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August 4, 1974

A COMPARISON OF METHODS IN TEACHING MUSIC LISTENING SKILLS
TO ELEMENTARY SCHOOL CHILDREN

by

JUDITH WILLSON SUVAK

A professional paper submitted in partial fulfillment
of the requirements for the degree

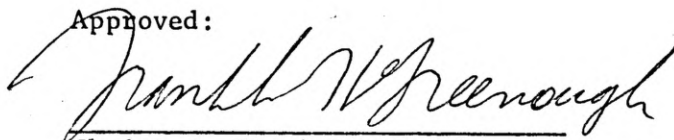
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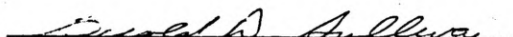
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ABSTRACT

This study was conducted to compare the effectiveness of two methods of teaching music listening skills to fourth and fifth grade children. The population used in the study were pupils of Belgrade Elementary School.

The study was conducted to investigate three questions:

1. Can children identify musical themes contained in art music more easily after having been active participants than after having been passive participants?
2. Is there a difference in the ability of boys and girls in identifying compositions of art music?
3. Will active participation have any effect on the pupils' choice of a favorite composition?

The fourth grade and fifth grade pupils were taught in three classes which the investigator labeled A, B, and C. Three treatments were used in the study; they were labeled Experimental Group I, active participation; Experimental Group II, passive participation; and Control Group, no treatment.

Nine compositions of art music by nine different composers were used as listening lessons. Experimental Group I learned and sang a song which contained the theme of a composition of art music. Experimental Group II heard the theme of a composition of art music played several times on the piano. All three groups listened to each piece twice after receiving the experimental treatments.

Since it was deemed advisable to instruct the classes in their normal groups, a rotation-group method was used. Each of the three groups, A, B, and C, acted as Experimental Group I three times, Experimental Group II three times, and Control Group three times.

Experimental Group I scored higher on a music listening test than either of the other two groups which seemed to indicate that students who are involved in active participation in learning music might learn to identify music more easily than students who engage in passive learning.

The girls scored significantly higher than the boys on the test. There was a significant difference in students' choice of a favorite composition among Experimental Group I, Experimental Group II, and Control. Students tended to choose as a favorite composition one they had heard as part of Experimental Group I.

Chapter I

INTRODUCTION

There are a number of different approaches to teaching music in the elementary school. Many of these methods have been used for years; others are quite recent. Unfortunately, few methods of music instruction and the related teaching materials have been developed from knowledge of research findings. It is likely that many of the techniques currently used for teaching music are of value, but at present there is little substantial evidence to support them, especially in the area of music appreciation and the listening skills necessary for the appreciation of music.

The philosophy of music education is changing from a largely performance-oriented rationale to one of music for all children, who ultimately will be the consumers of music. Music educators are becoming aware of the need for a broader program in which music education becomes a real factor in aesthetic education.

Changes in methods of instruction should be based on knowledge extracted from well-conducted investigations. Every small piece of information that can be added to the present body of knowledge about music teaching will aid in improving instruction. Research in music appreciation, particularly at the elementary level, is greatly needed.

STATEMENT OF THE PROBLEM

The problem of this study was to compare the effectiveness of

two techniques of teaching music listening skills to fourth and fifth grade children.

The first technique was active participation, the children learning and singing songs which embody the melody or theme of a composition of art music before hearing the composition.

The second technique was passive participation, the children hearing the theme(s) of compositions of art music played on the piano before hearing the composition.

NEED FOR THE STUDY

One of the major goals of music education is teaching students to appreciate art music, a measure of which is the degree to which they avail themselves of opportunities to hear art music after the school years are ended. Evidence indicates that this particular goal of music education is not being adequately met. (Colwell, 1965; Friedman, 1971; Reimer, 1965)

Because most attempts at teaching music appreciation are built mainly on theoretical considerations without prior investigation as to the relative value of the methods, there is a compelling need for studies which can ascertain what methods can best teach students to understand and enjoy the more complex forms of music. A number of studies in music appreciation have been conducted and are ongoing at present, but most of these are being done at the college and high

school levels, with fewer at the junior high and elementary levels.

This study used melody recognition as a factor to aid elementary pupils to become better at music listening, which is an essential element of music appreciation. The results should, therefore, be of use to music teachers and supervisors who are looking for methods and techniques, based on more than theory, for implementing a music appreciation program.

GENERAL QUESTIONS TO BE ANSWERED

The investigator attempted to answer the following questions:

1. Can children identify musical themes contained in art music more easily after having been active participants than after having been passive participants?
2. Is there a difference in the ability of boys and girls in identifying compositions of art music?
3. Will active participation have any effect on the pupils' choice of a favorite composition?

GENERAL PROCEDURES

Three procedures were necessary to procure information needed for this study. First, a review of literature was made and is presented in Chapter II. The emphasis of this review was an understanding of the underlying rationale involved in teaching music

appreciation and some of the techniques used to teach and measure music appreciation.

Secondly, the data were collected from the Belgrade Elementary School. The population used for this study was comprised of the fourth grade pupils and one class of fifth grade pupils of the school.

The fourth grade pupils had already been divided into three classes which the investigator labeled A, B, and C. Due to time and scheduling factors the one fifth grade class met with the smallest fourth grade class to form Group C.

Musical compositions by nine different composers were presented in nine lessons and follow-up review and listening periods. Information about the composer, his style-period, his music, and about the specific piece of music used in the lesson were presented to all groups.

At the end of the instructional period the students were given a test designed to measure their ability to identify composition and composer by listening to the nine compositions and selecting from a list the correct composition and composer for each selection heard.

Thirdly, the data gathered were submitted to statistical analysis.

LIMITATIONS

The following limitations should be considered when interpreting the results of this study.

1. The study was limited to all fourth grade pupils and one fifth grade class of the Belgrade Elementary School. The fourth grade children had been divided into classes according to reading ability and achievement.

2. All lessons were prepared and taught by one teacher.

3. The instrument used to measure listening skills was constructed by the investigator.

4. The music heard by the children in the lessons and the test was mechanically reproduced, rather than a live performance.

5. The study was limited by the compositions and composers chosen by the investigator. The musical compositions selected for the study were limited to those that embody themes which are adaptable for singing by fourth and fifth grade children.

6. The review of literature was confined to selected books, research bulletins and periodicals obtained from the library of Montana State University, Bozeman, Montana, and from the personal libraries of several music faculty of Montana State University and of the investigator.

DEFINITION OF TERMS

Since the exact meaning will be important in understanding the data collected, the following terms are defined as they were used in the study:

LISTENING: Listening is an intensely involved, active thoughtful, perceptive, creative aural experience.

ACTIVE PARTICIPATION: Learning themes of compositions of art music by singing the themes as songs was labeled active participation.

PASSIVE PARTICIPATION: Learning the musical themes of compositions of art music by hearing the musical themes played on the piano was labeled passive participation.

ART MUSIC: Sometimes also called serious music, art music refers to the body of music literature composed by serious musicians and belonging to the fine arts, as opposed to folk music or the popular music of the day.

SUMMARY

There is a need for investigation into the techniques and materiel used for teaching music appreciation. This study compared the effectiveness of two techniques of teaching music listening skills to fourth and fifth grade children. The purpose of the study was to identify factors that may aid pupils to become better music listeners.

The review of literature was a means of becoming familiar with the data which were pertinent to the investigator's study.

The investigator taught the listening lessons and measured learning by means of a test. The results of the test were submitted to statistical analysis.

Chapter II

REVIEW OF LITERATURE

The literature relating to this study is both vast and diverse as it pertains to the consideration of music appreciation and aesthetics, and negligible as it pertains to specific methods of teaching or measuring progress in listening to music. The investigator has discussed selected references dealing with the following general areas:

1. The rationale or philosophy of teaching music appreciation, including a brief look at aesthetics.
2. Recent studies concerned with methods of teaching music appreciation.
3. The measurement and evaluation of music appreciation.

RATIONALE FOR TEACHING MUSIC APPRECIATION

Much has been written concerning aesthetic education in general and music appreciation in particular. In this section the literature dealing with the need for music appreciation is discussed under the following categories: (1) Aesthetics and aesthetic sensitivity, (2) the role of music education in the process of aesthetic education, and (3) music appreciation as a significant tool for developing aesthetic sensitivity.

Aesthetics and Aesthetic Sensitivity

For centuries man has sought beauty in and from the world

around him. He has observed the beauties nature provides and he has created beauty of his own in painting, sculpture, poetry, music and other forms. Many volumes have been written and thousands of views expressed about art. Although philosophers and artists perceive works of art in a number of differing ways, all agree that art is important to mankind. Art can do something for the finer part of man's nature. Believing this, our schools have made aesthetic education one of their goals.

Art can communicate to people, but it is more and less than communication. The important difference between aesthetic creativity and simple communication is this. Communication consists of a concrete or specific message stated in a certain form as unambiguously as possible. It uses language as a tool in directly relating facts, attitudes, ideas.

Art does not contain a direct, concrete message. It is, instead, a source of many and varied insights. It is a complex system of interrelationships which, in music, are constructed of melody, harmony, rhythm, tone color, texture, and form.

Aesthetic education has as its primary goal the development of aesthetic sensitivity. According to Reimer (1965:33-34) aesthetic sensitivity involves one of the most complex sets of behavior of which the human organism is capable, and is one of the most difficult sets of behavior to describe.

Aesthetic sensitivity is the ability to have aesthetic experiences. It is the ability to (1) perceive the artistic content of works of art and (2) react feelingfully to this content. Reimer uses the word "feelingfully" as opposed to the word "emotionally" because he objects to the idea of listening to music on merely an emotional plane. He said, "feeling saturates everything we are and do and is inseparable from everything we are and do. The nature of the human condition is very largely a nature of feelingfulness."

In using the term "feelingful" Reimer does not separate the emotions from the intellect, believing that each is needful for true aesthetic experience.

Goodman's statement (1972:45) supports Reimer. He said, "in aesthetic experience the emotions function cognitively."

Aesthetic experience is dynamic rather than static. This dynamic experience involves making delicate discriminations and discerning subtle relationships, identifying symbol systems and characters within these systems and what these characters denote and exemplify, interpreting works and reorganizing the world in terms of works and works in terms of the world. (Goodman, 1972:45) He further stated, "the aesthetic 'attitude' is restless, searching, testing--is less attitude than action: creation and re-creation."

Stringham (1959:1) observed: "All mankind seeks beauty in art as instinctively and as persistently as it searches for Truth,

Happiness, Justice, Love, and Faith." Though expressing it in various ways, most musicians and philosophers agree in general with the statement.

Reimer posed the question, "Why teach the arts?" His answer is representative of other writers:

Great works of art contain insights which plumb the very depths of our consciousness of life and reality. If we are at all concerned about the quality of life of young people, rather than with quantitative aspects of life only, we can do nothing more directly relevant than help our students develop their aesthetic sensitivity to the highest possible level.

Reimer later observed (1967:9) that because of the subjective and ineffable quality of the aesthetic experience, it has been thought by many people at various times in history that aesthetic sensitivity was some sort of mystical endowment which some people possessed and others did not. To be sure, the degree of sensitivity in individuals varies, "but it is certain that every normal human being has some degree of aesthetic sensitivity which can be nurtured, developed, refined, deepened." In other words, aesthetic sensitivity can in large measure be taught.

That our schools are not measuring up to the goals of nurturing, developing, refining, and deepening aesthetic sensitivity is apparent. In an article in the Music Educator Journal, Milton Friedman (1971:26) observed that although New York City is sometimes called the "music capital of the world," in recent years the city has not supported

concert attendance. Some obvious nonmusical reasons are offered such as the high prices of tickets, the overabundance of concerts in the metropolitan area of New York City, and the parking problems in the heart of Manhattan, where the bulk of the performances are given. Cultural reasons, which are of grave concern, are the effects of records and television which appear to keep people at home; and the loss of young audiences to rock concerts and films. The author believes that if this situation prevails in New York City, it is likely to obtain in metropolitan centers elsewhere.

Friedman lays the blame on music educators for failing to bring home the excitement of great music, performed live, to our young people. He urges a change in the overall orientation of the classroom music program and a rethinking of the goals of music education.

The Role of Music Education in the Process of Aesthetic Education

The role of music education is to teach students music. This is a simple statement but by no means a simple task. The task is complicated by the fact that music educators do not agree about what should be taught and what students should know or be able to do if they have learned.

For a number of years the major activities in music education, especially beyond the elementary grades, have been performance oriented. The great majority of schools have concentrated time, money, and effort

in the area of orchestras, bands, and choral groups. These groups are of value both to the school and to the student. However, they are not meeting the needs of the majority; they cater to the talented in most cases. Furthermore, so much time and effort are spent in part learning, tone perfecting, ensemble balancing--all rehearsing problems, that the student learns little or nothing about the music itself.

Duerkson (1968:3), in a study designed to investigate the recognition of musical themes as they are repeated or altered throughout musical works, discovered from his data that participation in performing groups did not seem to develop listening skills at all.

Charles Hoffer (1966:45-50) noted that few students as members of bands, orchestras or choral groups learn much about music theory, history, or style. This would not be a serious problem if members of performing groups learned such information in other music courses. Since few schools offer any music theory or literature courses, students do not have the opportunities to learn these subjects.

Guiding students in the development of performance skills is certainly one component of adequate education in music, but it is an area that has received an excessive amount of attention. Hoffer mentioned two other phases of teaching music which he considered essential. One concerned the obligation to make students aware of and sensitive to the aesthetic qualities of music. The other was teaching useful knowledge in the rehearsal.

A number of writers in music education are in agreement that music educators must begin to provide opportunities for all students to learn enough about music to be able to perceive the artistic content of works of art and to react feelingfully to this content. Then, and only then, have students learned music. The music appreciation class seems the obvious place for this task to be accomplished.

Music Appreciation as a Significant Tool
For Educating in Aesthetics

What is music appreciation? According to the Oxford Companion to Music (1960:46):

Music appreciation (is) training to cultivate in the pupil an ability to listen to seriously conceived music without bewilderment, and to hear with pleasure music of different periods and schools and varying degrees of complexity.

Music appreciation is also sometimes defined as the ability to distinguish between what is generally accepted by experts as good and bad music. It has been defined as the capacity to understand.

Leon Crickmore (1968:240) said, " music appreciation is a complex unitary act which most laymen will perceive as a gestalt--an unfragmented whole which is more than the sum of its parts."

Mueller (1956:3) claimed that true music appreciation would involve the student's knowledge, his muscular activity and emotions, his values and his attitudes.

These and other definitions of music appreciation have inherent

in them the idea that music must be listened to to be appreciated. Since music is an aural art, the development and refinement of listening skills is of utmost importance.

Welch (1945:xi) attributed to Hadow the following statement:

The power of enjoying and loving the best music is not a rare and special privilege, but the natural inheritance of everyone who has ear enough to distinguish one tune from another and wit enough to prefer order to incoherence.

According to Colwell (1956:17), "Music in the public school has in the past half century grown from a novelty to a staple." Music is required through grade six or eight in most schools. Since only a few students will become performers the others will be consumers. A major goal of public school music, in Colwell's opinion, should be to teach the potential consumer how to listen to music with understanding and discrimination.

Neidlinger (1972:52) also believes that because the vast majority of the students taught will not become composers or performers, the school music program should be concerned primarily with the development of intelligent listeners.

Duerkson (1968:3) noted that the increased attention to intrinsic values in education has led to renewed interest in teaching for the development of sensitivity to, and appreciation of, art music. One of the conclusions of his study relating to listening was:

It seems that music educators, if they want to better align their statements and their practice, have three possible courses

of action: (1) to revise the goals of music education to eliminate the development of listening skills, at least of the sort measured in this study, as a major aim; (2) to reorganize the teaching of performance groups so as to place more emphasis on the development of these listening skills; or (3) to revise the music curriculum to provide courses in which these skills are more effectively taught.

In the Journal of Research in Music Education, (1956:3) Kate Mueller said, "the training of audiences is as important as the training of performers and composers if music is to flourish in our society."

Colwell (1965:18) noted an increased interest in listening but found no approach to aural understanding, no system or method to make listening meaningful.

Lacking training in listening, people become attracted to the easily understood sounds of popular and commercial music and refuse to wrestle with the problems presented by art music. It is reasonable to expect that the child who is equipped with skills and knowledges for coping with art music will find it more attractive than the superficial products of the juke box trade.

A major reason that music educators have not met the need of aesthetic education may have been the difficulty of teaching for aesthetic appreciation. There are, however, ways to teach students to perceive artistic qualities.

Reimer (1965:35) stated three things that music educators can and should provide in aesthetic education: (1) the development of concepts and factual knowledge, (2) analysis, and (3) performance. As has been stated before, performance is by far the most widely employed

of the three. In a great many schools performance is the only method used for studying the arts. Unfortunately, the method of performance is effective in developing aesthetic perceptivity only if it includes the other two. Performance is a terminal activity, having little or no effect on lifetime appreciation and involvement with the arts.

STUDIES IN TEACHING OF MUSIC APPRECIATION

If there is general agreement among music educators that the focus of music education should be changed, and improved methods of teaching aesthetic sensitivity are needed, there is less agreement as to how it should be done. The encouraging aspect of the situation is that a number of studies have been done in recent years and are ongoing at present by investigators in the area of music appreciation and listening.

In his book, A Philosophy of Music Education (1970), Reimer declared that it is of the first order of importance that the resources of the music education profession and allied fields be brought to bear on the development of materials which teach listening skills in interesting, effective, musically valid ways.

Many musicians agree as to the importance of repeated listening to art music. Becoming familiar with the particular composition seems to be a large factor in appreciation. Welch (1945:xii) said:

The delight we take in art is a very high kind of pleasure. It rarely comes to those who have not lived with it, who have not gone back to it repeatedly, and who have not made some effort to understand it. Conversely, those who have lived longest with it, who are most familiar with it, and who have studied it most deeply get the highest pleasure from it Familiarity may breed contempt in some unfortunate human relationships, but not in the case of great music.

Furthermore, there are few persons who can get all that is to be heard in a great symphony the first time they hear it.

Welch believes that there are two things needed for listening to music: normal ears and training. If a person can tell one tune from another, he is on his way to becoming a listener.

According to Reimer (1970:120), listening is the essential mode of musical experiencing. He said:

To call listening "merely listening," as is so often done, is to call musical experience "merely musical experience." The word "merely" is a recognition of the passivity and irrelevance of typical listening methodologies. But the cultivation of musical listening abilities so that musical experience can be what it should be--intensely involved, perceptive, feelingful, creative, richly significant and satisfying--is the central challenge and contribution of general music as aesthetic education.

Cooper (1957:xi) mentioned what he calls the "shower-bath method" of listening to music, which is standing in simple passivity under the music, while the mind is occupied elsewhere. This does no more for the listener than give him "soothing impersonal companionship as he goes about his business." Cooper said that repeated and attentive listening to much music is the only necessary source of a feeling for it.

A number of writers found that repeated listening can be a positive factor in music appreciation. Stringham (1959:6) said that thoughtful, attentive, and increasingly meaningful repetition is a good way to learn to listen.

According to Friedman (1971:27-28), in order that disciplined and perceptive listening take place, students must be trained to use their aural capacities in the most productive sense. He said the ultimate goal of the music program must become the listening experience and all other classroom musical activities must be supportive of this goal.

Friedman's idea was to approach the development of listening skills through a diet of compositions that have become staples in the musical repertory. A carefully selected core of compositions should be the means of building a listening discipline so that as the child grows older he has the perception to discern elements more sophisticated in nature--stylistic differences, extended forms, and the many diverse paths of contemporary movements in music. A repetition of many of these compositions can be planned in succeeding grades so that the child is able to "peel off layers of comprehension commensurate with his physical and nervous development and the maturation of his perceptive facilities." Such a repetition will fix these compositions in his memory and will prove a source of satisfaction and delight in later years.

In support of repetition as a factor in developing music appreciation, Schuckert and McDonald (1968:39) stated that music taste is determined in large part by familiar music, and the usual method of becoming familiar with music is to hear it over and over. Children enjoy some types of music immediately, whereas other types must be heard many times in order to be appreciated.

Getz (1966:178) tried to determine if the effects of familiarity through repetition had any effect on seventh grade children's preference for music. Analysis of data revealed that familiarity through repetition was the reason given most often by the subjects as an explanation for their preferences, both like and dislike. Getz also found that the musical elements of fast tempo, rhythmic emphasis, and a melody which can be easily recognized were the reasons most mentioned in like reactions.

Bradley (1971:352) found that familiarity based on repetitive listening was a very useful pedagogical routine in any serious listening program. However, his study indicated that a program of analytical listening and repetition resulted in greater music preference changes than a program of repeated listening alone.

Although repetition is important, most musicians agree that repeated hearing of compositions without other learnings are not adequate for understanding of music. There are a number of approaches to listening for understanding.

One of the most effective means of arousing desirable attention and thus guiding the lay listener more sympathetically and successfully, is to choose works with salient and satisfying primary and secondary themes, melodies preferred, recurring frequently throughout the composition. These become "trail marks" in the course of a long work or development section, in a real sense, and the listener will follow them in a rather involved work if these thematic "sign posts" are not too distorted or disguised beyond recognition during the compositional intricacies; or if the work is not so lengthy as to produce excessive fatigue, and eventually loss of interest. Ideally, the perception of the themes or melodies should be accompanied by the general rather than the specific or analytic feeling for the harmonic or counterpunal "aura." (Stringham, 1959:6-7)

Stringham advocates the "natural process" in listening to music because of four advantages. (1) The listener's tonal memory and acuity of aural observation are almost unconsciously developed, (2) the music studied is easily added to the listener's repertory, (3) the listener develops skills in sustaining interest and perception in an extended or "difficult" work, while retaining some of the more salient musical impressions that have passed, and by anticipating, in feeling at least, what is to follow, and (4) the ability of discrimination, evaluation, and consequent effects upon one's musical taste and choice are developed along with enjoyment.

According to Rives (1970:126) many listeners prefer to listen to short repetitive pieces rather than one that involves a longer musical structure because they haven't sufficient listening skills to perceive complicated art forms. A traditional method for preparing listeners is to lecture about composers, styles, periods, structures and forms of music. This is talking about music as a means of motivating and informing the listeners. The next step is repetition of the music. This may be preceded and/or accompanied by the playing of themes from a work and illustrating their development, followed by listening to the complete composition.

These ideas were used in constructing what Rives called a traditional method of training listeners. He used a programed format to teach listening to another group. He found no difference in results as far as developing listening skills with either method. Both seemed to be good motivational techniques for eliciting attention. He observed that making responses to programed items tended to keep the students' attention on the listening lessons.

Mueller (1956:4) said that more than anything else, the teacher and learner are concerned with the intellectual process in appreciation, with what goes on in the mind and body of the listener of any given capacity or motivation, as he interacts with the specific stimulus of the musical composition. Learning to listen involves:

- (1) learning to perceive the details of rhythm, harmony, and

form, (2) giving names to these perceptions, (3) building these percepts into more complex and well defined wholes (concepts), and (4) using these concepts as the framework for comprehending new musical experiences.

Mueller believes that we do not train listeners in appreciation. Music teachers do not make school musical experiences meaningful; they don't ask or expect enough of children. She said that professional musicians deplore the substitution of happy participation for the drudgery of practice in the early school days. The standard answer is that the large majority of children are destined to be only appreciating-adults, not performing-adults, and that early drudgery kills the possibility of future appreciation. "Who knows, however, whether or not the present methods with young children are giving them the intellectual basis on which future appreciation can be built?"

Haack (1969:193) stated that the need for more knowledge about methods pertinent to the orderly development of music listening skills and their underlying concepts at the high school level has been a problem of great concern to music educators. In order to listen to music with understanding the student must be able to experience the completeness and distinctiveness of the composer's expression, to be able to follow the logic of the composer's thematic succession, the relationships of his harmonic, polyphonic, and rhythmic organizations, the implications of his instrumentation, dynamic control, and tempo fluctuation. All of these are the means the composer uses to control

sound in a complex structure--the composition. It is the teacher's task to make the student aware of this complex thought process through every means at his disposal.

Haack was concerned to discover whether instructional procedures can be devised to bring about significant development of highly abstract and relatively complex musical concepts and skills at the secondary school level. From his study he found that the ability to perceive musical thematic relationships is educable.

Seipp (1963) used two different orders of presentation to discover if there was any significant difference in retention of musical material. One of his groups was "chronologically taught" using style-period groupings, and the other was "topically taught," studying rhythm, tempo, articulation, etc. He found no evidence of differences upon retention of music after these presentations.

It was found by Lawrence (1973) that junior high school students who received general music instruction in musical composition did not experience greater growth than students who received general music instruction in the aesthetic education and traditional curricula. He found a significant difference among the relative power of these three curricula to effect musical growth. The aesthetic education curriculum consistently was the best for all ability level students.

One aspect of music appreciation that music educators hope to develop in their students has to do with the affective response to, and

particularly liking of, music. Although documented evidence of such a relationship is lacking, some authorities seem to believe that the recognition of tonal relationships is closely related, perhaps in a causal way, with affective response to, or liking of, music.

(Duerkson, 1968)

Duerkson's study investigated the recognition of musical themes as they are repeated or altered throughout musical works. He designed a test to measure recognition of repeated and altered thematic materials in music, and like or dislike of the music in which the thematic materials were contained. The data he obtained do not provide evidence of causal relationships, but Duerkson was able to draw the following conclusions: The recognition skills measured in the study seemed to be associated with listening experience. The recognition skills did not seem to be associated with the total amount of academic study in courses of music theory, history, and literature. Little association was found between academic aptitude and the recognition scores achieved by the college students tested in the study. A statistically significant, but very low, positive correlation was found between expressed preference for classical music and amount of listening skill exhibited on the test of recognition.

As has been stated earlier in this chapter, Colwell (1965) has deplored the neglect of listening to music in the music education programs of our schools. He said that the neglect of listening seems

to be due to the paucity of knowledge about the listening process and about the role of specific skills and knowledges in it, with the correlative lack of teaching method, realizable goals, and evaluative tools.

Several approaches to the teaching of music appreciation were put forward by Colwell, one being to teach the main melodic theme of a work, often with words, and to expect children to memorize the composition and composer. Another approach was to learn about composers and dates, the meanings of musical terms, and the instruments. A third approach was the programatic method in which a story or picture or mood was discussed and thought about while listening. Colwell found none of these legitimate because each was fragmentary, and based on only one phase or factor of learning. He said that the abstract quality of art music demands that the pupil be given a basis upon which to understand the music as it proceeds and to hear and know what is happening at the present moment in the work, and to be able to comprehend the work as a whole when he has heard it to its completion.

Colwell used the "Theory of Expectation" applied to music listening. He said: (1965:19)

Musical motives, phrases, and longer musical entities are "sound terms" which to the knowledgeable listener imply certain other musical entities, as an antecedent implies a consequent. Meaning and emotion are created in the listener when the expected consequent does not appear exactly as expected. Tension is produced in the listener by the disappointment of his expectations, and the tension is resolved when the musical resolution does arrive.

This pattern, expectation-tension-resolution-fulfillment, happens innumerable times within a single piece of music and controls the formal elements of the music from the smallest motif to the large overall structure of the work. Therefore, the listener's understanding of the work is based upon his expectation of what will happen as the work unfolds, and his pleasure at the unexpected but logical (within the style) and satisfactory twists which the composer has utilized to create his work of art.

In order to teach the pupil how to listen with understanding, the teacher must know what things in the music are essential for his comprehension so these can be pointed out, explained, heard, and put into their proper context; the teacher must also know what skills and knowledges are necessary for the pupil to grasp the essentials of the music. Physical reaction and emotional response, though part of the process, need not be emphasized in the classroom, as the first is an automatic reaction, and the second will be dependent upon subjective factors and also upon the skills and knowledges which the pupil can learn to utilize.

In many music appreciation classes the instructor hands out notated examples of the themes of compositions with the idea that these visual-aids will assist the listener somehow in his listening. Some teachers of music appreciation have remarked that students who cannot read music at all derive some benefit from a notated thematic

example.

Finding not a "single study in which the value of using notated examples was actually put to a scientific test," Smith (1953:97) conducted an investigation to determine whether or not the use of notated examples actually has any effect on learning to recognize specific musical themes aurally. In a study using college students he found that there was a significant difference between the aural recognition of a theme which was presented without the visual aid, when recognition was based on recall immediately after the themes were presented. Themes were recognized better after the use of the visual-aid, not only immediately after listening, but also after the interval of one week and after the interval of one month. He also found that musical aptitude appeared to increase the value of the examples, but that they were of value to everyone regardless of musical aptitude; and that ability in the reading of music notation appeared to have no significance when the value of the notated thematic examples was analyzed.

Oberdin (1967:300) attempted to discover if the use of notated examples with fifth grade students was more effective in increasing the students' ability to recognize musical themes aurally than was a presentation without the use of notated examples. Oberdin found that although older students seem to profit from the use of notated examples, ten and eleven year old children have not matured enough for the notated examples to be of any significant aid in recognizing themes.

Peterson (1965) also considered the use of notated examples of music with students in grades four, five, six, and seven. It was found that listening achievement is better with the use of notation than without it at grade seven. No significant difference was found in children in the lower grades, although the students in grade six showed more achievement than the younger children. The evidence from this study indicated that the use of auditory-visual discrimination is an important factor in listening development. The writer recommended that teachers should begin to build understanding of melodic expression through auditory-visual discrimination beginning with fourth and fifth grade pupils.

Andrews (1962:59) designed a study to determine the existence of any differences in development in both achievement and attitude resulting from differing methods of presentation of listening materials. She used two fifth grade classes. The control group received a standard presentation of instruction in music listening. The lesson was begun with question and answers routine, followed by presentation of new materials through the discussion method, with the children recording pertinent facts and information about composer and selection in a notebook.

The experimental group was engaged in a self-initiated activity for listening experience. A "listening corner" was equipped with a phonograph fitted with a set of headphones. The child seated

at the listening table faced a bulletin board which displayed pictures or story material relative to the record to which he was listening. A rack on the table held records and supplementary material and provided materials for the child to do related work such as making of an instrument chart, writing of a story or poem, or drawing a picture of what he heard. The follow-up activities were purely optional.

Listening at a specific time was mandatory in both groups. With the control group, lessons occurred together as a class, and the standards of listening were predetermined by the teacher. For the experimental group, a schedule was drawn up whereby each child was assigned two twenty-minute periods per week to listen to recordings. He set his own standards for listening. The same objectives and tests were established for each class. The only variable was the method of presentation.

Children of both groups did very well and learned approximately an equal amount of factual information. However, the attitudes developed by the experimental class toward values of music were significantly more positive than those of the control group. The data from this investigation tended to support the belief that ability to appreciate is educable, and that it is an outgrowth of experience.

Within the pages of several song-book series are lessons in listening in which the children learn to sing a song and then later listen to an instrumental composition which uses the song as a primary

or secondary theme. Several writers support this theory. Both Cheyette (1965:276) and Timmerman (1960:129) suggest that a good activity to enhance listening is singing songs. They said that children enjoy rediscovering songs they have already learned in a composition they hear.

Wheelwright (1960:126) suggested using singing in learning the themes of symphonic music. Zuckerkandl (1956:15) was in agreement with this practice. There is some reason to believe that this is a useful technique to use with elementary children. Since a large portion of the time in music classes is spent in singing, children learn to identify melody as one element of a musical composition. Unfortunately, little has been done to substantiate this theory.

Although Colwell (1965) felt that this technique was unsatisfactory because it is fragmentary and based on only one factor of learning, other research has seemed to find that young children cannot derive meaning from a composition on the basis of notated examples or a discussion of other fairly complicated aspects of music. Nor is repetition alone sufficient for understanding music.

It seems apparent that music appreciation must be taught differently to young children than to older students. They have neither the maturity nor the skills to comprehend a listening program directed at even junior high pupils. It is fairly evident that the elementary grades should be the years to learn the skills which can

then be utilized later.

MEASUREMENT OF MUSIC APPRECIATION

Public school music in the past has been characterized by a lack of emphasis upon achievement, upon systematic progress toward set goals, and upon evaluation. Whether music as a whole is considered or a single facet such as music appreciation, the lack is apparent. Colwell (1965:21) found in a study of elementary and high school students that pupils do not progress in achievement from one year to the next, but often remain at the same level of musical learning for several years or even regress in learning and achievement. The paucity of learning in relation to the amount of time spent in music suggests that music education should utilize more of the elements of the disciplines, such as method, systematic evaluation, research into teaching materials and learning experiences, and graduated goals for each grade level.

One of the greatest existing needs in all areas of music education is that of more objective standardized instruments of measurement. This is particularly true in the field of appreciation. Fisher (1960:350) said that since the appreciation of music is the ultimate aim of all music education, it is of utmost importance that a means of such measurement be found. Since appreciation of music chiefly involves the reaction to a musical stimulus, the measurement of

such reaction becomes difficult. Part of the difficulty may be in our inability to define the term "appreciation" and part in the misconception that it is immeasurable. Tests in this field have either been based entirely on musical knowledge and information, or have concentrated on one particular phase of responsiveness, such as aesthetic judgment, associations, or mood. Such tests do not take into consideration many of the factors involved in music appreciation.

Research indicates that music appreciation can be defined as "that reaction to a musical stimulus that sublimates the emotions, ideals, and thoughts of the individual; such reaction involves the recognition and interpretation of the mood, associations, imagery, and rhythm of the music, combined with a feeling for the timbre of instruments, and background of factual knowledge." (Fisher, 1960:350)

Mueller (1956:9) said that since music is apprehended in a time sequence, there is no way to gather together all of its parts for a total assimilation of a completed whole at one moment of high level attention. In a musical composition it is very difficult to "freeze" any one of its parts or any aspect of the whole for a few moments of study while its qualities are examined or described. Another problem in measuring music appreciation is the lack of an absolute standard of beauty.

"Because music flows through time, listeners and critics have generally been unable to pinpoint the particular musical process which

evoked the affective response." (Meyer, 1956:7)

Crickmore (1968) identified music appreciation with music enjoyment. He developed a test to measure enjoyment. The study assumed that where there is enjoyment there is also understanding, though not necessarily technical knowledge. Whatever the depth of enjoyment, and this varies, or the complexity of a listener's understanding of technical detail, the total experience remains in essence a simple intuition.

According to Colwell (1963:45) in our present "scientific" era the world is inclined to take the view that the scientific approach is both infallible and all-encompassing. The arts "take issue with this view of scientific infallibility, knowing that subjective values which cannot be measured or pinpointed are more enduring and of more personal importance than the objective, tangible values." Because the artist has become defensive he refuses to recognize or make use of what the scientific approach offers.

Most of the music teaching at present is not supported by scientific data. The music textbooks devote little or no space to the discussion of evaluation. Neither song-book series nor method books for instrumentalists have been constructed as a result of a controlled study which pointed up deficiencies or strengths in existing methods. Most judgment has been of the informal kind.

Colwell said that the equipment a pupil needs for the enjoy-

ment of music is (1) music reading, (2) performance facility, and (3) music appreciation. He is of the opinion that enjoyment as an end is not an adequate objective in music appreciation any more than it is in music reading or performance facility. He noted the lack of tests for use in measuring music appreciation.

The purpose of a study by Bailey (1968) was to develop a listening test for use with college non-music majors in which they were to identify musical elements, compositional procedures, and stylistic traits. He measured tonality, texture, melody, media, structure and style, and expressive devices. The results of the study indicated that there was a positive correlation between listening ability and formal training.

In connection with the Manhattanville Music Curriculum Program and the California Music Education Statewide Music Testing Program, Kyme (1970) reported that a test of music achievement was developed to measure musical sensitivity as evidenced by the ability to make aesthetic judgments. The test was composed of excerpts of compositions by recognized composers and a mutilation of each. The child's task was to choose which was the better of the two.

SUMMARY

The rationale of teaching music appreciation, studies concerned with methods of teaching music appreciation, and the measurement and

evaluation of music appreciation have been discussed in this review of literature. Although this is by no means intended to be an exhaustive review of the literature related to these areas, the investigator believed that these references constitute a representative sample and were relevant to the topic under consideration in the study.

Chapter III

PROCEDURES

In order to develop effective means of helping children learn to become good listeners to music, some activities need to be identified which can be used to promote listening skills. In an effort to determine the effectiveness of listening activities, a comparison of two methods of teaching music listening skills to fourth and fifth grade children was made in this study.

This chapter describes the population used for the study, followed by an explanation of the treatments used, and a discussion of the method used in collecting and organizing the data. Finally, the null and the alternate hypotheses are stated, the procedures used in analyzing the data are discussed, and the precautions that were taken to insure accuracy are given.

POPULATION

All fourth grade pupils and one classroom of fifth grade pupils of the Belgrade Elementary School were used in this study. There were sixty-eight fourth grade pupils and nineteen fifth grade pupils. The fourth grade pupils came from three self-contained classrooms. The fifth grade pupils came from one self-contained classroom.

The pupils in fourth grade had already been placed in their respective classrooms according to reading ability and achievement. For this study the "average" reading ability fourth grade class was labeled Group A. It contained twenty-two pupils, 13 girls and 9 boys.

The "low" reading ability fourth grade class met with the single fifth grade class to form Group B. Fifth grade pupils were used in Group B because of time and school scheduling. There were seventeen fourth grade pupils, 10 girls and 7 boys; and nineteen fifth grade pupils, 9 girls and 10 boys.

The "high" reading ability fourth grade class was labeled Group C. It contained twenty-nine pupils, 17 girls and 12 boys.

Within these three groups the only pupils who were eliminated from the study were those pupils who entered or withdrew from Belgrade Elementary School during the time the study was conducted.

EXPERIMENTAL TREATMENTS

There were three treatments used in this study; they were labeled Experimental Group I, Experimental Group II, and Control Group.

Nine compositions or portions of a composition of art music by nine different composers were used as listening lessons. All pupils heard each piece twice after receiving the experimental treatments.

Previous to the experimental treatments all three groups received the same information about the composer, his style-period, his music, and the particular composition being studied. The lessons were prepared and duplicated by the investigator. Each pupil had a copy of each lesson. The material was read and discussed in class. The pupils were encouraged to remember the composer's name and the title of the composition he wrote.

Experimental Group I was given a copy of the words and melody-line of a song. The pupils in the group learned the song and sang it in class. The song contained the theme of a composition of art music which was heard later in its entirety. The pupils were encouraged to listen for the theme when it occurred in the music.

Experimental Group II heard the theme(s) of a composition of art music played several times on the piano, after which they listened to the composition. The pupils were encouraged to listen for the theme(s) in the music.

The Control Group heard the composition played with no previous exposure to the theme(s).

Since it was deemed advisable to instruct the classes in their normal groups rather than to randomly assign students to each of the groups, a rotation-group method was used. (VanDalen, 1962:237)

The rotation-group method of experimental research overcomes some of the difficulties encountered in the one-group and equivalent-group methods. It is commonly employed in situations

where a limited number of subjects are available or where a comparison of teaching methods is made. The first stage of a rotation-group method is the same as the equivalent-group method. Group A experiences the experimental treatment (IV_1) while group B is exposed to the traditional or other treatment (IV_2). In the second stage, the groups rotate their roles.

Stage 1	Stage 2
Group A: IV_1	Group A: IV_2
Group B: IV_2	Group B: IV_1

Thus, when employing the rotation-group method, the researcher applies the same independent variables to different groups at different times during the conduct of the experiment.

In this study, each of the three groups, A, B, and C, acted as Experimental Group I three times, Experimental Group II three times, and Control Group three times. Each group was exposed to the music of all nine composers. Figure I presents the type of teaching method for each group for each composition.

METHODS OF COLLECTING DATA

The investigator developed a music listening test which was given to the pupils at the end of the instructional period. The Music Listening Test is found at the end of this chapter.

The test consisted of a tape recording containing portions of each of the nine compositions heard during the instructional period. Care was taken to select that portion of the music which contained the theme(s) the pupils had learned either by singing songs or hearing the

Composer	Compositions in Order of presentation	Group A	Group B	Group C
Strauss	<u>The Blue Danube Waltz</u>	Exp I	Exp II	Control
Bizet	<u>"Farandole," L'Arlesienne Suite No. 2</u>	Control	Exp I	Exp II
Haydn	<u>Divertimento No. 1 in B^b Major</u>	Exp II	Control	Exp I
Thomson	<u>"Papa's Tune," Acadian Songs and Dances</u>	Exp I	Exp II	Control
Schuman	<u>"Chester," New England Triptych</u>	Control	Exp I	Exp II
Mussorgsky	<u>"Coronation Scene," Boris Godounov</u>	Exp II	Control	Exp I
Schubert	<u>Quintet in A Major, "Trout" Fourth movement</u>	Exp I	Exp II	Control
Beethoven	<u>Symphony Nine Fourth movement</u>	Control	Exp I	Exp II
Sibelius	<u>Finlandia</u>	Exp II	Control	Exp I

FIGURE I

TYPE OF TEACHING METHOD FOR EACH
GROUP FOR EACH COMPOSITION

theme(s) played on the piano. The printed directions for the test were read aloud by the teacher and clarified as necessary.

The pupils were asked to make two responses to each item on the test. The first response was to name the composition; the second response was to name the composer. Credit was given for each separate response for a total of eighteen responses. Pupils chose the responses from two lists, one of compositions, one of composers. Each list contained the correct answers plus several other items to provide an uneven item match.

Three subscores were computed for each student by summing his responses to each of the compositions that coincided with his three different types of teaching exposure. His scores were then labeled Experimental Group I, II, and Control. In addition, the favorite choices of compositions were computed according to the type of exposure. Example: If Sally chose The Blue Danube Waltz by Johann Strauss as her favorite composition and she had been exposed to Strauss as part of a control group, the control group was credited with a favorable response. Figure II gives this information.

The scores were tabulated, key-punched and verified. The statistical treatments were computed by the Montana State University Computing Center.

Group	Experimental I	Experimental II	Control
A	21	2	1
B	15	22	6
C	11	16	19
Total	47	40	26

FIGURE II

CHOICES OF FAVORITE COMPOSITIONS
ACCORDING TO TREATMENT

METHODS OF ORGANIZING DATA

Means, standard deviations and t-tests were computed for Hypotheses I and II. A chi square was computed for Hypothesis III. These analyses are presented in table form in Chapter IV.

HYPOTHESES

The null hypotheses were considered separately for each of the specific questions stated in Chapter I.

Hypothesis I: There was no significant difference in the Music Listening Test scores among students who learned the musical themes by active participation, those who learned by passive participation, and the control group.

Alternate Hypothesis I: The Music Listening Test scores for those who learned the musical themes by active participation were higher than those of the other two groups.

Hypothesis II: There was no significant difference in the Music Listening Test scores between girls and boys.

Alternate Hypothesis II: Girls had higher scores on the Music Listening Test than did boys.

Hypothesis III: There was no significant difference in their choice of a favorite composition among Experimental Group I, Experimental Group II, and Control Group.

Alternate Hypothesis III: More pupils selected as their favorite composition one which they heard as a member of Experimental Group I.

ANALYSIS OF DATA

Means and standard deviations were computed for each of the three groups, and t-tests of significance were computed at the .05 level. A chi square was computed for the third hypothesis. These results are discussed in Chapter IV.

PRECAUTIONS TAKEN

All tests were hand-scored twice for accuracy, and the data were key-punched and verified.

SUMMARY

Fourth and fifth grade pupils were used in this study to compare two methods of teaching music listening skills. Three treatments labeled Experimental Group I, Experimental Group II, and Control Group were used. The investigator developed the Music Listening Test which was given to the pupils at the end of the instructional period. Means, standard deviations, and t-tests were computed for the hypotheses.

TEACHER'S NAME _____
NAME _____

LISTENING TEST

Listen carefully and thoughtfully to each composition. From the list of compositions choose the name of the music you hear. Write the name by the word composition. From the list of composers choose the name of the composer and write it by the word composer.

1. Composition _____
Composer _____
2. Composition _____
Composer _____
3. Composition _____
Composer _____
4. Composition _____
Composer _____
5. Composition _____
Composer _____
6. Composition _____
Composer _____
7. Composition _____
Composer _____
8. Composition _____
Composer _____
9. Composition _____
Composer _____

Compositions

Boris Godounov
Acadian Songs and Dances
Divertimento Number 1 in B^b Major
Symphony Number 9 "Choral"
Toy Symphony
Finlandia
Billy the Kid
Quintet in A Major "Trout"
The Wild Horseman
L'Arlesienne Suite No. 2 "Farandole"
On the Beautiful Blue Danube
New England Triptych "Chester"
Carmen
Polevetsian Dances
Jesu, Joy of Man's Desiring

Composers

Johann Sebastian Bach
Alexandre Borodin
William Billings
Georges Bizet
Ludwig van Beethoven
Aaron Copland
Joseph Haydn
Modest Mussorgsky
Wolfgang Mozart
Franz Schubert
Johann Strauss
William Schuman
Jan Sibelius
Virgil Thomson

Chapter IV

FINDINGS RELATED TO THE NULL HYPOTHESES

This chapter presents the results of the statistical analyses relating to the three null hypotheses. The results of each hypothesis are presented individually, and a discussion of the results of all the hypotheses follows.

The first null hypothesis stated that there was no significant difference in the Music Listening Test scores among students who learned the musical themes by active participation, those who learned by passive participation, and the control group.

Table I presents the means, standard deviations and t-test scores for the Music Listening Test among Experimental Group I, Experimental Group II, and Control Group.

Since the computed t between Experimental Group I and Experimental Group II was higher than the table t , and the computed t between Experimental Group I and Control Group was higher than the table t , while the computed t between Experimental Group II and Control was lower than the table t , the null hypothesis that there was no significant difference was rejected.

TABLE I

MEANS, STANDARD DEVIATIONS, AND T-TESTS FOR MUSIC LISTENING
TEST RESULTS AMONG EXPERIMENTAL GROUP I,
EXPERIMENTAL GROUP II, AND CONTROL

Treatment	N	Mean	S.D.	Groups	T-Test
Exp I	87	3.517	1.816	Exp I and II	6.735 *
Exp II	87	1.701	1.739	Exp I and Control	7.971 *
Control	87	1.367	1.739	Exp II and Control	1.263

* Significant at the .05 level.

The second null hypothesis stated that there was no significant difference in the Music Listening Test scores between boys and girls.

Table II presents the means, standard deviations, and t-test scores between males and females for each of the experimental groups.

Since the computed t of 2.144 between males and females on the Music Listening Test was higher than the table t of 1.96 at the .05 level of significance, the null hypothesis that there was no significant difference was rejected.

TABLE II

MEANS, STANDARD DEVIATIONS, AND T-TESTS BETWEEN
MALES AND FEMALES FOR EACH OF THE GROUPS

Treatment		N	Mean	S.D.	T-Test Results
Exp I	M	38	3.052	1.739	2.144 *
	F	49	3.877	1.810	
Exp II	M	38	1.578	1.734	.574
	F	49	1.795	1.755	
Control	M	38	1.026	1.515	1.627
	F	49	1.632	1.867	

Significant at the .05 level.

The test scores for both boys and girls were examined separately to determine whether differences in performance on the Music Listening Test occurred among Experimental Group I, Experimental Group II, and Control Group. Table III shows the means, standard deviations, and t-tests for the Music Listening Test results for males among Experimental Group I, Experimental Group II, and Control.

Since the computed t of 3.699 between Experimental Group I and Experimental Group II is higher than the Table-T of 1.96 at the .05 level of significance, the hypothesis that there was no significant difference among the three groups when only boys were considered was rejected.

TABLE III

MEANS, STANDARD DEVIATIONS, AND T-TESTS FOR MUSIC LISTENING
TEST RESULTS FOR MALES AMONG THE THREE TREATMENTS

Treatment	N	Mean	S.D.	Groups	T-Test
Exp I	38	3.052	1.739	Exp I and II	3.699 *
Exp II	38	1.578	1.734	Exp I and Control	5.415 *
Control	38	1.026	1.515	Exp II and Control	1.479

* Significant at the .05 level.

Table IV shows the means, standard deviations, and t-tests for the Music Listening Test results for females among Experimental Group I, Experimental Group II, and Control Group.

TABLE IV

MEANS, STANDARD DEVIATIONS, AND T-TESTS FOR MUSIC LISTENING TEST
RESULTS FOR FEMALES AMONG THE THREE TREATMENTS

Treatment	N	Mean	S.D.	Groups	T-Test
Exp I	49	3.877	1.810	Exp I and II	5.788 *
Exp II	49	1.795	1.755	Exp I and Control	6.042 *
Control	49	1.632	1.867	Exp II and Control	.445

* Significant at the .05 level.

Since the computed t between Experimental Group I and Experimental Group II was higher than the table t , and the computed t between Experimental Group I and Control Group was higher than the table t , while the computed t between Experimental Group II and Control Group was lower than the table t , the null hypothesis that there was no significant difference among the three groups when only girls were considered was rejected.

The third null hypothesis stated that there was no significant difference in pupil's choice of a favorite composition among Experimental Group I, Experimental Group II, and Control Group.

Table V shows the distribution of favorite choices of compositions listed in order of most to least chosen, in relation to Experimental Group I, Experimental Group II, and Control Group.

Since the computed chi square of 37.9 was higher than the table chi square of 28.86, the null hypothesis that there was no significant difference among the three treatments in students' choice of favorite composition was rejected.

The pupils had a greater tendency to choose as their favorite composition one of the three to which they had been exposed as Experimental Group I. When the students were active participants they not only became more familiar with the music, but also tended to like it better than when they were passive participants.

TABLE V

DISTRIBUTION OF FAVORITE CHOICES OF COMPOSITIONS IN
RELATION TO EXPERIMENTAL GROUP I, EXPERIMENTAL
GROUP II, AND CONTROL GROUP

Composition	Exp I	Exp II	Control
Blue Danube Waltz	8	14	9
Quintet in A Major	10	5	2
Ninth Symphony	5	10	0
Papa's Tune	3	3	8
Farandole	8	4	0
Finlandia	3	2	2
Divertimento	4	0	2
Chester	2	2	1
Boris Godounov	4	0	1
TOTAL	47	40	26
Chi Square = 37.9			

Group C, in addition to liking Strauss' Blue Danube Waltz, which was the most popular among all of the nine compositions, chose the Beethoven Ninth Symphony as a favorite composition more often than did the other two groups. For some reason Group C, particularly the boys, seemed to identify with Beethoven before they learned about him or heard the music in class. They were waiting expectantly for Beethoven and were, therefore, ready to like his music.

The following conclusions were made from the analysis of data:

1. Experimental Group I scored significantly higher than either Experimental Group II or Control Group. There was no significant difference between the scores obtained by Experimental Group II and Control Group. This seemed to indicate that students who are involved in active participation in learning music might learn to identify music more easily than students who are engaged in passive learning.

2. The girls scored significantly higher on the Music Listening Test than did the boys. Several factors might account for this. Many girls learn to sing earlier than do boys, therefore they tend to be somewhat better at singing in the fourth and fifth grades. In most groups girls enjoy singing more than do boys, although in these classes singing was well-liked by both sexes. Since the Experimental Group I lessons in the study emphasized singing and listening for

melodic lines, it might be expected that those who are good singers and enjoy singing would do well at identifying melodies.

3. There was a significant difference in students' choice of a favorite composition among Experimental Group I, Experimental Group II, and Control Group. Although no inventory of previous exposure to the music was made, it became apparent to the investigator from pupil comments and teacher observation that few of the children had heard the music presented. One girl, only, brought a recording of The Blue Danube Waltz which she said she enjoyed listening to with her mother at home.

It was not surprising that many children liked The Blue Danube Waltz since it moves fairly quickly, has a strong rhythmic feeling, contains many lovely melodies, and is richly orchestrated. More surprising, at least to the investigator, was the choice of Schubert's Quintet in A Major (The Trout) for violin, viola, cello, double bass, and piano. From children's comments the investigator assumed that the idea of fishing for the trout in the song was very appealing and within the experience of the children. Only two children who heard Schubert's music in the Control Group treatment chose this music as favorite. The Control Group was completely unfamiliar with the song, The Trout. Experimental Group II, although they did not learn to sing the song, had heard it on a recording. Five of Experimental Group II chose it as a favorite. Ten children chose it from the Experimental

Group I treatment, where they had learned to sing the song.

It was difficult to tell why so many of Group C chose Papa's Tune by Thomson after the control group treatment. However, the tune is quick and lively, and quite short.

Group A tended to choose compositions they had heard as part of the Experimental Group I treatment more than did Groups B and C. Only three out of twenty-two children in Group A chose a piece as favorite outside the Experimental I treatment.

SUMMARY

Data collected to tests the three statistical null hypotheses yielded the following results:

Hypothesis I: There was no significant difference in Music Listening Test scores among the three groups. The null hypothesis was rejected.

Hypothesis II: There was no significant difference in Music Listening Test scores between boys and girls. The null hypothesis was rejected.

Hypothesis III: There was no significant difference in students' choice of a favorite composition among the three treatments. The null hypothesis was rejected.

Chapter V

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

There is a need for investigation into methods of teaching music appreciation. This study compared the effectiveness of two techniques of teaching music listening skills to fourth and fifth grade children. The study investigated melody recognition as a factor to aid elementary pupils to become better at music listening, which is an essential element of music appreciation.

A review of literature was made which was concerned with the rationale of teaching music appreciation, experimental studies of the methods of teaching music appreciation, and the measurement and evaluation of music appreciation.

Three treatments were used in the study, labeled Experimental Group I, Experimental Group II, and Control Group. Experimental Group I learned and sang a song which contained the theme of a composition of art music. Experimental Group II heard the theme of the composition of art music played on the piano. The Control Group received no treatment.

Before the experimental treatments, all three groups received the same information about the composer and music. All three groups listened to the music by means of tape recordings. Each group was exposed to the same nine compositions.

At the end of the instructional period, which was taught by the

investigator, pupils wrote the Music Listening Test. The test was scored, scores were tabulated and submitted to statistical analysis.

Since it was deemed advisable to instruct the classes in their normal groups rather than to randomly assign students to each of the groups, a rotation-group method was used. In this method the same independent variables were applied to different groups at different times during the conduct of the experiment.

The fourth and fifth grade pupils were taught in three groups which were labeled A, B, and C. Each of these groups acted as Experimental Group I three times, Experimental Group II three times, and Control Group three times.

Three null hypotheses were considered and tested.

Hypothesis I: There was no significant difference in the Music Listening Test scores among students who learned the musical themes of compositions of art music by active participation, those who learned by passive participation, and Control Group.

Hypothesis II: There was no significant difference in the Music Listening Test scores between girls and boys.

Hypothesis III: There was no significant difference in students' choice of a favorite composition among Experimental Group I, Experimental Group II, and Control Group.

All three hypotheses were rejected at the .05 level of significance.

CONCLUSIONS

The following conclusions were made from the analysis of data:

1. Experimental Group I scored significantly higher than either Experimental Group II or Control Group. There was no significant difference between the scores obtained by Experimental Group II and Control Group. This seemed to indicate that students who are involved in active participation in learning to listen to music might learn to identify music more easily than students who are engaged in passive learning. Those who were engaged in passive learning did not score significantly higher than students who received no training.

2. The girls scored significantly higher on the Music Listening Test than did the boys. Several factors might account for this. Many girls learn to sing earlier than do boys, therefore they tend to be somewhat better at singing in the fourth and fifth grades. In most groups girls enjoy singing more than do boys, although in these classes singing was well-liked by both sexes. Since the Experimental Group I lessons in the study emphasized singing and listening for melodic lines, it might be expected that those who are good singers and enjoy singing would do well at identifying melodies.

3. There was a significant difference in students' choice of a favorite composition among Experimental Group I, Experimental

Group II, and Control Group. The pupils had a tendency to choose as their favorite composition one of the three to which they had been exposed as Experimental Group I. When the students were active participants they not only became more familiar with the music, but also tended to like it better than when they were passive participants.

RECOMMENDATIONS

As a result of the information obtained in this study, the following recommendations are suggested:

1. The study should be replicated with a different sample population.
2. A similar study could be conducted using different forms of compositions and other composers.
3. A similar study could be made using different kinds of active participation such as playing instruments, use of body movements or dance, or primitive rhythmic instruments.
4. The method of teaching music listening skills utilizing active participation should be used in the future in the Belgrade Elementary School. Teachers in other elementary schools should be encouraged to experiment with this technique.

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