MUSICAL THOUGHT AND PRACTICE IN THE HUTTERITE COMMUNITY

by

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L. D. M.
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CHAPTER I

THE HISTORY OF THE HUTTERITES

Introduction

Every society is a composite of many ideas, beliefs, and values, the product of which is a synthesis of man's conquest of life. These characteristics are assimilated through the years by contact with many varying cultural groups. This "cultural inheritance" as Stroud refers to it, may be completely independent of proximity or continuity. One can inherit from races that are not of physical kin or from ancestors long since dead.

Inheritance implies the use of a means by which culture may be transmitted from one generation to another. One important means by which these cultural ideals are perpetuated or renewed is through education. For some ethnic groups, education may consist of the mere oral transmission of ideas; for others it may use both oral transmission and modern, scientific means of communication.

This cultural perpetuation is important to music education because of the significant role which music plays in the life of the individual, and in his society. One cannot only "inherit" the musical ideals of a society, but he can also

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influence the growth and development of his musical culture. The extent to which a musical environment can be changed is governed by the effectiveness of the society in inculcating its ideals in the individual.

These concepts were uniquely expressed in the establishment of a small ethnic group in Moravia in the early sixteenth century. Commonly known as the Hutterites, this small Anabaptist sect is now principally settled in north-central and north-western areas of the United States and in Canada. The distinctive feature of the Hutterites is the practice of communal living. Hence, they provide an excellent opportunity for the study of cultural, psychological, and biological aspects of human development.

General Statement of Problem

During the four hundred years of Hutterian existence, the musical development of modern societies has undergone drastic changes. The extent to which musical ideals have been assimilated by this ethnic group has been greatly influenced by the resistance it has shown toward "worldly" influences. It shall be the purpose of this study to determine if this resistance has been strong enough to prevent even the slightest assimilation of some of the past and present musical standards, and if not, what factors may have influenced the development of the present musical culture of the colonies. An attempt will be made to define these factors and determine to what degree
the religious and social cohesiveness of this group has effected the musicality, musical behavior, and musical values or attitudes of individuals, particularly those of school age.

General Historical Background

The history of the Hutterites is one of sustained and at times near annihilating persecution. The blood which was shed by Hutterian martyrs for their beliefs can be traced to the persecution in Europe of the Anabaptists, one of the Protestant sects of the Reformation.

The reform movements of Luther gave rise to numerous religious sects who, though inspired by Holy Writ, were often in violent disagreement in their interpretation of basic beliefs and practices. The Anabaptists had their beginning as a separate religious body in Zurich, Switzerland, under the leadership of Zwingli. As a reformer, Zwingli objected to the ceremonialism of the mass, celibacy, monasteries and convents, and favored the use of the vernacular instead of Latin in the service. Various individuals, not satisfied with progress by the reformers, advocated complete renovation of the new church, based on principles and doctrines so revolutionary that a break with Zwinglianism seemed inevitable. The basic practice which completely separated them from the Zwinglian party and inaugurated

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the movement known as Anabaptism was their rejection of infant baptism. The Zwinglians soon spoke of the new party as "Wiedertauper." This radical departure from the religious practices of the day met with great opposition. Both church and state were now determined to secure by force what they had been unable to accomplish by persuasion. The Anabaptists were thus severely persecuted by leaders of both Catholic and Protestant religious groups. Hutterite chronicles are filled with ghastly atrocities which almost led to Hutterian extinction in the early seventeenth century.

In the meantime Anabaptism had spread rapidly. Centers were established in all the important cities. The movement flowed into southern Germany, Tyrol, Austria, and Moravia. Congregations were established in Strassburg, Augsburg, Stuttgart, Passau, Munich, and Nikolsburg—in most cities where the impulse of the Reformation was felt. 5

In this setting a small group of two hundred Brethren under the leadership of Jacob Wiedeman broke from the Anabaptist congregation in Nikolsburg, Moravia in 1529 and moved to Austerlitz. The sect originated because of disagreement on several basic doctrines and practices of the church, including non-resistance and community of goods. During the first day's

4The term means "rebaptizers." Objection was voiced against this name since they declared their first baptism as infants invalid. The group called one another "Brethren." Ibid, p. 11.

5Ibid, pp. 31-36.
journey the group elected four men to assist the leader. A mantle was spread on the ground and each member placed all his earthly possessions on it in accordance with the scriptural passage in Acts 2:44-45: "And all that believed were together, and had all things common ... And parted them to all men as every man had need." Thus, community of goods was established and has become the distinctive feature of Hutterite life in their four hundred years of existence.

In 1533 Jacob Hutter, an Anabaptist leader in the Tyrol, joined the Brethren at Austerlitz and soon replaced Wiedeman as leader. To Hutter is credited the establishment of the present efficient organization and methods of community life. "He confirmed the community instead of working toward personal and private ambition." Flener made this elegiac statement of Hutter after his death at the stake in 1536: "No one provided so faithfully for the people in temporal or spiritual matters as Hutter. Never was he found unfaithful ..." It is from him that they received their name—it is to him that they are indebted for their existence today.

Thus began the history of a sect which has survived some of the most severe persecutions undergone by any ethnic group, a history which has led them from Moravia, to Transylvania, to Hungary, to Romania, to Wallachia, to the Ukraine of


7Ibid.
Russia, and to the United States and Canada. At present the colonies are principally settled in South Dakota, Montana, Manitoba, and Alberta. With pressures exerted by outside groups, fear of assimilation by the dominant society, and restrictions upon continued expansion, the Hutterites are once again contemplating mass migration. Mexico and Paraguay are under consideration as possible asylum for freedom of religious thought and practice. The Canadian Mental Health Association makes this observation:

No society has yet succeeded in assimilating or destroying the Hutterite culture by direct pressure. The reverse is true. The greater the pressure, the more intensified become the mores under attack. Hutterite ranks close more tightly, group solidarity increases, isolation and withdrawal are more apparent. Loosely knit groups assimilate under severe pressure. Some cohesive groups might become openly hostile. The Hutterites would choose to migrate under such conditions.

Religious Beliefs

The religion of a Hutterite is his way of life. Permeating every aspect of the community is his faith in God and his love for the brotherhood. The major tenets of Hutterian religion differ only slightly from conservative Protestant groups. The most distinctive feature of Hutterian beliefs which has intrigued many students of sociology and psychology is the practice of communal living. Here one finds a basic orientation to the welfare of the total group. From the time a child enters Die Kleine Schule (kindergarten) at

the age of two and one-half until adulthood, individual desires are suppressed and group activity is stressed. The completeness with which this principle has been implemented has kept the group united despite violent attempts to dispose of them.

Throughout the history of man attempts have been made to establish communal living. Time after time these experiments have failed. What has brought apparent success to the Hutterian communal society? Gide\(^9\) observes that for the most part successful communal groups have been religious sects. He concludes that the strict discipline of the Hutterites and their firm literal interpretation and obedience to St. Paul's command, "bear one another's burdens," has been a major factor in their prolonged existence. Clark\(^10\) attributes Hutterian success to their indefatigable industry, their fine sense of organization, their rigid discipline, and the pride they hold for the reputation of their group. Practices detracting from the total colony welfare are not tolerated; those practices which promote their welfare, while not contradicting basic values, are readily adopted.

Friedmann\(^11\) points out that the Hutterite's belief in the community of goods cannot be compared with similar practices


in Catholic monastic orders. The Brethren were brought together not through an attempt to escape from temptation, but as a result of a deep conviction that through communal living true Christian love becomes a reality. Riedeman\textsuperscript{12} explains that the possession of personal goods leads an individual away from Christianity and that "Whosoever forsaketh not all that he hath cannot be my disciple." Successful community of goods by the Hutterites is achieved by an additional principle, "Gelassenheit" (yieldness or conquest of self).\textsuperscript{13} Human nature is basically selfish, self-centered, and self-willed. In order to become a disciple of Christ man needs a way that will assist him in achieving Gelassenheit. The Hutterites conclude that the voluntary practice of communal living where nothing is one's own private property, is the only means through which Christian discipleship can become a reality.

\textsuperscript{12}Peter Riedeman. Account of our Religion, Doctrine, and Faith. translation from the original manuscript, 1565. Plough Publishing House, 1950, p. 89.

\textsuperscript{13}Friedmann. op. cit., p. 661.
CHAPTER II
SOCIAL ORGANIZATION AND PRACTICE

General agreement exists, both among writers and the Hutterites themselves, that the present community organization and communal practices are attributable to their early leader, Jacob Hutter. The basic community organization has changed little in their four hundred years of existence, even though some modern, highly technical and mechanical methods of farm operations have been adopted.

The Hutterite social system can not be considered primitive in the ethnological sense. The Hutterites employ the most modern farm machinery. They are informed about the latest agricultural methods and often seek the advice of agricultural experiment stations. They converse fluently in their native German dialect, in High German, and in English. All members are taught to read and write. The Hutterite sect, unlike American Indian tribes and other folk societies studied by anthropologists and sociologists, has a way of life much more similar to the larger, dominant society of which they are a part.

Kinship Groups

The Hutterian colonies are divided into three clanish kinship groups which originated as social cliques in Russia. They are called "Schmiederleut," "Lehrerleut," and "Dariusleut."
after the name or occupation of their first leaders.\textsuperscript{1} When they migrated to America each clique formed a separate colony. As they grew in number through natural increase, each "mother" colony split to form "daughter" colonies. Considerable inter-colony aid exists within a kinship group even though each settlement is an independent economic unit. Kaplan\textsuperscript{2} observes that there is little interaction between kinship groups. He identifies some important differences: the Dariusleut are torn by strife, are less strict, and more concerned with individual comfort; the Lehrerleut are more concerned with the religious welfare of their members, are more conservative, and show greater unanimity.

One is impressed by the continuity of thoughts, ideals, and practices which exist throughout the Hutterian settlements. All colonies follow the same pattern of organization and procedures; all live by the same religious and ethical standards. Even the schedule of the day is generally the same among the various colonies. Kaplan and Plaut\textsuperscript{3} also found the life patterns of most Hutterites to be similar to each other. Because each clan has a bishop and a council of ministers who make rules

\textsuperscript{1}The Schmiedenleut were named after their leader, a blacksmith by trade; the Lehrerleut were named after their leader, a teacher; and the Dariusleut were named after their leader, Darius Walter.

\textsuperscript{2}Bart Kaplan. Professor of Psychology, University of Kansas, Lawrence, Kansas. Obtained in interview.

\textsuperscript{3}Bert Kaplan, and Thomas F. A. Plaut. \textit{Personality in a Communal Society}. Social Science Studies, University of Kansas Publications, Lawrence, Kansas, 1956, p. 44.
which are binding on all its members, communal economic independence does not significantly effect changes in their manner of life. The cultural unity found between kinship groups may be attributed to their common origin, their common religious beliefs and practices, an emphasis on traditional practices, and their extreme form of isolationism.

**Colony Organization**

Each colony is usually composed of ninety to one hundred and fifty people who live together much like one large family. They work together in groups and eat together, the men at one table, the women at another. When a colony reaches a membership of approximately two hundred, it buys additional land, divides, and begins a new colony. Governmental agencies acting upon pressures from municipalities and neighboring farmers have in recent years placed restrictive legislation upon the colonies, prohibiting their continued expansion through the purchase of land.

The organization of a colony is centered around its leadership, consisting of a householder (commonly known as the "boss"), the preacher, and the elders. The householder and the elders are selected by an assembly composed of the baptized male members of the colony. The householder is the general manager of colony activities. He is in charge of routine matters, financial

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affairs, allots work, and, with consultation from the elders, appoints superintendents over specific areas of work, e.g., farm boss, cattle boss, and carpenter boss. The preacher is chosen by lot. Nominations are made by the assembly and placed in a container; the name drawn is regarded as the choice of God. A preacher may restrict himself to religious matters only, or he may also take some responsibility in lay matters, depending on his personality and the efficiency of the householder. There is almost no social class differentiation or stratification within a colony. The preacher, the householder, the farm boss, and sometimes the mechanic are considered leaders and generally enjoy high prestige, but there is no formal class distinction made and very little of an informal nature.

The living quarters, school, church, dining hall, barns, and shops form the nucleus around which centers most of the community activity. Diversity of enterprise is possible through cooperative effort. The most advanced agricultural methods and equipment have been adopted. Today the colonists have at their disposal electrical equipment, diesel powered tractors, power tools, modern kitchen facilities, refrigeration, telephones (for business purposes only), and central water supply systems. Twenty-five years ago many of these facilities were considered "worldly" and of an evil influence; today they are essential for efficient

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5Kaplan and Plaut, op. cit., p. 17.
6Ibid.
community management.

Practices throughout the entire community are based on simplicity. Clothes, dwellings, and daily living is without luxury or adornment. This does not necessarily imply that they are constantly preoccupied with spiritual matters; they do, however, spend much of their time making things which are practical, handy, and efficient.

Colonies are generally located off main highways in isolated areas. Sometimes there is nothing more than a trail leading to the colony. Members of the colony go to town only on matters of business and in case of sickness. This may be described as an attempt to avoid sinfulness, but it must be observed that isolation is a basic factor for Hutterian cultural survival.

**The Educational System**

Like the entire organizational practices and procedures of the Hutterites, their educational endeavors may also be traced back to their early beginnings. Perhaps none of the various Anabaptist groups of the sixteenth century had such an opportunity for systematic religious training as the Hutterites. The large collective "Bruderhofs" in Moravia could take care of the children's entire education from the nursery school through the grades in organized, efficiently operated schools. Concerning the early education of Hutterian children, Riedeman records the following:

Our practice is as follows: as soon as the mother hath weaned the child she giveth it to the school. Here there are sisters, appointed by the Church to care for
them who have been recognized to be competent and diligent therein; and, as soon as they can speak, they lay the word of God's testimony in their mouths and teach them to speak with or from the same, tell them of prayer and such things as children can understand. With them children remain until their fifth or sixth year, that is, until they are able to learn to read and write.

When they are thus far they are entrusted to the schoolmaster, who teacheth them the same and thereby instructeth them more and more in the knowledge of God, that they learn to know God and his will and strive to keep the same. He observeth the following order with them: when they all come together in the morning to school he teacheth them to thank the Lord together, and to pray to him. They remain with the schoolmaster until they reach the stage when they can be taught to work. Then each is set to the work for which he is recognized to be gifted and capable.7

Many early seventeenth century writers severely criticized the Hutterian educational system. However, later investigations have revealed that their schools enjoyed an excellent reputation and that persons of other faiths gladly sent their children to them. Detailed instructions were given the schoolmaster regarding discipline, health habits, sickness, and training of the child. Kautsky records the following statement taken from a Hutterite chronicle concerning the training of children: "In the bringing up of a child, great watchfulness is required, and a fine power of discrimination; for one is best drawn by kindness, another by gifts, while a third requires strict discipline."8

Until the Hutterites left Europe in 1874 they had control of their own schools. As they settled in the United States and Canada they were forced to adapt themselves to the educational

8Kautsky, op. cit., p. 208.
requirements of the various states and municipalities. In visiting a Hutterian community today the only part of their educational system which is really Hutterian is the kindergarten.

The Hutterian educational system is comprised of the kindergarten for children of two and one-half to six years; a German school for ages seven to fifteen years; a Sunday school for ages nine until the child is baptized; a colony public school which conforms to legal requirements. The German school is principally designed to transmit cultural ideals to the younger generation and to instruct them in the German language. The Sunday school is a means by which Hutterian religious beliefs are taught. Only the minimum requirements are met in the public school. Compulsory education is usually required through the eighth grade.

The Hutterian people have opposed higher education because they see little use for it in their way of life. Therefore, the teachers of the public schools must of necessity come from the outside because the colonies have no qualified personnel of their own.9 Kaplan10 believes that with continued pressure upon the Hutterites for better, more advanced educational systems, education will become the major factor in their eventual dissolution.

9The Tschetter colony, Olivet, South Dakota, has a teacher who comes from Hutterian ranks. He received his education at Freeman Jr. College, Freeman, South Dakota. This is the only such instance known to the writer.

10Kaplan. op. cit.
Knill, 11 who has made an extensive study of Hutterian education, views the colony school as an educational program superimposed upon the Hutterites own system. He states that the Hutterian movement exists today because their educational system has produced staunch and faithful adherents to the "true community of saints." From birth to adulthood members are conditioned to the Hutterian way of life. Education and training does not prepare them for the individualism of the American way of life. It indoctrinates and habituates them to identify themselves with the common will and to abide by the group's traditions.

Behavioral Characteristics

Early anthropologists and sociologists were in disagreement as to the effect of interaction between the individual and his culture. Some believed a society should be studied independently of the inhabitants of that group. Others believed that the individual developed independently of his society and should, therefore, be studied only from his biological inheritance. More recent interpretations consider the individual a product of all his interactions with his culture. Spiro 12 has shown that cultural behavior is learned behavior. It is learned initially by the infant as his needs and desires are satisfied, but he learns to satisfy them in manners prescribed by his superiors.

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This "cultural inheritance" is not homogeneous for all members of a society. It undergoes considerable change in the process of becoming one's cultural heritage. This process is a unique configuration of those elements incorporated as the individual gives meaning to the interactions with his culture. It is by no means uniform for any two persons.

As has already been shown, an individual in a Hutterian commune is subjected to rigorous indoctrination and discipline in learning to conform to Hutterian ideals. From childhood to adulthood he is taught to subordinate individual desires for the good of the group. This extreme form of cultural transmission would seem to produce stereotyped behavioral patterns and similar personality types. Under such conditions one would expect to find a high degree of social conformity. Kaplan and Plaut have shown, however, that despite a rigid socialization process, similarities among groups of individuals exist as single characteristics rather than basic integrated patterns of personality. Differences in biological inheritance, organic growth, and psychological development seem to be powerful enough to produce a variety of behavior, even in a society as rigid as this one.

**Personality Traits**

The general picture of conformity and harmony which is so striking in the behavior of the adult is not paralleled by a

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The information contained in this section was largely drawn from Kaplan and Plaut, *op. cit.*, and Eaton and Weil, *op. cit.*
similar harmony at the personality level. Disruptive impulses and strivings have not been eliminated in four hundred years of existence. Kaplan and Plaut found that the covert personality bore little resemblance to the ideal of the Hutterites, an ideal more closely approximated at the manifest level. They have shown that Hutterite male adults possess certain personality traits which seem to be widespread. These are as follows: the presence of motivations which are socially disapproved but not allowed expression; very strong passive, dependent, submissive needs; a concern with achievement and recognition; and a considerable amount of fear and anxiety. The authors concluded that even though the motivations which are built into the individual during socialization tend to insure that he "will want to do what he has to do," the Hutterites have not developed personality characteristics which harmonize entirely with their social patterns.

Mental Health Problems

Many writers have been impressed by the apparent absence of mental health problems among the Hutterites. However, in a study of Hutterian mental health, Eaton and Weil found psychoses and other forms of mental disorders to occur with regularity. The most common form of depression found in Hutterian ranks is called "anfechtung" or "temptation by the devil." Hutterites believe that man is born sinful and that he must grapple with and master his impulses. They believe that to

\[14\text{Ibid.}\]
possess an impulse is not sin, but when one expresses it, a transgression has been committed. This moral struggle between ideology and impulse is felt to be the genesis of the mental illness called anfechtung. It arises out of the feelings of weakness, inadequacy, inferiority, and overdependency as found in Hutterite personalities.

The Hutterites recognize their social system as being very restrictive and often refer to their life as "walking a narrow path." Social pressure and moral norms play a major part in expressing aggressive, acquisitive, and sexual impulses. A high degree of conformity exists in the group; hence, there are few rebels or outspoken critics of the system. This conformity is in part a result of strong religious sanctions and the fear of everlasting damnation. The emphasis of total group welfare as opposed to individual desires also contribute to a strong feeling of conformity.

The form which anfechtung takes shows that the emphasis on conformity and strict adherence to religious dogma imposes considerable stress on the individual. While the surface of Hutterian life seems calm, these illnesses show that Hutterian ideals may be too high and difficult to attain for some people. The differences between what they are supposed to be like and what they actually are is too great for psychological comfort.

Restatement of Problem

The practice of communal living and strict adherence to rules and religious beliefs has kept the Hutterites isolated
and apparently little affected by the practices of the dominant society. The extreme emphasis on withdrawal and isolation has created a society bound by religious and social traditionalism. They exist today much like their ancestors did four hundred years ago. Although they have assimilated modern technical methods of farm production and have greater access to the influences from the outside, their basic beliefs and practices have remained unchanged. Thus, the Hutterites offer the sociologist and psychologist a unique opportunity to examine the process of acculturation in a communal society.

Every society possesses certain ideals which it considers essential to the growth and development of the individual. These ideals vary from one group to another. They even do not remain the same within the various social strata of modern societies. However, some similarity does exist in the emphasis on certain ideals considered essential for all individuals. Most societies feel that an understanding and appreciation of the arts is an essential part of the developmental process. Thus, aesthetic expression and appreciation has become a basic part of the curriculum of modern educational institutions. The most common form of this aesthetic appreciation is found in the field of music. Like modern societies, the Hutterites also have a form of musical culture which they have perpetuated throughout their existence. It is essential that one understands the historical, the religious, and the social background of this ethnic group in
order to understand their musical practices. The religious and social cohesiveness of the Hutterite society has permeated every aspect of their life. Their musical practices have not remained unaffected.

With the assimilation of modern technical methods of agriculture and the use of modern means of transportation, a greater degree of interaction now exists with the dominant society. Thus, it seems logical to assume that certain factors affecting their musical culture may have also been assimilated. Therefore, an attempt will be made to determine what effect this communal society has had upon the development of the Hutterian musical culture. Stated more specifically, this study will attempt to answer the following questions:

1. To what extent have the musical practices of the dominant culture been assimilated by the Hutterites?

2. What factors may have influenced the development of present musical practices in the colonies?

3. How have the practices of communal living effected the musicality of the individual as measured by a standardized test of musicality?
CHAPTER III

PRESENTATION OF DATA

Procedure

This research essentially took the form of a case study. To lay a proper background it was also necessary to collect and analyze some historical and sociological data. Personal contacts were made with several of the Hutterite colonies. The colonies which were contacted are principally settled along the James River, north and west of Yankton, South Dakota, extending to Huron, South Dakota. A total of eight colonies were visited during the summer of 1959. In the spring of 1960 a second visit was made for the purpose of making a more intensive study of their musical practices. On this occasion only two colonies were studied. Because the religious and social life of the Hutterites were quite similar in ideals and practices, it was assumed that the musical life would also be little different from one colony to another. By studying intensively the musical practices of two colonies, a general idea of the status of the music in the Hutterite colonies of South Dakota could be achieved.

The colonies of South Dakota which were visited are principally of the Schmiedenleut social clan. Thus, the observations of this study may not necessarily be applicable in all details to all Hutterite colonies. Generally, most of the musical practices are the same throughout Hutterite establishments, but the specific data cited in this study is applicable only to the
colonies studied.

The gathering of data was done chiefly through personal interview and observation of colony musical practices. The pastors and leaders of the colonies were contacted and questioned concerning their beliefs related to the use of music. Members of the colony were questioned about their impressions, tastes, and interest in music. Several questions were always posed: (1) What are your musical practices? (2) What type of music is used in the church service? (3) What is the belief concerning the use of instruments? (4) What musical practices have been incorporated into colony music from the outside? (5) What are the colony regulations concerning the use of popular or secular music? (6) What was the status of music fifty years ago and has this status changed? The answers to these questions were invaluable in correcting many false impressions the writer had concerning the musical practices of this group, and in forming the basis for more intensive research and study.

The original plan was to record Hutterite music for the purpose of analysis and study. However, it became obvious that the church fathers were very much opposed to this. It was apparent that the Hutterites were opposed to anything which they believed could bring about a social or a moral change within the individual. They were also fearful of being exploited and ridiculed because of their musical practices. Consequently, they were very persistent in denying the opportunity to record their music. It was, therefore, necessary to listen to their singing in church
services, schools, and social gatherings. Because the young people loved music, it was not difficult to persuade a group to sing a number of songs. When possible, they were asked to sing selections which were familiar to the investigator so it could be determined what deviations were being made in style, notes, and texts of the songs.

An important facet of this study was the collection of materials, such as song books, which the Hutterites have at their disposal, in order to determine the general musical tastes of the people. An attempt was made to determine the source of this material and the attitude of the people toward its use.

One afternoon was spent listening to the youngsters in the school sing various songs taken from their song collections. At this time the opportunity was given to teach them some songs. The songs, "Ruben and Rachel" and "Solomon Levi" were taught to these children who learned them with surprising ease and rapidity.

One of the main purposes of this study was to determine the effect of this communal society on the musicality of the individual. By merely listening to a group of people sing, one can be greatly deceived in determining their musical talent. Even though they may sing with spirit and enthusiasm, the ability to read music or differentiate fairly subtle tonal differences may be completely lacking. Neither does the ability to learn a song by rote necessarily denote a high degree of musical ability. Thus, a suitable test of musicality was administered to the Hutterite young people to determine the effect of the Hutterite
communal life on the musicality of the individual.

**Hymnology of the Hutterites**

The history of Hutterian musical practices dates back to the early beginnings in Moravia during the sixteenth century. The hymns used by the Hutterites today may be traced back to those early beginnings. Prior to the eighteenth century, publications of Hutterian hymnals were unknown. The Hutterites relied on hand-written manuscripts for the dissemination of their hymns. A number of these manuscripts were found in European libraries in the early twentieth century. Many hand written hymnals can still be found within colony ranks but these are no longer in regular use. The women of the colonies copied and recopied these hymnals in beautiful German script. The title of each hymn, usually consisting of the first line of the text, was designed in elaborate lettering, frequently decorated with floral symbols, and often finished in brightly colored ink. At the heading of each hymn was also found the title of the melody or melodies to which the hymn was to be sung.¹ The hymnals contain only the texts of the songs. The melodies are memorized and are passed on to each succeeding generation through oral transmission.

These hymns were principally written during the sixteenth and early seventeenth century, beginning as early as 1527

¹Frequently more than one tune was indicated for a particular text.
and lasting till 1725. Many were written by prisoners or martyrs of the Hutterian faith. Some may be traced to Lutheran and Moravian sources. Many Hutterian hymns are very long, some having over one hundred stanzas. Some of the Brethren were very productive, writing as many as fifty hymns. Many hymns remain anonymous. Some were probably written by groups of individuals. A few can be identified only by reading the acrostic, a process whereby the initials of each stanza reveals a name or message.

The texts consist of poetic versions of Bible stories, martyr hymns, paraphrases of scripture, hymns of comfort, sorrow, and grief, hymns pleading for protection, strength, and courage, and accounts of early prison experiences and persecutions. Bender believes it is clear that these hymns were not intended to be sung in full, but are often historic poems related to the persecutions of the brethren and the tribulations of the church.

Sources for the tunes of Hutterian hymnody continued in the tradition of the Lutheran reformers. They borrowed extensively from secular folk songs, from songs of the Meistersinger and the Minnesinger, a few from the Roman Catholic Liturgy, and from hymns of the Lutheran reformers. It must be

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3 Ibid.

observed that these tunes were not always taken directly from the original source, but were often borrowed from reform groups which had already popularized the tunes. When a tune was written by an individual it became the common property of everyone. Thus, religious sects of the day were able to utilize melodies already known by the people.

The greatest single source of tunes was the secular folk song. A common practice during the sixteenth century known as contrapunctum was also used by the Hutterites. By this procedure the meaning of a secular song was changed to become sacred through textual arrangement. The common folk were intimately acquainted with the secular melodies and by using them, the church could "... attract the people more easily to the truth ...".

Liberal use of secular tunes can be partially explained because the number of melodies during the early Reformation could in no way keep pace with the rate of textual production. More important, however, is the fact that the sixteenth century did not consider a tune intrinsically sacred or secular.

Just how the hymns were adapted to a tune is not known, but it is apparent that the original meter was often changed considerably. Although the original melody was fundamentally retained, it was often altered to suit the text of the hymn.

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6 Ibid.

7 Ibid, p. 76.
Because the hymnals do not have the tunes notated, it is impossible to determine the extent to which melodies were altered consciously for sake of suitability to the text or through the mode of aural transmission.

In the early 1900's Elias Walter of Macleod, Alberta Canada, with the assistance of John Horsch, prepared a hymnal compiled from three codices dated 1600, 1650, and 1660 respectively. The result of this work was the publication of Die Lieder der Hutterischen Brüder which has become the official hymnal of the Hutterites. It is used at the prayer hour, at the daily evening services, on Sundays, holidays, and on other special occasions. In 1919, Walter edited a smaller hymnal, the Gesangbuchlein, Lieder, besonders zum Auswendiglernen für die Jugend in der Schule geeignet, meistens aus alten Handschriften gesammelt und herausgegeben von Elias Walter. This book has undergone several editions and in 1940 was published under the title Gesangbuchlein, Lieder für Schule und häuslichen Gebrauch, herausgegeben von den Hutterischen Brüdern in Kanada. It has become the popular hymnbook for school and family singing. It contains Lutheran and pietistic hymns but no old Hutterite hymns.

**Hutterian Folk Song Culture**

Folk Song Culture as defined by Apel is the musical repertory and tradition of communities, as opposed to the

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artistic expression of trained musicians. It develops anonymously together with artless poems dealing with various phases of daily life. Work songs, love songs, cradle songs, drinking songs, patriotic songs, dancing and mourning songs, and narrative and epic songs are included in this category.

Hutterian folk songs follow basically the same pattern as indicated by Apel with one important exception. Because of the great distinction between music of the church and English religious songs, one must include the English religious songs in repertory of the folk song tradition. The songs of the church are only those hymns found in Die Lieder der Hutterischen Bruder, or in manuscripts which are available. They are songs found only in the German language. English hymns are not considered suitable for worship, particularly because of the strict adherence to the traditional German service.

Many of the practices found in the music of the church are also incorporated into the folk music of the Hutterites. The basic differences are found in the type of music used in each case and in the tempo at which it is sung. The songs of the folk music culture cannot be described as secular, since included in this category are also many religious songs commonly designated as gospel songs in the non-Hutterite society. Included in the folk music of the Hutterites are English hymns and gospel songs, religious folk songs, popular songs, love songs, and cowboy ballads. These have been incorporated by the Hutterites to
comprise a most unique folk song culture. They are sung at a more rapid tempo than the hymns of the church. They are used at social gatherings, in the school, in the home, at weddings—at any moment an individual may be inspired to sing. They seem to provide an outlet for the expression of pleasure and enjoyment in the life of the Hutterite. They form a means whereby the individual may express his hidden emotional desires.

Source of Hutterite Folk Songs.

It is difficult to ascertain the exact source of the songs which comprise the Hutterite folk song culture. The Hutterites themselves are of little assistance in tracing these songs. One very important source is found in the public school teacher. Many sacred songs, cowboy ballads, and some popular songs have been incorporated in this manner. Deets9 records the following statement made by a Hutterite woman concerning the influence of the teacher on the folk song culture: "She taught us about one hundred songs and we know every one of them yet. Singing is surely the nicest thing in the world."

Another important source for many popular songs and cowboy ballads is found in radio and television. The Hutterites do not own radios or television sets of their own. However, with considerable interaction existing between the Hutterites and surrounding neighbors, this source of music becomes available to

them. Frequently, young people of the colonies are allowed to travel with their parents to nearby towns for trading purposes. On these trips many of the young people listen to recordings of popular songs and cowboy ballads on the juke box. These are learned and later transmitted to other members of the colony.

Because the Hutterites are not able to read a vocal score, all songs must be learned by rote. When an individual learns a new song it is transmitted to other members of the colony. Often the texts are written down, facilitating the transmission of these songs to others.

Several teachers of the public school indicated difficulty in teaching songs to the students. The investigator was interested in determining if the problem lay in the procedure used in teaching the songs, or if the Hutterite youth actually had difficulty learning new songs. Contrary to the experience of the teachers, it was found that the Hutterites can be taught a song with surprising ease and rapidity, at least, to the group made available to the investigator. In further verification of this fact, it was found that the average Hutterite youth can memorize a song on a juke box by merely playing it over three or four times. This is in contrast to the situation which exists in most non-Hutterite societies, where the average youth would probably need more hearings to learn the song. An explanation for this situation may be found in the high degree of motivation the Hutterite has in learning a new song, and in the novelty of the experience when the new song is first heard. Individuals in the non-Hutterite society
are subjected to countless opportunities to learn music. Because they hear music every day on radio, television, and in the movies, it becomes a common experience for them. On the other hand, because of the extreme form of isolation in Hutterite circles, the individual is not subject to these innumerable influences imposed upon the person outside colony ranks. Consequently, when he hears a new song, he is more highly motivated, he listens more intently, and thus learns it quickly and efficiently.

**Hutterian Folk Song Literature**

In the preceding discussion it was noted that the Hutterites are not familiar with musical notation; consequently, every song must be learned by rote. Although they have been exposed to a vocal score, they have never been taught how to use it. Some schools have in their library song collections such as the *American Singer* or the *Silver Burdett* series. The *Golden Book of Favorite Songs* and the *All American Song Book* may also be found in the classroom. A few individuals have personal copies of the *Golden Book of Favorite Songs*. The use of these books in school depends upon the musical ability and the interest of the teacher. It is significant to note, however, that most colony schools have approximately thirty to thirty-five students in each of the eight grades. It is, therefore, usually difficult to schedule a regular period for music since only one teacher is responsible for the operation of the entire school.

In addition to the above mentioned song collections, the Hutterites possess a most unique folk song literature found
in manuscript form much like that of the hymns of the church. In contrast to the manuscript hymnals which are bound volumes, this literature is found written in ruled composition notebooks. Following the traditional practice used in their hymn books, many of these collections are also elaborately decorated.

In studying these song collections, several interesting features are apparent. Many of the songs have been written by the Hutterites themselves. Some of the songs taken from other sources contain supplementary verses added to the original text. Many have obvious errors of reproduction. Many songs original with the Hutterites, have a very poorly constructed metrical scheme. Often it is necessary to revise the melody to suit the text. A few are English translations of hymns of the church, some are paraphrased gospel songs, and some are suggestive, sensuous love songs. Because some songs were acquired by listening to recordings, the name of the recording artist frequently appears at the heading of these hand written copies.

Characteristic of many of the above mentioned features are a series of texts, all of which may be sung to the tune of "Red River Valley." Of the ten manuscripts which were available, four contained six texts which may be sung to this tune. They were as follows: two versions of "Red River Valley," "Lanplighting Time," "The Prisoners Song," "Thinking Tonight of my Blue Eyes."

\[10\text{All the examples given in this study are shown exactly as found in the manuscripts. There have been no changes made, either in spellings or word usage.} \]
and I'm longing for you Little Darling." There is reason to believe that this procedure is also used extensively with other tunes because the metrical scheme of many of the texts are similar and because of the extensive use of this procedure by the Hutterian hymn writers.11

The two songs entitled "Red River Valley" were representative of several interesting characteristics found in these collections. One version of "Red River Valley" contained supplementary verses added to the original text. It was evident that these supplementary verses were conceived through the inspiration received from the original words.

Red River Valley

From this valley they say you are going
We will miss your bright eyes and sweet smile
For they say you are taking the sunshine
That brightens your pathway smile.

Chorus: Come and sit by my side if you love me
Do not hasten to bid me adieu
But remember the red river valley,
And the girl that has loved you so true.

For a long, long time I've been waiting
For those dear words you never would say.
But at last all my fond hopes have vanished
For they say you are going away

Won't you think of the valley your leaving
Oh how lonely how sad it will be.
Oh think of the fond heart your breaking
And the grive your are causing me to see.

11Duerksen. op. cit., p. 82.
The other version of "Red River Valley" was also apparently inspired through the use of the text of the original song. This seems to be a common practice of Hutterite song writers. It was also used in their hymn writing. Like the text of the song presented above, this text also contains the theme of desertion and loneliness.

Red River Valley

There's a shack in the Red River Valley
That is shaded by evergreen trees.
It was there that we always strolled together
And you said that you loved only me.
You promised someday you'll return
I'm still waiting dear sad and lonely
For you darling I will always yearn.

Do you think of the night in the valley
As we lingered beside the rippling stream.
Now surely you have not forgotten
How we spent all our golden dreams.
Won't you ever come back to the valley
To a half breed that's lonely and blue
Many years I have waited my darling
Don't you know that you said you'd be true.

In the following example another interesting characteristic is presented, that found in the arrangement of the metrical scheme. Most of the songs which are original with the Hutterites contain poorly constructed metrical schemes. Melodic revisions are therefore needed before they can be sung. All the original texts cited above required similar melodic treatment. Not only those songs which the Hutterites have written themselves, but also songs which have been adopted from other sources require melodic revision because of errors in learning them and in setting
The Prisoner's Song

I wish I had someone to love me.
Someone to call me their own.
O I wish I had someone to live with
Cause I'm tired of living alone.

Chorus: Oh please meet me tonight in the moonlight
Please meet me tonight all alone.
For I have a sad story to tell you.
It's a story that's never been told.

Of the many songs contained in these collections a few
are translations of German hymns. The following example is a
translation of the German hymn "Ich habe den Grund gefunden."
Many errors in word usage and in spelling and grammar are evi-
dent. When reading the texts of the songs contained in these man-
uscripts, one can readily observe that the Hutterites are not al-
ways conscious of these errors, particularly when they are as
conspicuous as those found in the second verse of this translation.

The One Foundation

Now I have found the one foundation
That my faith anchor firmly grounds
Laid long before the world creation
I my redeemer holy wounds
The one foundation that shall stay
When earth and heaven pass away.

O Depth of mercy thus reavealing
How in Christ sin would disappear
In him all wounds found perfect healing
There is no condemnation here
For Jesus blood turns earth and sky
Don't ever mercy mercy cry.

.............
Be in with me than as it willeth
Who's mercy is so great and free
As long as he my poor heart stilleth
This thruth shall not forgotten be
For it shall last in weal and woe
On mercy while I live below.

Characteristic of a few songs found in these collections was the following text to be sung to the tune of "What a Friend We have in Jesus." The thoughts expressed in this text are a reflection of the passive needs which Kaplan and Plaut found to be so prominent in the Hutterite individual, particularly in the Hutterite woman. These needs of dependency, and a consciousness of the fallibility of man, form the theme for many of the religious songs which have been written by the Hutterites.

A Friend in Mother

What a friend we have in Mother
Who will all our secrets share
We should never keep things from her
Tell her all and she'll be there.
Oh what tender love she give us
When in sorrow and despair
Tell her gently whisper softly
She will listen when she's there.

By far the greatest number of songs found in the manuscripts deal with the theme of love. One often finds in the texts suggestive expressions concerning the interaction which exists between individuals during courtship. It is known that Hutterites place very severe restrictions on the young people in regard to the association of the sexes in order to preserve the chastity of the individual. Thus, the natural human impulse for
sexual gratification, does not find expression so much in the act itself, but in the thought life of the individual. It is problematical, however, whether or not the Hutterite is cognizant of these allusions toward sensuality and suggestiveness. There is reason to believe that many songs are sung only for the aesthetic enjoyment of the music rather than for the sake of the texts.

It Ticks

When I was a growing up I was a pip
I growed me a moustache on my lip
It wasn't sticky mostly fuss
I thought that Ill give all the girls a buss
I got real sweet on Nelly Wills
I growed up country girl back in the hills
I asked her once if I could give her a peck
If you can beat me to the o'le hay stack
I beat her there and I hugged her tight
I turned loose all of my dynamite
I guess my kiss was pretty lush
She smiled real big and began to blush
It tickles It tickels
I like it but it sure feels funny
Its tickels me.

Musicality of the Hutterites

Mursell\(^1\) defines musicality as "... an awareness of tonal-rhythmic configurations or total patterns and an emotional responsiveness thereto." It is not solely dependent upon inherent sensory capacities. Essential to the musicality of the individual, however, is the organization of the ability to perceive relatedness

among tones and respond emotionally to them. "Special ability" is a popular term often heard in musical circles. The reason why one person excels and another fails is dependent partly upon inherited differences and partly because of environmental influences. For the average child the hereditary factors of musicality are no greater than the environmental factors may be.

To determine the musicality of the Hutterites the Gaston Test of Musicality was administered to twenty-nine young people ranging in age from nine to fourteen. Because of their obligations with work on the farm, subjects of high school age were not available for testing. The Gaston Test of Musicality was chosen primarily because it was designed to test the individual's ability to perceive relatedness among tones within a melodic context, while holding the necessity of formal training in music at a minimum.

Testing the musicality of the Hutterite individual created many problems not found in non-Hutterite population. Hutterite youth were not familiar with the terms used in the test such as "chord," "rhythm," "melody," "tone," and the musical inference of the words "higher," and "lower." Before the test could be administered it was necessary to explain in detail the meanings of these terms and when possible, give examples of how they are used.

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Page one of the Test of Musicality was not used because of the subjects' unfamiliarity with musical terms and because a knowledge of the Hutterites musical background and attitudes had already been acquired. The scores of the test may have been slightly effected by the unfamiliarity of musical terminology and by the novelty of the testing situation. The use of the record player itself was not considered to have an appreciable effect on the results, since the students were already familiar with its operation.

Description of the Equipment

The Gaston Test of Musicality consists of a micro-groove recording, a manual, and appropriate test sheets. A Webster-Chicago three-speed phonograph, Model 100-621, was used to play the recording.

Treatment of Test Results

The organization of the test results was designed primarily to discover any important differences which might exist between Hutterite subjects and individuals outside colony ranks, and also differences which might exist within Hutterite ranks. Data for each age group was compiled from the results of the Gaston Test of Musicality. The distributions by age groups of the raw scores were made to show the relationship of age to test performance. Graphical comparisons of the scores and percentile rankings were made to show the relationship of Hutterite

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17 The public school teachers indicated that the record player had been used on numerous occasions in the classrooms.
performance and the age norms. \footnote{18} In order to make the graphical comparisons the raw scores were converted into percentile ranks using the following formula:

$$\text{PR} = \left\lfloor \frac{\text{cfb} + X - \frac{X - 0.5 f}{1}}{N} \right\rfloor$$

where, \( \text{PR} \) = Percentile rank
\( \text{cfb} \) = Cumulative frequency regression coefficient
\( X \) = Raw score
\( f \) = Frequency of distribution
\( N \) = Number in sample

Test Results

The distribution of scores made by the Hutterites on the Gaston Test of Musicality are presented in Table 1. The raw scores are those made by the subjects on pages 2 and 3 of the Test of Musicality.

Table 2 shows the comparison of Hutterite scores and percentile ranks with the age norms. The Hutterite scores were converted into percentile rankings following the procedure noted above. The scores for the age norms were taken from Table III of the test manual. \footnote{19} The table should be read as follows:

Forty per cent of the Hutterite girl subjects, age 10 and 11, made a score of 18 or less. This compares with the norms for the corresponding non-Hutterite age group who made scores of 35.2 or less.

\footnote{18} Age norms were used rather than grade norms because of the large age differences found to exist in each grade.

\footnote{19} Gaston. \textit{op. cit.}, p. 20.
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<th>Age 9 Girls</th>
<th>Age 10-11 Boys</th>
<th>Age 10-11 Girls</th>
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### Table 2

**Comparison of Hutterite Scores and Percentile Rankings with Age Norms in Terms of Percentile Points for Pages 2 and 3 of the Gaston Test of Musicaity**

<table>
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<th>Subjects and Norms</th>
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5
A graphical comparison of Hutterite scores in terms of percentile points with the norms for the Gaston Test of Musicality are presented in Figures 1, 2, 3, and 4. The ogives representing the test norms were taken from the age norms, Figures 4 and 5 as given in the test manual. The ogives representing the test subjects were derived by computing the percentile rank of each score for the various age groups and making a graphical representation of the results. The curves for the Hutterite subjects were extended to show the relative position of the higher and lower limits for each curve as indicated by the broken line. Graphical comparisons for the Hutterite girls age nine, and the Hutterite boys age ten and eleven are not presented because few scores were obtained from these age groups.

From the information shown in Table 2 it is evident that the subjects scored considerably below the norms of the test. It is also quite apparent that the scores and percentile rankings for the various age groups are not very different from age nine to age fifteen. This is further illustrated by the comparisons made in Figures 1, 2, 3, and 4. One may interpret this to mean that the musicality of a Hutterite increases very little after the age of nine. This may be attributed to the rather narrow range of musical experiences to which he is subjected. His musical experiences are

20 Ibid., pp. 16-17.

21 See Table 1 for the distribution of raw scores for girls age nine, and boys age ten and eleven.
FIGURE 1

COMPARISON OF GIRL'S PERCENTILE RANKINGS WITH AGE NORMS (10 and 11)
IN TERMS OF PERCENTILE POINTS FOR PAGES 2 and 3
OF THE GASTON TEST OF MUSICALITY
FIGURE 2

COMPARISON OF GIRL'S PERCENTILE RANKINGS WITH AGE NORMS (12 and 13) IN TERMS OF PERCENTILE POINTS FOR PAGES 2 and 3 OF THE GASTON TEST OF MUSICALITY
FIGURE 3
COMPARISON OF GIRL'S PERCENTILE RANKINGS WITH AGE NORMS (14 and 15)
IN TERMS OF PERCENTILE POINTS FOR PAGES 2 and 3
OF THE GASTON TEST OF MUSICALITY

Lowest Score 10 20 30 40 50 60 70 80 90 Highest Score

Raw Scores

<table>
<thead>
<tr>
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<th>Hutterites</th>
</tr>
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</table>

60 55 50 45 40 35 30 25 20 15 10 5 0

Highest Score

Lowest Score
FIGURE 4

COMPARISON OF BOY'S PERCENTILE RANKINGS WITH AGE NORMS (12 and 13) IN TERMS OF PERCENTILE POINTS FOR PAGES 2 and 3 OF THE GASTON TEST OF MUSICALITY
limited to rote singing and to only casual and infrequent experiences in hearing recorded instrumental music. The scope of the musical literature available to him is narrow and changes little from childhood to adulthood. His musical experiences vary little throughout life; hence, little opportunity is given for the growth and development of musicality in the individual.

Differences between the lowest scores and the highest scores for each age group as shown in Table 1 are small, indicating only slight differences between the persons of lowest and those of highest musicality. Figures 1, 2, 3, and 4 show these differences as represented by the ogive curve. The curve representing the Hutterite subjects is relatively flat in all instances, indicating only a small range of individual differences. This is in contrast to the non-Hutterite population where the range of differences tend to increase with maturity. It is indicative of the profound effect which the Hutterite society has upon the individual. The rigorous discipline for submissiveness and social conformity produces a stereotyped society in which one finds a group of individuals who vary comparatively little in their personal responsiveness to music as measured by the Gaston Test of Musicality. The suppression of individualistic expression from childhood to adulthood not only hinders the intellectual growth of the individual, but the full development of an emotional responsiveness is probably also precluded. Instead of an increase in individuality as the person becomes more mature, there is a trend
toward group similarity.
CHAPTER IV

SUMMARY, CONCLUSIONS, AND IMPLICATIONS

Summary

This study was designed primarily to determine what effect the Hutterian communal society has had upon the development of its musical practices. The religious and historical backgrounds were studied to understand Hutterite social practices. The social and technological factors of Hutterite life were studied to determine what influences they may have had upon the development of the Hutterian musical culture. The Hutterites, themselves, were studied to determine the effect of the Hutterian social order on the individual, and on the development of the musicality of the individual.

Present practices of the Hutterites have followed largely in the tradition of their early leaders. Communal living was established as a religion of the Hutterites according to the Apostolic tradition of the early Christian era. The Hutterites interpreted the scriptural passage "... and had all things common ..." to mean that all Christians should live in this manner. It has become the distinctive feature of the Hutterian way of life. The entire community organization is built around the principle of communal living.

The social practices of the Hutterites have remained essentially the same during their four hundred years of existence.
Although the basic community orientation has remained essentially unchanged, observation has shown that some of the latest farm machinery and agricultural methods have been adopted. These advanced technical methods of farming have necessitated a greater interaction between the Hutterite and non-Hutterite populations. Thus, the Hutterian society has not remained uninfluenced by the American way of life. It is of particular interest that the adoption of advanced technological methods has not been paralleled with a similar adoption of the social behavior of the dominant society. The Hutterites are fearful of losing the principles on which their life was founded and, therefore, resist social progress.

The Hutterite educational system has been a major factor in their prolonged existence as a communal society. Every individual born into a Hutterian community is subjected to a rigorous process of indoctrination which extends through childhood until the late teens when most Hutterite young people are baptized and accepted as members of the Hutterite faith. This educative process teaches them to subordinate individual desires to the activities of the community. There is a continuous emphasis, particularly in the kindergarten, on the welfare of the entire group. This extreme form of acculturation has not only produced staunch adherents to the Hutterite faith, but has also produced individuals who lack originality and distinctiveness.

Acceptance of statutory requirements for public schools has been a comparatively recent development with the
Hutterites. Because education extends only to grade eight, the assimilation of non-Hutterite social customs and procedures are held at a minimum. Little or no opportunity is given for advanced learning. The Hutterites are fully aware that higher education could bring about their eventual dissolution and, therefore, have resisted such endeavors.

Like many of their social practices, the music of the Hutterites was also found to originate during early Hutterian development. Most of the musical practices of the church were found to have remained apparently unchanged throughout their history. The hymns written during their early beginnings are still being used today. The melodies which were assimilated during that time still form the basis for Hutterian hymnology. Thus, the desire to follow in the tradition of their forefathers in the religious and social aspects of Hutterian life, has also carried over into their musical culture.

Traditional practices are not only found in the music of the church but also in the folk music of the Hutterites. Many popular songs, cowboy ballads, and English religious songs have been perpetuated among Hutterian ranks for many years. The Hutterites were found to possess a unique folk song literature, consisting of hand written manuscripts used in the dissemination of these songs. Many of the procedures used in writing the hymns of the church were also adopted for use in the folk music culture. Songs found in the folk music culture were assimilated through
the public school teacher, from radios and television sets of nearby neighbors, and from recordings on juke boxes listened to on infrequent trips to nearby towns.

The Hutterian communal society was found not only to have influenced the individual in the area of social development, but also his musicality. Data which was yielded by the Gaston Test of Musicality revealed that the Hutterites were far below the normal population in the development of musicality. The test results and other observational data indicated what a profound influence social forces may have upon the development of the individual—intellectually, emotionally, and musically.

Conclusions

This study attempted to answer the following questions related to Hutterian communal life and its effect on Hutterite musical practices:

1. To what extent have the musical practices of the dominant culture been assimilated by the Hutterites?

The extent to which the musical practices of the dominant culture have been assimilated by the Hutterites has been dependent on factors of resistance which the Hutterites have established to the non-Hutterite population. It was quite evident that this resistance was not always strong enough to eliminate all non-Hutterite influences. The musical practices of the church have apparently remained the same for the duration of Hutterian existence. The Hutterites possess a folk music culture, however, which has been assimilated largely from non-Hutterite sources. Although a strong feeling for strict adherence to colony regulations is evident, a permissiveness is prevalent which allows the use of secular songs within certain limits. Most leaders feel that the practice of singing popular songs or cowboy ballads is not good, but they do not go as far as to deny this practice. Performance of this folk music was found to differ from
practices outside colony ranks with regard to tone quality, which is a very nasal, piercing sound, and in various modifications in the melodic line to suit texts which are frequently unmetered.

2. What factors may have influenced the development of present musical practices in the colonies?

Factors which have been responsible for the status of present musical practices may be partly attributed to the religious beliefs and practices of the Hutterites, and partly to the social cohesiveness of the colonies. The practice of simplicity in their religious life has also found expression in their musical life. The restrictive regulations placed upon the individual has also affected the musical culture of the Hutterites. The resistance of social progress which is so evident, has been a major factor effecting present musical standards. The fact that most colonies are settled in isolated areas has kept the assimilation of new musical practices at a minimum.

The Hutterian educational processes has produced individuals who are prepared to live only in a restrictive, protective, environment. Hence, there is little opportunity for individual expression which is so necessary in the development of a relatively static musical culture.

3. How have the practices of communal living effected the musicality of the individual?

The musicality of the Hutterite individual was found to be extremely low as shown by the Gaston Test of Musicality. The subjects scored far below the normal population as indicated by the norms of the test. Test results revealed that the society offers very little opportunity for the musical growth and development of the individual. Small amounts of individual differences were found to exist with in the various age groups of the Hutterites.

Various factors may be responsible for these results. There is little variety in the musical experiences of the individual as he passes from childhood to adulthood. His experiences do not include active participation in instrumental performance, and little opportunity is given to listen to the performance of instrumental music. The songs which the Hutterites assimilate are learned by rote. Excellence of performance is not an important factor; consequently, his experiences vary only slightly during his lifetime. The negative attitude of the colony toward individualism and social
progress has also been a basic factor in preventing the development of a musical culture which would foster the growth of musicality in the society. The rigorous Hutterian educative processes with its emphasis on suppression of individualistic desires has resulted in the negation of artistic creativity.

The data yielded by this study have led to other conclusions in addition to those which serve as answers to the questions posed above. These conclusions are concerned with Hutterite aesthetic expression, and with justification of their musical practices:

1. The austere, ascetic life of the Hutterites has exerted a tremendous influence on the assimilation of musical practices. In a society regulated by utilitarianism, they see little need for the expression of aesthetic impulses. The graphic and plastic arts are in variance with the belief in the Mosaic law "Thou shalt not make unto thee any graven image, or any likeness of any thing." Thus, aesthetic expression is regarded as sinful and in discord with Hutterian principles. Throughout the colony, however, one can observe instances where the impulse for aesthetic appreciation has found expression. The bedrooms of the home are often decorated with pictures and beautifully crocheted doilies. The public school is often decorated with art displays made by the children. This impulse may also be found in the black-smith who takes great pride in displaying a well designed and well constructed stock feeder, or in the carpenter who finds delight in producing a beautifully finished cabinet or chest. The fancy decorative lettering found in their manuscript hymnals and their folk song literature, reveals the Hutterite's desire for aesthetic expression.

2. Many of the musical practices of the Hutterites are said to have a Biblical basis. Because they do not believe in the use of musical instruments, the scriptural passages referring to the use of instruments are not accepted as being applicable to the present era. For some leaders the scriptural passage in Matthew 9:23-24 serves as the basis for their belief concerning the use of instrumental music: "And when Jesus came into the ruler's house, and saw the minstrels and the people making a noise, He said unto them, Give place . . . . " They are not aware that the negation of instrumental music in certain religious seats began with the radical reform movements of the early sixteenth century. In trying to justify
their musical procedures they have turned to Biblical passages and made inferences which have often been invalid.

Implications

Basic to music education is the fact that impinging cultural influences effect the musical practices of a society in a variety of ways. The musical practices are governed to a large extent by the ideals of the society. The continuity of these practices can only be assured if each generation is rigorously educated concerning the heritage of the past. However, the musical practices of the past should only form the basis on which progress can be established. By merely inheriting the tradition of his predecessors, one cannot be assured of the progressive development of a society. There must be individual initiative and creativity which is stimulated by the progressive ideals of the society. Otherwise, a static cultural perpetuation of community ideals is inevitable.

Of particular interest to the music educator is the process whereby an individual grows musically. Various factors effect the growth of an individual in relation to musicality. These factors may be social in nature. They may be religious factors which govern the ideals of a community. They may be a combination of several factors which effect the development of the individual.

As observed in this study, several factors are essential for the growth of musicality. Changes in musical
experiences are basic to the growth processes. A never-ending variety of musical experiences are essential for the full musical development of the individual. These experiences must, however, be significant, and intelligently treated in order for them to contain meaning for the individual. From the developmental point of view, the purposes of music teaching should bring about the evolution of musical responsiveness.
BIBLIOGRAPHY
BIBLIOGRAPHY

Books


Periodicals


General Reference Works


APPENDIXES
APPENDIX A
### Hutterite Scores and Age Percentiles from The Gaston Test of Musicality

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Test of Musicality

Please answer the following questions by using a cross. (+)

EXAMPLES: Have you ever heard a piano? ________________________ NO _____ YES _____

Have you ever directed a symphony orchestra? __________________ NO _____ YES _____

1. Does your father play a musical instrument or sing? __________________ NO _____ YES _____
2. Does your mother play a musical instrument or sing? __________________ NO _____ YES _____
3. Did any of your grandparents play or sing? __________________ NO _____ YES _____
4. Do any of your brothers or sisters play or sing? ________________ NO _____ YES _____
5. Do you have a piano in your home? __________________ NO _____ YES _____
6. How many years have you taken lessons on a musical instrument? ONE ____ TWO ____ THREE ____ FOUR or more ____
7. Is a phonograph played in your home? __________________ NO _____ YES _____
8. Do your father and mother like music? __________________ NO _____ YES _____
9. Have your parents ever told you that they would like to have you study music? __________________ NO _____ YES _____
10. Would you like to play in a school band? __________________ NO _____ YES _____
11. Would you like to play in a school orchestra? __________________ NO _____ YES _____
12. Do you like your school music? __________________ NO _____ YES _____
13. Would you like to sing in a chorus or glee club? __________________ NO _____ YES _____
14. Do you like to listen to phonograph music? __________________ NO _____ YES _____
15. Would you like to be a musician? __________________ NO _____ YES _____
16. Would you give up some of your playtime or recreation in order to practice on a musical instrument? __________________ NO _____ YES _____

In the list below (question number 17), are several things which you are to number in the order in which you enjoy them. Place a "1" after that thing which you most enjoy. Place a "2" after that which you enjoy next best. Place a "3" after that which you enjoy next best, and so on until you have numbered each item in the list. Be certain to place a number after every item in the list.


In the second list (question number 18), place a "1" after the instrument which you would most like to play. Place a "2" after your second choice and a "3" after your third choice. Number no further than your third choice.


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First you will hear a single note, and then you will hear a chord. If that same, identical note which you first heard is played in the chord, place a cross after YES. If it is not heard, place a cross after NO. We will first do several practice exercises. Fill in the cross after YES or NO for each of the two practice exercises.

**PRACTICE EXERCISES**

1. NO ________ YES ________
2. NO ________ YES ________

Now we will do five trials in the same manner, beginning with No. 19.

19. NO ________ YES ________
20. NO ________ YES ________
21. NO ________ YES ________
22. NO ________ YES ________
23. NO ________ YES ________

Below is the music for three practice melodies and five trial melodies which you will hear played one at a time. You are to compare the melody you hear played with the same melody printed below. If the melody that is played is the same as your melody, then place a cross after SAME. If any notes are changed, place a cross after NOTE. If the rhythm is changed, place a cross after RHYTHM. We will first do the three practice melodies.

**PRACTICE MELODIES**

1. 

```
\[MUSIC\]
```

SAME ________ NOTE ________ RHYTHM ________

2. 

```
\[MUSIC\]
```

SAME ________ NOTE ________ RHYTHM ________

3. 

```
\[MUSIC\]
```

SAME ________ NOTE ________ RHYTHM ________

Now read the music of each melody very carefully as that melody is played, so that you may determine whether the melody you hear is the SAME, or has any NOTES changed, or has the RHYTHM changed. It will be only one of these three for each melody, so you will need to place only one cross after each printed melody.

24. 

```
\[MUSIC\]
```

SAME ________ NOTE ________ RHYTHM ________

25. 

```
\[MUSIC\]
```

SAME ________ NOTE ________ RHYTHM ________

26. 

```
\[MUSIC\]
```

SAME ________ NOTE ________ RHYTHM ________

27. 

```
\[MUSIC\]
```

SAME ________ NOTE ________ RHYTHM ________

28. 

```
\[MUSIC\]
```

SAME ________ NOTE ________ RHYTHM ________

You will now hear five melodies, each of which is complete, except that the last note will not be played. If you think that the unplayed note should be higher than the LAST note which you HEARD, place a cross after HIGHER. If you think the unplayed note should be lower, place a cross after LOWER. We will first try two practice melodies.

**PRACTICE MELODIES**

1. HIGHER ________
2. HIGHER ________

LOWER ________
LOWER ________

Now we will deal with the next five melodies in the same manner, beginning with No. 29.

29. HIGHER ________
30. HIGHER ________
31. HIGHER ________
32. HIGHER ________
33. HIGHER ________

LOWER ________
LOWER ________
LOWER ________
LOWER ________
LOWER ________

Score, page 2
You will now hear seven different melodies, each of which will be repeated several times. Each time a melody is repeated it may have one or more NOTES changed, or, it may have the RHYTHM changed, or, it may be the SAME melody.

For each time the melody is played over again there are three blanks, one blank under NOTE, one blank under RHYTHM, and one blank under SAME. If a NOTE has been changed place a cross in the blank under NOTE. If the RHYTHM has been changed, place a cross under RHYTHM. If it is exactly the SAME melody, place a cross under SAME. In other words, each time the melody is played over you will fill in one of the three blanks and the other two will be empty.

We will try several practice melodies first. The melody will be played, and then immediately played over again. Fill in one blank for each time the melody is played over again.

**PRACTICE MELODY No. 1**

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<tr>
<th>NOTE</th>
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<tbody>
<tr>
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<td>2nd time</td>
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**PRACTICE MELODY No. 2**

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<td></td>
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<tr>
<td>3rd</td>
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</table>

In the seven trial melodies which are to follow, beginning with No. 34, each new melody will be played ONLY ONCE and you are to remember how it sounds, so that each time it is repeated you will know whether a NOTE has been changed, the RHYTHM has been changed, or it is the SAME. Each new melody will be played once. When it is repeated the first time, place a cross in one of the three squares after “1st,” when it is repeated the second time, place a cross in one of the three squares after “2nd,” and in like manner for each time a melody is repeated. We will now proceed with the seven trial melodies.

**EACH NEW MELODY WILL BE ANNOUNCED BY NUMBER.**

**THERE WILL NEVER BE MORE THAN ONE KIND OF CHANGE EACH TIME THE MELODY IS REPEATED.**

**LISTEN CAREFULLY TO EACH NEW MELODY. THEN LISTEN CAREFULLY EACH TIME THE MELODY IS PLAYED OVER. THEN PLACE THE CROSS WHERE IT SHOULD BE.**

**34.**

<table>
<thead>
<tr>
<th>NOTE</th>
<th>RHYTHM</th>
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**35.**

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**36.**

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**37.**

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**38.**

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**39.**

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**40.**

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<td>6th</td>
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Test of Musicality
by
E. Thayer Gaston, Ph.D.

<table>
<thead>
<tr>
<th>NAME</th>
<th>SEX</th>
<th>AGE</th>
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</thead>
<tbody>
<tr>
<td>First</td>
<td>Last</td>
<td>M. or F.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Yrs.</td>
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<thead>
<tr>
<th>GRADE</th>
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<th>PHONE NO.</th>
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<th>CITY</th>
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<th>DATE</th>
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<table>
<thead>
<tr>
<th>DO YOU SING?</th>
<th>WHAT IS YOUR VOICE?</th>
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</thead>
</table>

<table>
<thead>
<tr>
<th>WHAT MUSICAL INSTRUMENTS DO YOU PLAY?</th>
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</thead>
</table>

(Do not write below this line.)

Mental Rating (if available)

<table>
<thead>
<tr>
<th>SCORE, PAGE 1</th>
<th>PAGES 2 and 3</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>T. R., PAGE 1</th>
<th>PAGES 2 and 3</th>
</tr>
</thead>
</table>

Use a check mark in the proper places below to best describe subject whose name appears above.

### General Health
- **Excellent**
- **Good**
- **Average**
- **Below Average**
- **Poor**
- **Not Well Adjusted**

### Physical Handicaps
(Please specify)

### Attendance
- **Good**
- **Average**
- **Poor**

### Lips
- **Thick**
- **Average thick**
- **Thin**
- **Defects**

### Teeth
- **Normal**
- **Crooked upper t.**
- **Crooked lower t.**
- **Receding lower jaw**
- **Protruding lower jaw**

### Fingers
- **Long**
- **Average**
- **Short**
- **Defects**

### Characteristics
- **Precise**
- **Careless**
- **Neat**
- **Slovenly**
- **Responsive**
- **Unresponsive**
- **Persevering**
- **Nonpersevering**
- **Reliable**
- **Unreliable**
- **Industrious**
- **Lazy**
- **Cooperative**
- **Sense of Humor**
- **Cultured**
- **Mentally Alert**
- **Mentally Average**
- **Mentally Slow**

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