

A CASE STUDY OF
SOME ENVIRONMENTAL FACTORS AND THE MUSICAL
ATTITUDES OF TWENTY-FOUR INTERMEDIATE
GRADE CHILDREN

by

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R. T. B.

CHAPTER I

INTRODUCTION

Explanation and Background of Problem

Goals of Music Education in the Elementary School

Music educators have tended to neglect an important aspect in music education, that is, the concept of the development of specific musical attitudes. Madison believes, "the objective of the teacher is to so fix these concepts in the minds of pupils that their characteristics can be abstracted from music heard either in listening or in performance."¹ This means that the music educator must first put emphasis on the establishment of specific musical attitudes and then present the music for children to abstract. To this Gaston states the following:

Guidance is necessary in the development of taste and attitude in music just as it is in other arts. Certain concepts regarding the worth of the creations of man have emerged from the experiences of the race. These concepts give rise to attitudes which are of great value to the continued progress of civilization. These concepts must be achieved by children if they are to develop the necessary attitudes. It is unlikely that very many children will single out the best in musical experiences for themselves if they are left out to their own choosing. It rests with the schools to help them by guidance.²

¹Thurber H. Madison. "The Need for New Concepts in Music Education." Basic Concepts in Music Education, National Society for the Study of Education, Fifty-seventh Yearbook, Part I. The University of Chicago Press, 1958, Chapter 1, p. 8.

²E. Thayer Gaston. "A Study of the Trends of Attitudes Toward Music in School Children." Unpublished doctoral dissertation, University of Kansas, 1950, p. 12.

The concept of developing specific attitudes in children is a must. According to Gaston, "one of the chief aims of music education is to bring about the development of certain attitudes on the part of pupils."³ The concept or idea of developing specific attitudes fits into McMurray's aim of music education.

It is: to help everyone to further awareness of patterns of sound as an aesthetic component in the world of experience; to increase each person's capacity to control the availability of aesthetic richness through music; and to transform the public musical culture into a recognized part of each person's environment.⁴

The first words of McMurray's aim are worth mentioning again. The first words are "It is: to help. . ." Then his fifth word reveals more to music educators--everyone. This specific musical concept that needs development in all children on the elementary school level is an understanding and an appreciation of the aesthetical qualities of music. Although this concept may take years in developing, children need to get this start at the elementary level of developing specific musical attitudes.

The music taught in the elementary school should affect all children. Many children are left out of the music department in high school because of poor teaching on the elementary level. In the elementary school where many problems begin, the inadequacy on the part of many classroom teachers can make a child so uncomfortable during the music period that he will withdraw. Who can tell how long this withdrawal will last? In a situation where many classroom teachers are inadequate in

³Ibid., p. 4.

⁴Foster McMurray. "Pragmatism in Music Education." Basic Concepts in Music Education, National Society for the Study of Education, Fifty-seventh Yearbook, Part I. The University of Chicago Press, 1958, chapter 2, p. 41.

teaching music, a child passing from one grade to the next can receive a sequence of non-authentic musical experiences or develop a negative attitude.

Clarke drew the following conclusions about music and education: "Music in education is for all, musical and unmusical. . . Music in education must affect the entire student body from the youngest of pre-school groups through to the seniors at college."⁵ Assuming that these statements are true, then there is a need for developing the proper attitude in all children toward music while they are in school. The junior and senior high schools have their problems and so does the elementary school; but many high school problems can be eliminated if the primary function of music in the elementary school is adhered to. The primary function of music in the elementary school is to develop in children the ability to understand and appreciate the aesthetic qualities of music.

Education, the process of training and developing the knowledge, skill, mind and character especially by formal schooling, should lead to the enlightenment of mankind. Pera states, "it is the responsibility of the school to provide an educational climate that will foster aesthetic growth."⁶

It is evident from the literature presented thus far that the goals of music education are centered around the child. McMurray's goal for music education states it is to help everyone; Clarke says music in education is for all; and Gaston stressed the importance of guidance

⁵Eric Clarke. Music in Everyday Life. W. W. Norton & Co., Inc., New York, 1935, pp. 46-49.

⁶Roland Pera. "The Influence of the Peer Group on the Musical Preferences of Students in the Seventh, Ninth, and Eleventh Grades." Unpublished master's thesis, University of Kansas, 1965, p. 4.

for the child's musical attitudes. The extent of the child's musical experiences brought on by music educators is very important in the development of specific musical attitudes of all children.

The Nature of Environmental Influence.

The music educator does want to help and guide each child, but his problem is made difficult because of the influences of some homes, churches, and especially the mass media communications. His problem could be simpler if he were backed and supported by each environmental factor. Since he is not, he becomes over-taxed with program after program in hoping that the goodness in his performed music will be abstracted by the child and the community; to an extent it will, but for the most part something needs to be said about music. The music educator needs a philosophy and his community needs to know it. This philosophy needs to include the idea or concept that in order to produce specific musical attitudes in children, then there must be cooperation between the home, school, church, mass media communications and any other influences in the community.

After a child's life begins, growth is the key concept of individual differences. The child receives impressions from his environment which accumulate and solidify to help produce unique individuals. Consequently, these impressions help to form the attitudes of a child's personality. The effect the physical growth and social interaction has on the individual's adjustment in society depends on his contacts with society. Life with its many complex problems and opportunities dictates to a certain degree what a person will do and what he will become.

Emphasis on helping to produce good and sound attitudes should be directed during the early stages of child development, because this is

the impressionable time of the child. Therefore, it is important that a child receives the "best" impressions. The opportunity is great for a parent or teacher to influence constructively the attitudes of a child.

The "best" impressions in an environment depends upon the care and understanding in the home, good churches, good schools, good communities and the mass media communications. The child should be surrounded by an excellent environment. Gaston writes, "thus it is that the richer the sensory environment the greater the development of the brain. Therefore, we understand why the sensory environment of the child must be rich."⁷

The Nature of an Attitude

Allport states the following about an attitude:

An attitude is a mental and neural state of readiness, organized through experience, exerting a directive or dynamic influence upon the individual's response to all objects and situations with which it is related.⁸

Noll states it another way:

An attitude may be considered one phase of personality. They are closely associated with feelings and emotions, and are a large factor in determining our reactions and behavior. An attitude may be thought of as a response pattern, or a tendency to think or act in a particular way under a given set of circumstances.

Each person, because of heredity and environment, is an individual with no two attitudes being the same. The stimulus may come from one source, but

⁷E. Thayer Gaston. "The Significance of Aesthetic Experience in Music for the Individual." Unpublished speech at Music Educators National Conference, St. Louis, Missouri, 1963, p. 4.

⁸Gordon W. Allport. The Nature of Personality: Selected Papers. Addison-Wesley Press, Inc., Cambridge 42, Mass. 1950, p. 13.

⁹Victor H. Noll. Introduction to Educational Measurement. Houghton Mifflin Co., The Riverside Press Cambridge, Cambridge, Mass. 1957, p. 291.

the responses of individuals within a group will each be different, because an attitude is organized through experience and no two persons have had the same experiences.

Sociologists and psychologists present the theory that prejudices are acquired or learned and are not innate. Thus, the prejudice some students have against music comes under this definition, because they are unfamiliar with music and have lacked positive experiences in this area. They need music teachers so that they can begin to appreciate music.

According to Gaston, the beginnings of intelligent discrimination and evaluation are found to a great extent in the lower grades.

It is necessary then, to ascertain what attitudes are held by children in the lower grades, since they determine largely the further realization of the aims of music education.¹⁰

Allport states it another way:

How important is the first year? If it is true that "as the twig is bent, the tree's inclined," we should expect the initial slanting of the infant to have important long-range effects on his personality.¹¹

Gaston also stressed the significance of attitudes.

Attitudes clarify, direct, motivate, and orient our behavior. Not only do attitudes largely determine our outward behavior but they are potent directors of emotional behavior.¹²

¹⁰E. Thayer Gaston. "A Study of the Trends of Attitudes Toward Music in School Children." Unpublished doctoral dissertation, University of Kansas, 1940, p. 4.

¹¹Gordon W. Allport. Pattern and Growth in Personality. Holt, Rinehart & Winston., New York 1961, p. 77.

¹²Gaston. op. cit., p. 8.

Thus, if an attitude directs responses and if the attitudinal foundations begin early in a child's life, then the home and family, the elementary school and other environmental influences have a responsibility in the guidance of musical attitudes.

Statement of the Problem

Man must have rich sensory experiences of beauty. Beauty can be found in color, form, texture, proportion, rhythmic motion, or tone. Gaston writes, "no race or culture of man has been content with the sounds of nature--man has made new forms, new colors. He has decorated; he has made beauty."¹³ One example of man's use of beauty is music. Presently, it seems that the duty of the music educator is to relay the concepts of beauty in music to the public. His chief competitor is the business man who backs the "so-called musician." The dollar bill enters the picture. Commercialized music, backed by millions of dollars, gets many opportunities for being exposed. Through the mass media communications, the opportunity is great in swaying the musical attitudes of the public. Barzun says that twenty-five per cent of the country's population is reached by art music.¹⁴ This could mean that seventy-five per cent will dictate the general attitude toward music.

The important of the problem is reflected in the fact that between 1940 and 1963, eight studies were conducted at Kansas University on music and attitudes. For example, Gerren emphasized the importance

¹³Gaston. op. cit. Unpublished speech. 1963, p. 8.

¹⁴Jacques Barzun. Music in American Life. Doubleday & Co. Inc., Garden City, New York, 1956, p. 85.

of attitude in a learning situation and how it motivates students' behavior.¹⁵

Therefore, if attitudes are states of readiness which will eventually lead to direct behavior, then they are vital to all phases of education and educators should know about them. The goal of the music educator is to help and guide all children. The tremendous influence of the environment exerting against many policies of music education, and the importance of children receiving impressions for their attitudes, consolidate in proposing the problem:--What part does the environment play in the formation of musical attitudes in children?

It is the purpose of this study to investigate the musical attitudes of 24 children and their environmental backgrounds. This case study will investigate selected individuals of grades four, five and six and try to see and understand how their attitudes toward music were formed. If these influences can be determined, then music educators with a greater understanding of attitude-formation can have a better chance of influencing children.

CHAPTER II

RELATED RESEARCH AND LITERATURE

Heredity

In the reproductory process, between 200 to 500 million sperms enter into the vagina. Only one of these male sperm unites with the female germ cell to produce the fertilized egg called a zygote. The zygote contains 46 chromosomes, each of which is currently thought to contain approximately 30,000 genes. It has been estimated that there are some 300 trillion possible chromosome combinations in a zygote. Reduction fission or meiosis at a certain stage of development of the germ cells produces 23 chromosomes within the individual, or one half of the original number. With the ejaculation of 200 to 500 million sperms into the vagina to unite with the female germ cell and the possible 300 trillion chromosome combinations of the zygote, the virtually incalculable possibility of two children born to the same parents with identical heredities is impossible with the exception of identical twins--twins born of the same zygote which splits to form two beings.

Each fertilized egg will develop in accordance with a set of chemical instructions contained chiefly in the nucleus of the cell. The chemical instructions coming from the parents, and transmitted by the reproductive cells, are the new individual's heredity. These instructions during the time the fertilized egg is developing can be affected by a variety of external conditions. An example of how chemical

instructions and development affect heredity of the fertilized egg would be chromosomal changes. Herskowitz states:

All types of rearrangement are expected to be affected by the physical and chemical state of the chromosome, the amount and location of its euchromatin and heterochromatin, its position relative to other chromosomes, the number and arrangement of the other chromosomes present, the presence or absence of a nuclear membrane, and the movements of broken ends as influenced by cellular particulates, fluids, and extracellular factors.¹

Therefore, parental characteristics are present at birth even if twins or triplets, or even if quadruplets are born. Each child, even if similarities are numerous, will be an individual, having his own physical traits, emotional characteristics, and feelings.

Take lungs for a moment--yours and mine. There is no living relationship between your lungs and my lungs, nor between your cortical metabolism and mine. But my lungs do influence my cortical metabolism and so do yours. My potassium needs interact with my sodium need. These chemical needs may be compared with yours, but they have no organic functioning relation to yours. It is my heredity, my early experience, my temperament, brain capacity, emotions, motives, pulse rate, memory, cultural history, and imagination that are bound together in one individual functioning; they comprise one system, made up of various subsystems.²

From the uniting of the male and female germ cells to form a zygote, to the embryo, to the fetus, up to the birth of the neonate, growth is the key concept of individual differences. The concern now is how does the heredity and the environment together develop the child? This will be discussed in the next section.

¹Irwin H. Herskowitz. Genetics. Little, Brown & Co., Boston and Toronto, 1962, p. 183.

²Gordon W. Allport. Pattern and Growth in Personality. Holt, Rinehart & Winston, Inc., New York, 1961, pp. 7-8.

Environment

The environment includes such factors as the home, school, church, peer group, sex and mass media communications. If each is understood, then maybe one can see if one institution dominates and another lacks influence and how a child formulates an attitude, especially an attitude toward music. Interest lies only in the importance or significance of these institutions and factors within the environment and how they affect a person's musical attitude.

Before discussing each environmental factor separately, how does the heredity and environment together develop the child? Church states:

The line of development that an individual follows depends on two main interacting sets of factors: first, the structural potentialities he inherits from his parents, and two, the environment in which he grows up. The outer limits of an individual's hereditary potentialities--although not the precise form they will take--are fixed at the instant of conception.³

All the external materials, forces, and organisms that affect the growing and developing individual, and which indeed affect its entire life, make up its environment. What a human being or an organism becomes in his future life depends upon the complex interaction of both heredity and environment. Heredity determines what an organism may eventually become, not what it will ultimately. What an organism will become depends on both its heredity and its environment. Impressions within the environment will stimulate the child. These stimuli coming at various times will help to shape the child's thinking, attitude, behavior and emotion, which are all a part of the total child and his personality.

³L. Joseph Stone and Joseph Church. Childhood and Adolescence. Random House, Inc., New York, 1957, p. 41.

Also, the impressions impinge one upon another to help to produce a unique individual.

The Home

The home is the first and most persistent influence on the child. What goes on in the home during a child's early years along with his biologic inheritance will set the stage for what the child will become. The home is the center of the child's life. The extent to which the parent manipulates the child's experiences will have a significant part in shaping attitudes to deal with the outside world. Breckenridge and Vincent state:

The family provides the child with his biologic and social heritage. Through his parents he receives the biologic inheritance which sets his potentialities. To what extent these potentialities will be realized will depend upon the home, family and environmental influences outside the family sphere. His social heritage comes from the attitudes and experiences of the many preceding generations which have become a part of his parents and other close relatives. Parents bring to their children their past as expressed in their mode of living, their feelings and attitudes Each family presents a unique environment for a child on the basis of contributions from the past. With its background a family sets an environment for the child depending upon its financial status and educational level, its cultural interests, standards and values.⁴

Two aspects of the home will be considered here--the tangible and the intangible. The tangible refers to the things that can be touched or having actual form or substance. The child comes in contact with these materials such as the furniture, the car, the house, and the surrounding environment. The intangible refers to abstract things that can not be touched or that which can not be easily defined, formulated,

⁴Marian E. Breckenridge & E. Lee Vincent. Child Development. W. B. Saunders Co., Philadelphia & London, 1955, pp. 192-193.

or grasped. These are basically the values of the home. Values, which are relative such as ethical standards, are very important in the development of attitudes.

Since an attitude is always directed toward some object it may be defined as a state of mind of the individual toward a value. Values are usually social in nature, that is to say they are objects of common regard on the part of socialized men.⁵

It is first in the home that the parents influence their children either to be materialistic or to have their values so diversified that they will be capable of meeting any obstacles. By spending most, if not all, of the time in the home in the first years, one can easily understand how important the home is. The child uses each experience that comes in contact with him from the date of birth. These experiences or impressions shape the individual child. No two children have the same environment, consequently, they will not have identical experiences.

The home serves as the base for the forming of all attitudes, including the one for music. The child will be influenced by the meaningful experiences he encounters and this definitely will have some bearing on his musical attitude. In addition, the appropriate stimulus may not be presented or the hereditary factors may be stifled during the developmental years. Later in life he will have attitudes whose origin he can not identify.

A musical heredity, along with the vital environment or impressions are a must in the development of specific musical attitudes. Life is not all heredity, for heredity needs the best environment for development.

⁵Gordon W. Allport, The Nature of Personality: Selected Papers, op. cit., p. 6.

The most outstanding doctors can not declare at birth that "here lies another Mozart or Van Cliburn." The heredity is present but the environment lies ahead. What a child receives from this point onward is very important. Landeck urges parents:

If you want your child to enjoy music, one of childhood's most rewarding joys, then it depends on you and the music you make. And here let me restate with emphasis based upon experience: this does not mean that you have to be trained. Music is centuries older than schools.⁶

Assuming these facts to be true, we therefore can conclude that the home serves as one of the important factors for developing an attitude toward music or any other concept found in the environment.

The home, consciously or subconsciously, is preparing the child for school. The parents instruct their children as to ways of behaving, attitudes toward work, health, people, and life in general. The parents also instruct their children's experiences in receiving, later in sharing and giving, in making decisions, in practicing control over himself and over others. Breckenridge and Vincent sum up what the home does for the child:

As he grows, the experience, under the guidance of wise parents will be such, that they are compatible with his abilities and lead him to becoming a participating member of a group, first the family, later the school and the community. Thus, in the home the foundations of his present and future health, both physical and psychologic, are laid.⁷

The School

The school, next to the home is very important. Why are schools

⁶Beatrice Landeck. Children and Music. William Sloane Associates, Inc., Publishers, New York, 1952, p. 11.

⁷Breckenridge & Vincent. op. cit., p. 194.

important? Gesell and Ilg state:

Because our civilization has grown so complex that the home alone can not transmit to the child the culture which the race has prepared for him. The home is still the primary cultural workshop in which he learns the alphabet of civilized living, it remains an extremely important workshop even in the years from five to ten. But the accumulated inheritance from past and present is so vast that teachers and schools and pencils and bookshave become a social necessity.⁸

It is in the school that the child learns how to deal with society.

Here he comes into contact with others. He has to learn to get along with people other than those at home. The attitudes that he has acquired from home will be his foundation. Then the experiences he encounters at school will also influence him. Thus, we can say that the school is the place where knowledge of the arts and sciences can be obtained and also the place of a living laboratory in learning to deal with people, especially people outside the home.

Although the home is important, the child will want to have similar musical experiences at school because he wants to be a part of the group. Landeck states:

If you want your child's music experiences at school to be a happy one, see that music enters naturally into the school day, flowing in and out of classroom activities Even though his music--at home has been spontaneous and pleasurable, if most of his classmates dislike music (as it is taught in school), it will not be easy to keep your child's interest on-going at home. The average child wants not to be conspicuous; he wants the security of belonging to his new world.⁹

Here it takes a home and school working together to direct children in developing an attitude toward music.

⁸Arnold Gesell & Frances L. Ilg. The Child From Five to Ten. Harper & Brothers Pub., New York, 1946, p. 374.

⁹Landeck. op. cit., pp. 140-145.

Breckenridge and Vincent sum up the importance of the school and what it means to the child.

Next to the home, the most important agency in society for the transmission of the cultural heritage to children is the school. The home transmits vital attitudes, "trains" the child in basic living habits, serves throughout the childhood years as a translator or interpreter of those cultural mores which the child meets outside as well as inside the home. The school accepts the major responsibility for transmitting and translating or interpreting those aspects of the cultural heritage which have been formalized into "school subjects" such as history, science, etc From kindergarten throughout the formal education of the child the teacher is probably the single most important influence exerted by the school on the child. This can easily be understood in the kindergarten where the teacher acts as a substitute parent, and in the early grades where the teacher has the child in a home room and most of the subjects.¹⁰

Therefore, we can assume that in our society at least, the school plays a vital role in the developing of all attitudes in children and this includes the musical attitude. If schools are responsible for passing the accumulated inheritance from past and present and if the schools are the most important agency in society which transmits vital attitudes, then music should be taught by competent music teachers. Madison states:

These authentic intuitional experiences in music can be taught and revealed only by teachers who themselves have been taught conceptual values of music. Those who must teach marginally, as inadequately trained music teachers or elementary-school teachers without at least a few convincing musical experiences, run the risk of initiating programs of music of considerable sterility no matter how much they may be "helped" by competent music teachers.¹¹

The Church

The church is probably the next important organized institution

¹⁰Breckenridge & Vincent. op. cit., pp. 202-203, 206.

¹¹Madison. op. cit., p. 15.

that influences society. Through the years, the religious impact on society was tremendously important. Today, religion still tries to influence the lives of the peoples of the world. Breckenridge and Vincent state the following about the influence of the church:

As we proceed further with the constructive forces in the lives of children, we find the church the largest organization, besides the school, which attempts to guide standards and attitudes of children. . . . The church is regarded as the organized agency whose chief responsibility it is to oversee the spiritual development of children.¹²

Religious education should consist of concepts taught effectively by those who can do so. Breckenridge and Vincent conclude that only in this way can religious concepts keep abreast of the growing life experience of the individual.¹³

In the church, the child can learn concepts of joy, the value of goodness and of love, not only through the minister's sermon, but also through the music, because music is a communication. Pyper states "in every culture, man has sensed the need for all kinds of communication, verbal and nonverbal, in order that he may communicate with his supreme being and with his fellow man."¹⁴

Within the church, the music depends upon the minister, the people and the musicians. What congregational songs that are selected by the minister and sung by the congregation, and what songs the musicians choose to be sung by the choir will help to develop the attitudes for

¹²Breckenridge and Vincent. op. cit., pp. 217-218.

¹³Ibid. p. 219.

¹⁴Donna L. Pyper. "A Study of the Musical Responses and Concepts of the Eight-Year Old Child." Unpublished master's thesis, University of Kansas, 1963, p. 11.

the on-coming generation. The following is true with most children:

Children are not critics; they are copycats. They will imitate you in everything; your enthusiasm, your courage to experiment, your sensitivity to sounds around you, and your satisfaction in musical expression.¹⁵

The church congregations, especially in this section of the city, are on a voluntary membership basis. The groups in each church have something in common. If a member does not fit in, he can or does seek membership elsewhere either to another church, religion or denomination. Within the particular society in each church, the generally accepted attitude of the church comes from the national or international level depending on the religion or denomination, the local organized groups of churches, and within each church the minister and the people who make up the church.

Within the churches in this section of the city, the regulated control of the international or national level, local level, and the people within each church, influences the music programs. Each religion whether it be Christianity, Judaism, or Buddhism has its own music. Within Christianity, there are many denominations and each has a history of its own music and they sing their songs accordingly.

Then within each church, the ministers, the ministers of music and the people have something to say about their own church's music. The kind that they have will directly influence the children who are the "future" generation and they will help to pass the musical attitude on to the next generation.

¹⁵Landeck. op. cit., p. 4.

The Peer Group

In addition to the three environmental factors previously mentioned, there is the peer group. According to Breckenridge and Vincent:

The influence of the gang, (peer group), or play group on the formation of personality is clearly recognized by most writers on the subject. Probably no other group, except the family itself, is of such fundamental importance in the social development of later childhood as the play group. Here the child acquires another type of "we" feeling.¹⁶

The peer group is very important because it is here the child acts out the things he learns at home, school and at church or learns other things than those in school, home and church. For example, when children play house, they are the parents. The impressions they have received are the lines in the production. The boy who plays the part of the father will act according to the deep impressions he has received from his father or from what he has seen from other fathers. The girl who plays the part of mother will do likewise.

It is in the peer group where ideas are discussed or acted out. The answers to questions in the discussion or the parts acted out will help shape the child's attitude. Each child will bring to the discussion or play what he has seen, heard and learned. These three will serve as the foundation of his behavior. However, a child wants to be predominately accepted by his peers.

Any recognition, even if only contempt, is better than being ignored. Even the outcast or scapegoat would rather have the gang persecute him than ignore him, and even the label "Stinky" means that he has an identity in the eyes of others. Now, the child's view of himself comes not only out of a feeling that he is loved and accepted by his family, but also

¹⁶ Breckenridge and Vincent. op. cit., p. 478.

from a sense of adequacy and competence, that he can do the things that are demanded of him, and that he has a role to play.¹⁷

After acceptance, then socialization can begin. The peers can walk to school together, go to other places together, play together and visit each other in their homes. All of the time that is spent together is used for the development of personality. Each experience is used to help shape an attitude which then leads to behavior and later on to be a part of the child's personality.

How does music fit into the peer group? Pera states, "if the peer group dictates such things as dress and language, one may assume that musical preferences and attitudes will be affected in a similar manner."¹⁸ The attitude from meaningful impressions are the child's basis. If the child finds a peer group that accepts music, then the child's attitude will be favorable toward music. For example, in assuming that the parents present an atmosphere in the home for an appreciation for various kinds of music, one would possibly expect the child to bring this, along with other aspects, to the group especially the kind of music he most often comes in contact with. They will either accept, reject or regulate the importance of this phase of music. Pera writes:

The peer group places rather stringent demands upon its members, among these being the matter of conformity. Pressures for conformity to the standards of the group have their origin from the peer group as well as the individual. The group

¹⁷Stone and Church. op. cit., p. 207.

¹⁸Pera. op. cit., p. 10.

dominate it because of the moral support involved.¹⁹

Another example would be if a child were in a peer group that rejected music. In this case, if the child's impressions lead him toward music, he will either drop this group and find another or he will isolate himself in the enjoyment of his music. If it is the latter, he is not truly a member of the group. This making choices and decisions is the beginning of individual maturity. Para concludes "in spite of the demands for conformity there also exists a desire to be different within the expectations of the group."²⁰ Nevertheless, with a child's need of attention, a need for a play group and a need for acceptance, we can conclude that the peer group is an important environmental influence on the child and his musical attitude.

Sex

The fifth environmental influence is sex. The experiences encountered during the early years will help shape the attitudes of the child. Many factors that could influence the child according to the particular sex could be a dominating mother or father, the relationship of the siblings and other people in the home, and the male or female image before the child in other places. Gesell and Ilg state "the period from five to ten years is not a dormant or a latent sexual period. It is a period of progressive organization. Unremitting elaborations of the self and sex attitudes are laying the foundation for the more acute developments of puberty."²¹

¹⁹Para. op. cit., p. 9

²⁰Ibid., p. 58.

²¹Gesell & Ilg. op. cit., p. 316.

It is difficult to determine if sex is a factor in the development of a musical attitude. Many studies have been conducted showing that sex can make a difference in attitudes. Church presents many view points for and against but draws the following conclusions:

From the data presented, there is sufficient evidence to conclude that significant sex differences do exist in the musical preferences and interest of boys and girls.²²

In another study, Morehead summarized:

The most striking differences brought out in this chapter are sex related. Differences which are apparently related to age, community and home environment are not sufficiently pronounced to be significant on the basis of information contained herein.²³

Sex is an important environmental factor in the development of a musical attitude. The other factors, such as the home, school, church and peers, can not be present at all times; whereas sex is always present if the situation includes two or more. Therefore, a musical attitude and its relationship to sex depends mainly upon the dominance of the male or female image before the child.

Mass Media Communications

Examples of mass media communications are books, magazines, newspapers, movies, radios and televisions. These have furnished and provided fact, fiction, legends, and stereotypes that have reflected political, economic, religious, moral and musical attitudes of people. Nowadays, people can make a choice of the books, magazines, or news-

²²Ellen Wagenfield Church. "A Study of Sex Differences in the Musical Interests of Junior and Senior High School Students." Unpublished master's thesis, University of Kansas, 1949, p. 41.

²³Jean K. Morehead. "A Study of Sex Differences in Preference For Musical Tone." Unpublished master's thesis, University of Kansas, 1948, p. 104.

papers he reads; movies he sees; radio programs he listens to; television programs he watches; and the music he hears.

The radio, television and movie industry have become very popular in the last two decades. Young and Mack speak of television in the following manner. "These new visual and verbal stimuli constantly confronting our people, old and young, influence their attitudes and habits. . . ."24 The three media have many opportunities to expose the masses to various kinds of music. Although Pera is concerned with the radio as a means of influencing attitudes, television and the movie industry should be included because they have grown to be big businesses and very popular. "Radio has had a considerable hand in the formation of musical taste (attitudes) because it has made certain kinds of music so accessible."²⁵ These three important media also receive support from books, magazines and newspapers. With all six, the mass media communications contribute a tremendous amount of publicity which has more than enough exposure to influence attitudes and especially musical attitudes.

The type of program a person listens to or sees will reflect to a degree what kind of person he is especially when he has a choice as we have today because of the many radio stations and television channels. For example, suppose a person had a list of programs he could watch on

²⁴Kimball Young and Raymond W. Mack. Sociology and Social Life. American Book Co., N.Y., 1959, p. 369.

²⁵Pera. op. cit., p. 12.

television:

1. An hour of Leonard Bernstein or an hour with the Beatles.
2. A film on John Fitzgerald Kennedy or a Red Skelton program.
3. The game of the week (baseball) or a C.B.S. news report.
4. Gemini blastoff or turning the television off.

In making a selection or a decision to listen, a person will reveal something about his attitudes.

The impressions from the home, school, church and peer group will aid in a person's selection of a book, movie, radio or television program or any other area that will affect his life. It is here when the child or a person makes a selection that all environmental influences begin to interact. The attitude that has been shaped by all influences will lead to the response of making a decision. It is not an easy thing to analyze why a person makes a selection because no other person knows the extent of the what, why, when and how of the impressions have led him to do so. Sometimes a person does not know his own reasons for choices or actions.

A person listens to the music he has learned to understand and enjoy. This definitely will influence a person in his selecting. Gaston writes:

It must be clear from all of this that what we are musically, and what we respond to, have been the result of learning and conditioning. To each musical experience is brought the sum of an individual's attitudes, beliefs, prejudices, conditionings in terms of times and place in which he has lived. To each musical response, also he brings his own physiological needs, unique neurological and endocrinological systems with their distinctive

attributes. He brings, in all of this, his total entity as a unique individual and he reacts in terms of these.²⁶

Therefore, with the mass media communications, such as books, magazines, newspapers, radio, television and the movie industry, their position for exposure to the masses, and the many sources of each which makes it possible and convenient in giving people a choice or selection, we can conclude that they are also a contributing factor in influencing musical attitudes.

Attitudes and Child Development

From heredity to the first impressions, attitudes are built or constructed. How and when these experiences are dealt with, shapes a person into a "unique individual." The experiences or impressions of an individual shape a person's attitude. This readiness, organized through experience, influences a person's behavior and attitude. Thus, the nature of an attitude is very important because it is the foundation of behavior and personality.

Stages of development influence attitude formation and expression. Gesell and Ilg state the following about nine years old (fourth grade), ten years old (fifth grade) and eleven years old (sixth grade):

Fourth Grade or Nine Years Old

1. The nine year-old is not longer a mere child; nor is he yet a youth. Nine is an intermediate age, in the middle zone which lies between the kindergarten and the Junior High School teens.²⁷

²⁶E. Thayer Gaston. Factors Contributing to Responses to Music. Music Therapy, Lawrence, Kansas, The Allen Press, 1957, p. 23-30.

²⁷Gesell and Ilg. op. cit., p. 188.

2. He shows a new discrimination in his parent-child and in his pupil-teacher relationships--new refinements in his emotions and attitudes.²⁸
3. The behavior trends of the eight year come to clearer issue; the child gets a better hold upon himself; he acquires new forms of self-dependence which greatly modify his relations to his family, to school and to the culture in general. The changes come so subtly that parents and teachers are not sufficiently aware of their import. But they are psychological transformations so consequential both for the child and for society they deserve more cognition.²⁹

Fifth Grade or Ten Years Old

1. Ten, like five, is a nodal age. Both ages bring to partial fulfillment the trends of immediate preceding development; but ten much more than the age of five suggest a latent future. A typical five year old is so self contained and self adjusted that he might almost seem to be a finished product. The environment scarcely has any separate existence for him; it is virtually an extension or an appurtenance of his well ballasted self.³⁰
2. A typical ten year old likewise is in good equilibrium, but he is so adaptively and diversely in touch with the adult environment that he seems rather to be an adult in the making. Indeed his individuality is now so well defined and his insights are so much more mature that he can be readily regarded as a pre-adult or at least as a pre-adolescent.³¹
3. Individual differences, apparent at nine years become still more manifest at ten. The ten year old gives a fair indication of the man (or woman) he is to be.³²

Sixth Grade or Eleven Years Old

1. Year Eleven truly marks the beginning of adolescence for it brings forth so many tokens of the growing up

²⁸Ibid. p. 191.

²⁹Gesell and Ilg. op. cit., p. 188-189.

³⁰Ibid. pp. 212-213

³¹Ibid. pp. 213.

³²Ibid. p. 214.

process which in the course of another decade will take the child to the margins of maturity.³³

2. The emotional life of the eleven-year-old often has peaks of intensity. He can fly into a rage on short notice. He is subject to burst of laughter and to variable moods. The moods come and go in ripples and sometimes in diurnal rhythms: mopish and grumpy in the morning; bright and cheery in the afternoon; good days alternating with gloom; peevishness when there is too much to do with no time for play and not enough time for sleep.³⁴
3. New emotional patterns are in the process of development; they are not simple throwbacks to an earlier age. They are growth phenomena which have their primary origins within the organism rather than in the patterns of the culture. For the organism is indeed in a state of change, which is not limited to gains in height or weight, but which involves entire action system of the child.³⁵
4. In perspective, Year Eleven proves to be an epochal year of transition and beginnings. The total organism, physiological as well as psychological, undergoes elaborating transformations. The subtle alterations in body chemistry and in the structural growth of the nervous system are concealed from our inspection, but they manifest themselves unmistakably in changing forms and modes of behavior. Many of the behavior changes come so gradually that they escape notice; others erupt so drastically that the culture reacts with a startled awareness. The exuberance of growth expresses itself in positive as well as negative signs. Symptoms of maturing talent and giftedness emerge. Individuality becomes increasingly defined, both with respect to favorable and unfavorable traits.³⁶

The above information, on the attitudes of children as they developed from years nine through eleven, is pertinent to this study. With Gesell

³³Arnold Gesell, Frances L. Ilg and Louise Bates Ames. Youth-- The Years From Ten to Sixteen. New York, Harper & Brothers, Publishers, 1956, p. 66.

³⁴Gesell, Ilg and Ames. op. cit., p. 67.

³⁵Ibid. p. 67.

³⁶Ibid. pp. 72-73.

and Elg's information, a basis is provided for observing the children in this study to see if similar patterns exist in the different age groups and grades.

Problem Restated

Since attitudes are the foundation of personality, emotions, and behavior, then it is important for education to develop them. Music educators have a responsibility in leading children musically away from the point he is. This means that music educators must have the knowledge, skills and the ability to influence attitudes. There are too many cases where music educators become so "wrapped-up" in themselves and their music that it becomes difficult to develop specific musical attitudes in the children they teach. Jorgensen writes:

Sometimes we lose the cooperation of children because as as teachers we are not sympathetic to their musical interests and ACT as though there were only one kind of music that could be called good and no other should be allowed in our schools.³⁷

If music educators have no consideration for the attitudes that the children already have, then this is discarding one of the chief aims of music education. Gaston urged "one of the chief aims of music education is to bring about the development of certain attitudes on the part of pupils."³⁸

Thus, children not only acquire musical attitudes from school, but at home, at church, from their peers and from the mass media communi-

³⁷Elin K. Jorgensen. "Fundamentals in Music." Fundamentals for Children in Our Time. Kansas Studies in Education-University of Kansas Publications, Lawrence, Kansas, Oct., 1954, Vol. 5, No. 1, p. 11.

³⁸Gaston. "A Study of the Trends of Attitudes Toward Music in School Children." op. cit., p. 4.

ocations. Jorgensen states, "we need to recognize that children learn from their total environment. . ."³⁹

This study is to how the environmental processes and aspects work together in shaping the musical attitude of the child. In the discussion of the home, it was found that the parents or guardians are important; in the school, the teacher; in the church, the minister along with the musicians and choir director; and in the peer group, the children. To be sure, the child is striving "to find himself." His foundations are set-up in the home. Others are revealed by the school and the church. Then in developing his attitudes, he takes the ones he already has to his peer group. Back and forth, ideas are tossed about until the child either accepts them or rejects them and they later become a part of his attitude.

There are other influences in the lives of children. Some are race, fate, physical appearance or characteristics, relationships, experiences and recreational activities, personal drive, energy and eagerness for expression. Although these factors are influential, the writer did not discuss them because they are factors that deal with the inner self and this study will focus its attention on the physical environment's affect and the visible results shown by the individual.

Therefore, it is the purpose of this study to investigate children selected from grades four, five, and six and see how their attitudes have been formed, to see if there are any patterns within any group and which environmental influence is dominant. If music educators are to bring about specific attitudes toward music, then they should know

³⁹Jorgensen. op. cit., p. 12.

how they are formed. If development of aesthetic appreciation and expression are important, then musical attitudes must be recognized.

The schools must produce common musical attitudes in a large proportion of the population to insure progress and social stability.

CHAPTER III

THE PLAN OF THE STUDY

Description of the Settings

School

The setting for the experimenting and gathering of data was conducted in four classes in an elementary school in a mid-western city. The school, located in the northeastern section of the city consisted of two buildings one block apart with an enrollment of 765 students. The section which could be considered a culturally deprived area, is approximately 90% Negro. The study was conducted at the north building, which had four classes on the top floor--one fourth grade, one fifth grade and two sixth grades. The total number of intermediate students in these four classes was 139.

The school system's education approach on the elementary level consisted of the self-contained classroom teacher with the aid of specialists in art, music and physical education. This aid in music from specialists varied depending upon the number of years a teacher had taught. To teachers who had passed the three year tenure requirement, aid no longer came, even if the teacher's comprehension of music was the same or worse after the period of tenure.

Instrumental music, instruction in brass, percussion and woodwind which affected only two students, was taught by the teachers of the junior and senior high schools of this community. A string program, taught twice per week, included 30 of the school's total enrollment.

These classes were taught by professional musicians. To take lessons, a child could purchase an instrument or he could rent an instrument. Eighty per cent of the students rented from the school. Children eligible for this program came from grades four, five and six.

Each room in all elementary buildings of this school system was equipped with a song book for each child and a manual for the teacher. All rooms within this building had access to an autoharp, melody bells, melodicas and a few rhythm instruments. Each floor had a piano that could be moved easily.

No special room was set aside for music. Both buildings for at least the last four years had been using one record player. After the third month, both buildings received two record players and two tape recorders. The teachers' procedure for having records was to order them from the limited supply found in the audio-visual library or bringing records from home.

The music supervisor visited each room once per year. The helping teacher in music visited the rooms of teachers who had taught in this school system less than three years. The class time allowed for music was 15 minutes for four days or 60 minutes per week. In interviewing the teachers, many reported that they taught music mainly in preparing for the helping teacher or the music supervisor. Then during these visitations, the music specialist would teach new songs or have other music activities. During each school year, the music specialist would have music meetings with all of the elementary school teachers. These meetings or workshops were designed to help the teacher gain knowledge of how to teach music, and to better understand some of the fundamentals of music.

The following chart shows the number of hours in music the teachers had taken during their college career:

TABLE 1
TEACHERS AND NUMBER OF CREDIT HOURS IN MUSIC*

Number of teachers	3	6	1	2	7	1	1
Number of hours	0	3	4	5	6	9	10

*The writer and one teacher with music education degrees were not included.

Excluding the two music majors, there were a total of 93 credit hours of music and an average of $4 \frac{3}{7}$ hours per teacher. The median preparation in music of the 21 elementary teachers is five credit hours. The distribution is bi-modal with six of the 21 teachers having three hours of music and seven having six hours of preparation.

At the beginning of this study, this was the writer's fifth year of teaching at this school. Not only this, but the writer attended the school one year and lived in the community many years afterwards. Consequently, many of the children and families were known to the writer. When the writer first began teaching, the present sixth grade class was in the second grade; the fifth grade class was in the first; and the fourth grade class was in the kindergarten. On numerous occasions during this five year period, especially in the fourth grades, the writer conducted the music segment of the curriculum for the teachers who felt they needed help in music. The writer therefore had had an opportunity to observe three of the present classes for five years.

The other class, which was a sixth grade class, attended the building to the south for six years (kindergarten through grade five).

The teachers of this building did not teach music consistently from day to day. This was because they felt inadequate in teaching music. The kindergarten teachers did teach music since the center of their curriculum was music. There had been two kindergarten teachers during this five year period, both having had excellent backgrounds in music. Each kindergarten teacher was an excellent pianist and could and did teach many activities with rhythm instruments effectively.

Homes

The section in which the school is located is approximately 90% Negro. The homes of this community are about one mile south of an industrial district. This border also swings around to the east. The south border is approximately six blocks away and the west border approximately seven blocks away. The homes within this community are generally substandard. Because of the condition of the landscape, the houses, the buildings surrounding area, and the fact that the city also has not taken a part in keeping this area well kept, it could be considered underdeveloped.

Divorce or separation is common in this area. Of the 139 students that took part in the first half of this study, many were living in homes without both parents. At least 40% of the families were on welfare. The average family consisted of five to six members. Even though most of the families would fall between lower-lower and lower-middle classes economically and socially, there was some stability in the housing situation because the turnover was not too great in a year's time at this school.

Cultural

Because this area was slowly depreciating, many of the children had few opportunities to be exposed to beauty. Within this district, there were approximately 19 churches and one poorly equipped Y.W.C.A. All of the homes possessed at least one television, one radio, one phonograph and one automobile. An overwhelming majority of the homes listened to one particular AM and FM radio station. The programming of this station consisted of rock and roll, highly rhythmic gospel music and jazz.

The churches within this area sang mostly gospel music with only a few attempting anthems. Possibly the reason for this situation was that in most of the churches, this kind of music was what the people and the ministers wanted. Also, this section of the city did not produce enough well-trained musicians to teach music of another nature. At Christmas or at Easter time, the community newspaper revealed that only a few of the church choirs attempted cantatas, thus emphasizing the lack of the people's knowledge of accepted types of choral music. In addition, there were only a few community singing groups that would attempt music with any amount of difficulty, indicating that there was no effort being made to correct this shortcoming.

Procedure

Subjects, Classes and Interviews

This study was set up to study 24 students with the highest and lowest scores as revealed by the Gaston Musicality Test. Before studying these students, they had to be selected from the four classes. The subjects of the study were from the fourth, fifth and two sixth grades of

the north building. The four classes were to be given the Gaston Musicality Test in September before the writer started teaching the classes. Then the classes were to be taught for one semester. The same test was to be given at the end of the semester to see if any musical growth had occurred and also for the selecting of the 24 students for the study.

The classes were to be taught music every other day by the writer. The following is a schedule of how the writer scheduled the classes:

TABLE 2
CLASS SCHEDULE

First Week				
Monday	Tuesday	Wednesday	Thursday	Friday
4	6	5	6	4
5	6	4	6	5
Second Week				
Monday	Tuesday	Wednesday	Thursday	Friday
6	5	6	4	6
6	4	6	5	6

Each class period was to be 25 minutes long giving 125 minutes every two weeks or an average of $62\frac{1}{2}$ minutes per week. Arrangements were made by the writer for the three classroom teachers involved in the experiment to teach the afternoon subjects, while the writer taught music. After the results of the Gaston Test were tabulated, the writer was to

make a brief outline of the activities that each class should cover. Since the helping music teacher in the system had plans for each grade following the school's course of study, the writer could use these along with other ideas in teaching the four classes. The two sixth grade classes were going to be taught the same subject matter.

After the Gaston Musicality Test was given the second time, the top ten per cent and the lowest ten per cent from each class were to be selected for study. This made a total of 24 cases. To investigate the attitudes, the writer was to interview each child several times and the parents of the children. In these interviews, information was to be gathered to find out the musical attitude of the child. To determine to what extent the home, the school, the church and other cultural factors influence boys and girls was to be the reason for the interview and the basis for the experiment. The interviews were to be recorded as objectively as possible on a check list.

Each child was to be interviewed individually during recess and lunch periods. They were conditioned by the writer with the importance of telling the truth. The writer had an individual mimeographed sheet for each child with the questions listed. Each interview would take approximately four minutes. The writer planned at least three interviews with the children.

All parents were to be interviewed in the home. The writer was to explain to each parent what the interview was for. The interview questions were arranged so that the answers could be checked easily. The questions were also on mimeograph paper. Each interview would take approximately five minutes.

Therefore, the plan of the study consisted of giving the Gaston Musicality Test, teach grades four, five and six according to some of the plans of the music helping teacher and the writer's own plans, giving the Gaston test again, selecting the 24 students from the four classes for studying and then the case study which included interviews with the children and the parents.

CHAPTER IV

PRESENTATION OF DATA

Teaching

Fourth Grade

After the Gaston Musicality Test was given during the first class meeting, time was allowed for introducing the study and also for getting acquainted. The first sessions revealed to the instructor that many of the class members were monotone singers. It was here that the instructor began working and concentrating on the tone quality of the class. Tone matching was the chief means of bringing individuals from monotone singing to singing on pitch. In the first meetings, intervals were taken from within the songs for tone matching. On many occasions, the class was told to hum the first note and then sing the note.

To secure positive attitudes, the class was asked to name some of the songs they had learned from previous years. During the semester, many songs were taught from the text--Music for Living Series, Grade Four. There were many good ideas in the manual, especially a part of the book's philosophy.

Children's musical experiences and learnings should help to extend and quicken their human sympathies and understanding and widen their cultural horizons. Clearly this will not come about by chance. . . . Instead, it must be taught, experienced, and learned in a setting of many-sided contacts with living and learning.¹

¹Music For Living Series. Silver Burdett Company, Morristown, Chicago, San Francisco, Dallas & Atlanta, 1962, p. v.

Some of the activities that were in the plans were introducing note values, singing rounds, correlation of songs and social studies, correlation of songs and special days, introducing musical signs, and the reading of music. The instructor played recordings of different types, used the tape recorder and demonstrated how to play the piano, the autoharp and the melodica. After the class had a repertoire of many songs, moving of the body to certain songs were encouraged. Near the end of the semester, a test was given to the students on the theory they had been taught. The median score was 10. The scores of this test are found in Table 3.

TABLE 3
SCORES ON MUSIC THEORY TEST*
(GRADE FOUR)

<u>Number of students</u>	<u>Score</u>
3	15
1	14
3	13
6	12
3	10
2	9
4	8
1	7
3	6
2	5
2	4
1	2

*Highest possible score was 15 points

Since guiding the children to sing accurately and clearly with appropriate expressions was very important, most of the time was used to further this end. The instructor felt that since this class lacked good singing experiences from their earlier grades, lessons most of the time were geared to this activity. The Gaston post-test was given on the final class day. Then the students with the top three scores and the lowest three scores from pages two and three were selected for the next part of the study. The writer's advisor visited the last music class for the semester.

Fifth Grade

After the Gaston Musicality Test was given, the first meetings were used to introduce the study and becoming familiar with what the students could do musically. This class produced only a few monotonies consequently, the instructor was able to do more musical activities; these included student playing of the autoharp, melody bells and piano. These activities included more correlation of songs and social studies, correlation of songs and special days, music theory, and presenting an operetta, "The Kansas Kitty" by Doris Jackson. Near the end of the semester, a test was given on the music theory that was taught. The median score was 12. The scores of this test are on the next page.

The highlight of their semester's teaching was the production of "The Kansas Kitty." The instructor taught the group songs and the three solos in the operetta by rote. The classroom teacher worked on the spoken parts, the scenery and the costumes. Since the capacity of the room in which the production was held for the parents and supervisors was very small, the writer recorded the piano accompaniment on tape to

TABLE 4
 SCORES ON MUSIC THEORY TEST*
 (GRADE FIVE)

<u>Number of Students</u>	<u>Score</u>
1	19
4	18
3	17
1	16
2	15
2	14
1	13
2	12
1	11
3	10
2	9
2	7
2	6
1	5
1	4
1	0

*The highest possible score was 19 points.

save moving in the piano. All of the songs had to be transposed to lower keys since the original keys were too high for the children singing the solos. The other added part, playing the autoharp and melodica, was performed live.

The Gaston test was given at the end of the semester and the six students were selected for the study. The writer's advisor also visited this class.

Sixth Grade

The Gaston Musicality Test was given at the beginning of the fall semester. There were two sixth grade classes. The writer's class was one of the classes. Both were taught the same subject matter. Their activities included more part singing, teaching of music history and the teaching of some of the famous composers, listening to recordings, conducting, introducing pictures and sounds of instruments, playing upon melody bells, melodicas, and autoharp, correlation of songs and social studies, correlation of songs and special days, music theory and open discussions about their likes and dislikes in music. The composers that these classes studied were Bach, Handel, Haydn, Mozart, Beethoven, Schubert and Tchaikowsky.

A climax of this semester's teaching was the Christmas program. The two sixth grade classes of the north building along with the one sixth grade class of the south building presented a program of Christmas carols. There was a narrator who introduced each song which were carols from different countries. Most of the songs were two part songs.

On some days, instead of teaching the classes separately, the classes combined in the writer's room because it could accommodate all of the students easily. Here the classes together felt like being a part of a large chorus.

Near the end of the semester, both classes were given an examination that covered material that was taught in general music, theory, music history and identifying the sounds and pictures of instruments.

TABLE 5
 SCORES ON MUSIC THEORY TEST[†]
 (GRADE SIX--CLASS A^{**})

<u>Number of Students</u>	<u>Score</u>
1	44
1	42
4	41
1	40
3	38
1	37
1	36
3	35
2	34
2	33
3	32
1	30
1	29
1	28
2	27
1	26
2	23
2	20
1	16
1	14

*The highest possible score was 50 points.
 **The writer's class.

TABLE 6
 SCORES ON MUSIC THEORY TEST*
 (GRADE SIX--CLASS B**)

<u>Number of Students</u>	<u>Score</u>
3	47
1	46
2	44
3	43
1	42
3	41
2	39
1	38
2	36
1	34
1	32
1	31
2	30
1	29
1	26
1	25
1	24
2	21
2	20
1	19
1	18

*The highest possible score was 50 points.

**The other sixth grade class.

The median for class a, the writer's class, was 33.5. The median for class b was 36. The scores are found in Tables 5 and 6 on the preceding pages.

The Gaston test was repeated at the end of the semester and the six highest scores and six lowest scores from the combined sixth grade classes were selected for the second part of the study. From both classes, this number was 12 for the study. The advisor of the writer also visited these two classes.

Class Results from Gaston Test

The following pages show the scores for each person who took the Gaston Musicality Test both times.

TABLE 7
GASTON MUSICALITY SCORES
(GRADE FOUR)

Pupil	Pre Test		Post Test		Differences	
	Page 1-	Pages 2 & 3	Page 1-	Pages 2 & 3	Page 1-	Pages 2 & 3
1	18	22	27	34	+19	+12
2	10	21	20	32	+10	+11
3	15	25	32	30	+17	+ 5
4	13	26	11	29	- 2	+ 3
5	9	21	20	29	+11	+ 8
6	8	19	20	29	+12	+10
7	7	26	24	29	+17	+ 3
8	11	27	22	29	+11	+ 2
9	8	27	21	29	+13	+ 2
10	12	28	22	29	+10	+ 1

TABLE 7 (continued)

Pupil	Pre Test		Post Test		Differences	
	Page 1-	Pages 2 & 3	Page 1-	Pages 2 & 3	Page 1-	Pages 2 & 3
11	12	29	13	29	+ 1	+ 0
12	9	19	8	28	- 1	+ 9
13	11	27	10	28	- 1	+ 1
14	12	25	7	27	- 5	+ 2
15	14	20	11	27	- 3	+ 7
16	4	28	7	27	+ 3	- 1
17	12	33	12	26	- 0	- 7
18	10	26	9	26	- 1	- 0
19	10	17	9	25	- 1	+ 8
20	18	21	17	24	+ 1	+ 3
21	16	19	14	24	+ 2	+ 5
22	12	23	15	24	+ 3	+ 1
23	9	23	12	23	+ 3	+ 0
24	8	18	11	23	+ 3	+ 5
25	11	22	14	23	+ 3	+ 1
26	10	18	11	22	+ 5	+ 1
27	8	20	7	17	- 3	- 3
28	11	20	12	16	+ 1	+ 4

The median score was 27 for pages 2 and 3 on the post test. Twenty-one of the students increased in points, four decreased and three made the same scores. The total number increase was 104 points and the decrease was 15 points, a net increase of 89 points for 21 students.

TABLE 8
 GASTON MUSICALITY SCORES
 (GRADE FIVE)

Pupil	Pre Test		Post Test		Differences	
	Page 1-	Pages 2 & 3	Page 1-	Pages 2 & 3	Page 1-	Pages 2 & 3
1	29	30	31	43	+2	+13
2	27	24	25	40	-2	+16
3	25	26	26	38	+1	+12
4	6	26	7	36	+1	+10
5	9	37	12	32	+3	- 5
6	17	30	15	32	-2	+ 2
7	9	26	6	31	-3	+ 5
8	17	19	19	31	+2	+12
9	10	23	12	30	+2	+ 7
10	9	34	8	30	-1	- 4
11	15	15	15	30	0	+15
12	13	30	16	28	+3	- 2
13	13	17	11	27	-2	+10
14	7	26	8	26	+1	0
15	16	26	17	26	+1	0
16	15	19	12	26	-3	+17
17	13	33	17	25	+4	- 8
18	18	15	16	25	-2	+10
19	15	26	13	24	-2	- 2
20	12	29	11	23	-1	- 6
21	15	27	11	22	-4	- 5
22	8	20	13	22	+5	+ 2

TABLE 8 (continued)

Pupil	Pre Test		Post Test		Differences	
	Page 1-	Pages 2 & 3	Page 1-	Pages 2 & 3	Page 1-	Pages 2 & 3
23	11	11	11	20	+ 0	+9
24	11	20	17	20	+ 6	+0
25	9	26	16	20	+ 7	+6
26	20	24	18	19	- 2	-5
27	6	29	14	18	- 8	+11

The median score was 26 for pages 2 and 3 on the post test. Fourteen of the students increased in points, ten decreased and three made the same scores. The total number increase was 140 points and the decrease was 54 points, a net increase of 86 points for fourteen students.

TABLE 9

GASTON MUSICALITY SCORES
(GRADE SIX - CLASS A)

Pupil	Pre Test		Post Test		Differences	
	Page 1-	Pages 2 & 3	Page 1-	Pages 2 & 3	Page 1-	Pages 2 & 3
1	32	42	38	52	+ 6	+10
2	33	47	33	49	+ 0	+12
3	30	40	35	47	+ 5	+ 7
4	30	35	29	46	+ 9	+11
5	22	37	30	45	+ 8	+12
6	10	31	13	43	+ 3	+12
7	16	28	15	42	- 1	+14
8	13	28	9	40	- 4	+12
9	17	34	12	39	- 5	+5

TABLE 9 (continued)

Pupil	Pre Test		Post Test		Differences	
	Page 1-	Pages 2 & 3	Page 1-	Pages 2 & 3	Page 1-	Pages 2 & 3
10	17	30	20	37	+ 3	+ 7
11	11	28	10	37	- 1	+ 9
12	15	26	17	35	+ 2	+ 9
13	15	17	14	35	- 1	+18
14	16	28	15	34	- 1	+ 6
15	21	22	22	34	- 1	+12
16	11	33	16	33	+ 5	0
17	13	23	14	33	+ 1	+10
18	17	27	20	32	- 3	+ 5
19	17	23	15	32	- 2	+ 9
20	14	24	12	32	- 2	+ 8
21	8	23	8	31	0	+ 8
22	16	22	12	29	- 4	+ 7
23	16	17	19	29	+ 3	+12
24	8	18	10	27	+ 2	+ 9
25	13	34	13	27	0	- 7
26	12	18	13	27	+ 1	+ 9
27	23	24	22	26	- 1	+ 2
28	7	6	12	25	+ 5	+19
29	9	18	9	25	0	+ 7
30	18	29	19	21	+ 1	- 8
31	25	26	24	15	- 1	- 11
32	22	22	15	15	- 7	- 7

The post-test median score was 33. Twenty-seven students increased, four decreased and one made the same score. The total number increase was 251 points and the decrease was 33 points, a net increase of 218 points for twenty-seven students.

TABLE 10

GASTON MUSICALITY SCORES
(GRADE SIX - CLASS B)

Pupil	Pre Test		Post Test		Differences	
	Page 1-	Pages 2 & 3	Page 1-	Pages 2 & 3	Page 1-	Pages 2 & 3
1	11	28	14	43	+ 3	+15
2	13	26	8	41	+ 5	+15
3	18	38	20	39	+ 2	+ 1
4	16	27	13	39	- 3	+12
5	17	28	14	37	- 3	+ 9
6	13	25	11	37	- 2	+17
7	18	34	18	37	0	+ 3
8	15	34	13	35	+ 2	+ 1
9	6	23	7	35	+ 1	+ 2
10	17	24	13	35	- 4	+11
11	11	39	14	36	+ 3	- 3
12	15	24	14	33	- 1	+ 8
13	11	25	13	33	+ 2	+ 8
14	14	28	14	32	0	+ 4
15	14	21	16	32	+ 2	+11
16	11	24	11	32	0	+ 8
17	13	36	19	30	+ 6	- 6
18	16	32	15	30	- 1	- 2
19	10	26	19	30	+ 9	+14
20	16	19	15	29	- 1	+10
21	8	19	7	28	- 1	+ 9
22	15	22	15	27	0	+ 5
23	14	21	18	27	+ 4	+ 6
24	15	27	16	27	+ 1	0
25	20	21	12	26	- 8	+ 5
26	22	23	13	22	+10	- 1
27	20	26	20	19	- 6	- 7

The post test median score was 32. Twenty-one students increased, five decreased and one made the same score. The total number increase was 174 points and the decrease was 19 points, a net increase of 155 for twenty-one students.

The formula² for t ratios for correlated groups was used to determine the significance of the gain in the Gaston test given as pre and post test to the total population from which the highest and lowest ten percent of each grade were drawn for case study.

$$t = \frac{\bar{D}}{\frac{\sqrt{N \sum D^2 - (\sum D)^2}}{N^2(N-1)}}$$

TABLE 11
SIGNIFICANCE OF THE GAINS

Grade	N	\bar{D}	t	α (Table ³)	Result
4	28	3.179	3.70	$P < .01$	Significant
5	27	3.185	2.00	$P > .05$	Not significant
6A	32	6.813	5.46	$P < .01$	Significant
6B	27	5.74	4.58	$P < .01$	Significant

Melodica Classes

During the last five years the writer taught a melodica class. The school purchased one melodica and this number increased gradually to 16. Each year the group made at least three public appearances--guests

²Palmer O. Johnson, Statistical Methods in Research. Prentice Hall, Inc., New York, 1949, p. 78.

³Allen L. Edwards, Experimental Design in Psychological Research. Rinehart & Company, Inc., New York, 1954, p. 407.

on local church programs, their own Christmas program and the annual city elementary program. Since the schedule at school was too full, most of the class periods were held during the lunch periods. This also made it possible for the students not to be taken out of class and the writer not to be taken away from his class. Only those students who had studied piano could take lessons on the melodica. These students ranged from the fourth to the sixth grades which meant there was a nucleus from year to year. The literature played by the melodicas included melodies and harmonies and all of the music was arranged by the writer. Some of the performances called for both a choir and the melodica ensemble. Interludes were played by the melodicas and they would also double the chorus on some passages. All of the students who played the melodica scored at least in the top 20 per cent on the Gaston test in their respective classrooms.

The Interviews

Child Interview

The interview questions were organized to reveal the environmental influence. The children were interviewed individually and thoroughly to reveal their backgrounds. The first interview took a total of three days. The results of the questions were tabulated under five areas: home, school, church, mass media communications and resultant attitudes. The results from the child interview questions, with A symbolizing the top group and B the low group, are as follows:

TABLE 12
RESULTS OF THE CHILD INTERVIEW

	<u>Group A</u>		<u>Group B</u>		
	<u>Yes</u>	<u>No</u>	<u>Yes</u>	<u>No</u>	
1. Do you enjoy singing?	12	00	12	00	
2. Do you play an instrument?	9	3	0	12	
3. When you become an adult, would you like to be a musician?	2	10	5	7	
4. Do you hear any "serious" or "classical" music at home?	5	7	4	8	
5. Do you remember your parents singing at home?	10	2	10	2	
6. Do you remember the family singing together at home?	8	4	11	1	
7. Do you like your school music?	12	0	12	0	
8. Do you like the music that you hear at your church?	12	0	12	0	
9. Do you belong to your church choir?	5	7	2	10	
10. Do you enjoy watching Hallabaleo?	10	2	11	1	
11. Have you ever sung a song that you heard your brother or sister sing?	9	3	11	1	
12. Have you ever attended the Starlight Theater?	3	9	1	11	
13. Have you ever attended a concert like the concert presented by the Kansas City Woodwind Quintet?	6	6	5	7	
	<u>RR</u>	<u>R</u>	<u>J</u>	<u>C</u>	<u>CJ</u>
14. If you learned how to play an instrument well, what kind of music would you enjoy playing before a large audience? (RR-Rock & Roll; R-Religious; J-Jazz; C-Classical; CJ-Country-Western)	A	2	2	8	
	B	9	2	1	
15. What kind of music is played at your home frequently?	A	9	2	1	0 0
	B	10	0	1	0 1

TABLE 12 (continued)

		<u>RR</u>	<u>E</u>	<u>J</u>	<u>C</u>	<u>CH</u>
16. If you were to be stranded on an island and you had a choice of one type of record to take with you, what type of music would be take?	A	7	0	2	2	0
	B	10	0	0	1	1
17. What kind of music do you enjoy the best?	A	8	2	0	2	0
	B	10	0	0	1	1
18. What is your favorite kind of music? (Question from second interview)	A	7	2	0	3	0
	B	10	0	0	1	1
		<u>Hillabaloo</u>		<u>Youth Concert</u>		
19. Which television show do you prefer?	A	6		6		
	B	11		1		
		<u>Music</u>		<u>Races</u>		<u>Art</u>
20. Which do you prefer at school?	A	7		4		1
	B	4		8		0
		<u>KPRS-WEB-KCNC-KMTC-KCEN-NONE</u>				
21. What is your favorite radio station?	A	5	4	2	1	0
	B	7	4	0	0	1

Parent Interview

The interviewing of the parents took approximately two weeks. Twenty of the parents were interviewed in the home. In the other four cases, it was only possible to contact the parents by telephone. The writer explained to each parent what the interview was for. The interview questions were on a mimeographed sheet and were arranged so that the answers could be checked easily. Each interview was to take four minutes

but in all cases, a longer discussion about the child's musical background took place. The following results are from the 24 interviews with the parents:

TABLE 13
RESULTS OF THE PARENT INTERVIEW

	<u>Group A</u>		<u>Group B</u>							
	<u>Yes</u>	<u>No</u>	<u>Yes</u>	<u>No</u>						
1. Do you enjoy singing?	12	0	12	0						
2. Have you every played an instrument?	6	6	1	11						
3. Do you sing in your church choir?	7	5	5	7						
4. Would you like for your child to be a musician?	10	2	11	1						
5. Did you ever sing to your child?	12	0	12	0						
6. Does your child appear to enjoy music?	12	0	12	0						
7. Does your family sing together?	11	1	12	0						
8. Would you encourage or help your child in seeking a career as a classical pianist (musician)?	12	0	8	4						
9. Would you encourage or help your child in seeking a career as a rock and roll star?	6	6	8	4						
10. Do you possess a phonograph?	12	0	12	0						
	<u>KPRS-WTE-WDAF-KCFO-KMBC-KCKH-KCQV-NONE</u>									
11. Which radio station do you enjoy listening to?	A	3	4	1	1	1	0	1	1	
	B	9	2	0	0	0	1	0	0	
					<u>*RR</u>	<u>R</u>	<u>J</u>	<u>C</u>	<u>CW</u>	<u>All</u>
12. What type of music do you enjoy listening to?	A	1	1	1	4	0	5			
	B	4	5	1	0	1	1			

*RR means rock and roll; R means religious; J means jazz; C means classical; CW means Country-Western.

Individual Cases

A brief summary of each case will reveal some of the child's environment which will answer some of the questions about his attitude, especially his musical attitude. These brief statements that are made come from information taken from the writer's observations and the interviews of the child, the parents and his past teachers. The names that are used are fictitious.

Case 1 (DB) (Top 10% of the Fourth Grade Class)

Doris, who has four sisters, takes piano lessons. She lives in the neighborhood of three separate relatives. The grandmother who lives only a block away from Doris teaches piano to all of the grandchildren who are of age. The grandmother's children, one being the mother of Doris, were all musically inclined. Her five daughters took piano lessons and were good vocalists. Doris sang in the writer's church choir and also was in the melodica ensemble at school. Not only is Doris a musical child, she is also an excellent student. Her I.Q. is 124. Her Gaston Musicality scores and music theory test score are as follows:

Page 1 - - - - - - - - - -Pre 18 Post 27; Xtile 13 and 60
 Pages 2 & 3 - - - - - - - - - -Pre 22 Post 34; Xtile 16 and 74
 Music Theory Test- - - - -14 out of 15.

Case 2 (KS) (Top 10% of the Fourth Grade Class)

Kenneth is the third of four children. His eldest sister took violin lessons. He enjoyed singing but he did not play an instrument. His parents expressed their enjoyment of religious music. In the interview with Kenneth, he listed religious music as his favorite and his

sabition was listed as becoming a minister. He sang in his church choir. Ken was also an excellent student whose I.Q. was 126. His Gaston scores and music theory test score are as follows:

Page 1 - - - - - Pre 10 Post 20; Stills 11 and 17
 Pages 2 & 3 - - - - - Pre 21 Post 32; Stills 20 and 32
 Music Theory Test - - - - 13 out of 15.

Case 3 (KW) (Top 10% of the Fourth Grade Class)

Katherine is the second of three children. There was no good explanation for her top score. Her mother was shocked to find her daughter was in the top 10% of her class in music. Katherine's mother did say that her daughter did sing around the house especially the songs she had learned in school. Katherine's mother also sang around the house. Katherine is a very good student whose I.Q. is 124. Her Gaston results and music theory test score are as follows:

Page 1 - - - - - Pre 15 Post 32; Stills 5 and 84
 Pages 2 & 3 - - - - - Pre 25 Post 30; Stills 30 and 55.
 Music Theory Test - - - - 15 out of 15.

Case 4 (RW) (Low 10% of the Fourth Grade Class)

Richard is one of ten children. The writer believes that his Gaston scores were low because of his many frustrations and his inability to take written examinations. There is little training done in the home. Consequently, his behavior at school is such that most teachers would rather not have him in class. All five of his past teachers made this statement. He has probably been a part of many situations where his teachers and his parents have not had the time to solve his many problems. Richard did reveal to the writer many musical qualities, such as a good

voice, the ability to move to music and the ability to remember musical facts. His drawbacks include the inability to read and his overwhelming desire for attention in the classroom. Therefore, since he could not read and because he did not understand the test, Richard's score was low. His I.Q. was 89. The writer felt that Richard's personal problems caused his Gaston test results.

Page 1 - - - - - Pre 11 Post 10; Style 14 and 11
 Pages 2 & 3 - - - - - Pre 10 Post 22; Style 9 and 23
 Music Theory Test - - - - 4 out of 15.

Case 5 (DD) (Low 10% of the Fourth Grade Class)

Donald is also a part of a very large family. Although his I.Q. was 105 and was an average student, Donald's results on the Gaston test were in the low 10% of his class. His parents who both worked, had only a little time to spend with Donald and the other children. The musical atmosphere was that of the rock and roll radio station playing most of the time. His parents did not play an instrument nor had they done any singing in a church choir. The Gaston results and music theory test score are as follows:

Page 1 - - - - - Pre 8 Post 7; Style 7 and 5
 Pages 2 & 3 - - - - - Pre 20 Post 17; Style 16 and 7
 Music Theory Test - - - - 4 out of 15.

Case 6 (IR) (Low 10% of the Fourth Grade Class)

Ivan is one of three children. His stepmother said that he spent a greater percentage of his time off to himself. Ivan's I.Q. was 77. To the writer, it appeared that Ivan could be a better student but his home was not as it should be and this may have affected him. During the music period, Ivan did not participate very much. Consequently, this

may have blocked his performance in his academic studies and his musical expression.

Page 1 - - - - - Pre 11 Post 12; %tile 14 and 15
 Pages 2 & 3 - - - - - Pre 20 Post 16; %tile 18 and 4
 Music Theory Test - - - - 5 out of 15.

Case 7 (CW) (Top 10% of the Fifth Grade Class)

Clarence is very musically inclined. He started taking piano lessons one year ago and his two older sisters played the violin and the piano. The mother and father are also musical. His fifth grade teacher this year encouraged him in many ways by giving him opportunities of playing musical instruments in class. Not only this, he was in the melodica ensemble, learned to play the autoharp and melody bells and appeared on many church programs. As a fifth grade student, in class he was a little above average. His I.Q. was 104.

Page 1 - - - - - Pre 29 Post 31; %tile 89 and 94
 Pages 2 & 3 - - - - - Pre 30 Post 43; %tile 40 and 88
 Music Theory Test - - - - 15 out of 19.

Case 8 (RB) (Top 10% of the Fifth Grade Class)

Roy also came from a large family but it was a musical family. They formed a religious singing group within the family. He and his sisters took violin lessons from the program offered in the schools. He is an average student with an I.Q. of 102.

Page 1 - - - - - Pre 27 Post 25; %tile 85 and 77
 Pages 2 & 3 - - - - - Pre 24 Post 40; %tile 20 and 82
 Music Theory Test - - - - 18 out of 19.

Case 9 (OC) (Top 10% of the Fifth Grade Class)

Odessa is one of twelve children. Although no one played an instrument in the family, the parents stressed the important of becoming educated. They were prompt in providing the necessities for school for all of their children. With this kind of backing, the writer's observation of six of the children at this elementary school, plus the writer's acquaintance with the family for many years, the writer's conclusions are that each child in the family wants to succeed and Odessa is not exception. She was very alert in the music classes. There were three other students in this class whose backgrounds were richer in experiences with music that could have occupied Odessa's position of third place in the class. Her I.Q. was 117.

Page 1 - - - - - Pre 25 Post 26; %tile 45 and 52

Pages 2 & 3 - - - - - Pre 26 Post 38; %tile 18 and 63

Music Theory Test - - - - 18 out of 19.

Case 10 (WC) (Low 10% of the Fifth Grade Class)

Windy was also a member of a large family. This condition hindered her from excelling in her school work. The parents stated because of their changing work schedules, they had only a little time to work with their children. The musical atmosphere consisted of music from the rock and roll radio station or from the playing of their rock and roll records in their collection. Windy, who is below average, has an I.Q. of 92.

Page 1 - - - - - Pre 9 Post 16; %tile .6 and 6

Pages 2 & 3 - - - - - Pre 26 Post 20; %tile 18 and 6

Music Theory Test - - - - 5 out of 19.

Case 11 (PD) (Low 10% of the Fifth Grade Class)

Phyllis is the eldest of four children. Her parents expressed and emphasized how quiet Phyllis was at home. Her past teachers found her to be the same way at school. Although she was an average student and had an I.Q. of 108, the writer felt after this experiment was completed that Phyllis could do more musically. She revealed some of her musicality when the writer heard her sing away from the class. After at least ten minutes of encouragement, Phyllis did sing and she produced good tone quality in her voice.

Page 1 - - - - - Pre 20 Post 18; %tile 21 and 13

Pages 2 & 3 - - - - - Pre 24 Post 19; %tile 13 and 5.

Music Theory Test - - - - - 12 out of 19.

Case 12 (AR) (Low 10% of the Fifth Grade Class)

Arlean was the third child in her family. In talking to her past teachers, there seemed to be a change in her entire behavior after an accident that she was involved in. In interviewing her mother, she stated the same about her change in behavior. Arlean's accident, in the eye, occurred last year. She no longer was an excellent student; she has become very quiet and shy. Her sister who was in the sixth grade this year was an excellent student and was very musical. (She was ranked in the top per cent of her sixth grade class but not in the top 10%). Therefore, the writer concludes that the accident has had some direct bearing on Arlean's academic school work and musical attitude.

Page 1 - - - - - Pre 6 Post 14; %tile .1 and 4

Pages 2 & 3 - - - - - Pre 29 Post 18; %tile 27 and 6

Music Theory Test - - - - - 9 out of 19.

Case 13 (CP) (Top 10% of the Sixth Grade Classes)

Carole was a very excellent student. She had taken piano lessons for five years. Her parents had given the opportunity to the two older children, but Carole surpassed them musically. The mother could play the piano also. Carole had been in the school's melodica ensemble for Her I.Q. was 118; and she was a very good student in class. Carole was also a member of her church choir.

Page 1 - - - - - Pre 32 Post 38; %tile 88 and 97

Pages 2 & 3 - - - - - Pre 42 Post 52; %tile 88 and 97

Music Theory Test - - - - - 44 out of 50.

Case 14 (TF) (Top 10% of the Sixth Grade Classes)

Terri was also very musical. She had been a part of the school's violine program for three years. Her mother encouraged her to become a musician. She was also a member of her church choir. Above all, Terri was an excellent student with an I.Q. of 115.

Page 1 - - - - - Pre 33 Post 33; %tile 90 and 90

Page 2 and 3 - - - - - Pre 47 Post 49; %tile 90 and 94

Music Theory Test - - - - - 42 out of 50.

Case 15 (RW) (Top 10% of the Sixth Grade Classes)

Robert is from a family of five children. He lost his mother five years ago, and his grandmother felt that this affected him deeply. He took up music as a hobby. Robert took violin lessons from the school program and played well. He had collected several "classical" records on his own and listened to them often. He had read many books on musicians. Robert's ambition is to become a concert violinist. His school work was above average; and his I.Q. was 110.

Page 1 - - - - - Pre 30 Post 35; %tile 93 and 98
 Pages 2 and 3 - - - - - Pre 40 Post 47; %tile 82 and 95.
 Music Theory Test - - - - - 35 out of 50.

Case 16 (RB) (Top 10% of the Sixth Grade Classes)

Ruth also has a rich musical background which includes going to concerts, reading about musicians and playing the clarinet and piano. Her mother sings and plays the piano. Ruth was a transfer student from a small midwestern town. Her educational background was excellent. Her I.Q. was 125.

Page 1 - - - - - Pre 22 Post 30; %tile 27 and 78
 Pages 2 and 3 - - - - - Pre 37 Post 45; %tile 60 and 87
 Music Theory Test - - - - - 37 out of 50.

Case 17 (MS) (Top 10% of the Sixth Grade Classes)

Mary is the eldest in her family. She took violin lessons from the school's violin program. She enjoyed reading about the lives of musicians, singing and dancing. Mary was a good student and had an I.Q. of 114.

Page 1 - - - - - Pre 30 Post 29; %tile 78 and 77
 Pages 2 and 3 - - - - - Pre 35 Post 46; %tile 53 and 88
 Music Theory Test - - - - - 38 out of 50.

Case 18 (CJ) (Top 10% of the Sixth Grade Classes)

Carla is one of five children in her family. She took violin lessons from the school's violin program. She also enjoyed singing and dancing. Her mother enjoyed all kinds of music and her brother at this time was majoring in music education in a midwestern college. He played the trombone. Carla was an above average student with an I.Q. of 105.

Page 1 - - - - - Pre 18 Post 21; %tile 13 and 25
 Pages 2 and 3 - - - - - Pre 28 Post 43; %tile 25 and 80
 Music Theory Test - - - - 44 out of 50.

Case 19 (NH) (Low 10% of the Sixth Grade Classes)

Nancy was a very good student with an I.Q. of 118, but she did not make a very good score on the Gaston test. She was the only Caucasian in the class and one of two in the entire school. Although she was very shy, Nancy fitted into the class very well. She and her parents enjoyed country-western music.

Page 1 - - - - - Pre 18 Post 19; %tile 13 and 14
 Pages 2 and 3 - - - - - Pre 29 Post 21; %tile 27 and 6
 Music Theory Test - - - - 40 out of 50.

Case 20 (CS) (Low 10% of the Sixth Grade Classes)

Claudia is one of ten children. Her parents stated they had only a little time in spending with their children individually. The musical atmosphere consisted mainly of the radio playing rock and roll music or the phonograph playing the same. Claudia was not a very good student in class. Her I.Q. was 95.

Page 1 - - - - - Pre 25 Post 24; %tile 45 and 44
 Pages 2 and 3 - - - - - Pre 26 Post 15; %tile 18 and 2
 Music Theory Test - - - - 23 out of 50.

Case 21 (DS) (Low 10% of the sixth grade Classes)

Don is the last child in a family of eight. His parents enjoyed religious and popular music. Don was an average student with an I.Q. of 103. The writer also felt that Don's peer group had some influences on

his musical attitude. He is Jim's friend (Case 22); Don wants a career in athletics.

Page 1 - - - - - Pre 20 Post 20; %tile 56 and 56
 Pages 2 and 3 - - - - - Pre 26 Post 19; %tile 24 and 8
 Music Theory Test - - - - - Absent when the test was given.

Case 22 (JC) (Low 10% of the Sixth Grade Classes)

Jim, who is the second boy in his family, is an excellent student. He has the ability to learn quickly in any given subject, but his interest is in sports, especially basketball and baseball. He has an excellent image before him in his brother who could have a successful career in basketball. His brother is also a good student. Jim loves music, especially jazz and rock and roll. His reason for not doing well on the Gaston test could be that he had had only one semester in the teaching of music by a male music specialist (the writer) or the influence of his peer group. All of his friends' ambitions are in sports. His I.Q. was 112.

Page 1 - - - - - Pre 20 Post 12; %tile 56 and 19
 Pages 2 and 3 - - - - - Pre 21 Post 26; %tile 11 and 26
 Music Theory Tests - - - - - 41 out of 50.

Case 23 (SC) (Low 10% of the Sixth Grade Classes)

Sam, who was one of twelve children, was an average student with and I.Q. of 109. His home plays mostly religious and popular music. He enjoyed singing but also enjoyed sports.

Page 1 - - - - - Pre 22 Post 13; %tile 63 and 20
 Pages 2 and 3 - - - - - Pre 23 Post 22; %tile 16 and 13
 Music Theory Test - - - - - 24 out of 50.

Case 24 (CF) (Low 10% of the Sixth Grade Classes)

Cindy is one of ten children. She is a below average student with an I.Q. of 82. Her home plays religious and popular music on the radio and phonograph. Although her score on the Gaston test was not very good, she enjoyed singing.

Page 1 - - - - - Pre 22 Post 15; %tile 27 and 6

Pages 2 and 3 - - - - - Pre 22 Post 15; %tile 5 and 1.6

Music Theory Test - - - - - 16 out of 50.

Gaston Musicality Results

On the following pages, tables will show the data concerning the child's environment, his musical attitudes and achievements according to the Gaston Musicality Test. Four students in grade four increased

TABLE 14

GASTON RESULTS: THREE HIGHEST AND THREE LOWEST SCORES ON RETEST
(GRADE FOUR)

Initial Sex	I.Q.	Pages 2 & 3 Pre-Post-Dif.	Pages 2&3 %tile	Page 1 Pre-Post	Page 1 %tile
DB(G)	124	22 - 34 +12	18 - 74	18-27	13-60
KS(B)	126	21 - 32 +11	20 - 82	10-20	11-47
KW(G)	124	25 - 30 + 5	30 - 55	15-32	5-84
RW(B)	89	18 - 22 + 4	9 - 23	11-10	14-11
DD(B)	105	20 - 17 - 3	18 - 7	8- 7	7- 5
IR(B)	77	20 - 16 - 4	18 - 4	11-12	14-15

in total score on pages two and three; two of the students who were in the low group decreased. The increase ranged from five to twelve points

the decrease was three and four points respectively. Three increased in score on page one; one score remained the same and two decreased. In the select group from the fourth grade class were two girls in the top group and one boy in the top group. In the low group were three boys.

Three students from grade five who were in the top group each made increases on pages two and three ranging from 12 to 16 points. The three in the low group decreased from 5 to 11. On page one, five increased and two decreased. In this select group were two boys and one girl in the top group; in the low group, all three were girls.

TABLE 14 TABLE 15

GASTON RESULTS: THREE HIGHEST AND THREE LOWEST SCORES
(GRADE FIVE)

Initial Sex	I.Q.	Pages 2 & 3 Pre-Post-Dif.	Pages 2&3 %tile	Page 1 Pre-Post	Page 1 %tile
CW(B)	104	30 - 43 +13	40 - 88	29-31	89-94
RB(B)	102	24 - 40 +16	20 - 82	27-25	85-77
OC(G)	117	26 - 38 +12	18 - 63	25-26	45-52
WC(G)	92	26 - 20 - 6	18 - 6	9-16	.6 6
PD(G)	108	24 - 19 - 5	13 - 5	20-18	2 -13
AR(G)	106	29 - 18 -11	27 - 5	6-14	.1- 4

In the sixth grade group, seven increased in scores taken from pages two and three; five decreased. The point range in this grade increased from two to fifteen points while the decreased scores ranged from one to eleven points. Five of the scores taken from page one increased; five decreased and two remained the same. In the top group, there were

five girls and one boy; the low group had three girls and three boys.

TABLE 16

GASTON RESULTS: HIGHEST AND LOWEST SCORES
(GRADE SIX-CLASSES COMBINED)

Initial Sex	I.Q.	Pages 2 & 3 Pre-Post-Dif.	Pages 2&3 %tile	Page 1 Pre-Post	Page 1 %tile
OP(G)	118	42 - 52 +10	88 - 97	32-38	88-97
TF(G)	115	47 - 49 + 2	90 - 94	33-33	90-90
RW(B)	110	40 - 47 + 7	82 - 95	30-35	93-98
RB(G)	125	37 - 45 + 8	60 - 87	22-30	27-78
MS(G)	114	35 - 46 +11	53 - 88	30-29	78-77
CJ(G)	105	28 - 43 +15	25 - 80	18-21	13-25
NH(G)	118	29 - 21 - 8	27 - 6	18-19	13-14
CS(G)	95	26 - 15 -11	18 - 2	25-24	45-44
DS(B)	103	26 - 19 - 7	24 - 8	20-20	56-56
JG(B)	112	21 - 26 + 5	11 - 26	20-12	56-19
EC(B)	109	23 - 22 - 1	16 - 13	22-13	63-20
CT(G)	82	22 - 15 - 7	5 - 1.6	22-15	26- 6

High-Low Group Data

Of the 24 subjects, 14 scores from pages two and three increased and ten decreased. All decreased scores were in the low group. Twelve of the scores taken from page one increased; nine decreased, three remained the same.

The following results are a comparison between the high and low groups:

1. The high group I.Q. median was 116 and the low was 104.
2. The high group median score from pages two and three was 43, and the low was 19.
3. The high group median percentile rank taken from pages two and three was 84.5, and the low was 6.
4. The high group median score of page one was 29.5 and the low was 17.
5. The percentile rank for the high group of the scores taken from page one was 78, and the low group was 17.5.

Question 17 had to do with selecting the activity the child enjoyed the most. Music was selected first by four students on the pre-test and five selected it first on the post-test. The following chart shows how music was selected. Higher refers to the child selecting music closer to first place (example- 5 to 3) and lower refers to the child selecting music in the direction to last place (example- 5 to 10).

TABLE 17

RATING OF MUSIC (QUESTION 17 FROM GASTON TEST)

	<u>Placed Higher</u>	<u>Placed Lower</u>	<u>Same</u>
A	4	4	4
B	6	4	2

The results of question 17 show that in the high group, four preferred music first on the post-test; but of the four students that were categorized as same, three placed music first on both the pre and post tests. Thus, seven of the 12 in the top group selected music as first choice. Six in the low group selected music higher on the post test although

none selected music first; however, this is a good indication that attitudes did change and most were in the positive direction.

High Group

The following results concern the top group which numbered 12. Eleven out of twelve enjoyed singing. Nine played some kind of musical instrument. Only two wanted to be musicians. Ten remembered their parents singing at home. Five heard some music of a serious nature. All enjoyed their school and church music. Five belonged to their church choir. Those who answered "no" to this question, did not have a choir in their church. Ten enjoyed watching Hullabaloo. Nine heard brothers and sisters sing. Six would rather watch Hullabaloo, and six the Youth Concert. Seven would prefer music, four recess and one art. Eight would like to play classical music if they could learn how to perform on an instrument well; two chose rock and roll music and two chose jazz. Nine of the homes played rock and roll mostly; seven would take rock and roll records with them on a lonely island; and eight enjoyed rock and roll over all other kinds of music. Nine chose KPRS or WHB as their favorite radio station. Three had attended the Starlight Theater and six had attended concerts.

The interview questions that showed some environmental influence on the children's musical attitude are as follows:

1. Parents sang around the home and enjoyed music.
2. Almost half heard music of a serious nature.
3. Over half had family singing.
4. All liked their school music.
5. All liked their church music.
6. Almost half belonged to church choirs.

7. Some had attended the Starlight Theater and concerts.
8. Parents provided money for instruments and lessons; five parents played instruments.

Low Group

The following results concern the low group which also numbered twelve: All enjoyed singing. None took lessons or could play an instrument. Five would like to become musicians; this was three more than in the top group. Ten had parents who sang around the house. Four heard some serious music at home. Eleven had family singing. All enjoyed Hullabaloo. Eleven sang songs that they heard brothers and sisters sing. Eleven would rather watch Hullabaloo and only one would rather watch the Youth Concert. Only four preferred music over recess and art. Seven would enjoy performing rock and roll music. Rock and roll was played in ten of the homes most of the time. Ten would take rock and roll records if they had to live on a lonely island. Ten enjoyed rock and roll music over the other selections. KPRS and WHB, which played rock and roll music most of the time, were the favorite radio stations. Only one had been to the Starlight Theater and five had attended a major concert.

The interview questions that showed some environmental influence on the children's musical attitude are as follows:

1. None played instruments; only one parent played an instrument.
2. Only two belonged to church choirs.
3. Eleven chose Hullabaloo over the Youth Concert.
4. Only four chose music over recess and art.
5. Ten enjoyed rock and roll music.

Interview Questions Categorized as Environmental Influences

The interview questions were grouped into five categories: the influence of the home, the influence of the school, the influence of the church, the influence of the mass media communications and resultant attitudes.

The results of the "influence of the home" interview questions are as follows:

1. Parents singing at home--top group 10; low group 10.
2. Serious music played at home--top group 5; low group 4.
3. Family singing--top group 8; low group 11.
4. Sang songs heard from brothers and sisters--top group 9; low group 11.
5. Rock and roll music at home--top group 9; low group 10.
6. Attended Starlight Theater--top group 3; low group 1.
7. Attended major concerts--top group 6; low group 5.
8. All enjoyed singing.
9. Played instruments (children)--top group 9; low group 0.
10. Played instruments (parents)--top group 5; low group 1.
11. Ambitions to become musicians--top group 10; low group 11.
12. All parents sang to their children.
13. All possessed phonographs.
14. Parents' favorite radio station (KPRS or WHB) top group 7; low group 11.
15. Music enjoyed by parents (rock and roll) top group 2; low group 9.

The results of the "influence of the school" interview questions are as follows:

1. All children enjoyed their school music.
2. Choice of music over art and recess--top group 7; low group 4.

The results of the "influence of the church" interview questions are as follows:

1. All liked their church music.
2. Membership in their church choir (children)--top group 5; low group 2.
3. Membership in their church choir (parents)--top group 7; low group 5.

The results of the "influence of the mass media communications" are as follows:

1. Enjoyed watching Hullabaloo--top group 10; low group 11.
2. Chose Hullabaloo over Youth Concert--top group 6; low group 11.
3. Enjoyed radio stations KPRS and WHB (children) top group 9; low group 11.
4. Enjoyed radio stations KPRS and WHB (parents) top group 7; low group 11.

The following statements reveal the "resultant musical attitudes" which were influenced by the environment:

1. Enjoyed singing--all.
2. Performing serious music--top group 8; low group 1.
3. Performing jazz and rock and roll--top group 4; low group 9.
4. Take music to a lonely island (rock and roll) top group 7; low group 10.
5. Enjoyment of rock and roll--top group 8; low group 10.

CHAPTER 5

SUMMARY, CONCLUSIONS AND IMPLICATIONS

Summary

The purpose of this study was to determine if any patterns of environmental factors existed in high and low achievers or between those with positive or negative attitudes toward music. The study began with the administering of the Gaston Musicality Test to grades four, five and six. Then for one semester, the four classes were taught by the writer. At the end of the semester, the Gaston Musicality Test was administered again. With these results, individuals from each grade were selected according to their scores on pages two and three combined. The highest ten per cent and the lowest ten per cent were selected from each class. The study included a total of 24 cases.

In backing the purpose of this study and the writer's position as a school influence, the writer wanted to establish the fact that with competent and consistent teaching of music, there would be some positive changes in the attitudes of the children. In having a music specialist, the children would have a favorable school-music environment with good piano accompaniment behind their singing, good vocal instructions in singing, good demonstrations on instruments such as the melody bells, autoharp, the rhythm instruments, and expert instruction in music theory and the teaching of composers. With these demonstrations and instructions, the writer believed that positive results in the direction of acquiring positive attitudes would be gained.

In chapter two, it was stated that the home is the first and most persistent influence on the child. The home serves as the foundation

for all attitudes, including the one for music because the greatest percentage of the child's time is spent in the home. The homes in this study had a greater percentage of singing parents (83%), family singing (79%) brother and sister influences in music (83%) and the possessing of phonographs and radios (100%).

Although the second half of this study included only 24 students, the writer did test each child in the three grades away from the class individually to seek the "so-called monotonos." Out of 139 students, only two were monotonos. With families singing or listening to music, it can be clearly understood why there were only two monotonos.

Now the questions should be asked how much did the home play in the development of the children's musical attitude and did the homes of the high and low groups make a difference? The main differences were in the home training the child received, the examples the parents gave their children and the playing of musical instruments. Most of the children in the top group were from families with fewer children as compared with the low group. Consequently, the parents could spend more time with their children, and because most of the economic conditions were a little better, the children in the top group could take private musical lessons. In the low group, many of the parents stated how little time they had to devote to their children; also, none in the low group took private lessons.

Did the school play an important part in the development of the musical attitudes of the children? It is one of the duties of the school to develop the child from the point of where he is. There is an art to teaching a child music when the proper atmosphere is not provided from the home and other environment. In this school system, the music specialist

visited only those teachers who had not passed the three year tenure mark. The music supervisor visited each elementary class once per year. The teachers of this school had an average of $4 \frac{3}{7}$ credit hours of college music with the exception of the two music majors. Each teacher, excluding the music majors expressed their desire for a music specialist to help teach their music. They all felt that good and proper instruction with a regular schedule and from year to year would help develop specific attitudes toward music. As Gesell stated earlier, schools are a necessity because of the accumulated knowledge from the past to the present. In addition, if the specific musical attitude of understanding and appreciating the aesthetic qualities of music is to be acquired by children, then children must have good and proper instruction.

Music should be in the hands of those who study it, who understand it, and who know it. The special music teacher for children is recommended by Tipton:

Obviously, only those teachers who are musically knowledgeable can provide the insight and skill that are essential for guiding and reinforcing children's musical growth. It is, of course, imperative that teachers understand children. Over and above this, however, the "new look" suggests that those who guide children's musical growth must, themselves, understand music, as well as children.¹

The music educator, who observes the emotional and musical growth in the children he teaches, is interested in the attitudes and the knowledge gained by his children. It is evident more attention needs to be given by music educators, and also other educators, parents, ministers and people in the community to help to produce better surroundings or environment which will be conducive to better impressions for children.

¹Gladys Tipton. "A New Look in Elementary School Music." Allegro. Prentice Hall, Inc., Englewood Cliffs, New Jersey. No. 1, p. 3.

The music educator should work with other educators to help to influence better attitudes in children. Education has a tremendous responsibility in developing attitudes; and educators should be the leaders in this development.

In this study, the children in all four classes took the Gaston Musicality Test both times for a net increase of 548 points: 669 increased - 121 decreased equals 548 points---pages two and three.

TABLE 18
GASTON TEST PAGES 2 AND 3

No. of Students	Grade	P. 2&3 Pre Test Range	P. 2&3 Post Test Range	Median Score Pre Test	Median Score Post Test	No. of Student Increase	Net Increase
28	IV	17-33	16-34	22	27	21	89 points
27	V	11-37	18-43	26	26	14	86 points
32	VI-A	16-47	15-52	27	33	27	218 points
27	VI-B	19-39	19-43	26	32	21	155 points

The theory tests that were given produced high median scores for each grade:

1. Grade Four---Median 10; 15 possible points
2. Grade Five---Median 12; 19 possible points
3. Grade Six a---Median 33.5; 50 possible points
4. Grade Six b---Median 36; 50 possible points.

The music consultant during the first semester of this study expressed the idea of children in this school system getting the proper instruction from music educators. She saw some of the activities that were taught to the classes of this building. The advisor of the writer

who visited the last class session was favorably impressed by the enthusiastic participation of each class and the varied musical activities that she observed.

The data on the 24 cases revealed that for a large part children were products of their environment. If the environment has a tremendous part in the development of attitudes, then the development of musical attitudes should be directed by those who know music. This does not insinuate that all classroom teachers are inadequate in teaching music. The writer means a music consultant can help in many ways. In this way, children can have a sequence of years of the proper instruction in music. The children of this school have musical attitudes that definitely point to the home. They could not have developed an appreciation for rock and roll in the schools because the schools do not teach it. Therefore, with good and proper instruction, the schools and only the schools can make up what the home and other environmental influences lack.

Did the church play an important part in the development of the musical attitudes of the children? All of the students enjoyed the music they heard at church but very few of them belonged to a church choir. Most of the children attended and were members of churches within this community. Only two were Catholic and the remaining were Baptist, Methodist and Lutheran.

This community had only a few musicians that were formally trained. Therefore, many churches had musicians that were not trained. Most of the churches in this community perform only the "highly rhythmic gospel" music and seldom if ever attempt any anthems. The religious music that most of the parents enjoyed listening to over the radio was played over the rock and roll station.

Thus, the churches in this community continued to carry out the attitudes that started in the homes. The boys and girls and their parents enjoyed their church music because they sang the kind of music they enjoyed.

What influence did the mass media communications play in the development of the child's musical attitude? Many of the children and parents enjoyed listening to the rock and roll radio stations. Many enjoyed the rock and roll television shows and idealized the stars.

What influence did sex and the peer group have in the development of the child's musical attitude? In most of the cases, the peer group and sex ran parallel within the groups although there were more girls (8) in the top group. In the writer's and teacher's observation of the 24 cases, the top group in each class along with other students who are musical were very close friends, especially the girls. In each boy case in the top group and that numbered four, there was an independent attitude involved. These boys were also flexible because they were a part of the peer group of boys that enjoyed sports. They were participating members on the playground in all of the activities; but this did not seem to change their attitudes toward music.

In the low group, sex and the peer group had some bearing on the situation of influencing attitudes. All of the girls in the low group enjoyed singing. Although the girls who were in the low group did make low scores on the Gaston test, none had negative attitudes toward music. In most of the cases with the girls in the low group, it seemed more difficult for them to become a part of any group and especially to lead the group. Many were followers instead of leaders.

Most of the boys in the low group were the same as the girls, only with one exception. The boys from this group generally were not leaders but followers. Their attitudes can not be considered negative toward music; instead they had other interests. The one exception in this group was Jim who not only influenced the boys of the low group, but the boys in the high group. In being the top athlete of the school, most of the boys and girls admired him, and consequently he had a tremendous pulling for the sport and recreational activities.

Conclusions

It was stated earlier that Allport defines an attitude as "a mental and neural state of readiness, organized through experience, exerting a directive or dynamic influence upon the individual's response to all objects and situations with which it is related."² The attitude is organized through experience and these experiences are largely formed and shaped by the impressions from the home, school, church, peer group, sex and the mass media communications. These experiences are organized for each individual to make him ready for any response to any object and any situation. The dynamics of his experiences can only lead to his own response to a given situation.

It was the purpose of this study to investigate the major influences in the environment of each case and to determine which influence was the most important and to what extent good music teaching could influence musical attitudes. After administering the Gaston test, teaching the four classes for one semester, selecting the 24

²Allport. op. cit., p. 13.

students, interviewing the children, parents, and teachers, the results and the answer to the question of which influence in the environment was the most important, points directly to the home. The home was the foundation for all of the child's attitudes. The homes were responsible for 9 of the 12 in the high group taking private lessons. None in the low group took lessons.

Although the results of this study point to the home, it is still considerably difficult to directly pin-point the why of the musical attitudes of these children. This is because in all of the environmental factors, there are many overlappings. It is impossible to isolate these environmental factors. Other possibilities that were not taken up in this study were the factors of the inner drive, race, fate, physical appearance and energy. All of these and many more make the total child.

Very simply, the results of this study do imply that the home plays a tremendous role in the development of the musical attitudes of the child, but the home along with the school, church, and mass media communications should contribute to the development of specific musical attitudes in children.

From the analysis of the homes in this community, the churches in this community and the broad mass media communications, the specific musical attitudes desired by music educators can not be acquired. Then it depends upon the school in this community to do all it can for the development of specific musical attitudes. The child's attitude can change, but it takes a strong influence to do so. The figures on page 78 show that the children who took the Gaston test twice gained 548

points. Also, the medians of the music theory tests here high. The teachers in this school who observed the writer on a few occasions and also those teachers who heard children talk positively around the building of the music they were being taught, felt that the elementary schools in this system needed more instruction of this nature. This can be supported easily by the fact of the many musical activities taught by the writer. The teachers of this school said only a well-trained specialist could provide this excellent musical atmosphere in a school. All stated they could teach songs, but this is not enough. They concluded by emphasizing that if the school is to make up for the home, the music specialist and only this specialist can do it.

The dominating environmental influence will usually win the child. This is the reason why schools should have influential musicians before children. Madison stated:

These authentic intuitional experiences in music can be taught and revealed only by teachers who themselves have been taught conceptual values of music. Those who must teach marginally, as inadequately trained music teachers or elementary-school teachers without at least a few convincing musical experiences, run the risk of initiating programs of music of considerable sterility no matter how much they may be "helped" by competent music educators.³

It should be a compulsory standard among music educators that each teacher become totally aware of the student's attitude toward music. From this study, the attitudinal change was positive. This can be seen by the change in percentile rank (in the pre and post tests) as shown on pages 67 through 69.

³Madison. op. cit., p. 15

Teacher Comments

The respective teachers of grades four, five and six made the following conclusions after the semester of music teaching by the writer:

Fourth Grade Teacher

1. The children wanted music everyday.
2. The children wanted to do more singing during the day other than during the music period.
3. The children enjoyed drawing and painting while listening to "serious music.
4. The children wanted to do something with music for their science fair project; and they did make musical instruments for their project, "The Sounds We Hear."

Fifth Grade Teacher

1. The children seemed to have a better awareness of music.
2. There was more participation in the morning exercises when singing and playing the instruments.
3. They wanted to sing more, to listen to more "serious music and play more on the instruments.
4. The story of Mozart in their language arts textbook motivated the class in bringing in all kinds of related literature.
5. Also, another musical story entitled "Irby's Tune" was in their textbook. The mountain boy, whose name was Irby composed a tune that won a musical contest. The prize was a brand new fiddle. This fifth grade class wanted to learn the tune which was printed in the textbook. They experimented and learned the tune on the

piano and the violin students learned it on their instruments. One boy composed words for the tune.

6. The class won a Grand Prize in the All City Science Fair. In presenting the plaque to the principal the class sang an original poem to the tune of "Old Texas."
7. The children checked out many library books about the composers they had studied.

Sixth Grade Teachers

1. In both classes during the sharing periods, the sixth grade students discussed the music they had heard on television, especially if the music was related to some of the recordings they had studied.
2. The children of both classes in pre-enrolling for junior high school made requests for music classes, especially in instrumental music.
3. Many library books were checked out by children of both classes on composers and their music.

The teachers made these conclusions on the basis of their experiences in teaching. These teachers had taught in this school system in the following number of years: fourth grade teacher--five years; fifth grade teacher--nine years; one sixth grade teacher--15 years and the other sixth grade teacher and the writer, five years. They all agreed that there were no negative musical attitudes in their classes this year, but that previous lack of participation may have centered around the fact that the children of this community were culturally deprived and they as teachers felt insecure in teaching music. Again, all of these teachers felt that the children who obtain their attitudes first from the home and who have a love for the popular music can only receive a cultural understanding from music by a competent music educator.

The answers to the following questions constitute the conclusions of this research:

1. Which environmental factor was the most influential in the children's musical attitude?

The home was found to be the most influential because of its position as the foundation of the child but the school with a dynamic program could change the attitudes and achievements of the children.

2. Was there a pattern existing in both high and low groups?

Yes. In the high group, all students had some musical background. The low group had only a few experiences and opportunities.

3. Did the economy of each family show a difference in the two groups in providing opportunities for their children?

Yes. Most of the children in the high group were from smaller families; thus their parents did provide more opportunities. Most of these children took some kind of musical lessons. None in the low group took private or class lessons.

Implications

Therefore, how music affects children depends highly on who is doing the influencing and who is directing the musical attitudes.

Tipton implies three current needs:

1. Additional music consultant assistance to classroom teachers in primary grades.
2. An increasing use of special music teachers in intermediate grades, particularly in grades five and six.

3. More adequate classroom teacher preparation in music at the college level, from the standpoint of developing higher music literacy.⁴

The following implications are submitted by the writer:

1. The children need to be more aware of the world of literature outside of rock and roll as a counteraction to the radio and television saturation.
2. The children need more opportunities provided by the parents and community groups in instrumental instruction. Starting with grade three, lessons in piano and violin could be given. Other instruments could start in grades four and five.
3. There is a need for culturally deprived children to have more opportunities of hearing and seeing adult performing groups.
4. There is a need for more music specialists or adequately trained elementary school teachers in music for this system.

Suggestions for Further Study

1. Instead of teaching classes for one semester, a study could begin with the selection of the students at the first of the school year. Then an investigation could last over the entire school year.
2. Instead of taking four classes, one class for studying would be sufficient. A classroom teacher could not only investigate musical attitudes but other attitudes of the child.

⁴Tipton. op. cit., p. 3.

3. A study of attitudes could be done with the present elementary school children, those who have graduated from this elementary school on to the junior and senior high schools and people who were out of school but graduated from all three of these schools. This way the trend or general attitude within a community could be investigated.
4. A study of attitudes might be done with a select group in the elementary school. With this group, a more intensive study with the child, the parent, the church, siblings, and the child's peers. Also in this study, the other factors that were not considered in this study such as drive, energy and race could be investigated and compared.

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APPENDICES

APPENDIX A

Music Test (Grades Four and Five)

MUSIC TEST
(GRADES FOUR & FIVE)





1. The lines in the treble clef are _____.

2. This sign is a (∩)

- a. eye b. fermata c. hat.


3. The spaces in the treble clef are _____.

4. Match the following notes:

- | | |
|------------|--|
| a. Whole | z.  |
| b. Eighth | y.  |
| c. Half | x.  |
| d. Quarter | t.  |

5. $\frac{3}{4}$ is called a

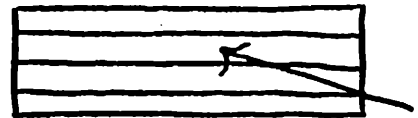
- a. flat b. time signature c. sharp

6.  is called a

- a. bass clef b. tural c. treble clef

7. The following arrow is pointing to a

- a. line b. space c. octave



8. The picture to the right is a

- a. line b. space c. staff



9. _____

10. _____

11. _____

12. _____

13. _____

14. _____

15. _____

16. _____

17. _____

18. _____

19. _____

20. _____

The fourth grade class had 15 questions; the fifth grade class had 19 questions. These were questions pertaining to looking at music in their song books and identifying signs.

APPENDIX B

Music Theory Test (Grade 6)

APPENDIX C

The Child Interview

THE GRIDD INTERVIEW

- Yes No 1. Do you enjoy singing?
- Yes No 2. Do you play an instrument?
- Yes No 3. When you become an adult, would you like to be a musician?
- Yes No 4. Do you remember your parents singing at home?
- Yes No 5. Do you hear any "serious" or "classical" music at home?
- Yes No 6. Do you remember the family singing together at home?
- Yes No 7. Do you like your school music?
- Yes No 8. Do you like the music that you hear at your church?
- Yes No 9. Do you belong to your church choir?
- Yes No 10. Do you enjoy watching Hallabalee?
- Yes No 11. Have you ever sung a song that you heard your brother or sister sing?
- Yes No 12. Have you ever attended the Starlight Theater?
- Yes No 13. Have you ever attended a concert like the concert presented by the Kansas City Woodwind Quintet?
14. If you learned how to play an instrument well, what kind of music would you enjoy playing before a large audience?

15. What kind of music is played at your home frequently?

16. If you were to be stranded on an island and you had a choice of one type of record to take with you, what type of music would you take? _____
17. What kind of music do you enjoy best? _____
18. What is your favorite kind of music? (three weeks later)
19. Which television show do you prefer?
a. Hallabalee b. Youth Concert
20. Which do you prefer at school?
a. music b. recess c. art
21. What is your favorite radio station?

APPENDIX D

The Parent Interview

THE PARENT INTERVIEW

- | | | |
|-----|----|--|
| Yes | No | 1. Do you enjoy singing? |
| Yes | No | 2. Have you ever played an instrument? |
| Yes | No | 3. Do you sing in your church choir? |
| Yes | No | 4. Would you like for your child to be a musician? |
| Yes | No | 5. Did you ever sing to your child? |
| Yes | No | 6. Does your child appear to enjoy music? |
| Yes | No | 7. Does your family sing together? |
| Yes | No | 8. Would you encourage or help your child in seeking a career as a classical pianist (musician)? |
| Yes | No | 9. Would you encourage or help your child in seeking a career as a rock and roll star? |
| Yes | No | 10. Do you possess a phonograph? |
| | | 11. Which radio station do you enjoy listening to? |
| | | _____ |
| | | 12. What type of music do you enjoy listening to? |
| | | _____ |

APPENDIX E

Gaston Musicality Test

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? NONE _____ 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.

- 17.
- | | |
|------------------|---------------|
| SWIMMING _____ | READING _____ |
| BASEBALL _____ | DANCING _____ |
| MOVIES _____ | FISHING _____ |
| HIKING _____ | RADIO _____ |
| FOOTBALL _____ | HOBBIES _____ |
| MUSIC _____ | |
| BASKETBALL _____ | |
| SOFTBALL _____ | |
| PARTIES _____ | |
| SEWING _____ | |



Score, Page 1

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.

- 18.
- | | |
|-------------------|-------------------|
| FLUTE _____ | EUPHONIUM _____ |
| OBOE _____ | TUBA _____ |
| CLARINET _____ | SOUSAPHONE _____ |
| BASSOON _____ | DRUMS _____ |
| SAXOPHONE _____ | XYLOPHONE _____ |
| CORNET _____ | VIOLIN _____ |
| TRUMPET _____ | VIOLA _____ |
| FRENCH HORN _____ | CELLO _____ |
| MELLOPHONE _____ | STRING BASS _____ |
| TROMBONE _____ | PIANO _____ |
| BARITONE _____ | GUITAR _____ |
| ACCORDION _____ | |

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.



SAME _____ NOTE _____ RHYTHM _____

2.



SAME _____ NOTE _____ RHYTHM _____

3.



SAME _____ NOTE _____ RHYTHM _____

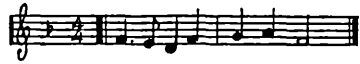
Now read the music of each melody very carefully as that melody is played, so that you may determine whether the melody you hear is the SAME, or has any NOTES changed, or has the RHYTHM changed. It will be only one of these three for each melody, so you will need to place only one cross after each printed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

24.



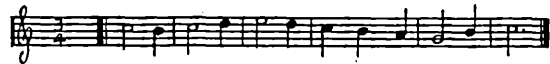
SAME _____ NOTE _____ RHYTHM _____

25.



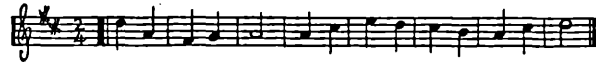
SAME _____ NOTE _____ RHYTHM _____

26.



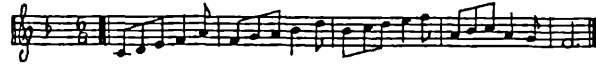
SAME _____ NOTE _____ RHYTHM _____

27.



SAME _____ NOTE _____ RHYTHM _____

28.



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 _____



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

PRACTICE MELODY No. 2

	NOTE	RHYTHM	SAME		NOTE	RHYTHM	SAME
1st time	_____ <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	1st	_____ <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2nd time	_____ <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	2nd	_____ <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3rd time	_____ <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	3rd	_____ <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

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.	NOTE	RHYTHM	SAME	37.	NOTE	RHYTHM	SAME	39.	NOTE	RHYTHM	SAME
1st	___ <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	1st	___ <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	1st	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2nd	___ <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	2nd	___ <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	2nd	___ <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
				3rd	___ <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	3rd	___ <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
				4th	___ <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	4th	___ <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
35.								5th	___ <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1st	___ <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	38.				6th	___ <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2nd	___ <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	1st	___ <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>				
3rd	___ <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	2nd	___ <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	40.			
				3rd	___ <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	1st	___ <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
36.				4th	___ <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	2nd	___ <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1st	___ <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	5th	___ <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	3rd	___ <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2nd	___ <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>					4th	___ <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3rd	___ <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>					5th	___ <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4th	___ <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>					6th	___ <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>



