent of the total occasionally use the keyboard experience

with these children. Only 36.5 per cent omitted the activity entirely.

Piano class lessons show negative replies from 98.3 per cent of a total of fifty-seven reporting teachers. Class piano lessons were not selected as a suitable activity for these children (page 86). Teacher respondents suggest that if the activity were to be introduced in rooms for the educable mentally handicapped, any beginners' book from a standard piano course of study might be employed.

The playing of band and orchestra instruments was not accepted as a suitable activity for the elementary educable mentally retarded child (page 86). Teachers who responded to requests for materials for this activity indicated the following as being successful with these children. They are shown here for those who plan to incorporate these activities into the elementary school music program for these children.

First Adventures in Band (125) A Tune a Day (51)
 Robbins Modern School Band Method (41)
 Bow and Strings (52)

Audio-Visual Materials

Audio-visual teaching aids were used by the responding teachers in many of the school music activities. The blackboard, bulletin board, flannel board, and transparencies were used

generally by all of the responding teachers.

Table 28 shows types of audio-visual materials and the extent of their use in the school music program for the educable mentally retarded.

Table 28. Audio-visual materials used in classroom music teaching of the elementary mentally handicapped.

Item	Total Replies	Frequency of Occurrence		
		% Sometimes	% Seldom	% Never
Recordings	56	94.5		5.5
Tape Recorder	50	70.	8.	22.
Flat colored pictures	46	67.5	2.3	30.2
Film strips	46	63.	8.8	28.2
Films	41	51.5	7.	41.5
Posters	39	48.7	15.	36.3
Flash cards	39	43.5	10.3	30.2
Slides	37	40.5	16.	43.5
Models	34	23.5	8.6	67.9
Educational television	32	18.4	3.1	78.5
Dioramas	29	13.7	10.3	76.

Table 28 shows the rank order of audio-visual aids used in the school music programs by responding teachers of educable retardates.

This section of the study has been concerned with the presentation of suitable music materials for use in the various school music activities of the elementary educable mentally retarded child.

Section 3.--A Searching for Some of the Special Teaching Techniques That May be Used in Presenting School Music Activities and Materials to the Elementary Educable Mentally Handicapped Child.

Teaching techniques for the presentation of music materials in special classrooms for the elementary educable mentally handicapped will form the content for Section 3 of this chapter.

Special teaching techniques are necessary for the successful teaching of school music to these children. This fact is asserted by many authorities. Those who hold this opinion are Inskeep (27:xii, 10-14), Kirk and Johnson (64:112,256), and Magnifico (75:133). This claim is given further verification by Magnifico (75:129-133, 151), Graton (44:7-11), and Kirk and Johnson (64:157) in their statements of the many mental disabilities of the educable mentally handicapped and the consequent learning problems.

In reply to those who hold that the same techniques may be used for the mentally handicapped as for normals, Baker and Charters (2:6) have this to say:

The methods that have been developed for exceptional children have yielded gratifying results in the education of other children. Pioneer educators, such as Montessori, Delcroly, and Horace Mann, who began their educational work with exceptional children, found that the techniques which they developed were of great advantage to others. The activity movement, for example, in which it was emphasized that the mentally defective could learn best "through doing," was later advocated as a general educational procedure.

They (2:6) go on to add that

Programs for exceptional children have thus provided the development of new philosophies and methods, which in many cases have a universal school application.

General and Specific Teaching Techniques

Among the general special techniques submitted by experienced responding teachers are the following:

1. Present the music in accordance with the slow learning ability of the children. Present the same material through as many sense avenues as possible. Move slowly from one step to the next in teaching procedures. The mentally handicapped need more time to think than normals.
2. Try to engender enthusiasm. Avoid coercion and restriction.
3. Do everything possible to create successful situations. Eliminate failure and feelings of frustration. Develop security through a show of interest in each child. Commend him.
4. Present the materials of music in a variety of settings to avoid monotony.
5. Repeat all learnings constantly. Where habit forming is the goal, much repetition is necessary in the same manner and in the same order as in the first presentation.
6. Explanations must be very detailed. They must be explicit. They must be repeated pleasantly but emphatically many times, in the same terminology and at a slow rate of speech. Much explanation and motivation is needed both before and during an activity.
7. Procedures of presentation take nothing for granted. Attention to and explanation of each detail, however insignificant, is important.

8. Schoolroom music often has a therapeutic and functional purpose when used with these children. Whole-hearted participation and enjoyment is the goal here rather than musical perfection.
9. Register an attitude of thorough enjoyment in teaching any phase of music.
10. Teaching procedures must follow logically and be well prepared. Plans must be flexible and adapted to fit the moods and needs of the children each day.
11. Plan more variety in music activities for the retardates than for normals.
12. Use more motor forms of learning: action songs, game playing techniques, fundamental rhythmic response, singing games, rhythm instruments and the like, than are necessary with the normals.
13. Speak slowly and clearly with a pleasant, quiet, well modulated voice when teaching the mentally handicapped. Maintain an atmosphere of peace, happiness, and serenity during the music period. Exercise an abundance of patience and self-control when teaching the mentally handicapped.

Specific techniques to be used in the presentation of materials in the various areas of schoolroom music will follow. These techniques are taken from teacher responses to questionnaire items.

Singing Techniques

Vocal Production.--Proper posture and breathing habits are taught through the example of the teacher and her verbal directions to the children.

The voice quality that reflects and conveys the message of the song is important to good vocal production. The power

of suggestion is one of the chief means used by teachers to bring about the desired quality. Table 29 shows a summary of the teaching techniques of suggestions used in this procedure.

Table 29. Tone quality techniques.

Item	Total Responses	% Yes	% No
Smile when you sing. Use light singing voices.	66	98.5	1.5
Move your lips and say the words very clearly.	67	74.5	25.5
Use the voice to sound out the story of the song.	61	72.5	27.5
Sing with the mouth opened long. Not so wide.	57	38.7	61.3
Use facial expression to tell the story of the song.	63	35.	65.

Table 29 indicates the smiling face technique as the most frequently recommended. Good diction and a quality of tone depicting the story of the song also ranked high. While the item of singing with the mouth opened long and not so widely was not used by a majority of teachers, its value cannot be questioned. The author recommends this device for securing pleasing tone quality in all children's voices.

Intonation.--Techniques for securing in-tune singing in the child's voice are shown in Table 30.

Information in Table 30 shows that the use of bells and of tone-matching games were most effective in establishing :

in-tune singing ability. The author also advocates the use of the child-teacher. The child who is secure in pitch teaches the out-of-tune child to sing on pitch.

Table 30. In-tune singing techniques.

Item	Total Responses	% Yes	% No
Employ bells or other instruments to establish concepts of highness and lowness of pitch	59	88.	12.
Tone-matching games	58	84.5	15.5
Children identify objects by sound	48	52.3	47.7
The child who has a secure sense of pitch teaches the out-of-tune singer	47	28.5	71.5

Among the specific teaching techniques volunteered by the respondents are the following:

1. Use flash cards, felt board or magnetic board with movable objects. Establish concepts of highness and lowness of pitch by moving the objects.
2. Use a tape recorder to record the tone-matching game. Replay the tape in order that the child may hear and correct the error in pitch between his voice and that of the teacher's.
3. Child places his hand on that of the teacher's. Her hand moves according to the pitch level of her voice as she sings. Child thus makes correct movements of hand as he listens to the tone.
4. Teach proper placement of the vowels.

5. Relieve tension that may be causing the faulty pitch production.

Rote-Song Singing Procedures.--General teacher responses

to the questionnaire query, "What techniques do you use when you teach rote-singing?" are summarized in rank order of preference in Table 31. Additional typical teaching techniques volunteered by individual teachers in free responses will follow.

Table 31. Rote-song teaching techniques.

Item	Total Responses	% Yes	% No
Unison Song Teaching:			
Teach by the "phrase method."	67	100	
Teach by the "whole method."	74	62.2	37.8
Teach words first, then the melody.	68	54.4	45.6
Teach words first, then complete the teaching by the use of recording and phonograph.	64	53.	47.
Children watch notation in open books as teacher sings.	64	43.8	56.2
Two-part Song Teaching:			
Teach the entire upper part, then the entire lower voice. Divide the group and sing in two parts.	27	92.2	7.8
Teach entire second part first, then add the upper voice.	29	72.4	27.6
Teach two parts together, one phrase at a time.	24	12.4	87.6

Table 31 shows the greatest number of teachers selecting the phrase method. The short attention and memory span of these children account for the preference of this method. The whole method was second in the order of preference, and is used for songs that are short or that have repeated phrases. The teachers who taught the words first justified this process in the light of (1) the speech difficulties often experienced by these children, (2) their limited vocabulary, and (3) the repeated, detailed explanations needed for teaching new word concepts found in the songs.

In part-song teaching, the teaching of the two parts separately and then combining them ranked first in teacher preference.

The author has found the following procedure to yield greater success: (1) teach the entire lower voice, (2) teacher sings the upper voice as the children continue singing the lower voice, (3) add a few children at a time to the teacher's part, and (4) keep the lower voice singing during the entire process.

Additional techniques suggested by individual teachers include (1) a combination of the whole and the phrase method, and (2) use one child to teach the group a song he has learned outside of school.

For motivational techniques, in rote-song teaching, the

general suggestions are shown in Table 32 in rank order.

Table 32. Motivation for rote-song teaching.

Item	Total Responses	% Yes	% No
Teacher tells the story of the song	65	95.4	4.6
Use songs that correlate with current study unit	53	75.5	24.5
Use songs that call for actions	58	74.3	25.7
Use rhythmic props, such as colored scarves	56	68.	32.
Show colored pictures of the song content	50	60.	40.

Hearing of the story of the song by the children ranked highest as a motivational device for teaching rote-singing. Songs that correlate with the current study unit are motivated by the unit itself. The use of rhythmic props was endorsed by more than two-thirds of the total number of teachers reporting.

Additional means of motivating rote-song singing suggested by individual teachers included:

1. Use movies, slides, or film strips.
2. Use songs that are motivated by the holiday or season.
3. Dramatize the story of the song as it is sung.

Music Reading Teaching Procedures.--Because of the difficulty encountered by the mentally retarded in translating

the abstract music symbols into sound, the actual music reading activity was not selected as a suitable one for these children (see page 86 above). Therefore, techniques for the teaching of music reading are not included in the study. However, many reading-readiness techniques were submitted by teachers. Since these do not make excessive mental demands upon the limited intelligence of the retardate, they are included here.

Table 33 shows the reading-readiness techniques that may be successfully used by teachers of these children.

Table 33. Readiness techniques for music reading.

Item	Total Responses	% Yes	% No
Reading-Readiness Techniques			
Children learn to distinguish between:			
(1) high and low pitches	39	97.	3.
(2) long and short tones	36	91.5	8.5
(3) fast and slow tempo in music	37	100.	
(4) loud and soft music	37	100.	
Children sing many rote-unison songs	39	100.	
Children perform many directed and free responses to music heard	36	83.5	16.5

Information gained through a study of Table 33 includes the following:

Mentally retarded children may be taught to distinguish between (1) high and low pitches, (2) long and short tones,

(3) fast and slow tempo, and (4) loud and soft music.

Rhythmic Activity Teaching Procedures.

Fundamental Rhythmic Response, Singing Games, Dramatization Procedures.--The procedures employed for the teaching of fundamental rhythmic response, singing games, and dramatizations follow something of the same pattern. These general techniques are shown in Table 34 in rank order of preference.

In this Table it will be noted that the technique indicated as being most successful in each of the rhythmic activities is that in which the teacher (1) explains the activity, (2) teaches it through imitation, and (3) continues to participate in the activity until the children have achieved success. This technique makes use of many avenues of learning, mental and physical faculties, and the instinct of imitation.

Teaching Procedure for Rhythm Instrument Playing.--

The child-benefits resulting from participation in rhythm instrument playing are many and important. The techniques submitted for the teaching of the rhythm band activity are shown in Table 35.

In this Table the technique of score reading was endorsed by a very small percentage of teachers. That of explaining, demonstrating, and assisting the child until he was ready to play independently was the most frequently used,

Table 34. Rhythmic activity teaching procedures. Fundamental rhythmic response, singing games, and dramatization.

Item	Total Responses	% Yes	% No
Fundamental Rhythmic Response			
Teacher instructs children, demonstrates response, and then performs with the children until they proceed independent of the teacher	62	100.	
Teach through imitation of the teacher	61	88.6	11.4
Instruct children first and expect them to follow directions	60	75.1	24.9
Singing Games			
Teach the song and motions, then demonstrate. Continue to participate with children in the singing game until they are able to perform independently.	59	100.	
Teach the song first and actions later in imitation of the teacher	63	93.5	6.5
Teach song and motion at the same time through imitation of the teacher	56	74.9	25.1
Dramatization			
Explain and illustrate actions first. Teacher continues activity with the children until they perform without assistance.	50	90.	10.
Teach the actions in imitation of the teacher	52	79.	21.
Instruct the children first and expect them to follow directions	52	74.6	25.4

Table 35. Rhythm instrument playing teaching techniques.

Item	Total Response	% Yes	% No
Preparation:			
Show, explain, and teach each instrument separately; teacher holds instrument and children play imaginary ones.	37	46.	54.
The rhythm of the music to be accompanied is taught through such actions as clapping, tapping, and walking.	47	100.	
Each child plays each instrument with teacher supervising and lending aid where needed.	52	96.	4.
Actual playing:			
First explain where instruments are to play; when teacher plays through composition with each group having different instruments until they play the composition without aid. Finally play the composition will all groups participating	43	97.	3.
Tell children exactly where they are to play and where they are to be silent. Expect them to follow directions.	35	82.5	17.5
Teach children to read a simple score using pictures of the instruments in place of notes.	42	16.5	83.2
All of the instruments play all the way through the composition.	31	10.	90.
Instruments play at intervals during the composition. Silent in other places.	41	100.	

technique. The preparation technique for rhythm band that followed the same pattern was also the most used of all preparation techniques.

Techniques for the playing of rhythm instruments individually or in small groups as accompaniment to music are shown in Table 36.

Table 36. Rhythm instrument playing. Individual instruments or small groups.

Item	Total Responses	% Yes	% No
Teacher explains and demonstrates rhythmic pattern. Children imitate. Teacher participates in the playing activity until children carry along.	43	89.8	10.2
Rhythm pattern descant taught in imitation of the teacher.	42	88.2	11.8
Teacher explains rhythm pattern, tells where it is to be played and expects children to follow directions.	40	43.8	56.2

The technique that explains, demonstrates, and lends support to the children during the actual participation remains the most successful one, as shown in Table 36.

Other techniques suggested by teachers include:

1. Use only one instrument for each different composition until much experience has been gained.

2. Invent words to the music that tell the children where to play the instruments.
3. Encourage the children to play the instruments where the music suggests such action.

Folk and Square Dance Teaching Procedures.--The steps used in the folk dance activity are reported by the teachers as divided into three levels. The first level uses (1) simple motions such as: a walk, skip, or slide step done either with a partner or alone and (2) easy steps done in formations. The second level has more intricate steps: (1) pointing the toe, (2) use of small rapid steps on tip toe, and (3) a combination of several types of steps. The third level uses the minuet, schottische, polka, and easier conventional folk dances. The first level steps are used by all children. The second and third levels are used by the older children who possess the mental and physical abilities needed for the performance of more intricate steps.

For the square dance, the following typical steps were suggested: (1) salute partners, (2) grand right and left, (3) swing partners, (4) promenade, and (5) grapevine. The square dance is used by the older children in the group.

Some of the procedures for the teaching of folk and square dance activities are shown in Table 37. These teaching techniques are based upon (1) the child's natural instinct of imitation, (2) the development of the child's ability to

understand and follow directions, and (3) the establishing of a feeling of security within the child by giving him the help and encouragement that he needs to succeed in following the directions given. It will be noted that this procedure is followed by many of the teachers in presenting the various rhythmic activities wherein actions on the part of the children are required.

Table 37. Folk and square dancing.

Item	Total Responses	% Yes	% No
Folk Dances			
Teacher demonstrates, children imitate	37	81.	19.
Teacher explains steps clearly, children follow directions	36	72.3	27.7
Combination of demonstration, participation and giving directions by teacher	37	81.	19.
One child performs, others imitate	34	64.7	35.3
Square Dancing			
Teacher demonstrates, children imitate	15	80.	20.
Teacher explains steps clearly, children follow directions	19	57.9	42.1
Combination of demonstration, participation and giving directions by teacher	23	91.3	8.7
One child performs, others imitate	20	50.	50.

Social dancing activities were not selected as suitable for the mental retardates (page 86). Therefore, teaching

techniques are not included in the study.

In all of the above dance activities, the procedure reported as most effective was that one in which the teacher explains, demonstrates, and participates in the dance until the children are able to perform independently.

Additional techniques offered by individual teachers include:

1. Use recordings that have a slow side. Have children walk through the steps slowly until learned. Increase tempo gradually.
2. Demonstrate with one pupil at a time. Others clap.
3. Place the instructions and the music on a tape. Give plenty of time for the actions and repeat the instructions as the music plays.

Listening Procedures

The General Procedures for Listening.--Some of the general techniques for the teaching of listening are summarized in Table 38.

That listening is a favorite activity in the mentally retarded rooms may be seen in the information contained in Table 38. Motivating the interest of the group prior to the hearing of the music was considered highly important as shown in this Table. Questioning the children as to what has been heard, and rehearing the music, are effective follow-up techniques. These create a renewed interest in the music being studied.

Table 38. Listening procedures.

Item	Total Responses	% Yes	% No
Create an interest in music to be heard	70	98.	2.
Direct the children to listen for specific details	62	83.7	16.3
Question the group and discuss what has been heard	64	95.	5.
Replay the music to confirm that which was previously heard, or listen for details missed in the first hearing	64	95.	5.

As to listening for a specific detail, it should be noted that the detail in question should be well learned previous to the hearing time. For example, in the area of theme recognition, the theme should have been previously learned as a rote-song.

Active participation in listening is an important aspect in musical education of these children. It satisfies many of their physical, mental, and social needs. The techniques used to encourage this active participation are shown in Table 39.

Folk dance steps and the use of colored scarves are indicated in Table 39 as used by a small percentage of the teachers. These motivating factors, however, may be used

occasionally for the purpose of interesting these children in active participation in listening. The active participation involving the use of the fundamental rhythmic responses, as well as dramatization, was endorsed by a number of teacher respondents.

Table 39. Active participation of children in listening activity. Summary of effective techniques based on teacher responses.

Item	Total Responses	% Yes	% No
In second and subsequent hearings of the music, are the children encouraged to respond actively by marching, skipping, and the like in time to the music?	62	92.	8.
Are colored scarves used as an incentive to create a desire for active participation in the music heard?	58	39.8	60.2
Are folk-dance steps suggested that might be done in time to the music heard?	49	32.5	67.5
In the instance of program music, is the dramatization of the story of music effective in achieving active involvement of the children?	58	67.	33.

Specific Techniques.--Techniques that may be used for successful listening. Some of these offered by the respondents are included:

1. Listening to the same masterpiece over a period of time during study time or rest periods. Eventually the children absorb the music and are able to identify the themes.
2. Vary the listening as to moods, types, and styles of music. This is more necessary for the mentally retarded than for the normals.
3. The compositions used for listening will need to be short, since the interest span of these children is very short.
4. Use colored sound films for program music.
5. To learn about the lives of the composers, show a picture and listen to the Vox record of his life and music.
6. In teaching the instruments of the orchestra, local live-talent may be used to create an interest in learning the various instruments. Children are permitted to examine and handle the instruments.

The Playing of Instruments

Melody Instruments.--The general techniques for the teaching of melody instruments are summarized in Table 40.

The technique of using one child for each bell and indicating to him where to play was used by the largest percentage of respondents. Illustrating how the tone was to be played and playing along with the children ranked second in importance as a successful technique.

Another teaching technique suggested is the one in which only two notes are played as a melodic descant. A different child is used for each tone.

Table 40. General techniques of teaching melody instruments.

Item	Total Responses	% Yes	% No
Teach instrument by rote, showing how each note is played	13	59.6	30.4
Number each finger to correspond with holes to be closed in playing small winds. Call numbers for notes used in the composition	12	74.8	25.2
Show how each note is played and direct children as to how it is done. Play along until children are able to carry on independently	14	92.9	7.1
Place tablature on chalkboard and teach the playing of one note at a time	13	7.6	92.4
Use one child for each bell. Indicate to him when it is his turn to play	12	94.5	5.5

Harmony Instrument Techniques.--The autoharp and piano are the only harmony instruments used by the teacher respondents. The general teaching techniques for the autoharp are shown in Table 41. Teaching techniques for piano will be found on page 139.

Additional techniques supplied by the teachers include the following:

1. Paste different colored strips of paper on the bars to distinguish the I, IV, and V chords. The child plays by colors. The words of the song are written on the chalkboard, and are underlined with colored

chalk: Red, where the I chord is to be played, blue, where the IV chord is to be played, and yellow, where the V chord is to be played. The child presses the chord bar having correct color and strums the strings.

2. Begin with songs that require only one chord. Teach the child to press the correct bar and strum the strings. Make him understand exactly where he is to play.

Table 41. Autoharp playing. General techniques of teaching.

Item	Total Responses	% Yes	% No
Illustrate the playing of each chord. Show how the strings are strummed. Demonstrate for the child	22	86.5	13.5
Teacher demonstrates how the strings are strummed, child strums strings as teacher operates the chord bars	19	100.	

Keyboard Playing.--Teaching techniques for the use of the piano during the singing of songs are shown in Table 42.

Techniques shown as successful in Table 42 are those in which the teacher (1) illustrates the keys to be played, (2) indicates by sign each time the keys are to be played, and (3) plays along with the child until the child's performance is successful.

Additional techniques include (1) the use of one child for each key to be played, with the teacher indicating to the child where he is to play, and (2) the use of chords. The

tones of each chord are divided among two or three children.

Table 42. Keyboard experience techniques.

Item	Total Responses	% Yes	% No
Teacher shows the keys to be played. Children imitate?	9	88.9	11.1
Teacher indicates by a sign to the child each time he is to play the predetermined keys during a song?	12	66.4	33.6
Teacher tells the child exactly where in the song he is to play predetermined keys. Child follows directions.	12	16.8	83.2
Teacher plays along with the child until child's performance is successful.	12	66.4	33.6

Since the activity of class piano lessons was rejected as unsuitable for the elementary mentally handicapped children (page 86), no teaching techniques are included for this activity in this study.

Band and Orchestra Instrument Playing.--This activity was rejected as unsuitable for use in music programs for elementary educable mentally handicapped children (page 86). No teaching techniques for the playing of these instruments are included in this study.

Audio-Visual Aids and Equipment

Audio-visual aids and equipment were reported by teachers as effective when used in the following teaching procedures:

Motivation:

- | | |
|----------------------------|---------------------------------|
| 1. Posters | 4. Flannel Board |
| 2. Bulletin Board | 5. Magnetic Board |
| 3. Tapes and Tape Recorder | 6. Recordings and
Phonograph |

To Engender Interest:

1. Flat colored pictures
2. Models of instruments
3. Tapes and tape recorder
4. Sound colored film strips and projector
5. Films, projector, and screen
6. Local live talent
7. Charts of musical instruments
8. Posters
9. Mock ups

Actual Teaching:

1. Recordings and phonograph
2. Colored sound film strips, projector, and screen
3. Educational television
4. Tapes and tape recorder

5. **Animated flash cards**
6. **Opaque projector**
7. **Overhead projector**
8. **Transparency board**
9. **Charts of song words**

This section of Chapter IV has been concerned with the presentation and discussion of suitable teaching procedures that may be employed in presenting music materials in the special classrooms of the elementary educable mentally handicapped.

An effort has been made in Chapter IV to verify and support the proposals stated in the three hypotheses presented in Chapter I, page 5. These hypotheses prompted the investigation to ascertain which, if any, music activities, materials, and techniques are more suitable than others for use with the elementary educable mentally handicapped children. Chapter IV contains the analysis of the data in some detail. Music activities, materials, and teaching procedures were discussed, evaluated, and selected according to their suitability for use in the music program for these children.

Chapter V contains the summary and conclusions drawn from the study. Implications are made for further study of the possible music experiences for the mentally handicapped.

CHAPTER V

SUMMARY, CONCLUSIONS, AND IMPLICATIONS

The effective classroom music program provides many opportunities and facilities which contribute toward the development of the mental, spiritual, physical, musical, and emotional capacities and abilities of all students. The present study is concerned primarily with the development of these abilities in the elementary educable mentally handicapped child.

The purpose of the study is twofold. Its principal purpose was to investigate the possible contribution that the classroom music program is able to make in aiding the elementary educable mentally handicapped child to attain his final goal in life. This ultimate goal does not differ from that of all mankind. The development of the child's potentialities and the fulfilling of his needs contributes greatly to his ability to attain his ultimate goal in life: the glorifying of God to the best of one's knowledge and abilities here on earth and the consequent personal enjoyment of God in complete, eternal happiness hereafter.

The second purpose of the study was a practical one. Its aim was to investigate, evaluate, and select suitable school music activities, materials, and teaching techniques that would contribute toward the perfecting of the child's innate potentialities. Results of the investigation are offered to teachers in an effort to assist them in their teaching and guidance of these children toward the attainment of their ultimate goal in life.

Attention is drawn in the study to important secondary end results gained by the pupils from the adequate schoolroom music program. These (32:189) are the contributions that schoolroom music may make toward the development of the child's (1) self-realization, when the child realizes his abilities and disabilities, (2) social-competence, when the child learns how to govern his conduct and cooperate agreeably with those about him, (3) economic efficiency, when he learns to care for equipment entrusted to his care, to form good work habits and to follow directions and take orders, and (4) civic responsibility when he learns loyalty to his associates, his country, and his God.

The study attempted to test three hypotheses:

1. Some classroom music activities are more suitable than others for use with the elementary educable mentally handicapped child.

2. Certain schoolroom music materials are used more successfully than others with educable mentally handicapped children.
3. Some teaching techniques produce better results than others when used in presenting school music activities and materials to these children.

The sample of the study was composed of seventy-five teachers of elementary educable mentally handicapped children in selected schools in the State of Michigan. Public schools selected for the study were those wherein three or more rooms are reserved for the exclusive use of elementary educable mentally handicapped children. One teacher was chosen from each of these schools. An approximate total of 885 pupils were taught by the seventy-five teachers selected.

In the study, the elementary educable mentally handicapped are understood to include children between the chronological ages of six and thirteen years, whose rate of mental development has been retarded from birth or early age. The intelligence quotient obtained by these children is between 50 and 75. The mental age is approximately one-half to three-fourths of the chronological age.

The analysis of the data was presented in three sections corresponding to the three hypotheses proposed by the investigator, page 5. The technique for the analysis of the data consisted in percentage comparison for both multiple responses and affirmative-negative response items based on the total

number of respondents for each questionnaire item. Free responses were listed as given by the teachers and evaluated by the author.

Summary of the Data Relative
to Hypothesis 1

Hypothesis 1 was stated as follows: Some classroom music activities are more suitable than others for use with the elementary educable mentally handicapped child.

Suitability of music activities, materials, and procedures of teaching was determined by means of criteria standards set up from a combination of library sources and teacher responses to questionnaire items. The criteria were based on: (1) the possible contribution the activity or material would make toward the development and perfecting of the child's mental, physical, emotional, spiritual, and musical potentialities, (2) its ability to supply the needs of the child, and (3) its adaptability to the child's characteristics, abilities, and disabilities.

Selection or rejection of activities was made by the evaluation of each according to the criteria set up in the study, as well as on the basis of the percentage analysis of the data interpreted by the writer in the light of many years of teaching experience.

The following activities were selected as suitable:

(1) singing: vocal production and intonation, unison rote-song

singing, and two-part rote-song singing when limited to descant and round types of songs, (2) rhythmic activities: fundamental rhythmic response, singing games, dramatizations, the use of rhythm instruments, and folk and square dancing, (3) listening activities: active participation and quiet listening, and (4) playing of instruments: melody instruments, autoharp, and keyboard experiences. Activities rejected as unsuitable were: (1) music reading, (2) social dancing, (3) class piano lessons, and (4) the playing of band and orchestra instruments.

Summary of the Data Relative
to Hypothesis 2

Hypothesis 2 was stated thus: Certain schoolroom music materials are used more successfully than others with educable mentally handicapped children.

Names and sources of music materials that had been successfully used with elementary educable mentally handicapped children in each music activity were solicited and received from teachers. All material submitted was evaluated according to the criteria set up in the study to govern its selection. Lists of typical accepted materials together with their sources are given in the study for each activity selected.

Summary of the Data Relative
to Hypotheses 3

Statement of hypothesis 3: Some teaching techniques produce better results than others when used in presenting school music activities and materials to these children.

Percentage analysis of the data indicate a general agreement of the responding teachers to the theory that special techniques are more effective in the teaching of educable mentally handicapped children than are those generally used with normal children.

General procedures and techniques were decided on the basis of comparative percentage analysis of data received from teachers. Specific teaching techniques were suggested by individual respondents for many of the activities. Additional special techniques were occasionally suggested by the author.

Analysis of the data showed that responding teachers recommended music activities, materials, and teaching techniques as acceptable for use with elementary educable mentally handicapped children in direct ratio to their relationship to the needs, characteristics, abilities, and disabilities of these children.

Further indications shown through analysis of the data are:

1. The number of music activities evaluated as suitable

for use with the educable mentally handicapped is significantly greater than the number of those rejected.

2. Materials for use in these activities need to be selected through the use of a separate criterion for each type of activity.
3. Some special teaching techniques and procedures produce better results than others when used in the presentation of music materials to elementary educable mentally handicapped children.

In summary, it can be said that the data lend substantial support to Hypotheses 1, 2, and 3.

Conclusions and Implications of the Study

The most important results of the study are reflected in the successful fulfillment of the purposes of the study as set forth in Chapter I, page 1. Suitable activities, attractive materials, and special teaching techniques have been selected and made available to teachers of elementary educable handicapped children.

This study is the first specific investigation concerned exclusively with suitable classroom music activities, materials, and special teaching techniques for use with elementary educable mentally handicapped children. It also

lends further confirmation to some of the previous findings in academic fields of study for the elementary educable mentally handicapped.

This investigation was concerned with only one area of music education as applied to the educable mentally handicapped: that of classroom music on the elementary grade level. The variables chosen for the study have by no means exhausted the possibilities in the area of school music for these children. Results of this study suggest the need for further related investigation. The following research problems appear to be in evidence for expansion of this study:

1. This study might be duplicated on a larger sample as a check on the results and conclusions offered in connection with those activities rejected as unsuitable for use with elementary mentally handicapped children.
2. Future studies in general music classes and vocal groups for the educable mentally handicapped on the junior and the senior high school levels should be carried out.
3. An investigation of band and orchestra music programs for the educable mentally handicapped on all school levels is recommended as a contribution to the literature in this area of school music.

4. An investigation into the possibility of devising a special music reading procedure for the educable mentally handicapped as a means toward expanding the school music program for these children is recommended.

APPENDIX

MICHIGAN STATE UNIVERSITY
EAST LANSING

Sister M. Kevin McLaughlin, O.P., is making a study of "Music Materials and Techniques for the Educable Mentally Retarded." This subject has been officially approved as her dissertation topic. We hope that you will participate in this research.

Music can play an important part in the education of mentally retarded children. The Music Educators National Conference and other agencies and organizations have had many requests for help in developing an instructional program in music as a part of special education. No serious studies in this specific field have been made. With your help Sister Kevin can make a much needed contribution to both music education and special education.

Thank you for your cooperation in this very important project.

Sincerely yours,

William R. Sur, Chairman /S/
Music Education

MICHIGAN STATE UNIVERSITY

EAST LANSING, MICHIGAN

The attached questionnaire comes to you at the suggestion of Dr. William R. Sur, Chairman of the Music Education Department at Michigan State University, Dr. Lynn M. Bartlett, State Superintendent of Public Instruction, and Miss Gail Harris of the State Special Education Department.

The questionnaire has to do with classroom music for the educable mentally retarded child on the elementary level. It is one step in a study which has for its purpose the gathering of information from the most reliable sources possible regarding materials and procedures that have been successfully used in the teaching of school music to this type of child. Because we realize that facts relating to the music education of the mentally retarded can be best procured from those engaged in the actual teaching of these children, we are coming to you for advice and assistance.

All of the information obtained in the study will be made available to interested teachers within the year. As you have perhaps surmised, the data gathered will be used in a doctoral dissertation at Michigan State University. The dissertation will concentrate on the practical aspect of the study with maximum attention and space devoted to actual music methods and materials for the educable mentally retarded child.

The questionnaire is a long one and we know that music educators are busy people. However, it is equally true that music educators are dedicated, professionally-minded teachers as well. For this reason we feel certain that you will wish to contribute to the success of this project by checking the blanks and returning the questionnaire to us before

If you are interested in having a copy of the results of the completed study, will you kindly indicate your wish in the blank provided for this purpose on the questionnaire.

Thank you for your generous co-operation in this project!

Wishing you every success during the school year that is just beginning, we are,

Sincerely yours,

Sister M. Kevin McLaughlin, O.P. /S/

October 3, 1961

Dear Colleague,

Did you receive the copy of the questionnaire that we sent to you on September 3rd? It was concerned with classroom music for the elementary educable mentally handicapped child.

We plan to summarize the results of the survey and make this information available to interested teachers as soon as possible after the completed questionnaires have been returned. Could you ever find time to complete your copy and get it to us within the week? We know that the questionnaire is lengthy, but most of the replies may be made by placing a check-mark in the blank spaces.

Thank you for the time and effort you will devote to the completing of the questionnaire.

Sincerely yours,

Sister M. Kevan McLaughlin, O.P./S/

October 13, 1961

Dear Colleague,

We hope that you have not been frightened at the length of the questionnaire that we sent to you on September 3rd! We realize that teachers are very busy at this time of the year, but most of the replies in the questionnaire may be made by placing a check mark in the space provided for the answers.

The information that will be given to teachers of music in the special rooms for the educable mental retardates as a result of the questionnaire answers will be most helpful to them, we are sure.

Will you try to complete your copy and get it to us by October 25th? We deeply appreciate the time and energy that you will give to the answering of the questionnaire.

Sincerely yours,

Sister M. Kevin McLaughlin, O.P./S/

Michigan State University
Music Department
East Lansing, Michigan
August 28, 1961

QUESTIONNAIRE
MUSIC MATERIALS AND PROCEDURES
For the Teaching of
SCHOOL MUSIC
In the Elementary Grades
of the
EDUCABLE MENTALLY RETARDED
(Type "A" Rooms)

Name of School _____ Address _____

Your name and designation _____

Would you like a copy of the results of this survey? Yes _____ No _____

The following questions are concerned with the TOTAL music program in your school.

1. Is your school one for normal children in which rooms are used for the elementary educable mentally retarded? Yes _____ No _____
2. Is your school one for the mentally retarded only? Yes _____ No _____

If your school has a total program, check both columns below. If your school is for mentally retarded only, check only that column.

3. Number of rooms in your school occupied by elementary pupils:
Normals _____ Mentally retarded _____
4. Do you have a school music program in your school?
Normals: Yes _____ No _____
Mentally retarded: Yes _____ No _____

5. Is the music period part of each day's schedule?

Normals Yes _____ No _____
Mentally retarded Yes _____ No _____

6. Is no, how often? Normals _____ Mentally retarded _____

7. How long is the daily music period in each elementary classroom?

Normals _____ minutes
Mentally retarded _____ minutes

8. Do you use a seating plan as to the ability of the children?

Normals Yes _____ No _____
Mentally retarded Yes _____ No _____

9. How is the music period usually divided?

	Minutes	
	<u>Normals</u>	<u>Mentally Retarded</u>
Singing	_____	_____
Rhythmic activities	_____	_____
Listening	_____	_____
Playing instruments	_____	_____

10. Does the music specialist teach the school music?

Normals Yes _____ No _____
Mentally retarded Yes _____ No _____

11. How many days a week does the music specialist teach in the elementary classrooms?

Normals _____ times
Mentally retarded _____ times

12. Do the classroom teachers teach the school music?

Normals Yes _____ No _____
Mentally retarded Yes _____ No _____

13. How many days a week does the classroom teacher teach the school music?

Normals _____ times
Mentally retarded _____ times

14. Are community volunteers used to teach the school music? Yes ___ No ___

15. If yes, how many days a week do the volunteers teach the school music?

16. Will you kindly check the activities that are included in the music program?

	<u>Normals</u>		<u>Mentally Retarded</u>	
Singing	Yes _____	No _____	Yes _____	No _____
Singing games	Yes _____	No _____	Yes _____	No _____

	<u>Normals</u>	<u>Mentally Retarded</u>
Marching, skipping, and other motions performed in time to music	Yes ___ No ___	Yes ___ No ___
Rhythm band	Yes ___ No ___	Yes ___ No ___
Folk dances	Yes ___ No ___	Yes ___ No ___
Square dances	Yes ___ No ___	Yes ___ No ___
Social dancing	Yes ___ No ___	Yes ___ No ___
Dramatization	Yes ___ No ___	Yes ___ No ___
Listening lessons	Yes ___ No ___	Yes ___ No ___
Playing small winds (Tonette, Flutophone, etc.)	Yes ___ No ___	Yes ___ No ___
Watching films and film strips about music	Yes ___ No ___	Yes ___ No ___
Playing harmony instruments as accompaniment to songs	Yes ___ No ___	Yes ___ No ___
Keyboard experience (Piano playing)	Yes ___ No ___	Yes ___ No ___
Class piano lessons	Yes ___ No ___	Yes ___ No ___
Playing band instruments	Yes ___ No ___	Yes ___ No ___
Playing orchestral instruments	Yes ___ No ___	Yes ___ No ___

The following questions have to do with the music program for only the educable mentally retarded in your school.

1. Will you kindly state the I.Q. ranges of the pupils in your group?

Number of pupils: _____ I.Q. 50 to 60
 Number of pupils: _____ I.Q. 60 to 70
 Number of pupils: _____ I.Q. 70 to 75

2. From your experience in teaching the mentally retarded, would you say that the mentally retarded child is apt to be less retarded musically than he is mentally? Yes _____ No _____

3. Will you kindly rank order the following objectives in music education for the mentally retarded child in their order of importance to you. (Number 1 will be the most important):

- _____ To strengthen the child's power of self-expression.
- _____ To afford immediate enjoyment.
- _____ To develop a background of musical knowledge suited to each child's ability.
- _____ To afford an opportunity for the child's success in one area of learning that may build self-confidence and encourage him to try harder in other areas of learning wherein success is harder to achieve.
- _____ To provide an opportunity for the release of tensions and emotions.

- To help the retarded child socially through participation in musical group activities.
- To provide entertainment.
- To help the child to develop self-control.
- To foster the enjoyment of music through good listening habits with a view to providing adult enjoyment in future years.
- To teach the child various types of patriotic songs, hymns, community songs, folk songs, etc., that will be useful to him in adult life.
- To improve the sense of rhythm through various rhythmic activities.
- To aid in the improvement of muscular coordination.
- To serve as a means toward lengthening the attention span.
- To afford numerous opportunities for memorizing, with the hope that an improvement in retention will result.
- To gradually lead the child to love music and prefer the best in music literature.

4. If the classroom teacher teaches the school music, does she use music as an aid in teaching other subjects? Yes No .

5. If yes, will you please give one or two examples? _____

SINGING

1. Do you place emphasis on the children's singing in tune?

Much _____	Little _____
Some _____	None _____
2. If yes, what means, if any, do you use?
 - a. Tone-matching games (Teacher sings a single tone and child matches the tone, etc.). Yes _____ No _____
 - b. Children identify objects by sound? Yes _____ No _____
 - c. Children distinguish between high and low pitches played on bells or on other instruments? Yes _____ No _____
 - d. One child teaches another to match pitches? Yes _____ No _____
 - e. Other _____

3. In teaching singing, do you give emphasis to correct posture and breathing? A great deal _____ Some _____ None _____
4. To improve the tone quality of the voices do you suggest such things as:
 - a. As you sing, tell me the story of the song with your eyes. Yes ___ No ___
 - b. Let your voices sound out the story of the song. Yes ___ No ___
 - c. Move your lips a great deal and say the words very clearly. Yes ___ No ___
 - d. Try to sing with the mouth opened longer and not so wide. Yes ___ No ___
 - e. Smile when you sing. Yes ___ No ___
 - f. Use light, singing voices. Yes ___ No ___
5. Do you use special vocal exercises to improve the tone quality? Sometimes _____ Seldom _____ Never _____
6. Do you use special exercises to improve the diction of the text? Sometimes _____ Seldom _____ Never _____

UNISON SINGING

1. What do you look for when you select a song for your group?
 - a. Song that is short? Sometimes ___ Always ___ Seldom ___ Never ___
 - b. Melody that is tuneful and musical? Sometimes ___ Always ___ Seldom ___ Never ___
 - c. Melody within the range of the child voice? Sometimes ___ Always ___ Seldom ___ Never ___
 - d. Melody that has a good rhythmic swing? Sometimes ___ Always ___ Seldom ___ Never ___
 - e. Words that are easy to sing? Sometimes ___ Always ___ Seldom ___ Never ___
 - f. Words within the child's understanding? Sometimes ___ Always ___ Seldom ___ Never ___
 - g. Words having poetic value? Sometimes ___ Always ___ Seldom ___ Never ___
 - h. Words that fit well with the music? Sometimes ___ Always ___ Seldom ___ Never ___
 - i. Songs having the element of beauty in the words and music? Sometimes ___ Always ___ Seldom ___ Never ___
 - k. Songs having intervals that are easy to sing? Sometimes ___ Always ___ Seldom ___ Never ___
 - l. Songs having repeated phrases (text and music)? Sometimes ___ Always ___ Seldom ___ Never ___
 - m. Songs that will be especially interesting to children? Sometimes ___ Always ___ Seldom ___ Never ___
 - n. Songs that will be enjoyed in adult years as well as in the present? Sometimes ___ Always ___ Seldom ___ Never ___
 - o. Songs that correlate with other subject areas? Sometimes ___ Always ___ Seldom ___ Never ___

p. Other _____

Procedures

1. Do you teach the songs by rote?
Sometimes ___ Always ___ Seldom ___ Never ___
2. What techniques do you use when you teach by rote?
 - a. The "whole method" (teacher repeats the entire song until children are able to sing it without teacher's help)?
Sometimes ___ Always ___ Seldom ___ Never ___
 - b. The "phrase method" (each phrase is taught separately through imitation of the teacher)?
Sometimes ___ Always ___ Seldom ___ Never ___
 - c. Children hold the open book and point to either the words or notes as the teacher sings. Children join in as they learn the song?
Sometimes ___ Always ___ Seldom ___ Never ___
 - d. Teach the words first and then add the melody?
Sometimes ___ Always ___ Seldom ___ Never ___
 - e. Teach the words first and then play a recording of the song. Children join in as they learn the song?
Sometimes ___ Always ___ Seldom ___ Never ___
 - f. Other _____

3. How do you motivate rote singing?
 - a. Tell the story of the song? Yes ___ No ___
 - b. Show colored pictures? Yes ___ No ___
 - c. Use rhythm props (colored scarves, etc.)? Yes ___ No ___
 - d. Other _____

Creativity

1. Do the children ever make up a melody on their own name?
Sometimes ___ Always ___ Seldom ___ Never ___
2. Do they ever make up a melody for the words of a short, favorite poem?
Sometimes ___ Always ___ Seldom ___ Never ___
3. Do they ever make up an extra stanza of words for a song already learned?
Sometimes ___ Always ___ Seldom ___ Never ___
4. Other melodic creative activities _____

Materials

1. Please list the names and sources of half a dozen songs that are favorites for your group.

2. If the classroom teacher teaches songs other than those taught by the music specialist, please name two or three supplementary songs, together with their sources, that are favorites.

3. Do you use a music text book series?

- a. Music for Young Americans. (ABC Music Series)
American Book Company Yes No
- b. Growing With Music. Prentice-Hall, Inc. Yes No
- c. Birchard Music Series. Summy Birchard Co. Yes No
- d. Music for Living Series. Silver Burdett Co. Yes No
- e. Together We Sing. Follett Publishing Co. Yes No
- f. Our Singing World. Ginn & Co. Yes No
- g. This is Music. Allyn & Bacon Yes No
- h. Other _____
-

Results

1. From the standpoint of pupil enjoyment, would you say that the singing of songs is:

Highly successful?	Yes <input type="checkbox"/>	No <input type="checkbox"/>
Somewhat successful?	Yes <input type="checkbox"/>	No <input type="checkbox"/>
Unsuccessful?	Yes <input type="checkbox"/>	No <input type="checkbox"/>

2. What are some of the end results of the singing activity?
 - a. Lengthening of the attention span of the children? Yes ___ No ___
 - b. Contributing to facility in learning, as more songs are learned? Yes ___ No ___
 - c. Aiding in retention? Yes ___ No ___
 - d. Building up self-esteem in the child and giving him self-confidence? Yes ___ No ___
 3. Do you notice an increase of interest in music in general as more songs are learned? Yes ___ No ___
 4. If yes, does this increased interest awaken a desire to learn more songs? Yes ___ No ___
 5. About how many unison songs are learned by each elementary retarded group in a semester? _____
 6. Other end results of the singing activity _____
-
-
-

TWO-PART SINGING

1. Do you teach two-part songs to your group?
 Sometimes ___ Frequently ___ Seldom ___ Never ___
 2. In addition to the things that you look for in selecting a unison song, what factors do you look for in a good two-part song for your group?

Beautiful harmony?	Yes ___ No ___
Second part having easy intervals?	Yes ___ No ___
Easy time values?	Yes ___ No ___
 3. Other _____
-

Procedure

1. How do you teach two-part songs to your group?
 - a. The second part by rote first. Teacher then sings upper part as group continues with lower part. A few children join the teacher as others continue with the lower part. Finally children sing both parts independently.
 Sometimes ___ Always ___ Seldom ___ Never ___
 - b. Teach the two parts together, one phrase at a time?
 Sometimes ___ Always ___ Seldom ___ Never ___
 - c. Teach the entire upper part first, then the entire lower part. Finally dividing the group and singing the song in two parts?
 Sometimes ___ Always ___ Seldom ___ Never ___
 - d. Other _____

Creativity

1. Do the children ever try to improvise a second part for any of the unison songs that they learn?
Sometimes ___ Always ___ Seldom ___ Never ___
 2. For about how many songs is a second part improvised in a semester? _____
 3. Other _____
-
-

Materials

1. Please list three or four two-part song favorites of the children together with sources, if known. _____
-
-
-

Results

1. Do you find the learning of two-part songs by the children:
Easy ___ Difficult ___ Impossible ___
 2. About how many two-part songs would a mentally retarded group of children learn in a semester? _____
 3. Would you say that the children enjoy singing two-part songs:
Very much ___ A little ___ Not at all ___
 4. What is the value of the two-part song experience as to:
 - a. Lengthening the attention span? Yes ___ No ___
 - b. Aiding in memory retention? Yes ___ No ___
 - c. Contributing to ease in learning (as a greater number of two-part songs are learned, less drill is needed)? Yes ___ No ___
 - d. Awakening an interest in music in general? Yes ___ No ___
 - e. Creating a desire to learn more two-part songs? Yes ___ No ___
 - f. Building up self-esteem in the child and giving him self-confidence? Yes ___ No ___
 5. Other values that results from the two-part singing experience. _____
-
-

MUSIC READING

1. Do you teach music reading to your mentally retarded group?
Yes _____ No _____

Reading Readiness

2. If you teach music reading to your group, what music-reading-readiness techniques do you use?
- a. Children learn to distinguish between high and low pitches? Yes ___ No ___
 - b. Children learn to distinguish between long and short notes? Yes ___ No ___
 - c. Children learn to distinguish between fast and slow music? Yes ___ No ___
 - d. Children learn to distinguish between loud and soft music? Yes ___ No ___
 - e. Children perform many directed and free rhythmic responses in time to music? Yes ___ No ___
 - f. Children observe music notation in open books as they sing a number of rote songs? Yes ___ No ___
 - g. Teacher uses flash cards showing rhythmic patterns. Children clap, etc.? Yes ___ No ___
 - h. Teacher uses flash cards showing melodic patterns on staff. Children learn syllables or numbers? Yes ___ No ___

Actual Music Reading

1. What do you look for in selecting a reading song for the mentally retarded?
- a. Song should have easy time values? Yes ___ No ___
 - b. Song should be musical and tuneful? Yes ___ No ___
 - c. Song should be short? Yes ___ No ___
 - d. Song should be interesting to the group? Yes ___ No ___
 - e. Song should be built on scale line, repeated notes, and intervals that are easy to sing? Yes ___ No ___
 - f. Other _____

Procedures

1. In teaching music reading, do you:

- a. Use numbers for the pitch names of notes?
Sometimes ___ Always ___ Seldom ___ Never ___
- b. Use sol-fa syllables for pitch names?
Sometimes ___ Always ___ Seldom ___ Never ___
- c. Use alphabetical letters for pitch names?
Sometimes ___ Always ___ Seldom ___ Never ___
- d. Teach by direction (notes high on the staff are sung high; notes lower on the staff are sung lower)?
- e. Other pitch names? _____
- f. Use the terms "walking-notes, running-notes," etc., for time values?
Sometimes ___ Always ___ Seldom ___ Never ___
- g. Use flutophone or other melody instrument to help with the teaching of note reading?
Sometimes ___ Always ___ Seldom ___ Never ___
- h. Other time value techniques _____

- i. Other music reading techniques _____

Materials

- 1. Will you please list three or four reading songs, together with the sources, that the children learn easily and like especially well?

Results

- 1. Do you feel that the results obtained justify the time spent in teaching music reading? Yes ___ No ___
- 2. Are the children able to read unison songs having easy intervals and simple time values? Yes ___ No ___
- 3. Are the children able to read easy two-part songs? Yes ___ No ___
- 4. To what extent do the children enjoy the reading of music?
A great deal ___ Somewhat ___ Very little ___
- 5. About how many reading songs are learned during a semester? _____
- 6. What are the end results of the note-reading activity as to:
 - a. Helping to lengthen the attention span? Yes ___ No ___
 - b. Serving as an aid to better memory retention? Yes ___ No ___

- c. Contributing to facility in learning as reading experiences are multiplied? Yes No
- d. Awakening an interest in music in general? Yes No
- e. Creating a desire to learn more reading songs? Yes No
- f. Building self-esteem and self-confidence in the child as a result of his successful experience with note reading? Yes No
- g. Other _____

RHYTHM

- 1. Do you teach the children to walk, run, march, skip, or perform other motions in time to music? Yes No

Procedure

- 2. How do you teach the children to run, march, skip, etc., in time to music?
 - a. Through imitation of the teacher?
 Sometimes Always Seldom Never
 - b. Through telling the children what is to be done and have them follow directions?
 Sometimes Always Seldom Never
 - c. Other _____

Materials

- 1. For this activity, do you use:
 - a. Recordings? Yes No
 - b. Piano accompaniment? Yes No
 - c. Children singing? Yes No
 - d. Other _____
- 2. Please list two or three songs or instrumental compositions that may be used successfully in teaching the children to walk, run, skip, etc., in time to music. _____

Creativity

1. Do the children ever listen to the music and then try to perform an appropriate rhythmic response without the help of the teacher? Yes ___ No ___

2. Other _____

Results

1. About how many walking, skipping, marching, etc., rhythmic responses do the children perform in a semester? _____

SINGING GAMES

1. Do you teach singing games to your groups? Yes ___ No ___

Procedures

2. What techniques do you use in teaching the singing game to your groups?

- a. Teach the song first and the actions later?
Sometimes ___ Always ___ Seldom ___ Never ___
- b. Teach song and motions at the same time?
Sometimes ___ Always ___ Seldom ___ Never ___
- c. Teach the song first and motions later?
Sometimes ___ Always ___ Seldom ___ Never ___

d. Other _____

Creativity

1. Do the children ever try to make up singing game actions for songs without the help of the teacher? Yes ___ No ___

Materials

1. Please list four or five singing games that you consider the most successful for your groups.

Results

1. About how many singing games do the children learn in a semester? _____

RHYTHM BAND

1. Do you teach rhythm band activities to your groups? Yes ___ No ___

Procedures

1. What techniques do you use for the teaching of rhythm band playing?
 - a. Teach the children first with imaginary rhythm band instruments?
Always ___ Sometimes ___ Seldom ___ Never ___
 - b. Teach the children first to clap hands in time to the music?
Always ___ Sometimes ___ Seldom ___ Never ___
 - c. Teach one instrument at a time?
Always ___ Sometimes ___ Seldom ___ Never ___
 - d. Other _____

2. How do you teach the children to know when they are supposed to play and when they are supposed not to play?
 - a. Do you tell the children exactly when their instruments are to play and when be silent during the performance of a composition? Yes ___ No ___
 - b. Other _____

3. Do you teach the children to read a simple score? Yes ___ No ___
4. Do all of the rhythm band instruments play continuously throughout the composition, or are some of the instruments silent while others play during the course of the piece.
 - a. All play throughout the composition? Yes ___ No ___
 - b. Some instruments are silent while others play? Yes ___ No ___
5. Which of the following do you use as accompaniment for the rhythm band?
 - a. Children singing? Yes ___ No ___
 - b. Recordings? Yes ___ No ___
 - c. Piano pieces? Yes ___ No ___
 - d. Other _____

Creativity

1. Do the children ever try to accompany songs or other music with which they are familiar with rhythm band without the help of the teacher? Yes _____ No _____

Materials

1. Please list three or four songs, recordings or piano pieces that you consider the best for rhythm band use.

Results

1. About how many rhythm band experiences take place during the school year? _____

RHYTHM INSTRUMENTS USED OTHER THAN IN THE RHYTHM BAND

1. Do you use rhythm instruments:
- a. Individual instruments as accompaniment to songs or instrumental compositions?
Sometimes ___ Always ___ Seldom ___ Never ___
 - b. Individual instruments to play short rhythmic pattern as a rhythm descant to accompany songs or instrumental music?
Sometimes ___ Always ___ Seldom ___ Never ___
 - c. Instruments as sound effects to create an atmosphere for the music being accompanied?
Sometimes ___ Always ___ Seldom ___ Never ___
 - d. Instruments used as an aid in keeping steady rhythm in a song being sung?
Sometimes ___ Always ___ Seldom ___ Never ___
 - e. To clarify the performance of a difficult time-group?
Sometimes ___ Always ___ Seldom ___ Never ___
 - f. Other _____

Procedure

1. Are these rhythm effects taught through imitation of the teacher?
Sometimes ___ Always ___ Seldom ___ Never ___

2. The teacher teaches the rhythm pattern first and then plays with the child until he is able to carry on independently? Sometimes ___ Always ___ Seldom ___ Never ___

3. Other _____

Creativity

1. Do the children ever try to improvise single instrument rhythmic accompaniment for songs or instrumental music?

Yes _____ No _____

2. Do the children ever try to improvise a rhythmic descant for an accompaniment to songs or instrumental music?

Yes _____ No _____

3. Other creative efforts _____

Material

1. Kindly list five or six songs or instrumental compositions that are favorites with the children in adding instrumental accompaniment. Kindly state the sources of the music.

Results

1. About how many experiences with single rhythm instruments as accompaniment take place during the school year? _____

DRAMATIZATIONS

1. Do the children dramatize songs having words that suggest actions? Frequently ___ Sometimes ___ Seldom ___ Never ___

Procedures

1. What techniques do you use in teaching the dramatization of songs?
 - a. Show the actions and have the children imitate?
Sometimes _____ Always _____ Seldom _____ Never _____
 - b. Explain the actions and ask the children to follow the directions?
Sometimes _____ Always _____ Seldom _____ Never _____
 - c. Explain the actions, and then do the actions along with the children until they are able to carry on independently?
Sometimes _____ Always _____ Seldom _____ Never _____
 - d. Other _____

Creativity

1. Do the children ever think about suitable actions for words of songs and then do the actions without the aid of the teacher?
Sometimes _____ Always _____ Seldom _____ Never _____

Material

1. Please list the names of a few songs that are favorites of the children for dramatization purposes.

Results

1. About how many songs are dramatized in a semester? _____

FOLK DANCES

1. Does your group perform folk dances? (Square dances later)
Sometimes _____ Always _____ Seldom _____ Never _____
2. What are some of the dance steps that children learn?
 - a. Walking steps in time to music, either with a partner or alone? Yes _____ No _____
 - b. Walking toward partner, bowing and returning to place?
Yes _____ No _____
 - c. Linking elbows, facing in opposite direction to partner and walking in a circle? Yes _____ No _____

d. Other _____

2. Do the children learn more intricate steps:

- a. Pointing toe? Yes _____ No _____
b. Small, rapid steps? Yes _____ No _____
c. Running on tiptoes? Yes _____ No _____
d. Combination of steps, such as walking, running, skipping, etc.? Yes _____ No _____

3. Do the children learn such dances as:

- a. The Minuet? Yes _____ No _____
b. The Schottische? Yes _____ No _____
c. The Polka? Yes _____ No _____
d. The Polonaise? Yes _____ No _____
e. The Gavotte? Yes _____ No _____
f. Other _____
-

Procedure

1. What techniques do you use in teaching folk dancing?

- a. Show the steps for the children to imitate?
Sometimes _____ Always _____ Seldom _____ Never _____
b. Explain the steps slowly and have the children follow directions?
Sometimes _____ Always _____ Seldom _____ Never _____
c. A combination of showing and directing?
Sometimes _____ Always _____ Seldom _____ Never _____
d. Have one child perform the steps and others imitate?
Sometimes _____ Always _____ Seldom _____ Never _____

2. What is the source of the music for the folk dances?

- a. Children singing Yes _____ No _____
b. Recordings Yes _____ No _____
c. Piano music Yes _____ No _____
d. Other _____
-

Creativity

1. Do the children make up any of the steps for the folk dances?

Yes _____ No _____

2. Do the children make up a folk dance consisting of a few different steps? Yes _____ No _____

3. Other _____

Materials

1. Please list three or four songs, recordings, or piano compositions that are favorites for folk dancing.

Results

1. About how many folk dances are learned in a semester? _____

SQUARE DANCING

1. Does your group perform square dances? Yes _____ No _____
2. Which of the following steps do the children learn for square dancing?
- | | |
|-----------------------------|--------------------|
| a. Salute partners | Yes _____ No _____ |
| b. Grand right-and-left | Yes _____ No _____ |
| c. Allemande right and left | Yes _____ No _____ |
| d. Swing Partner | Yes _____ No _____ |
| e. Promenade | Yes _____ No _____ |
| f. Grape-vine | Yes _____ No _____ |
| g. Do-si-do | Yes _____ No _____ |
| h. Other _____ | |
-

Procedures

1. What techniques do you use to teach the square dance steps?
- a. Show the steps and have the children imitate?
Sometimes _____ Always _____ Seldom _____ Never _____
- b. Explain the steps carefully and expect the children to follow directions?
Sometimes _____ Always _____ Seldom _____ Never _____
- c. A combination of showing and directing?
Sometimes _____ Always _____ Seldom _____ Never _____
- d. Have one child show the steps and the other imitate?
Sometimes _____ Always _____ Seldom _____ Never _____
- e. Other _____
-
2. What is the source of the music for the square dance activity?
- a. Children singing Yes _____ No _____
- b. Recordings Yes _____ No _____
- c. Piano music Yes _____ No _____
- d. Other _____

Creativity

1. Do the children ever make up their own square dance steps?
Yes _____ No _____

Materials

1. Please list three or four of the best songs, recordings, or piano compositions that are used for square dancing.

Results

1. About how many square dances would you say the children would learn in a semester? _____

SOCIAL DANCING

1. Does your group learn any social dance steps as part of the school music program? Yes _____ No _____
2. Which of the following steps are learned:
- a. Box step Yes _____ No _____
- b. Basic waltz step Yes _____ No _____
- c. Other _____

Procedures

1. What techniques do you use to teach social dance steps:
- a. Show each step and have children imitate?
Sometimes _____ Always _____ Seldom _____ Never _____
- b. Explain the steps and have children follow directions?
Sometimes _____ Always _____ Seldom _____ Never _____
- c. A combination of showing and directing?
Sometimes _____ Always _____ Seldom _____ Never _____
- d. Other _____
-
2. What is the source of music that you use for social dancing:
- a. Children singing? Yes _____ No _____
- b. Recordings? Yes _____ No _____
- c. Piano pieces? Yes _____ No _____
- d. Other _____
-

Creativity

1. Do the children ever make up steps that are used in the social dances? Yes _____ No _____

Materials

1. Please list three or four of the best records, songs, or piano compositions that are used to accompany the social dancing activity.

Results

1. About how many social dance experiences do the children have during a semester? _____

GENERAL RESULTS OF RHYTHMIC ACTIVITIES

1. Will you check three rhythmic activities that are most successful in developing muscular coordination in the mentally retarded? (Number 1 will be the highest rank.)

_____ Marching, skipping, or other motions done in time to music.

_____ Singing games

_____ Rhythm band

_____ Rhythm instruments used other than in rhythm band

_____ Dramatizations

_____ Folk Dancing

_____ Square Dancing

_____ Social Dancing

_____ Other (Please specify) _____

2. Will you check three rhythmic activities that are most successful in improving the rhythmic sense of children in your group?

_____ Marching or other motions made in time to music

_____ Singing games

_____ Rhythm band

_____ Rhythm instruments used other than in rhythm band

_____ Dramatization

_____ Folk dancing

_____ Square dancing

_____ Social dancing

_____ Other (Please specify) _____

3. Will you check three rhythmic activities that result in the most creativity by the children?

- Marching or other motions made in time to music
- Singing games
- Rhythm band
- Rhythm instruments used other than in rhythm band
- Dramatization
- Folk dancing
- Square dancing
- Social dancing
- Other (Please specify) _____

4. Will you kindly check the three most important rhythmic activities in each vertical column below as to their educative value? (Number 1 is the highest rank.)

	BUILD SELF-ESTEEM AND SELF-CONFIDENCE THROUGH	LENGTHEN ATTENTION SPAN	HELP TO DEVELOP BETTER RETENTION	CONTRIBUTE TO EASE IN LEARNING MORE RAPIDLY	CREATE AN INTEREST IN MUSIC IN GENERAL	CREATE A DESIRE FOR ADDITIONAL LEARNING OF THE SAME TYPE	<u>EXAMPLE</u> CARRY OVER INTO SPELLING WITH RHYTHM
MARCH, ETC., IN TIME TO MUSIC							1
SINGING GAMES							3
RHYTHM BAND							2
RHYTHM INSTRUMENTS							
DRAMA-TIZATIONS							
FOLK DANCING							
SQUARE DANCING							
SOCIAL DANCING							

5. Will you check the three rhythmic activities that afford the most enjoyment to the group? (No. 1 will be the most enjoyable activity.)

- Marching, skipping, etc., done in time to music
 Singing games
 Rhythm band
 Rhythm instruments used other than in rhythm band
 Dramatizations
 Folk dancing
 Square dancing
 Social dancing
 Other (Please specify) _____

6. Please check the frequency in which these rhythmic activities take place.

	<u>Daily</u>	<u>Weekly</u>	<u>Seldom</u>	<u>Occa- sion- ally</u>	<u>Never</u>
Marching, etc., in time to music	_____	_____	_____	_____	_____
Singing games	_____	_____	_____	_____	_____
Rhythm band	_____	_____	_____	_____	_____
Rhythm instru- ments used other than in rhythm band	_____	_____	_____	_____	_____
Dramati- zations	_____	_____	_____	_____	_____
Folk dancing	_____	_____	_____	_____	_____
Square dancing	_____	_____	_____	_____	_____
Social dancing	_____	_____	_____	_____	_____

LISTENING

1. Do your listening activities include the following:
 - a. Listening for the pure enjoyment of the music? Yes No
 - b. Listening to the different moods in the music? Yes No
 - c. Listening to the different intensities in music? Yes No
 - d. Listening to the different tempos in music? Yes No
 - e. Listening to learn the sounds of the different instruments? Yes No
 - f. Listening to learn the sounds of the different types of human voices? Yes No
 - g. Listening to tell the difference between a march, lullaby, etc.? Yes No
 - h. Listening to become acquainted with the music of various peoples? (Latin Americans, Indians, Orientals, Europeans, etc.) Yes No
 - i. Listening to the story told by the music? Yes No
 - k. Listening to learn the themes of some of the great music compositions of the masters? Yes No
 - l. Listening to obtain release from tension? Yes No
 - m. Listening to create a stimulating reaction? Yes No
 - n. Listening to create an atmosphere of serenity? Yes No
 - o. Integrating the listening lesson with other subject areas of learning? Yes No
2. If yes, to last question, please list other areas of learning.

Procedures

1. What techniques do you use in teaching a listening lesson?
 - a. Create an interest in the music to be heard.
Sometimes Always Seldom Never
 - b. Direct the children to listen for previously learned specific details in the music.
Sometimes Always Seldom Never
 - c. After the music has been heard, do you question the group and discuss what has been heard?
Sometimes Always Seldom Never
 - d. Do you replay the music to confirm what was heard or to listen for details missed in the first hearing?
Sometimes Always Seldom Never

e. Other _____

3. Do the children respond to the music heard in the second and subsequent hearings of the music from the listening lesson by:

- a. Marching, hopping, skipping, etc., to the music?
Sometimes ___ Always ___ Seldom ___ Never ___
- b. Using colored scarves to perform in time to the music?
Sometimes ___ Always ___ Seldom ___ Never ___
- c. Doing folk dance steps to the music?
Sometimes ___ Always ___ Seldom ___ Never ___
- d. Dramatizing the story as told by the music?
Sometimes ___ Always ___ Seldom ___ Never ___
- e. Other _____

Creativity

- 1. Do the children ever create rhythmic responses to accompany the music heard in the listening lesson? Yes ___ No ___
- 2. Do the children sometimes create words for the melodies heard during the listening lesson? Yes ___ No ___
- 3. Do the children ever make instruments like the ones used in the music of the listening lesson? Yes ___ No ___
- 4. Other _____

Materials

- 1. For the listening activity, do you use:
 - a. Recordings? Yes ___ No ___
 - b. Piano music? Yes ___ No ___
 - c. Children's voices? Yes ___ No ___
 - d. Live talent from the community? Yes ___ No ___
- 2. Please list three or four records, piano compositions, etc., that were especially successful in the listening program.

Results

1. How often do the listening lessons occur?

- a. Entire period once a week Yes ___ No ___
b. Part of the period once a week Yes ___ No ___
c. Part of the period each day Yes ___ No ___
d. Other _____

2. From the standpoint of pupil enjoyment, would you say that the listening program is:

- a. Highly successful? Yes ___ No ___
b. Somewhat successful? Yes ___ No ___
c. Slightly successful? Yes ___ No ___
d. Unsuccessful? Yes ___ No ___

3. As to the end results, would you say that the listening experience:

- a. Tends to lengthen the attention span? Yes ___ No ___
b. Creates a greater interest in music Yes ___ No ___
 in general?
c. Contributes to ease in learning? Yes ___ No ___
d. Serves as an aid to better memory Yes ___ No ___
 retention?
e. Creates a desire for additional Yes ___ No ___
 listening experience?
f. Builds self-esteem and self- Yes ___ No ___
 confidence in the child, due to suc-
 cessful outcomes of his efforts?
g. Other _____
- _____
- _____

PLAYING OF INSTRUMENTS

MELODY INSTRUMENTS

1. Does your group play any of the melody instruments?

- a. Flutophone Yes ___ No ___
b. Tonette Yes ___ No ___
c. Other _____
- _____

2. What do you look for in a composition for melody instrument playing:

- a. A short composition? Yes ___ No ___
 - b. A familiar song? Yes ___ No ___
 - c. A composition having a limited number of different notes? Yes ___ No ___
 - d. A composition to which a vocal harmony part may be added? Yes ___ No ___
 - e. A composition having scale-line melody? Yes ___ No ___
 - f. A composition having simple melodic skips? Yes ___ No ___
 - g. A composition having easy time values? Yes ___ No ___
 - h. Other _____
-

Procedures

1. What techniques do you use in teaching the children to play the melody instrument:

- a. By rote, showing how each tone in the given composition is played?
Sometimes ___ Always ___ Seldom ___ Never ___
- b. By numbering each finger to correspond with the hole it will close on the instrument, and then calling the numbers to produce the tones given in the composition?
Sometimes ___ Always ___ Seldom ___ Never ___
- c. By a combination of showing and directing? _____
Sometimes ___ Always ___ Seldom ___ Never ___
- d. Other _____

2. On the melody instruments, do the children:

- a. Play songs that they have previously sung?
Sometimes ___ Always ___ Seldom ___ Never ___
- b. Learn new pieces directly on the melody instrument?
Sometimes ___ Always ___ Seldom ___ Never ___
- c. Other _____

Creativity

1. Do the children ever make up melodies on the melody instrument? Yes ___ No ___

Materials

1. Please list three or four pieces that are special favorites for melody instrument playing. Give the sources, if possible.

Results

1. How often are the melody instruments played?
- a. Once a week Yes No
- b. As part of each day's music period work Yes No
- c. Other _____
-
2. About how many compositions are learned during a semester?
-
3. To what extent do the children enjoy the playing of the melody instruments? Very much Somewhat Very little
4. What is the end result of the melody instrument playing as to:
- a. Increasing interest in music in general? Yes No
- b. Aiding in lengthening the attention span? Yes No
- c. Helping to improve memory retention? Yes No
- d. Contributing to ease in learning (less repetition required as additional pieces are learned)? Yes No
- e. Creating a desire to learn additional melody instrument compositions? Yes No
- f. Building self-esteem and self-confidence in the child due to successful effort? Yes No
- g. Other _____
-

HARMONY INSTRUMENT PLAYING

1. Does your group play any of the harmony instruments?
- a. Autoharp Yes No
- b. Harmolin Yes No
- c. Psaltery Yes No
- d. Ukulele Yes No
- e. Guitar Yes No
- f. Other Yes No

Procedures

1. How do you teach the playing of the harmony instruments?
 - a. Illustrate the method of playing each chord and have the child imitate?
Sometimes ___ Always ___ Seldom ___ Never ___
 - b. Other _____

Creativity

1. Do the children ever try to play chords on the harmony instrument by ear in accompanying songs for the group? Yes ___ No ___
2. Other _____

Materials

1. Please list two or three songs that were special favorites for harmony instrument accompaniment.

Results

1. How often are the harmony instruments used with your group?
 - a. Once a week Yes ___ No ___
 - b. Part of the daily music period Yes ___ No ___
 - c. Other Yes ___ No ___
2. For about how many songs are the harmony instruments used during a semester? _____
3. Should you say that the children enjoy the playing of the harmony instruments? Very much _____ Somewhat _____ Very little _____
4. From the standpoint of educational benefit, would you say that the harmony-instrument experience:
 - a. Creates a greater interest in music in general? Yes ___ No ___
 - b. Helps to lengthen the attention span? Yes ___ No ___
 - c. Arouses a desire to repeat the experience? Yes ___ No ___

- d. Helps to facilitate learning (less repetition is needed as experiences are multiplied)? Yes ___ No ___
- e. Serves to aid in better memory retention? Yes ___ No ___
- f. Builds self-esteem and self-confidence as a result of successful performance? Yes ___ No ___

KEYBOARD EXPERIENCES

- 1. To what extent does your group have experience at the keyboard during the school music period? Much ___ Some ___ Little ___ None ___
- 2. In what does this experience consist:
 - a. The child playing only one key at stated times during the singing of the song by the group? Yes ___ No ___
 - b. The child playing two alternating keys as the group sings the song? Yes ___ No ___
 - c. Two children sharing the experience, one playing one key and the other a different key? Yes ___ No ___
 - d. The child playing one chord as accompaniment for the song?
 - e. The child playing two or three different chords as accompaniment to the song? Yes ___ No ___
 - f. The child playing a short motif each time it occurs in the song? Yes ___ No ___
 - g. The child playing a melodic fragment as a descant during the singing of the song? Yes ___ No ___
 - h. The child playing the entire melody for the song at the keyboard? Yes ___ No ___
 - i. Two children used for alternating chords during the singing of the song? Yes ___ No ___
 - j. Other _____

Procedures

- 1. What techniques do you use in teaching the keyboard experiences?
 - a. The teacher shows the keys to be played and the children imitate? Sometimes ___ Always ___ Seldom ___ Never ___
 - b. Other _____

2. Does the teacher indicate to the pupil:

- a. By sign each time the keys are to be played during the song? Yes ___ No ___
- b. By telling the pupils exactly where in the song the piano is to be played, and expect them to follow directions? Yes ___ No ___
- c. How to perform, by playing along with the pupil until performance is successful? Yes ___ No ___
- d. Other _____
- _____
- _____

Creativity

1. Do the children ever try to improvise tones or chords at the piano to be played as accompaniment for songs? Yes ___ No ___
2. Do the children ever create melodies at the keyboard? Yes ___ No ___

Materials

1. Please list a few songs that are used most successfully with the keyboard experience.
- _____
- _____
- _____
- _____

Results

1. How often does the keyboard experience take place?
- a. Once a week Yes ___ No ___
- b. Occasionally Yes ___ No ___
- c. Rarely Yes ___ No ___
- d. Never Yes ___ No ___
2. From the standpoint of pupil enjoyment, would you say that the keyboard experience is:
- a. Highly successful? Yes ___ No ___
- b. Somewhat successful? Yes ___ No ___
- c. Unsuccessful? Yes ___ No ___
3. What are the end results of the keyboard activity?
- a. Tends to increase the interest in music in general Yes ___ No ___

- b. Contributes to the lengthening of the attention span Yes No
- c. Awakens a desire to repeat the keyboard experience Yes No
- d. Makes for better memory retention Yes No
- e. Contributes to ease in learning Yes No
- f. Builds self-esteem and self-confidence in child because of successful efforts Yes No
- g. Other _____

CLASS PIANO LESSONS

- 1. Are class piano lessons taught as part of the school music program? Yes No
- 2. What would you look for in selecting music for the class piano lesson?
 - a. Music using all black keys in the first lessons Yes No
 - b. Music in five-finger position Yes No
 - c. Compositions that are easy, but musical Yes No
 - d. Compositions having easy rhythmic patterns Yes No
 - e. Compositions that have accompanying, interesting words Yes No

Procedures

- 1. What techniques do you use in teaching class piano:
 - a. First teach the song as a rote song for children to sing? Sometimes Always Seldom Never
 - b. Teacher shows the keys to be played and the fingering to be used and children imitate? Sometimes Always Seldom Never
 - c. Other _____

Creativity

- 1. Do children make up melodies at the piano? Sometimes Seldom Never
- 2. Do children sometimes make up chords to fit with melodies they have made up? Sometimes Seldom Never

Materials

- 1. Kindly list one or two books that are used for class piano and that have been successful.

Results

1. How often does the class piano lesson take place?
 - a. Once a week during the regular music period Yes No
 - b. Once a week outside of school time Yes No
 - c. Other _____

2. How long is the class piano lesson? _____ minutes
3. Do all of the children in the group participate in this activity? Yes No
4. About how many piano compositions would be learned in a semester? _____
5. From the standpoint of pupil enjoyment, would you say that the class piano lessons are:
Highly successful Somewhat successful Unsuccessful
6. From the educational standpoint, would you say that the class piano experience contributes to:
 - a. Lengthening the attention span? Yes No
 - b. Creating an interest in music in general? Yes No
 - c. Creating a desire to learn additional piano pieces? Yes No
 - d. Making the learning of additional pieces easier as the experience was repeated? Yes No
 - e. Improving memory retention? Yes No
 - f. Giving the child self-esteem and self-confidence as a result of successful effort? Yes No

BAND AND ORCHESTRAL INSTRUMENTS

1. Is an elementary band part of the total school music program? Yes No
2. Is an elementary orchestra part of the total school music program? Yes No
3. If yes, how many mentally retarded children take part in:
 - a. The band? _____ educable mentally retarded children.
 - b. The orchestra? _____ educable mentally retarded children.
4. Will you list the instruments that are played by the mentally retarded children, and how many children play each instrument?

Procedures

1. Do the children learn to play the instruments:
 - a. By rote? Yes ___ No ___
 - b. By note reading? Yes ___ No ___
 - c. Other _____

2. Is private instruction given on these instruments? Yes ___ No ___
3. If yes, how often is this instruction given?
 - a. Once a week Yes ___ No ___
 - b. Daily Yes ___ No ___
 - c. Other _____

4. What is the length of the private lesson? _____ minutes
5. Are class lessons given on the instruments? Yes ___ No ___
6. If yes, how often are the class lessons given?
 - a. Once a week Yes ___ No ___
 - b. Daily Yes ___ No ___
 - c. Other _____
7. Are the mentally retarded taken in a special group for the class lessons? Yes ___ No ___
8. Are the mentally retarded grouped with the normals for the class lessons? Yes ___ No ___
9. How many pupils are in a group for class lessons? _____

Creativity

1. Do the children ever make up melodies to be played on their orchestral or band instruments? Yes ___ No ___

Materials

1. Will you list one or two of the books used for the band activity?

2. Will you list one or two of the books used for the orchestra activity?

Results

1. To what extent is the band or orchestra experience successful from the standpoint of pupil enjoyment?
Very successful _____ Somewhat successful _____ Unsuccessful _____
2. About how many band compositions are learned in a semester? _____
3. About how many orchestral compositions are learned in a semester? _____
4. Would you say that the instrumental experience in band or orchestra:
 - a. Aids the lengthening of the attention span? Yes ___ No ___
 - b. Promotes ease in learning as experiences are multiplied? Yes ___ No ___
 - c. Awakens an interest in music in general? Yes ___ No ___
 - d. Creates the desire to learn more instrumental compositions? Yes ___ No ___
 - e. Aids in memory retention? Yes ___ No ___
 - f. Builds self-esteem and self-confidence in the child as a result of successful efforts? Yes ___ No ___

AUDIO VISUAL AIDS

1. In your teaching of music to the mentally retarded, do you use:

	<u>Sometimes</u>	<u>Always</u>	<u>Seldom</u>	<u>Never</u>
a. Flat colored pictures	_____	_____	_____	_____
b. Flash cards	_____	_____	_____	_____
c. Posters	_____	_____	_____	_____
d. Models	_____	_____	_____	_____
e. Mock-ups	_____	_____	_____	_____
f. Dioramas	_____	_____	_____	_____
g. Recordings	_____	_____	_____	_____
h. Tapes and tape recorder	_____	_____	_____	_____
i. Slides	_____	_____	_____	_____
j. Film strips	_____	_____	_____	_____
k. Films	_____	_____	_____	_____
l. Educational television	_____	_____	_____	_____
m. Other _____				

2. Will you indicate briefly the purpose for which each of the following audio-visual aids is used in your teaching of music to the mentally retarded (e.g., dioramas--for teaching the story of operas, etc.)?

Flat pictures _____

Flash cards _____

Posters _____

Models _____

Mock-ups _____

Dioramas _____

Recordings _____

Tapes _____

Tape-recorder _____

Slides _____

Film strips _____

Films _____

Ed. Television _____

Radio programs _____

3. Which three of the following audio-visual aids do you find most successful in teaching music to the mentally retarded? (No. 1 will be the most successful.)

- a. Flat colored pictures _____
- b. Flash cards _____
- c. Posters _____
- d. Models _____
- e. Mock-ups _____
- f. Dioramas _____
- g. Recordings _____
- h. Tapes _____
- i. Slides _____
- j. Film strips _____
- k. Films _____
- l. Educational TV _____
- m. Educational radio _____
- n. Tape-recorder _____

4. If Educational TV, will you kindly indicate programs?

5. If radio, will you kindly indicate programs?

6. Will you describe any audio-visual techniques that you have found especially effective in the teaching of school music to the mentally retarded?

GENERAL

1. When give a choice of activity, which activities do the children most frequently select? (No. 1 will be first choice, etc.)

- | | |
|---|-------|
| a. Singing | _____ |
| b. Singing games | _____ |
| c. Rhythm band | _____ |
| d. Marching, skipping, etc., to music | _____ |
| e. Folk dancing | _____ |
| f. Square dancing | _____ |
| g. Social dancing | _____ |
| h. Playing a melody instrument | _____ |
| i. Playing harmony instruments | _____ |
| j. Playing band or orchestral instruments | _____ |
| k. Listening to music | _____ |
| l. Watching films, film strips, etc., about music | _____ |
| m. Dramatization of songs | _____ |
| n. Other _____ | _____ |

2. In your teaching of music to the mentally retarded, have you found them to have, as a rule:

- | | | |
|---|-----------|----------|
| a. A very short attention span? | Yes _____ | No _____ |
| b. Less creative ability than normals? | Yes _____ | No _____ |
| c. Less ability to retain knowledge? | Yes _____ | No _____ |
| d. A need for a great deal of repetition in order to learn? | Yes _____ | No _____ |
| e. A withdrawal attitude due to fear of failure (caused perhaps by former experience of repeated failures in learning)? | Yes _____ | No _____ |
| f. A tendency to tire quickly of an activity? | Yes _____ | No _____ |
| g. A short memory span? | Yes _____ | No _____ |
| h. Other _____ | _____ | _____ |

3. If you teach both the normals and the mentally retarded, what would you say are the outstanding differences in the general procedures used for teaching school music to the mentally retarded as compared with those used for the normals?

4. Will you please list any teaching technique that you have found especially successful in presenting any phase of the school music program?

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