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The construction of an instrumental music guidance program

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THE CONSTRUCTION OF AN INSTRUMENTAL MUSIC GUIDANCE PROGRAM

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CHAPTER I

THE CONSTRUCTION OF AN INSTRUMENTAL MUSIC GUIDANCE PROGRAM

INTRODUCTION

Every aspect of modern education should be truly "child centered". This is particularly true of the subjects normally not considered to be in the academic subject realm, although their worth in the curriculum has been established. The complete acceptance of instrumental music as an integral part of the modern school program depends upon the willingness of the instrumental teacher to accept and adopt effective personnel methods which will make public school music instruction educationally unassailable and economically feasible.

General statement of the problem. The instrumental music teacher should have enough basic knowledge of the principles and techniques of guidance as they apply to his situation to set up a functional program of music guidance around which to pattern his instruction and his own conduct in and out of the classroom. The primary aims in the formulation of this program would be to make it compact enough so that a minimum amount of time would be consumed in clerical work, yet complete enough to give the teacher all of the significant information and data that he would need. All types of children would have to be considered in constructing a program if it is to benefit every individual. It would be necessary to plan the program so that the teacher would
develop more objective attitudes in dealing with children so that his associations with them might be on an effective non-emotional level. He should know the limits of his effectiveness in dealing with the emotional problems of the child. The program should consider every significant area of guidance that could be applied to the actual teaching situation by the individual teacher or by an entire school system.

Significance of the problem. Truly effective teaching is possible only when the teacher is in possession of all the facts concerning the pupil's reactions to his environment that might have an effect on his educational progress. The instrumental music teacher must be concerned not only with the musical accomplishments of his students, but he must be equally concerned with their mental health, their social adjustment, and their abilities and capacities in all fields. The doctrines of educating the "whole" child and providing for individual differences need restatement in the field of instrumental music because there are few subject areas where the individual loses his identity more frequently and where the finished product becomes more important than the means, than in this instance.
Over fifteen years ago Seashore,¹ and later, Sur,² urged the adoption of sound guidance procedures that would place music education squarely in the stream of educational progress and thought. Recently, the increasing number of articles being written emphasizing the vital importance of music educators becoming guidance conscious is indicative of the growing trend toward the adoption of child-centered principles.

The trend of action and thought among leading music educators is toward the complete documentation of past, present, and future accomplishments in music education and related fields in order that music be completely accepted by administrators, teachers, and the public as an absolutely indispensable part of the child's educational program. This documentation will also provide music teachers with the best possible information on all aspects of teaching. One of the best methods of hastening this documentation is to encourage the music educator to adopt techniques that will allow him to make significant, scientifically conceived contributions to the existing literature on the values of music in public school education. This can be accomplished by keeping accurate

records of the effects of music education on the growth and development of the child. The most important contribution that the teacher can make, however, is to objectively report his educationally significant accomplishments. Then true success in his classroom will be brought closer in many classrooms. This documentation should be considered a part of having the best interests of the child in mind.

The problem of drop-outs figures very prominently as a significant factor. Studies based on the number of students leaving the instrumental music program are few because the average teacher is not ready to admit that he loses as many students as he does. However, one of the areas covered in the *Music Journal*’s nation-wide study of music attitudes was this problem of children discontinuing their instrumental music study.\(^1\) Prominent among the results of this section of the study were the reasons given for stopping the study of standard band or orchestra instruments by two hundred forty three young people.\(^2\) The numbers in parentheses indicate what percentage of the total each reason assumed:

1. Disinterest. (17)
2. Inconvenience. (17)

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3. Conflict between school work and practice or performing. (12)

4. Economic reasons. (10)

5. No talent. (9.7)

6. Disliked it. (9.25)

7. Teacher attitude. (6.5)

8. Unwillingness to work and practice. (6)

Although all of these drop-outs did not occur in the public schools, it may be assumed, judging from the reasons given, that many of them could have been prevented if sound guidance procedures had been used by the teacher in dealing with his pupils in the studio or in the classroom. While one hundred per cent success is sought it is rarely attained if all of those who want to participate in some way are allowed to do so, yet success can not be fully measured by the small number of individuals who withdraw. Helping the student to solve his problems, whether they be of a musical nature or not, is the teacher's main concern. A teacher may have many students who are in need of the personal assistance available in an effective music guidance program. The fact that they remain in the instrumental program does not indicate success for the educational process. The end result of taking a practical approach to the problem of guidance in music can be reflected in the increasing quality of performance evidenced at all levels of instruction because the students will be better adjusted to their task in instrumental music.
Definition of terms. Guidance is defined as the process by which the student is aided in attaining the maximum intellectual, emotional, physical, and social growth and development necessary for the satisfactory adjustment to the various situations he will have to meet in his life span.

Instrumental music is defined as those activities in the public schools in which students play the standard band and orchestra instruments, and including class piano instruction.

Music education is defined as an all-inclusive term referring to all phases of music instruction in the public schools.

Delimitations. The suggested music guidance program is limited to instrumental music instruction from grades four through junior college in the public schools. Specific teaching techniques and discussion of material have been excluded unless their inclusion was considered vital to the point being discussed. The proposed program is intended primarily for the teacher who works in one school teaching instrumental music, but it can be modified for use in various situations. It is assumed that the teacher using the proposed program has had basic work in testing and the principles of guidance.

Specific statement of the problem. The purpose of this study is to formulate, as the basis of an instrumental
music program, a series of practical steps to be taken to
insure the child's maximum growth and development emotionally,
physically, intellectually, and socially through the use of
sound guidance procedures.

Sources of data. The data used in preparing this
paper have been taken from two sources, the literature
available pertaining to the subject and certain concepts
and ideas formed as the result of teaching. When possible,
the data gathered have been closely examined for objectivity
of thought and practical application.

Review of the literature. Seashore's work in the field
of measurement in music led him to present what remains,\(^1\)
after almost twenty years, the only extensive consideration
of the subject of music guidance published and readily avail-
able. Seashore based guidance in music on measurement, but
he did not deny the important role that intelligence, traditions,
will to achieve, economic status, individual differences,
health, and the numerous other factors influencing human
behavior play in the guidance program. A thorough examination
of his ideas concerning guidance indicates a deep concern
for the use of common sense and discrimination in dealing with
children in addition to the measurements he became so famous
for devising.

\(^1\) Seashore, loc. cit.
The Music Education Source Book gives a short summary of some of the problems, procedures, and suggested projects in the area of student guidance, with the guidance approach being divided into two sections; one dealing with music; the other dealing with general guidance.

Sur,\(^2\) Anfinson,\(^3\) Boyd,\(^4\) Chenoweth,\(^5\) Larson,\(^6\) and others, have written articles dealing with the general subject of guidance in music. There are numerous other articles and several books written on subjects that are part of the total music guidance picture, but no reference is made in them to music guidance, as such. A number of theses and dissertations have been written on the subject of guidance in music. These were not readily available, and, therefore not consulted. The

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\(^2\) Sur, loc. cit.


increasing volume of literature appearing on the subject of music therapy indicates the intense interest in that rapidly growing field. Although most of the work done in music therapy has been with seriously handicapped people, an increasing amount of information for use in the public school situation is appearing. Several references of this type have been used in the preparation of the material that follows.

Organization of the thesis. Seven general areas of the total guidance problem are presented in the order that they might be considered by the instrumental music teacher in establishing his program. The final chapter presents an outline of the proposed music guidance program, providing a practical series of steps to take in applying the functional part of each of the seven areas mentioned above.
CHAPTER II

THE ORIENTATION PROCESS

The importance of a satisfactory initial contact.
When a child is about to embark upon a new educational venture, he and his parents should know all the implications of this experience. Accurate and complete information supplied by the instrumental music teacher before the child makes a final choice of instrument and actually begins his instruction can be the means of preventing an unsatisfactory or unsuccessful musical experience. The skill with which the various steps of the pre-instructional phase is handled can determine the success of the entire guidance program. Those interested in studying have a chance to gage the depth of their interest against the demands that the course of instruction will make upon them. The information acquired as a result of the orientation program might change a student's course of action completely. When parents understand exactly what is expected of the child as far as practice is concerned and when they have some means of knowing if their child is progressing or regressing for the length of time he has studied, the groundwork for good guidance has been established.

Not all failures can be attributed to lack of information. Krevit pointed out that uncooperative parents can
undo all that the teacher has tried to accomplish. Some of the injustices that he attributed to parents were: forcing a child to practice one hour each day, not organizing the practice schedule and routine, belittling his efforts, embarrassing him, expecting him to practice with nobody around to listen to and offer encouragement, pushing him too rapidly, and being completely oblivious of the various mental and technical problems he faces due to their own lack of knowledge. The Dushkins emphasized the importance of not scheduling too many other activities for the child if music instruction is to be undertaken. They also felt that selecting a practice period that conflicted with a desired play activity was not wise, nor was it wise to allow anyone else in the practice room while the child was having his daily practice session. These are some of the many situations that can arise outside of the instrumental class to make the child's task of learning to play even more difficult than is necessary.

The orientation part of the guidance program can help to prevent many of these misfortunes in the first place if the teacher discusses them at the parents' meeting.

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2 David and Dorothy Dushkin, "Developing an Intelligent Family Attitude Toward Music", National Parent-Teacher, 32:8, October, 1937.
Information needed by parents and children. Sur listed several items of information parents need to know in addition to specific information confined to the immediate situation in question:

1. The parents should know what an adequate music education program is.
2. The parents should be aware of the values of music instruction for their children.
3. The parents should know what other school systems offer in music so that they may make constructive comparisons.

In addition to this general information it is suggested that the following areas be fully explained:

1. The instrumental groups in the school in question and the requirements for entry into each.
2. The scheduling procedures such as the frequency of lessons, when and where they take place, rules for attendance.
3. If instrumental music is to be taken in place of some other subject or activity, what it replaces, or, as is the case at the secondary level, what other electives are offered.
4. Any academic credit offered at the secondary level and how it applies toward graduation from high school.
5. The work that the student is expected to do outside of the class or rehearsal and how he will be graded on his efforts.

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6. The type of instrument he is expected to have (no Albert system clarinets, for instance) and the state of repair it must be in at all times.

7. Method books and items of equipment necessary.

8. The importance of proper parental attitudes toward the child's problems arising from the study of an instrument, and the parents' role in encouraging him. The type of progress to expect.

9. Suggested practice routines and aims.

10. A brief outline of the method of instruction that will be used in the lessons or the general aims in the band or orchestra rehearsal.

11. Some objective means of helping the child choose the correct instrument.

12. The importance of frequent personal contacts between parents and teachers, particularly when the child is having difficulties.

13. A brief discussion of the music guidance program and the part parents play in making it successful.

14. Problems arising from the study of several instruments at one time.

15. Renting instruments from the school or from a dealer. Rental fees and contracts for school instruments.

Getting the information to the parents and the child. Sur recommends demonstrations,\(^1\) school visitation, talks to

\(^1\) Ibid., p. 10.
civic and school clubs as good means of communication for the music educator. He further suggests that such techniques as preparing a series of 2x2 slides with tape recorded comments, or making a movie with home movie equipment that would show various phases of the program can make the initial contact very effective. Placing appropriate books in the school or community libraries for the parents to consult provides another means of communication.

Unless his program is very well established and its functions matters of common knowledge in the community, the instrumental teacher will have to make some sort of personal contact with the students in the spring of the year to get recruits for the coming school year. If the number of classrooms feeding into the school make it impossible to visit all of them, assemblies might be arranged. In his own school, the teacher can use room visitation, poster displays, and any other means of communication available and in keeping with school policy. Whatever the means of contact, an immediate follow-up should be conducted on each prospect. This can be accomplished by having interested children take home an interest blank to be signed by both parents and returned to the classroom teacher the next day. This application should give a very brief explanation of the primary purpose of the program, urging the parents to attend one of the orientation sessions scheduled for parents and their children. When the interest blanks are picked up by the instrumental teacher, he can leave
a brochure for each child who returned a signed interest blank to take home. This brochure will contain all of the information necessary for an understanding of the instruction offered. One of the inherent features of talking to groups of school children about learning to play an instrument is that much of the initial interest is superficial. This superficiality will almost always cause the child to withdraw his name from those interested when he finds that his parents must sign a paper, even though it isn't binding in any way. Frequently, the students who will respond satisfactorily will have made the decision to take lessons before the talk or demonstration was even presented.

The orientation meeting with the parents, accompanied by the child, will provide the teacher with his best opportunity to thoroughly discuss the program from every viewpoint. The difficulty of getting parents to any sort of a meeting is fully realized, but the importance of the personal contact cannot be over-emphasized. Several night sessions should be scheduled to allow the parents to have a choice. The time, place, and purpose of the meetings should be announced in the interest blank, the brochure, and in the schools involved the days of the meetings. Parents should bring the brochure as this will provide the basis for discussion. At the conclusion of the meetings parents should indicate to the teacher their final decision about their child studying by signing an application. If they are still undecided they should contact the teacher
directly as soon as the decision is made. Parents who did not attend, but who returned signed interest blanks should be contacted personally. If enough publicity is given to the orientation meeting, most parents will realize its importance and attend. The teacher should reserve enough information for presentation at the meeting to prevent its becoming a mere repetition of what has already been presented in the printed matter.

The atmosphere at all of the meetings, whether in the classroom and assembly hall, or in the night gathering with the parents should be kept on a high professional level. The type of interest engendered by any other approach would not be in keeping with the high ideals of the entire guidance program or the process of education in general. Where competition exists between various departments in a school in the matter of attracting sufficient numbers of children to a specific subject, a very dangerous situation exists. All possible traces of this should be erased by consulting with principals, department heads and individual teachers concerning recruiting so that no misunderstanding or unprofessional approaches can exist. Teachers should endeavor to make their offerings attractive, but in an educational way.
CHAPTER III

THE DEVELOPMENT AND USE OF THE MUSIC CUMULATIVE RECORD

Mahoney described the cumulative record as "an accumulation in record form of facts pertinent to a particular pupil which distinguishes him from all other pupils." The task of becoming familiar with the pertinent facts about one hundred instrumental students calls for some systematic, uncomplicated means of collecting and recording all of the data necessary for the instrumental music teacher to get a better understanding of the musical growth and development of his students.

The function of the music cumulative record. In order to be effective the music cumulative record should be patterned after the regular guidance cumulative record used in the teacher's particular school system, but it should be completely practical in every respect if the busy music teacher is to make frequent and efficient use of its contents. The information contained in it should represent an accurate summation of the data from the regular record of interest to the instrumental teacher, but it should further act as a valuable supplement to this material. Warters stated that the cumulative record gives the personnel worker a sound basis for understanding the child by revealing his readiness for new experiences and the direction

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that should be taken to achieve success in these new ventures.\(^1\) In addition, it helps the teacher to discover the reasons for the behavior difficulties and failures that a child might experience by providing material on the child's past, and his strengths and weaknesses. The cumulative record also aids the counseling process and the vocational guidance interview by making data available before the meeting with the child occurs.

Mahoney made a number of observations about the cumulative record that further contribute to an understanding of its importance:\(^2\)

1. The cumulative record contains only pertinent facts and impressions that contribute to a better understanding of the child.

2. The cumulative record indicates trends of growth.

3. The cumulative record provides a central source of information on all of the significant experiences and developmental trends of a child from the beginning to the end of his school career.

4. The cumulative record is so constructed that its contents are readily understood.

5. The cumulative record contains many items of objective information, but few opinions.

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The music cumulative record that contains accurate, up-to-date information should prove indispensable to the instrumental music teacher if he uses it as often as he should. The immediate recording of any new data is just as important as consulting the record for data already included. Warters said,

Teachers do forget ... and all die eventually. Doctors and lawyers do not try to carry around in their heads the information collected on their clients. It is absurd for teachers and other professional workers to think that they should try to do so.

The type of material to include in the music cumulative record. Warters classifies the types of information needed by teachers and guidance workers as follows:

1. **Identifying data** - age, complete name, telephone number, etc.

2. **Scholastic-achievement data** - information on the acquisition of skills, techniques, information; progress toward good work habits, appreciations, understanding, creative expression.

3. **Psychological data** - personality, intelligence, special aptitudes, interests, and attitudes.

4. **Physical data** - history and general information about health; medical and dental data; student's physical characteristics and appearance, and his attitudes toward them.

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1 Warters, *op. cit.*, p. 62

5. Mental-health data — information pertaining to emotional adjustment, personal competence and confidence; symptoms of conflict; significant limitations.

6. Data on the free use of time — membership in various types of organized and unorganized groups, position in and adjustment to these groups; other free time interests and activities.

7. Socioeconomic data — parents' background, occupations, education; home and family conditions; other significant environmental factors.

8. Data on nonscholastic achievement in and outside of school — leadership roles, special honors, significant experiences.

9. Information about educational and vocational plans.

10. Information on employment, gainful or otherwise.

The amount of the preceding ten types of information used in the music cumulative record, and, to some extent, the types used would depend on the existence of regular cumulative records, their availability, and the skill with which the information had been prepared and gathered. In addition to the information gathered from this source the music cumulative record should contain the following specific information pertaining directly to music study:

1. Scholastic-achievement data — grades previously assigned in music; the results of any theoretical, sight reading, or appreciation achievement tests; audition results;
written comments from previous instrumental music teachers; practice habits.

2. **Psychological data** - the results of any standardized music tests (these may also appear in the regular record).

3. **Mental-health data** - anecdotal comments on significant behavior while in the instrumental music class or significant incidents observed by the teacher under other circumstances.

4. **Data on music participation in school** - attendance, tardiness to class or rehearsal; music activities participated in and extent of participation; special positions held.

5. **Data on music participation outside of school** - private study, community band, choir, etc.

6. **Data on family participation or interest in music** - past and present parental participation, and extent; attitude toward student's playing; participation by siblings.

**Collecting information for the music cumulative record,** Warters lists a number of means of collecting information for use in guidance work.¹ Among them are tests, which will be discussed in the next chapter, questionnaires, checklists, interviews, records of informal conversations with the student or those who know him, and anecdotal records. If there were no regular guidance cumulative records to consult, additional devices, such as the autobiographical sketch, would have to be employed.

¹ Warters, *op. cit.*, p. 63
The regular cumulative record is the most obvious source of information for the music cumulative record. Before gathering data from this regular record the teacher should become thoroughly familiar with the methods used to collect this material in his particular school system. Many systems give a printed guide to the teacher to aid him in preparing data for inclusion in the cumulative record. This advice is usually accompanied by specific instructions relative to the type of material to be included in the folder and the procedure for entering this material.¹

Williamson gives seven sources of analytical data that could be consulted in the absence of a formal cumulative record folder.²

1. The reports of psychometrists that discuss significant behavior indicative of attitudes, ambitions and emotional tendencies.

2. Teachers' observations of significant behavior indicative of emotional tendencies, attitudes, aptitudes, and interests.

3. The unconscious revelation of the causes of behavior problems of students as their parents discuss attitudes and modes of family discipline.


4. The comments of guidance personnel.

5. The comments and findings of teachers of special subjects such as remedial speech, reading and health.

6. The results of counseling.

The questionnaire can be used before the music cumulative record is actually set up, and then can provide the basis for the general information of a musical nature entered in the complete record. The data gathered from this initial questionnaire will provide the teacher with valuable information concerning the aims of initial testing and the organization of instruction in the classroom.

Four main areas of interest can be explored by the teacher in the initial questionnaire. The first area is that of identifying data and basic personal information such as full name, date of birth, address, telephone number, parents' names and occupations. The second area will obtain information pertaining to the child's school life, such as home room teacher, section, general education or core teacher, school last attended. Area three would explore the student's previous musical experience, or lack of it, including instruments played, number of years studied, group participation in and out of school. The last area would provide information about the musical experience and attitudes of the child's parents.
Hubbard,\(^1\) in writing on the preparation of questionnaires, warned against using words that might be above the vocabulary level of the respondents, or using ambiguous words, and words with emotional appeal. Although Hubbard was speaking primarily of the type of questionnaire used in extensive surveys,\(^2\) some of the remarks that he made, particularly the four ways of reducing the dependability of questions, are pertinent to this discussion:

1. Using leading questions or juggling the order of questions can cause the answer to be predetermined.

2. Using vague questions or ambiguous terms confuses the respondent.

3. Using unfamiliar words or presenting complex questions that are beyond the intellectual grasp of the respondent makes accuracy of response impossible.

4. Using wording that invites inaccurate responses is also to be avoided.

One method of obtaining accurate information early in the year is to present a questionnaire to the students during the first week of school with the understanding that it is to be returned completed the next day with the parents' signatures. This will insure the accuracy of the responses on the

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\(^2\) Ibid., p. 535.
sheet providing, of course, that the parents are willing to respond truthfully to information that might have been unknown to the child, such as unsuccessful instrumental study. This questionnaire would need to be completed only once by the student as long as he remained in the school system and the music guidance information was passed on when he went to a new school. The student should be requested to report any change in telephone number or address. The teacher may want to circulate another questionnaire to obtain some other type of information later on in the year, but, if possible, this should be foreseen, and included in the initial attempt to conserve time and extra work.

Another very important source of information for the music cumulative record, and one that will require considerable effort and time to master, is the anecdotal record. The accurate recording of a child's behavior can be the most important contribution that the instrumental music teacher can make, whether or not he subscribes to the directive or non-directive school of counseling because practice in writing objective anecdotal records will cultivate the habit of thinking and dealing with students in this same manner. The effectiveness of the anecdotal record as a means of improving the teacher's understanding of the student's problems was significantly illustrated by a project conducted under the auspices of the Committee on Teacher Education of the American Council on
Education. Some of the procedures and results of this extensive study are presented below to illustrate the process the instrumental teacher should expect to go through while developing skill in this means of recording human behavior.

Learning to describe behavior in strictly objective terms was a difficult task for the teachers in the school participating in the study. In most cases it was a question of undoing habits that had become firmly entrenched in the teachers' manner in dealing with children and their manner of discussing them. The teachers first had to learn to think of the child's behavior as being indicative of his emotional difficulties. This meant observing exactly what the child did and said. Their lack of skill in this was brought out when several hundred of their anecdotal comments were examined and discussed by trained personnel. The anecdotes were divided into four classifications.

1. The evaluative statement - statement of good or bad, desirable or undesirable, acceptable or unacceptable.

2. The interpretive statement - statement explaining behavior on the basis of a single fact.

3. The generalized description - statement describing

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2 Ibid., p. 32.
behavior in general terms as characteristic of the child or as occurring frequently.

4. The specific description - statement describing exactly what the child did and said, and the exact circumstances surrounding the occurrence.

Examples of each of these four types of anecdotes are given to further illustrate the range of thought that separates the undesirable comment from the desirable specific anecdote.¹

Evaluative statement. Lowell talked a great deal more than he had a right to during band rehearsal today. He played when he wanted to and it didn't seem to phase him that he was making a very poor impression on his classmates by continually doing the wrong thing.

Interpretive statement. For the past week Larry has been very restless. His rapid rate of growth and his age account for this.

Generalized description. Bonnie is very unsettled these days. When she is not playing her violin she is making various remarks that make everyone in the class feel uncomfortable.

Specific description. Monday, during the warm-up period before band rehearsal, Jonathan and Larry were in the instrument room. Johathan said to Larry, "Why do you always try to be the big-shot in front of the rest of the band?" Larry replied by jabbing Jonathan in the stomach with a drum stick

¹ Ibid., p.33.
and saying, "Why don't you shut up and mind your own business."

Another type of anecdote is a combination of all of these other types and occurred frequently as the hundreds of anecdotal records from the study were analyzed.

Some of the teachers participating in the study were still unable to write a good anecdotal record after three years of efforts, largely because they were not willing to accept the philosophy behind the entire procedure. Yet, there were others who were able to adapt themselves to the requirements and produced increasingly objective reports.

Most of the inexperienced teachers wrote anecdotal records on just one or two students after it soon became evident that it was not possible for the busy teacher to write accurately and objectively about every child in the class. The instrumental teacher, faced with three or four times that many pupils each day would have to confine his anecdotal writing efforts to a very few individuals until enough skill was developed to be able to handle greater numbers. The other significant factor in confining one's efforts to a few students is that it is only after many anecdotal records have been obtained that patterns of behavior begin to make definite appearances.

Recording the data in the music cumulative record.

Over and over again in the literature on the cumulative record, the statement is made that if the record becomes too cumbersome
and complicated, it loses its usefulness. With this recurring statement in mind, and taking into consideration the limited time available for the clerical work connected with the cumulative record, the simplest of devices are indicated. Such devices as the psychogram suggested by Goodenough would require the teacher to spend a great deal of time just figuring out the true standard score for each test included in the individual cumulative record. While this would be a desired procedure if a case study were to be made, it would not be at all practical under the circumstances assumed in this study.

Van Alstyne told of a record that was designed to take the place of the anecdotal record. The teacher checked the appropriate items listed under cooperation, responsibility, and attitude toward school work. A space was provided for a brief notation concerning behavior. The results were then plotted on a profile graph that gave a clear picture of the situations indicated on the check list. The location of such a profile in each record would serve as a simple means of seeing general behavior characteristics quickly and easily.

The desired form of the cumulative record would be a folder that could accommodate any loose pieces of paper.

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One satisfactory arrangement is to have in addition to the folder, cards for the recording of test data and grades or attendance. Whatever system used, the teacher should constantly seek new ways of simplifying it and making it more efficient.

The use of the music cumulative record. An accumulation of significant data is of little use if intelligent and frequent use isn't made of this data. If the instrumental music teacher builds his records carefully, concentrating on the class or grade level instead of the entire group, he should be able to become familiar with the significant data in records that he has prepared. The contents of the music cumulative record should eventually become the basis for all of the major decisions that he must make concerning the child's music education and general growth and development. Warters lists nine important factors to consider when using personnel records.¹

1. The information must be comprehensive, reliable, accurate, and adequate. It should be recorded immediately so that any subsequent personal bias will not interfere with its accuracy.

2. The contributions and limitations of each tool employed must be thoroughly understood by the teacher working with the data derived from them.

¹ Warters, op. cit., pp. 68-69.
3. The complete body of information must be considered when making the diagnosis, not just one item. The changing nature of the individual makes it important that the teacher know when a test was administered or if the information in the file is not recent. All items should be dated to be of any use.

4. The interrelation of items is important. Taken in groups, they often give a more reliable indication in the form of a pattern. They also may be useful in their supplementing, confirming, or disagreeing with one another.

5. Intelligence, sympathy, understanding, and intuition must be employed by the teacher in conjunction with the accurate information available.

6. Systematic recording of the data must be done regularly and over a sufficient period of time to give an accurate picture of how the child's personality is developing.

7. The records should be used continually. They should follow the child from grade to grade and from school to school.

8. The record should not be used as a substitute for other guidance procedures. The record can never replace personal knowledge and understanding.

9. The cumulative record should be made easily accessible to all those concerned with using them, but the contents should be treated as confidential.
The music cumulative record should give the instrumental music teacher all of the information that he needs to begin to understand the child, but he must constantly use it and contribute objective, significant data to it to gain a true understanding. While he will supplement it with material gathered from instrumental music and other school experiences, it cannot replace the regular guidance record, nor should it if it is to be kept simple and easy to use. The watchwords in building the music cumulative record should be patience, accuracy, brevity, and utility.
There are two main areas of testing that concern the instrumental teacher in his search for more information about the individual and the group. Tests in the first area are concerned with the measurement of aptitude, ability, talent, or capacity, the exact term used depending upon the interpretation given it by the author of the test. Tests in the second area measure the outcomes of music education, such as sight reading ability, theoretical and historical knowledge, performance ability. The first area must be dealt with cautiously on the basis of the conflicting results of scientifically controlled studies using tests of this type. The second area is the safer of the two because it deals with tools of measurement that are much more valid. Both the standardized and the informal type test can be of inestimable value to the teacher if he approaches the task of choosing and using the correct test for the correct situation with a definite purpose in mind and with a basic knowledge of testing to guide his thinking through each important phase of the process. Greene, Jorgensen, and Gerberich have presented a general outline that can assist in the planning of an effective test program:
1. Determine how, and what types of, test data will be valuable in the solution of instruction or classroom problems which have arisen.
2. Select the best available tests for the purpose.
3. Make careful preparation, and then administer the tests.
4. Score the tests.
5. Tabulate the scores, and analyze and interpret the results.
6. Use the results and interpretations in the elimination or improvement of the conditions revealed.¹

This outline will be adhered to in this chapter in planning and discussing the various phases of music testing and its relation to the total music guidance program.

Having a definite purpose for testing. Goodenough gave this reason for employing mental testing and measurement.

Mental measurement in schools and colleges is designed to further the end toward which all education is directed - that of furnishing the best possible opportunity for the growth and development of the individual student.²

In discussing the application of measurement to education Goodenough lists five subsidiary objectives:

1. To promote the general adjustment of the individual student through better understanding of his abilities, aptitudes, capacities, and needs.
2. To aid in the identification of extreme deviates for whom special methods of instruction may be needed.
3. To aid grade placement or the classification of students into ability groupings, or to serve as a partial standard for college admission.
4. To provide data for use in educational and vocational guidance.

² Goodenough, op. cit., p. 455.
5. To provide objective tests of the relative effectiveness of different ways of presenting school subject matter or different plans of classroom organization. 1

Some specific reasons for testing in the instrumental program are:

1. To attempt to locate promising material for the instrumental program by giving standardized tests to large unselected groups of school children. Seashore recommended that standardized tests be used to locate outstandingly good and very poor talent in the fifth and then again in the eighth grades. 2

2. To assist in making the best possible assignment of school owned instruments. Larson used the Seashore Measures to assign seven hundred school owned instruments as part of her Rochester experiment. 3

3. To assist the child and his parents in selecting the correct instrument. Lamp conducted a study to determine the prognostic value of mental tests, music measures, and physical characteristics in selecting specific musical instruments. 4

1 Goodenough, op. cit., p. 457.
2 Seashore, op. cit., p. 327.
3 Larson, loc. cit.
4. To determine whether or not a child is working up to his capacity. Larson also used test results to check on accomplishment at the end of the school year.\(^1\)

5. To determine a child's potentialities when making assignments to beginning instrumental classes. Ruth Larson used standardized tests to screen children with poor ability when making selections for free instrumental instruction.\(^2\) William Larson also used test for a similar purpose in Lincoln, Nebraska.\(^3\)

6. To determine a child's readiness for advanced instruction or admission to advanced performance groups. William Larson's Lincoln experiment contributed some significant information in this area.\(^4\)

7. To determine the student's achievement in the various informational aspects of instrumental training, such as notation, terminology, and the care of the instrument.

8. To assist in evaluating the progress being made with mental deviates in the instrumental program. Ruth Larson

\(^1\) Larson, op. cit., p. 225.

\(^2\) Ibid.


\(^4\) Ibid.
employed tests as part of the general follow-up program she conducted with gifted children.¹

9. To provide the teacher with data with which he can carry on research for the betterment of music education. Stanton’s extensive experiment in evaluating the Seashore Measures of Musical Talent at the Eastman School of Music is the prime example of this type of testing objective on a large scale.²

10. To give the teacher objective data to supplement his own and the observations of others in the vocational guidance situation.

Selecting the best test available. After the purpose of and the need for testing have been determined, the problem is to select the best possible test for the situation. The number of tests of ability, aptitude, talent, or capacity proved worthy by scientific study remains appallingly small. However, the instrumental teacher should be familiar with all of the existing major tests and measures in his field if his guidance program is to be based on the most objective and advanced material available.

¹ Ruth Larson, op. cit., p. 225.
² Hazel Stanton, Prognosis of Musical Achievement, Studies in Psychology, Rochester, Eastman School of Music, 1929.
Nine criteria of a good examination suggested by Greene, Jorgensen, and Gerberich are listed below as a guide and review:

1. **Validity.** The efficiency with which a test measures what it is supposed to measure determines its validity. If this validity is to be respected, the test must be administered only to pupils satisfying the qualifications concerning background and intellectual maturity upon which the test is based. The coefficient of validity expresses its statistical validity.

2. **Reliability.** A test is reliable if it is consistent within itself. The internal consistency of a test is represented by the reliability coefficient.

3. **Adequacy.** A test that has been constructed on the basis of sufficient sampling as reflected in the resultant scores being representative of the areas measured is considered to be adequate.

4. **Objectivity.** A test that can be scored without the opinion of the scorer entering into the process is considered objective.

5. **Administrability.** The features of a test which make it accurate and easy to administer are what constitute its administrability.

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1 Greene, *et. al.*, *op. cit.*, pp. 52-71.
6. **Scorability.** When a large number of tests must be scored in a limited period of time, as is often the case with the instrumental music teacher, this aspect becomes very important. A test should be scored rapidly, simply, and efficiently.

7. **Comparability.** Results can be compared when duplicate forms of the test are available or when there are adequate norms to consult.

8. **Economy.** One of the determining factors in administering tests can be the size of the music budget or money available from other sources.

9. **Utility.** The test must be given with the idea that its results will be put to good use as soon as possible.

These nine criteria can be applied to a test efficiently by using a thorough rating scale such as the Cole-von Borgersrode Scale for Rating Standardized Tests,¹ or Greene's score sheet for appraising a test.² The titles of test to rate can be taken from Hildreth's listing and brought up to date by consulting various periodicals that review tests upon their publication.³ The Mental Measurements Yearbook provides an excellent

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¹ Robert D. Cole and Fred von Borgersrode, "A Scale for Rating Standardized Tests", School of Education Record of the University of North Dakota, 14:11-12, 1928.


source of information on new material published in the field of measurements. Critical reviews and descriptions are given by recognized authorities in the measurement field. All of the more than eighty-six different tests available in music will not interest the instrumental music teacher, but he should gradually build up a file of ratings on the significant tests and measures in his area.

Detailed discussions of the major tests in music are found in books on mental measurement and in the music psychology works by Seashore, Schoen, Mursell, and Lundin. Although much disagreement exists relative to the validity of the Seashore Measures, the only way to fully understand Seashore's purpose in constructing the measures and his recommendations for their use is to consult his exact words. Lundin gives a thorough presentation of the effectiveness of the Seashore Measures, as does Schoen. They also discuss other important tests, including their own tests. Mursell's approach is somewhat different, particularly in respect to the Seashore Measures, and it deserves attention if all sides of the controversy are to be understood. There have been few tests in any

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1 Seashore, op. cit., pp. 302-29.


field that have been as thoroughly studied, discussed and examined as the Seashore Measures. Many of the tests available are patterned after Seashore's six components.

No attempt is made here to evaluate the merits of the different test and measurements available in music. Some of the tests will obviously be useless if adequate norms are desired. Other tests will serve the purpose admirably. The use of tests of ability, aptitude, capacity, or talent will depend upon the teacher's own knowledge and conclusions as to their usefulness because both sides of the argument for and against their use are well documented. The best path to follow is one of objectivity of thought and practicality of purpose based on ratings, expert opinions, and scientific results.

Preparation for, administering, and scoring the test. The best test available for any particular situation can be rendered useless by poor preparation and presentation. The time taken to become familiar with the test manual and the directions for giving the test should be considered as important as any other phase of the entire procedure. The first consideration should be whether or not the time for giving the test is right. The test should be administered at a time of the year when the results can be put to the best use. Tests of ability, aptitude, capacity, or talent can best be used at the beginning of the year or at the close of the school
year in preparation for the next year. The time for administering achievement tests would depend upon the frequency with which the teacher feels it necessary to test the progress of his students. The frequency with which standardized tests can be given depends upon the number of forms of the test available, the area being measured, and the time lapse necessary between the administering of different forms of a test.

The next consideration is the suitability of the testing room. Frequently the instrumental music room has no facilities for doing written work. Arrangements should be made for the students to have some sort of satisfactory writing surface, or the test should be held in another more suitable room. If phonograph records are to be used the phonograph should be thoroughly tested for proper turntable speed and fidelity of reproduction in advance of the test. The extremely minute gradations of the different aspects of sound measured by the Seashore Measures of Musical Talent, for instance, make satisfactory listening conditions imperative, not only as to the condition of the phonograph and the records, but in relation to the quietness of the room, its surroundings, and the size of the group.

Goodenough recommends that the teacher giving a standardized test with oral instructions involved read these instructions aloud to someone before giving the test.\footnote{Goodenough, \textit{op. cit.}, p. 306.} She pointed out the
importance of creating the best possible atmosphere for testing from the standpoints of the emotional condition and physical comfort of the students. Directions that are read in a pleasant, interesting, and unaltering manner help to maintain this desirable atmosphere. Knowing exactly what the test manual contains makes it possible for the examiner to handle any situation that might arise to invalidate the test, such as questions allowed or the conditions under which the test was standardized. Sometimes a broken pencil or a necessary trip to the rest room can make the results of an individual's test worthless.

The test should be scored as soon as possible, before any tasks demanding considerable sustained effort interfere. Any quick scoring devices available should be employed, or constructed if none are provided with the test material. A re-test should be arranged to provide the teacher with another opportunity to check on any significantly high or low scores. Any computed scores should be checked by someone else to insure complete accuracy. The scores should be entered in the music cumulative record immediately.

Using the test results. The teacher's thorough knowledge of the test will allow him to use its results intelligently if he realizes that the results of this one test are just another addition to the ever-increasing fund of information available,
and are not to be used alone in making any important decisions effecting the child's growth and development. The testing program can be the teacher's greatest tool of evaluation, or it can be his biggest waste of effort, depending upon the spirit and understanding with which he plans his program.
CHAPTER V

UNDERSTANDING THE PHYSICALLY HANDICAPPED CHILD

IN INSTRUMENTAL MUSIC

A well balanced music guidance program must attempt to provide for the needs of all students, not just those who might contribute to a musically successful performance. According to Russell,¹ too much stress is placed upon achievement and performance which means that the better-than-average musicians are receiving more attention than those who are less able. He indicates further that experiments have shown that music has therapeutic values in restoring mental efficiency, in restoring the use of limbs or of speech, and in restoring self-confidence. Crippled children can frequently compensate for deformities through music or they can improve the condition of a damaged portion of the body through exercise on musical instruments. The child's handicap often fades into the background in the eyes of others while he gains self-confidence through satisfactory musical performance and proficiency. However, the handicapped child is not always crippled or suffering from a personality disorder or mental deficiency. He may be an extremely intelligent child with potentialities that need exploring and proper channelling. The

¹ Don Russell, "Music as a Therapeutic Aid", Music Educators Journal, 39:63-64, April-May, 1953.
serious or radical deviate will seldom be in the regular classroom, and if he is, his condition will usually be known, but the child who doesn't qualify in this respect, but who might if action isn't taken, is one of the main concerns in this and in the next chapter. The magnitude of the problem of educating the exceptional child is evident when it is considered that between ten and twelve per cent of all elementary and secondary students are considered to be exceptional in some way.  

If the school system is doing its basic job, the classroom teacher will usually be aware of the child's handicap. This knowledge remains useless until the teacher becomes familiar with the various aspects of this handicap that may become apparent in the classroom, in addition to learning what instructional techniques are needed. Armed with this knowledge the teacher can learn to detect handicaps that might have otherwise escaped notice in some supposedly normal child. If a child is undergoing treatment for a handicap, the teacher should be fully aware of this in order that any action taken in the classroom might conform as closely as possible with the work being done by the specialist.

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Defining and classifying exceptional children.

Exceptional children have been defined as those who deviate from what is supposed to be average in physical, mental, emotional, or social characteristics to such an extent that they require special educational services in order to develop to their maximum capacity.¹

The regular classroom teacher is benefiting the entire class when he provides for the exceptional child because many of the methods used for the education of the exceptional child often prove very helpful to his more normal classmates.²

Exceptional children may be classified as follows:³

1. **Children with physical handicaps**
   a. Crippled - polio, cerebral palsy, congenital deformity, other orthopedic cases, cardiac cases.
   b. Impaired hearing - congenital, adventiously deaf, hard-of-hearing.
   c. Visual impairments - blind and partially seeing.
   d. Speech handicaps - physical and functional
   e. Tuberculosis, epilepsy, endocrine disorders, and other minor physical deviations.

2. **Children with mental deviations**
   a. Low intelligence - both feeble minded and less serious defects.

² *Loc. cit.*
³ *Yearbook Committee, op. cit.*, p. 7.
b. High intelligence - also children with special talents and superior general intellectual ability.

3. Children with emotional or social maladjustments - including children with serious behavior disorders or emotional disturbances.

**Educational aims in the instruction of exceptional children.** Modern educational thought maintains that, among other things, the exceptional child is basically like other children, but that his instruction must be on an individualized basis, this latter point being very important. This is of importance to the instrumental music teacher in view of limited opportunities in the large band or orchestra for any extensive individual work. Four aims to keep in mind when planning for the instruction of the exceptional child are:¹

1. Self-realization
2. Human relationships
3. Economic efficiency
4. Civic responsibility

**Special general guidance needs of the exceptional child.** There are several guidance needs which must be given special consideration when working with the exceptional child in the regular classroom. Finch and Yowell suggest some steps that might be taken in this direction:²

¹ Yearbook Committee, *op. cit.*, p. 4.

1. Leading him into activities that he can do as well as his classmates.

2. Assuring recognition when success is achieved by the handicapped child.

3. Providing for the development of new interests by leading him into appropriate experiences.

4. Teaching him skills (motor, social, etc.,) that will cause him to gain the admiration of his peers.

5. Improving the group atmosphere by teaching tolerance, appreciation for unusual qualities in others, etc.

The more specific needs of these children will be indicated as each type of handicap is discussed.

Identifying and diagnosing the exceptional child.

Many of the procedures used in the identification and diagnosis of the exceptional child are not available for use by the classroom teacher, but he can contribute important information by means of observation. The instrumental music teacher frequently is able to detect the existence of significant influences on the child's behavior or the patterns that his behavior is following. This is particularly true when the teacher works with individuals in the instructional group. The pupil's reactions to the more formal atmosphere of the rehearsal are also available.

Topp recognized the teacher's vantage point in this respect when he stated,\(^1\) "... the teacher is in a position

\(^1\) Robert F. Topp, "The Advantageous Position of the Teacher in the Recognition of Early Personality Abnormalities", Educational Administration and Supervision, 36: January 1950, p.34.
which permits greater observational, preventative, and remedial opportunity than is true of any other contemporary occupation." He pointed out further that the teacher is sometimes in a much better position to understand the child's personality than the parent is because of his more objective approach, unhampered by the over-protectiveness, over-indulgence or rejection practiced by some parents. Then, too, the parents may be suffering from mental disorders or lacking in the basic understanding necessary to evaluate a child's behavior. As further substantiation of the instrumental teacher's important position, Topp said:

Among children, early disorders of the emotions are most apparent when the individual is engaged in social interaction . . . (This) provides teachers with opportunities for detailed observations of children that a psychiatrist might well envy.¹

Such information as parental attitudes toward practice and music study, exceptional physical discomfort, feigned or real, experienced while playing, the obvious inability of the child to grasp the very fundamentals of instruction, a noticeable lack of coordination, plus other meaningful items can all be used to either begin the investigation of a suspected deviate or to help the specialist evaluate progress being made with treatment already prescribed. As the discussion of anecdotal records indicated, one item of behavior does not constitute proof of serious difficulty, but a recurring pattern of behavior or a

¹ Ibid., p. 36.
persistent physical difficulty provide firm ground for referral. This, of course, does not remove the possibility of a single action or manifestation of a condition being of extreme importance.

The orthopedically handicapped. The instrumental music program can provide a very satisfactory area of accomplishment for the crippled child. The variety of instruments to be studied and the equally varied methods of producing sound offer a range of choice to fit the needs of many of these children.

General facts and characteristics. Linck, Shover, and Jacobs presented four facts that help in understanding the orthopedically handicapped child:

1. Many orthopedically crippled children have multiple handicaps.

2. Many orthopedically crippled children are over-age for their grade placement.

3. More boys than girls are crippled.

4. Intelligence quotients of the orthopedically crippled present a skewed distribution with more scores below eighty than above 120. There is still no satisfactory test for the cerebral palsied child. It is very difficult to test the child with multiple handicaps. Long periods of bed confinement and

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hospitalization often effect testing procedures adversely.

If the orthopedically handicapped child is over-age in his grade placement, as was mentioned above, severe social problems may be created for the child, particularly if he is rejected socially or unable to participate in the activities common to his age group. In this respect, the instrumental music group can contribute by presenting the opportunity for the crippled child to participate in a popular activity and even to excel.

Handling this handicap in the classroom. The results of close cooperation between the specialist working with the child and the classroom teacher offers the following advantages, according to Linck, Shover, and Jacobs:¹

1. Greater teaching effectiveness.
2. Avoidance of duplication of effort.
3. Protection of the child from the anxiety of conflicting authority and the frustrating situation of being faced with tasks beyond his level of accomplishment, or from the perpetuation of an emotional immaturity resulting from over-protection.

Several important factors enter into the personal guidance of the orthopedically handicapped child. The instrumental music teacher can help the child to accept his handicap in order to prevent "psychological" crippling. He must endeavor to treat the child with warmth, kindness, patience, and a deep personal interest. A complete understanding and recognition

¹Ibid., p. 201.
of a child's handicap is indispensable. The child who has had the handicap from birth will exhibit a different personality than the child who is adventitiously crippled. In spite of the understanding and warmth required in handling the crippled child, he should expect and receive no special favors or concessions that will set him aside from his normal classmates. This is part of the difficult task of aiding the child in developing a philosophical attitude that will help him to endure the thoughtless words that are bound to be spoken and to meet the discouraging situations that will arise. Some school systems, with the permission of the parents, encourage teachers talking a child’s handicap over with his classmates so that his accomplishments might be fully appreciated in the light of his disability, and, also, to prevent him from being forced into activities beyond his capabilities.

The cardiopathically handicapped. The cardiopath exhibits symptoms that are easily noticed. He may be restless, exhibit a considerable lassitude, be breathless after exercise, be flushed or have a slightly bluish color in his cheeks, lips, or fingertips. He frequently has a dry cough and experiences chest pains after active physical exercise. The periodical physical examination required in many states is helpful in identifying the cardiopath.

Neither the cardiopath nor the crippled child require any special teaching techniques or methods if they are
normally intelligent and free from other restricting handicaps.

The auditorially handicapped. While it is improbable that a severe case of hearing handicap would appear in the instrumental music program without having been treated for the deviation, occasionally a child who has been diagnosed, treated, and wears a hearing aid will exhibit an interest in playing an instrument. The quickest and most efficient way to determine his chances for success from a purely auditory standpoint would be to consult the school nurse or the child's otologist, and get a professional opinion based on facts. Even this may not be necessary if the parents fully understand the condition and have already sought professional advise. There is little cause for a prognosis of failure in instrumental study simply because a child has a hearing loss. Although auditory acuity is one of the desired attributes of the successful musician, it is just one of many contributing factors that enter the playing of an instrument.

General facts and characteristics. O'Connor and Streng generally classify the hard-of-hearing child as one able to use language and speech.¹ More specifically they suggest four categories of hearing loss in children:²

² Ibid., pp. 153-54.
1. **Slight losses** - losses of twenty decibels or less in speech range (512 to 2,048 cycles per second) of the better ear as measured by the pure-tone audiometer. There is usually no educational maladjustment, although a special seat in the classroom might be indicated.

2. **Moderate losses** - average losses extending from twenty-five to 55 decibels in speech range in the better ear. The hearing loss sometimes causes difficulty in personal, educational, or social adjustment. Speech, auditory, and lip training should be started and a hearing aid worn if the loss is as great as 35 decibels. A special seat should be assigned, in any case.

3. **Marked losses** - ranging from 55 to 60, to 65 or 74 decibels in speech range in the better ear from childhood. These children are considered "educationally deaf" and require special training.

4. **Profound losses** - ranging from 70 to 75 decibels to the inability to distinguish more than one or two frequencies at the highest measurable level of intensity in the better ear.

The hard-of-hearing child will usually have an I.Q. of approximately 91 when language usage is involved in the measure. Without the language usage, he will measure normally. Some children with severe hearing losses will be retarded as much as three or four years. The hard-of-hearing child will probably experience difficulty in adjusting to his environment.
and he will be more prone to emotional instability, introverted behavior, and submissiveness, depending upon the degree of his deafness. However, the child with the slight hearing loss may suffer no ill effects musically, socially, or emotionally. Although little is known of an objective nature concerning motor ability and deafness, it is known that a substantial hearing loss can be accompanied by damaged motor ability. In spite of this possible motor damage, deafness does not seem to have a negative effect on aptitude for motor skills.

Handling the handicap in the classroom. In working with the acoustically handicapped child, the instrumental teacher would have to make certain that any instructions given are presented in a fairly loud voice, facing the child who might be reading lips.

The visually handicapped. The partially-seeing child for whom no sight-saving classes are provided or who has progressed from this special class to the regular classroom, will occasionally appear in the instrumental class or group. Just as in the case of the hard-of-hearing child, this need not immediately be labeled as beyond the limits of the instruction offered. If the child has the interest and enough sight to allow him to see the music without too great an effort, he may be as successful as a more normal child.
General facts and characteristics. The partially-seeing child has been defined by Hathaway and Lowenfeld as a child who, after having had all possible medical and optical care, has vision of 20/70 to 20/200 in the best eye, or a child with serious progressive eye difficulties. Also in this category is the child suffering from diseases of the eye or body that seriously effect vision. Hathaway lists some of the effects of poor vision on the behavior and health of a child:  

- Walks very cautiously and stumbles frequently.
- Reading material and other fine visual material held too close or too far away.
- Frequent brushing away of blur, frequent eye rubbing, frowning, facial distortion when observing distant or close work, shutting or covering one eye, tilting the head to one side or thrusting it forward.
- Failure to see distant objects and reading material apparent to others.
- Over-sensitive to light.
- Inability to distinguish colors.

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g. Inability to correctly estimate the location of objects.

h. Failure to see objects not directly within the line of vision.

In addition, there are numerous other indications such as blood-shot and watering eyes. Common complaints are headaches, nausea, dizziness, double vision, burning or itching, blurring, and pus in the eyes.

Handling the handicap in the classroom. The cursory eye examinations which are standard in most schools will usually detect any visual deviates, but often the major problem for the school is to provide the partially-sighted with an education along with the other children. The instrumental music room sometimes is not specially constructed for that purpose, but it is used because it is far enough away from the other classrooms to prevent any disturbance. This means that lighting facilities can be sub-standard. Instrumental work demands good lighting due to the increased distance from the stand to the eye, along with the frequent necessity of watching a conductor. The partially-seeing child will have definite problems when trying to read music from the stand. He may need a stand by himself in the performing group. Any board work or other visual material presented to the class, including the instruction book, should be clearly visible to this child, either by virtue of its position or by the size of the notes and letters involved, or both.
Experience in working with the partially sighted instrumentalist in situations such as local music festivals where there are several teachers and many students from different schools involved, indicated that the child's own teacher must be particularly careful that undue hardship or embarrassment does not occur as the result of a teacher not cognizant of the child's sight difficulties moving him around through mazes of stands to sit next to another child who might not understand why the stand must be so close. One of the means that the intelligent child has of handling himself in these situations is to develop his power of memorization to the point where he does not need to be close to the music at all times. Nevertheless, the teacher should take steps to inform any other teachers who might not know of a child's handicap to avert any serious social situations from arising.

Speech handicaps. The instrumental teacher is not primarily concerned with oral presentation in class, but the limited amount of verbal discourse that takes place can reveal the existence of speech deficiencies that would require special treatment by speech therapists. Some of the symptoms are faulty articulation resulting from poor training or organic or psychological conditions existing in the child, a lack of fluency betraying anxiety problems exhibited in stuttering or general non-fluency, or the pitch, quality, loudness, and rate of the
voice. Poor word usage and lack of knowledge, plus lack of skill in transmission are other symptoms. 1

The epileptic, the tubercular, children with endocrine disorders, and other minor difficulties. As has been previously mentioned, many school systems have made it a policy to have the school nurse discuss an exceptional child with the teachers who will be instructing him. This immediately gives the teachers an advantage in working with the child and understanding him. It is quite possible that a child suffering from epilepsy could remain in class for a long period of time without the teacher knowing of his affliction due to the sedation the child was under, and, also, if his parents do not want his condition to be known. This could result in poor handling of the pupil by the teacher through no fault of his own. A teacher must know how heavy this sedation is and how much to expect from the child as a result of it.

General facts and characteristics. Although the teacher may never observe a child having a seizure, some knowledge of the different kinds of epilepsy may help in the detection of one of the less demonstrative forms. 2


1. **Grand mal** - a generalized type with loss of consciousness.

2. **Sensory type** - related to the function of the auditory, visual, olfactory, and somatosensory system.

3. **Visceral type** - autonomic seizure involving the internal body structure.

4. **Physical type** - petit mal, dreamy seizures states and psychotic states.

A child who has suffered from epilepsy from early childhood will exhibit more pronounced effects from the affliction than the child who was stricken later in life. Early epilepsy can effect a child's intellectual capacities and have a pronounced effect on his personality. The I.Q. of the epileptic will range, ordinarily, from 96 on up. There seems to be little substantiation for the claim of the existence of an "epileptic" personality as such, although there are certain traits that anyone with organic brain damage can exhibit. Frequently, the traits developed by the child are the result of his parents' mishandling of the problem itself, not necessarily because the child has epilepsy.

The epileptic may exhibit mental activity that is spontaneously uneven or erratic. He may be moody, hot tempered, egocentric, rigid, meticulous, and express anger all out of proportion to the cause of the anger. Perseveration, organic
pedantry, tendencies toward cruelty, and a fierce desire for affection are also common.\(^1\)

The educational activities of children suffering from tuberculosis, glandular disorders, or lowered vitality may be limited by the fatigue factor, which will make modification of their programs necessary. The tubercular child in the regular classroom will almost always be under medical care and not in the communicative stages. Some of the more common glandular disorders are listed below because of their fairly high rate of incidence among children:

1. **Hyperthyroidism.** The symptoms are loss of weight and strength, palpitation, nervousness, tremors in the hands, increased appetites, elevated basal metabolism, and increased perspiration. It is fairly common among adolescents.

2. **Hypothyroidism.** This is characterized by the facial expression, diminished physical and mental activities, low basal metabolic rate, and changes in the body tissue.

3. **Hypo- and hyperpituitarism.** Symptoms are a complete absence of function, retardation of growth, or at the other extreme, gigantism.\(^2\)

4. **Undernourishment and malnutrition.**

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Handling the handicap in the classroom. With an epileptic in the class, the teacher should give some thought to the possibility of the child having a grand mal-type seizure during school without time to leave the classroom before being stricken. A thorough discussion of the situation with the nurse, guidance personnel, or the principal would be helpful in knowing the proper steps to take in handling the class while the seizure is in progress. From the standpoint of the stricken child, he should not be restrained, but something should be placed in his mouth to prevent him from biting his tongue, and any nearby furniture moved to prevent him from striking it.

There are no special methods or considerations when the epileptic child or the child with a glandular disorder is in the instrumental class if the child is of average mentality and is relatively stable emotionally. If the teacher knows and understands the child's condition his chances of being successful in teaching the child are greatly enhanced.
CHAPTER VI

UNDERSTANDING THE MENTAL DEVIATE AND THE
SOCIALLY MALADJUSTED CHILD IN INSTRUMENTAL MUSIC

The problem of educating the exceptional child would be greatly simplified if just one handicap or deviation had to be considered, but frequently there are several handicaps to take into consideration. A physical handicap will often be accompanied by some sort of complex mental difficulty, either congenital or induced by the handicap. Perhaps the handicap will be a combination of a number of mental disturbances, or the difficulty may be that the child is of superior intelligence and ability, but having just as much difficulty as his retarded classmate due to the ineffectiveness of his instruction and guidance. The behavior problems created will often disturb the teacher a great deal more than the causes of these actions.

The mentally deficient child. Teachers are particularly interested in the mental capacities of their students because these capacities have a direct, immediate bearing on the instructional materials and methods they use. Many teachers base their entire success upon the intellectual accomplishments of their students in the classroom. The mentally deficient child can be at a distinct disadvantage in the regular classroom, depending on the degree of his retardation. His chances for
success in the instrumental class depend entirely upon the
teacher's understanding of his limitations and problems.

General facts and characteristics. Goodenough defines
mental deficiency as "a state of mental backwardness or retard-
ation as compared to the generality of persons of similar age."\(^1\)
While the extreme cases of mental deviation may be institution-
alized or provided for by special classes, there are enough
problems to be solved in working with those who appear in school
to warrant giving this area of handicap careful consideration.
Kelly and Stevens have delved into the behavior and character-
istics of the mentally deficient student.\(^2\) A summary of their
extensive presentation is presented to give a composite, general
picture of what the teacher can expect from this type of student.

The teacher knows within the limits of the tests that
have been given the child how he rates in relation to his fellow
classmates, and the teacher may even know the specific areas
of deficiency. Remedial work may already be underway. By
carefully observing his actions, his adjustments, and his
physical efficiency as a member of the group, the teacher can
categorize him in respect to his classmates. The next consider-
ation is the realization the child will not be able to think

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\(^1\) Goodenough, *op. cit.*, p. 548.

\(^2\) Elizabeth M. Kelly and Harvey A. Stevens, "Special
Education for the Mentally Handicapped", Forty-Ninth Yearbook
abstractly or symbolically, and that his instruction must be adjusted accordingly. He will not have the efficiency of his peers. Socially he will attempt to compensate for his educational shortcomings by misbehaving and showing a definite immaturity by refusing to accept personal and social responsibility. Generally speaking, his coordination will be poor and he will not be flexible or adaptable. He must have assistance in his personality development because he will not see desirable traits as being worthy of acquiring. When he is placed in a restricting situation, he will continue to withdraw beyond normal limits and will become even duller than he is under normal circumstances. When he is thrust into a rapidly changing environment, he will react in a disorganized manner. Kelly and Stevens sum up the behavior of the mentally handicapped individuals in this statement:

The unsatisfactory performance of the mentally handicapped individuals is attributable to the fact that they lack the flexibility and reserve power needed to combat heavy restraints, sudden changes, or undue pressures.\footnote{Ibid., p. 240.}

His emotional response will depend on the degree of intelligence that he possesses, but he will have the same feelings as a normal individual.

Newacheck's three-year study, at the primary-intermediate level, of slow learners, (I.Q. 50-75),\footnote{Vivian Newacheck, "Music and the Slow Learner", Music Educators Journal, 40:50, November-December, 1953.} indicated that musical
experience definitely benefited the mentally handicapped in this instance. The study was not restricted to instrumental music, but included a number of different activities. The slow learner profited from a relief of tension through directed and creative expression, from the integration with his entire developmental program that was possible through music, and from the socializing and individual spirit fostered by the activities. The inclusion of community music and other educational skills at the advanced level of the study were judged to be meaningful to the child. Newacheck definitely concluded that, as a result of the study, the slow learners developed interests in other fields through music, and that success in music helped them to accept failure in some other fields more readily. Music taught them to be more tolerant and to respect their attitudes and individuality of others. Music helped them emotionally, physically, intellectually, and socially to live better lives.

Scheerenberger concurred with the results of the above study. He considered music the only area of education possessing the basic emotional and esthetic appeal necessary in working with the mentally handicapped. The possibilities presented in music for including a wide variety of themes, lyrics and physical responses that appeal to almost any mental

age were considered vitally important. Although this refers mainly to vocal, listening, and rhythmic activities, the judicious choice of material and the variety of activities that the instrumental teacher can offer the mentally handicapped, with the inclusion of the rote learning of songs could substantiate Scheerenberger's findings. He found that the mentally retarded children he worked with exhibited the following general characteristics: 1

1. Extreme brevity of attention span.
2. Poor powers of retention.
3. Poor powers of concentration.
4. Limited ability in comprehending abstract material.
5. A wide gap between mental age and ability in comparison with the difference between sociability and general interest levels.

Strockbine worked with a band made up entirely of retarded children in an institution. 2 His group included trainable children with I.Q.'s ranging from 50 to 75. The musical ability of these children ranged from poor to excellent. He found that the retarded child was often mature, appealing, and the possessor of a unique personality, contrary to the

1 Ibid., p. 24.
popular misconception that this type of person is always dull. The band in question was good enough to play all standard band literature that normal groups at their age level played, and everyone in the band could read music to the extent that no fingerings or other helps had to be marked in the music. The group played for many functions throughout the state, in addition to participating in parades as a marching unit. Strockbine pointed out that although he had to do a great deal of slow, laborious work in rehearsal with these children, they were able to accomplish a great deal even though their minds did not grasp things as quickly as the more normal mind would. The retarded mind is a sane mind that learns slowly. Strockbine listed three main benefits that the retarded child gained from musical participation:

1. The retarded child gets needed recreation and esthetic experience geared to his level.

2. The attainment of success in music aids advancement in other areas, as well.

3. The social growth of the retarded child is guided into effective channels by coeducational endeavors that fit him for a satisfactory community experience, if he is to eventually assume a role in the normal life outside of the school.

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1 Loc. cit.
Handling the mentally deficient in the classroom.

Summarizing what has been said above, the teacher must learn the nature of the deviation and plan his instruction accordingly. Scheerenberger found that when selecting material for use by the mentally retarded child the important consideration had to be interest, not intellectual content or achievement.\(^1\) His use of the rote approach gave the mentally retarded child a chance to participate successfully with his peers. This would be a difficult thing to accomplish in the school orchestra where the retarded child is in the distinct minority, but it might be done through attractively presented technical material in short song form, for instance. Scheerenberger further determined that by starting the child at his own level and not forcing him to perform at the level of his peers, he was able to give him the successful musical experience he needed through an individualized program. This may still seem highly impractical to the busy instrumental teacher, but the main emphasis in educating the exceptional child is individualized instruction, and if he is to provide for every child in the class, this is the challenge that he must meet. Scheerenberger suggested several rules to follow when working with the mentally retarded child in the regular classroom:\(^2\)

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1 Scheerenberger, *op. cit.*, p. 24
2 Scheerenberger, *op. cit.*, p. 25.
1. The individual's capabilities should be utilized to the maximum. By being allowed to succeed he can keep his group status.

2. Participation and enjoyment are the important aims. Performance is secondary.

3. Class activities should be modified to allow him to participate.

4. He can pass out books and perform other menial tasks, but this activity will not substitute for his being able to express himself, nor will it help him to gain satisfaction, growth, and broaden his interests as he can by actually participating successfully in the musical activities of the class.

The gifted child. The mental deviation of the gifted child can produce a multitude of difficulties in the regular classroom, if his needs as an exceptional child are not satisfied. In music instruction in the public schools this child generally receives as little special attention as does the mentally retarded child in the regular classroom.

General facts and characteristics. Sumption, Norris, and Terman characterize the gifted child as one who is a skilled reader, a rapid learner, able to generalize easily,

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to think logically, and to comprehend meanings. He will be rebellious when subjected to common routines and he will react unfavorably to restrictive situations. His interests will be many and varied. His personality will develop into a well integrated one characterized by common sense, breadth of mind, and the power of self-criticism. He will be relatively free from nervous trouble and he will be well nourished. Stanton defines the musically gifted child as being one in whom "very superior ability is permanent or continuous throughout his development."¹ This concept of the gifted child rules out those children who exhibit great promise at one stage of their development, but never again after that. Stanton pointed out that the gifted child usually comes from an environment with some of these advantages:²

1. At least one of the parents is a professional musician, and music played by artists is heard as a matter of course in the daily home life.

2. The community in which the child lives gives him the opportunity to attend many concerts and recitals to hear musicians of the finest caliber.

Stanton listed three ways of identifying the gifted child:³

² Ibid., p. 80.
³ Ibid., p. 75.
1. Early and continuing precocity on an instrument or with composition, usually evident around age five.

2. Private teachers are frequently in a position to judge the true potential of a child, if the teacher is an accomplished musician and understands children, and if he has had sufficient chance to observe a child over a long period of time.

3. Students ranking in the highest decile in the Seashore Measures of Musical Talent are potentially gifted. This is open to dispute, as was mentioned in the discussion of testing, but Stanton worked on this problem for over 10 years in Rochester and was able to realize results using the Seashore Measures plus an intelligence test and other information.¹ In fact, she made the positive statement that "The best single criterion for the identification of the gifted child in music is the classification from the Seashore Tests".²

The most conclusive and thorough studies on the subject of characteristics of the gifted child were conducted over a period of twenty-five years by Terman and his associates.³ The fifteen hundred subjects involved who had been judged

¹ Stanton, loc. cit.
³ L.M. Terman, Genetic Studies of Genius, 4 vols. 1925-1945, Stanford University, California, Stanford University Press.
gifted as a result of their scores on the Stanford-Binet test or the Terman group test were studied as children and then as adults. Among the far-reaching results of the study, the following observations were made relative to the gifted child:

1. Gifted children were superior in health, physique, and personality.

2. Gifted children were best in abstract subjects and poorest in penmanship and routine mathematics.

3. The gifted children were usually two or three grades below in achievement level.

4. The gifted children studied usually became intellectually superior adults.

Handling the gifted child in the classroom. The situation of having a gifted child in the instrumental class can be troublesome unless his case is thoroughly understood. The musically gifted child may never appear in the instructional group, but he might be a member of an advanced performing group. The child who is gifted in some field other than music may want to study an instrument and if he does it may be expected that he will not exhibit any more than average progress musically, but he may find the theoretical and technical problems of an academic nature very simple to grasp. The musically gifted child may or may not possess general intellectual superiority, but his musical superiority may give him the necessary incentive to outdistance the remainder of the
group in accomplishment, although some of the group may be superior to him in non-musical areas. At any rate, the gifted child should be challenged to the fullest extent of his abilities, if possible. He must be instructed in the acquisition of good study habits from the very beginning of his musical experience. He should be placed in contact with other gifted children so that he may not develop the idea that he is the only gifted person alive. Sumption, Norris, and Terman described a general program for gifted children carried on in Cleveland.\(^1\) Some of the objectives of the program were:

1. To increase the knowledge and skills of the gifted.
2. To develop his alertness.
3. To develop his initiative and creative powers.
4. To develop in him the attitude of critical thinking.
5. To develop in him the power to plan, execute, and judge independently.
6. To develop in him an increasing ability to share in a variety of undertakings.
7. To develop his leadership.

The program included students with I.Q.'s of 125 or above with children with widely varying personalities. The keynote of the entire program was "enrichment", one of the basic needs in the education of the gifted child.

\(^1\) Sumption, et. al., op. cit., pp. 266-71.
Stanton made a number of suggestions that have proved useful in educating the gifted child: 1

1. The atmosphere in which the gifted child is taught must be one of cooperation, understanding, and non-interference by all concerned with the process.

2. The gifted child will need freedom of self-control to follow his interests and execute his ideas.

3. The treatment that the gifted child receives should be planned according to his motives, urges, interests, and his mental, physical, and nervous energy, not according to some pre-conceived notion that the parents or his teachers might have.

4. He must be protected as much as possible from the dulling limitations of mechanized routine.

5. He should not be made to feel conspicuous among normal children.

If he is a musically gifted child Stanton recommends that his training be centered around educational and cultural considerations that will give him a thorough knowledge of his environment and the use of his particular talents to their best advantage. His musical career should be placed in the hands of a master teacher who understands the situation and knows children. These lessons should be started early.

1 Stanton, "The Gifted Child in Music", pp. 81-82.
According to Sur, the emphasis in music education needs to be on developing opportunities that will provide for the gifted child, such as small ensembles, and intensified study in music literature, theory, and applied music. In discussing standards of achievement he stated:

There can be no compromise here. These students must be required to meet high standards, or the gifted are lost to mediocrity. Provision for our gifted students has been inadequate and must be a part of the total school program.

He also urges teachers to enroll greater numbers of average and below-average children, even problems and misfits, through the use of simple exploratory instruments presented under more informal circumstance than are usually associated with instrumental music instruction. The problem of providing for the extremes as well as the middle is one that needs the undivided attention of every music educator.

The socially maladjusted child. This type of child undoubtedly suffers more injustices from his teachers than any other category of deviate because he strikes at the roots of a teacher's character and true beliefs about education, not only those that the teacher likes to talk about. He burrows under the surface and reaches the vulnerable human, or inhuman, element in the teacher.


2 Ibid., P. 8.
General facts and characteristics. Stulken defines this type of child as one who is "exceptional" because of his notable failure to adjust himself to the behavior pattern of ordinary school situations.\(^1\) He further states:

When a child's behavior does not interfere with his personal growth or with the lives of other people, we may consider that behavior adequate ... When the behavior ... interferes with the lives of others ... we may consider it inadequate behavior, or a type of social maladjustment.\(^2\)

Usually included in the socially maladjusted category are truants, delinquents, incorrigibles, behavior-problem cases, pre-delinquents, pre-truants, the psychotic, and the emotionally unstable, negativistic child. Stulken lists three patterns of social maladjustment:\(^3\)

1. The unsocialized aggressive child who has no loyalties and is rejected.

2. The socialized delinquent who has strong loyalties and is rejected later in life.

3. The overinhibited child living in a repressed environment.

Frequently the socially maladjusted child is present in the lower grades, but he very often is not treated until he reaches the upper grades and much damage has already been


\(^2\) Ibid., p. 282.

\(^3\) Ibid.
done. Baker and Traphagen conducted a study of 1,357 children in the elementary schools of Detroit. They found that about one per cent of the total enrollment were behavior problems. Eighty five per cent of these were boys.

Physically, the child may be suffering from some disorder that is helping to cause and complicate his maladjustment. Psychologically, there may be several factors involved:

1. In social maladjustment, the dull-normal category prevails, but all levels of intelligence are involved.

2. School failure is often the major point of emphasis in the maladjustment.

3. The dull-normal child is bright enough to make trouble, but not intelligent enough to foresee the consequences of his actions.

Poor social backgrounds and homes lacking in good ideals often produce the socially maladjusted. This type of child does not work well in the regular classroom due to the fact that he is easily discouraged. Then he will seek poor outlets. Anxiety neurosis, susceptibility to nervous strain, sadism, masochism, narcissism, Oedipus complex, and homosexuality are all prevalent in the socially maladjusted.

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Symptoms of social maladjustment. One of the vital decisions that a teacher has to make is knowing when a child's behavior is serious enough to warrant referring him to guidance personnel for professional treatment. Blos feels that there are two distinct patterns of behavior that are indicative of deep distress.\(^1\) The first is a serious and persistent lack of something vital in the child's scheme of experiences, such as a lack of friends, or disturbance in sleep, appetite, or elimination, persistent fears, or the inability to concentrate or learn in accordance with his mental capacity. The child's life is narrow, impoverished, and rigid.

The second pattern is one in which the child reacts consistently in an inappropriate fashion to a normal situation. He may show extreme disappointment when his previous actions have indicated that he should be pleased, or he may not display any emotion when it would normally be indicated.

Handling the deviate in the classroom. The socially maladjusted child experiences needs common to other children, but some of these needs are more vital. He needs to be recognized, loved, and be made to feel secure. Sometimes the teacher will have to help bring about adjustments in the home. Sometimes he will have to make adjustments in the manner in which he handles the child. Economic problems help to create tensions that disturb the child. When he finds out that he cannot

\(^1\) Peter Blos, "When is a Child a Real Problem?", National Parent-Teacher, 45:21-23, November, 1950.
achieve the success that he wants in school because of his deficiencies, he frequently will become a problem case. It is therefore essential that the school provide the success that he seeks.

The socially maladjusted child is probably the least appreciated individual in any class for the disturbances that he can so readily create. The instrumental rehearsal or lesson can be completely disrupted by this child. He is difficult to deal with because he frequently infuriates the teacher, causing the teacher to lose control of himself. The type of behavior required in the instrumental ensemble group differs from that exhibited in the regular classroom under normal conditions. The socially maladjusted child can be slow in adjusting to the more rigid routine of the rehearsal after having been working in a social studies class doing committee work, for instance. He may be unable to make the change from one atmosphere to another quickly enough to suit the teacher. A suggested approach to the handling of such situations is discussed in the next chapter.

Berndt organized and taught remedial instrumental music classes in the now-defunct Jane Addams School in Portland, Oregon, for children from grades seven through twelve who could not achieve acceptable social, mental, or physical adjustment.

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He found that the basic inherent ingredients of music made it possible for him to reach these difficult students. He often was able to bring about a greater interest in other subjects and improve the social graces and physical coordination of the students. One of his most pertinent observations was that the presence of the sub-normal child in a class of fast learners can breed very serious trouble, particularly in instrumental music classes where progress is more difficult than in vocal groups.

Although the music therapist and the special music teachers are dealing with seriously handicapped patients, the lessons learned in these extreme situations and the principles derived from the study of the effects of music on the mentally and physically handicapped have definite applications in the classroom. The mere realization that music can have such telling effects on the mind and personality of those playing or listening demands that the teacher re-examine his use of it. Altshuler said:

Analyzing the powers of music, one should keep in mind that music has always been an important factor in the instinctual, emotional, intellectual, cultural, and spiritual life of people, and, as such, from time immemorial, exercised a sort of therapeutic influence...Music even more than the spoken word lends itself as a therapy because it meets with little or no intellectual resistance and does not need to appeal to logic to initiate action. It is more subtle and more primitive and therefore its appeal is wider and greater.¹

Seashore viewed the basic approach to guidance in music as an ever changing, all inclusive one. His statement that "educational guidance is primarily the determination to utilize every type of information of the most authentic sort that will apply to a clarification of the next turn in the course"\(^1\), clearly indicates the aim of this chapter. The imparting of basic information concerning the instrumental music program, the collection of data for the cumulative record, and the administering of certain tests does not constitute a functional guidance program. The vitally important phase occurs in the teacher's relationships with the students in the classroom, in the school generally, and as a person outside of school. The teacher cannot function effectively without objective data, yet he cannot function effectively with it if he doesn't use it and the principles it indicates in dealing with his students.

The handling of daily problems and the intelligent foresight used in planning a truly functional learning opportunity are the heart of the music guidance program. This is the area in which the teacher must fully realize his limitations in dealing with emotional problems. Learning can only

\(^1\) Seashore, op. cit., p. 295.
occur when the conditions under which it is presented are right. Subject matter presentation means nothing when the students are not in a receptive mood due to any number of reasons the teacher could have control over. The classroom, therefore, is the first area of consideration.

**Classroom climate.** The instrumental music class or the rehearsal presents a unique challenge to the teacher in the establishment of good rapport. This is not only a class of children with voices, but it is a class of children with musical instruments. The creating of a permissive atmosphere will always be a prime objective in the classroom, as will be discussed later, but nothing is accomplished by allowing free expression or uninhibited creativity on a musical instrument in a group of other instruments. The borderline between chaos and a democratic atmosphere must be established immediately in the classroom. An unhealthy situation is created when the students and the teacher are subjected to an uncontrolled amount of noise. The warm-up period at the beginning of the class should be sufficiently long to allow the students to rid themselves of any excess energy before the teacher takes charge.

Music teachers often carry into their own rehearsals and classes discipline techniques they have been subjected to as players. These techniques may have been carried over from professional music experiences or college situations
carried on in the tradition of the authoritarian conductor and the virtuoso performer. Many male teachers have, consciously or unconsciously, adopted techniques of handling groups that they became familiar with in the armed forces. Lewin, Lippett, and Escalona conducted a study of different methods of working with groups.\(^1\) Although they urged caution in using the results due to the local nature of the study, they found that in comparing the different techniques used in handling groups, the authoritarian group evoked apathy and aggression, the democratic group produced behavior that was kindly, considerate, and cooperative, as well as being creative and productive, while the "laissez-faire" group produced few good results.

Cahn approached the problem of creating good classroom climate by urging the elimination of tensions.\(^2\) He listed a number of ways that the teacher can create a climate conducive to mental health and growth:

1. The curriculum should be related to the needs and interests of the students.

2. The students should be made to feel at home.


3. An atmosphere of mutual respect and friendliness should be created.

4. Procedures used in class should be fair and intelligent.

5. The program in the classroom should recognize and care for individual difference in habits of concentration and application, in creative ability, mechanical aptitude, physical alertness, and mental ability.

Cahn did say, however, that the conduct of the teacher was the most important single factor in eliminating pressures that interfere with good mental health. The fact that sensitivity is an important artistic characteristic and the other rather sobering fact that the musician has "the fundamental innate tendency toward a psychopathic personality"1 should cause the teacher to view the music classroom situation, from his own viewpoint and that of the class, in a different light. Cahn recommends that music activities not be too long. The spacing of work and rest should be planned carefully in music. He believes that tension is the core of music and that the tension of rehearsals, the deadlines to meet for performances, the conflict resulting from trying to achieve certain standards of performance, and the attitudes of various people concerned with the music program all help build this pressure in the

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1 Music and Medicine, a symposium, edited by Schullian and Schoen, Henry Schuman Company, 1949.
teacher and the student. He recommends four ways of reducing tension in the classroom:

1. Allowing more time for each music activity or study phase.
2. Having more frequent and longer rest periods.
3. Limiting the breadth of accomplishment in class or the performing group and limit tension producing activities.
4. Constant re-examination by the teacher of his own conduct and level of aspirations, but this does not mean reducing the challenge to the student while reducing the tension.

Arbuckle feels that the techniques of non-directive counseling can help the teacher to achieve the best possible climate for teaching and learning. This approach has not gone unchallenged, and its total realization in the instrumental classroom may be unattainable, but its basic tenets deserve a trial in a situation other than the regular classroom.

Arbuckle states his concept of teaching with the creation of a good classroom climate always in mind:

All teaching emphasizes development of the pupil rather than of the teacher, although the teacher will grow as well as the pupil. No subject will be taught for the sake of the subject or for the benefit of the teacher, but rather as a means of aiding the individual student to obtain optimum adjustment in the environment in which

he must live. There will be activity, both mental and physical, and the teacher will constantly be alert to note the attitudes and the emotional reactions of each child. The teacher will keep in mind the laws of retention, but, believing in the importance of development, expansion, and change, he will be concerned with understanding as well as retention.

The classroom will be a place of critical discussion and scientific evaluation. Children may learn there to appreciate and respect one another by working together and seeing what each can accomplish for the benefit of himself and the group. Children will learn to accept their assets and liabilities, and to use the former to the utmost. There will be freedom, but not license; permissiveness, but not chaos; tolerance and understanding, but not necessarily agreement; remedial action rather than punishment; and concern with causes as well as effects.1

The personality of the musician and the nature of the musical experience itself can make it difficult to satisfy many of the above ideals. In dealing with specific daily situations requiring positive action, verbal or otherwise, it is not to be expected that the teacher will handle each incident with unequalled skill, yet he should attempt to act for the best interests of the child. One of Arbuckle's main contentions is that the "traditional" teacher,2 the person who acts as the disciplinarian, the judge, the moralist, the wishful thinker, the helper, or the "this hurts me" type, cannot possibly be of any real assistance to the child in his task of developing until he asks himself, when faced with the handling of a classroom situation:

1 Loc. cit.
2 Arbuckle, op. cit., p. 158.
1. Is this really important? Is it an answer or is it purely a personal matter that has assumed gigantic proportions because of my exaggerated sense of values?

2. Am I actually the cause of this behavior? Is this incident an example of direct resistance to me? Is this resistance something that could be expected?

3. Is this actually an incident only because it has disturbed my prestige and ego?

4. Does this incident result from something outside of the school environment? Is it something over which I have no control?

5. In my evaluation of what I will do, will I go further than applying the pragmatic test? Am I satisfied if the answer to the question "Does it work?" is "Yes", or will I try to find the answer to the question "Is my action for the total well-being of the individual and does it do him any good".  

Edgar has presented what he considers to be a practical, every-day approach to the problem of handling situations that arise in class. Among the suggestions that he makes are the following:

1. The director must think more quickly than his students.

2. The director must avoid saying too much or promising specific penalties.

3. Delaying discussions of a disciplinary nature as an effective device.

4. Use the personal conference method often.

5. A sharp glance is an effective disciplinary tool.

6. Never call on the principal or superintendent for assistance.

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1 Loc. cit.

7. Use outright dismissal sparingly.
8. When a serious problem arises, get to the parents with the story before the student does.
9. Know your students and parents.
10. Give responsibility to the chronic discipline case.

To arrive at a set of procedures aimed at creating a satisfactory classroom climate it is necessary to examine both sides of the problem. Edgar's suggestions contain some items of merit. The practice of delaying any sort of disciplinary words or procedures until after class is practical and the use of the personal conference is also wise if the student enters it in the proper frame of mind. However, the main consideration does not seem to be with the child, but with the teacher's method of protecting his reputation as a clever individual and an infallible person.

The following suggestions are made as guides to creating a good classroom climate in the instrumental music program. They represent a combination of the directive and the non-directive approaches to handling personnel problems, keeping in mind at all times that the instrumental music teacher will usually not be specially trained in the finer points of guidance.

1. Give the students the opportunity to set up and administer their own plan for classroom conduct with the teacher giving them as much leeway as is possible in doing this.
2. After the plan has been put into operation, allow the students to handle all details of it, such as keeping
any records, making decisions concerning revisions of the plan, and anything else pertaining to it.

3. Try to be as non-directive as possible when dealing with problems arising in class, in order that the students might feel free to indicate the sources of any difficulties that they might be having. Keep accurate records of significant behavior patterns exhibited by selected individuals in the class.

4. Give the students as much of a role in planning music to be performed and performances to be given as is consistent with effective teaching and learning processes.

5. Feel free to consult other teachers, administrators, guidance specialists, or anyone else who can be of assistance in solving the child's problems. Become acquainted with the child's parents. Become fully acquainted with the child's background through his music cumulative record and keep this record up-to-date.

Counseling. The subjects of classroom climate and counseling are discussed separately here, but in actual practice they are inseparable. Counseling, as it is defined for the proposed music guidance program, "is considered to be a process by means of which the counselee can come to understand himself so that he can solve his own problems."\(^1\) Arbuckle feels that the "traditional" teacher, one who thrives on

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\(^1\) Arbuckle, *op. cit.*, p. 3.
discipline, will have little success in the counseling situation where the student must feel free to express himself.¹ This poses a serious problem for many instrumental music teachers, particularly at the elementary and junior high school levels where the students are having their first music experience of a formal nature. The non-directive approach to counseling, characterized by this freedom of expression and a notable absence of advice-giving by the counselor or teacher, may prove impractical in the instrumental class until the teacher has established himself and has created continuing interest in his program. There are three basic tenets upon which non-directive counseling is based:²

1. The client-centered relationship. The individual is the important concern, not the problem. The counselor or teacher makes it possible for the client to see and solve his own problems by being non-committal and letting him talk.

2. Emphasis on feeling and emotional content. The counselor is concerned with the client's emotions and his attitude encourages the client to express himself freely.

3. The permissive atmosphere. The client gives full rein to his emotions. He says as much or as little as he wants to say. The counselor remains neutral.

¹ Arbuckle, op. cit., p. 10.
The type of counseling that the instrumental teacher can handle successfully depends upon the approach that he takes as an individual to the entire subject of education. When he has made a study of the various methods available he will probably adopt their best features. He may not be strictly non-directive or strictly directive. Arbuckle feels that more and more professional counselors are becoming eclectic in the guidance procedures they use. The proposed music guidance program is based on one of the foundations of directive counseling, the collection and recording of accurate information that will give the teacher all of the data necessary for him to carry on intelligently with the individual in and out of the classroom. The non-directivist takes the view that the past is important to the counselor only as the client wants to talk about it. However, the instrumental teacher should not allow himself to be placed in a professional-type emotional counseling situation where this situation will exist. The counseling opportunities of the teacher should occur as the result of the child's having something to say, and not because the teacher wants to tell him something or tries to force him to talk. This means that counseling can take place in the corridors at school, after class as the child is packing up his instrument, or in any situation where the relationship is conducive to free expression. This does not mean that every

1 Loc. cit.
conversation with a child will have to be handled as a
counseling situation with the teacher being as non-committal
as he can possibly be, but it should be realized that the
opening words of an important bit of counseling may be about
something totally removed from the problem the child wants
to talk about.

As has been mentioned previously, the instrumental
teacher occupies a unique position in the field of personal
relations with his students. The voluntary and often extra-
curricular nature of the music program attracts groups of
students who do not consider their music instruction in the
same light that they often view a subject such as mathematics
or Latin. Very often, music is a source of enjoyment for them
and their actions in the instrumental music room or in the class
are of an unguarded nature. The various trips that an
instrumental group might take or the concerts that it might
play all give the teacher a chance to observe a different
side of the child's personality than is usually seen in the
regular classroom. The child's reactions as he is learning
an instrument, and the comments that he makes relative to
the situation at home are often helpful to the teacher. These
contacts all present an opportunity for counseling that the
student may need much more than he needs the instruction being
given. At any rate, he will be a better student if he knows

1 See Chapter V
that he can talk to his teacher and, perhaps, confide in him.

Lloyd-Jones refers to four types of counseling situations:

1. The casual informative type. The information presented must be reliable and accurate, and the relationship between the teacher and the pupil such that further counseling can be of benefit, if sought.

2. The more extensive informational type. The student seeks occupational help, assistance in planning a program, or other help of a similar nature. Frequently the friendship of the counselor is sought as much as the information.

3. The less serious emotional involvement. The unskilled teacher may detect this sort of difficulty, but he should never attempt to handle it.

4. The deep emotional disturbance. This type is for the specialist only.

The instrumental music teacher should be able to qualify successfully for the first two types of counseling listed above. Vocational counseling will be discussed below. With the information that the teacher has in the music cumulative record concerning the child's growth and development, coupled with his practice of keeping anecdotal records, and his non-directive approach when faced with the third type of counseling

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situation, he should be able to make referrals when the situation indicates that treatment may be needed. No attempt should be made to undertake any sort of treatment without professional advice. The referral does present one problem that can be of great importance. If the child has taken the instrumental teacher into his confidence and finds it impossible to talk to anyone else, the teacher must be certain that the best interests of the child are served by keeping this confidence. It may be that the guidance personnel can work through the teacher if the situation warrants such measures.

**Vocational guidance.** The instrumental music teacher is in an enviable position to guide competent students into the profession of music or teaching. The opportunity of observing the prospective instrumentalist, composer, conductor or music educator as a performer, a group member, and as a personality among other personalities in school gives the teacher a firm basis for effective vocational counseling. Anfinson bases his concept of vocational guidance upon the following information:\(^1\)

1. **Scholastic ability.**
2. **Achievement.**
3. **Aptitude** as determined by test scores that would indicate trainability.

\(^1\) Anfinson, *loc. cit.*
4. Disabilities such as poor sense of pitch, poor sense of rhythm, failure to read well at sight, poor phrasing, poor breathing, lack of creative imagination, lack of emotional sensitivity, poor reading vocabulary, poor study habits, absence of the incentive necessary for college work should all be discovered, if they exist, and their effects on a career in music discussed. Remedial work should be started, if possible.

5. Interests. Participation in musical activities does not necessarily mean that the student will make a good teacher or professional player, nor does a high degree of interest in music indicate aptitude or ability.

6. Personality adjustments will be important, particularly if he is interested in teaching. The student should be socially adequate, have a positive, realistic attitude toward himself and others, enjoy working with people, and he should be cooperative.

7. Physical health. He should have good general health, have normal visual and auditory acuity, have good health habits, participate in a normal number of physical activities and be regular in attendance.

8. Family background. A knowledge of parental attitudes, the economic status of the parents, their occupations and education, any siblings, nationality, religion, and recreational interests all have a bearing on the counselors handling of vocational guidance.
The instrumental teacher should work closely with the pupil, other teachers, the parents, and guidance workers to provide the most complete information possible and to aid the student in making a wise decision. Information concerning scholarships, entrance requirements, tuition, and any other similar information should be readily available.

Vocational guidance need not begin in the high school. The process should be a continuing one. Seashore points out that mental development is not represented by a smooth curve, but by one that reflects irregularity.¹ There are periods when certain interests are dominant, when certain urges are of paramount importance. Seashore believes that a great service is done when a student's interests are channeled away from vocational music when the facts show the possibility of failure. There are countless artistic outlets in other fields that can satisfy the individual's desires, if he has the capabilities.

**Follow-up of instrumental students.** The true results of education can seldom be determined while the student is still in school. His success as an adult is the true mark of educational success. One of the primary aims of music education is to provide healthy avocational interests for future adults. The teacher ordinarily has no way of knowing how his students adjust to adult life after they graduate.

from high school or college unless he happens to meet them accidentally or unless he has been fortunate enough to establish the type of relationship with some of his students that is carried on into later life by means of personal correspondence. The survey-type questionnaire can be used by the instrumental music teacher in conducting a follow-up study to determine the number of former students still playing in college, community, or professional music groups, or evaluating the long range effects of the music instruction. The permanent address recorded in the music cumulative record could be used for a mailing address.

The teacher of elementary or junior high school music will probably be able to obtain any information needed of a follow-up nature by consulting the instrumental music teacher in the students' next school, if the students change schools and teachers when progressing from one level to another. The importance of the follow-up should not be overlooked as an excellent means of evaluating the effectiveness of instruction or of studying the adjustment that the exceptional or some other child is making to a new atmosphere.

The child who has learned in a classroom that was distinguished by its wholesome atmosphere for learning will have received the full benefits of his teacher's knowledge. The child who has sought assistance in the solution of a problem and has been led to solve it himself or has been
referred to someone who was better qualified to help him than the teacher has been aided in making a satisfactory adjustment that might effect his entire life. The student who has sought advice of a vocational nature and has had the benefit of talking to a well-informed teacher will make a better choice of vocation. And the teacher who has an interest in teaching strong enough to want to pursue his former students into the future and evaluate his teaching will find his reward in the increased effectiveness of his instruction of the children of the present.
CHAPTER VIII

SUMMARY AND SUGGESTIONS

In summary, the proposed music guidance program was composed of several major activities, each one of these being dependent upon the others. The orientation process presented necessary information to the child and the parent before instruction had begun, thereby eliminating one of the primary causes of early failure in instrumental study. This orientation phase also made it possible to stress the long range aims and objectives on instrumental study so necessary for the full enjoyment of music in adult life.

The music cumulative record provided the means of gathering together various types of information and data that would help the teacher to understand the child's problems and patterns of growth and development. The questionnaire, the anecdotal record, and other data gathered in the process of instructing the child were combined with significant information taken from the regular guidance cumulative record to provide the source material for the music cumulative record.

The testing program was presented as a means of evaluating the effects of instruction. It also gave the teacher some objective means of measuring musical capacity, ability, aptitude, or talent, if this type of information were deemed useful after a careful consideration of the need for testing and the effective use of the results. One means of knowing
which tests were best suited to a situation was to keep a file of test rating sheets on significant music tests, adding to the file as a new test would appear.

The presence of the exceptional child in the instrumental class led to a consideration of the different categories of exceptional children, their general characteristics and limitations, and any special instructional consideration that should be given to them in the classroom. Various symptoms that might help the teacher to detect the presence of physical and mental deviation in a child were presented. The major considerations in dealing with the exceptional child were that his instruction should be individualized as much as possible, that he may be afflicted by several handicaps in addition to the one that is known, and that the classroom teacher should never take it upon himself to treat a handicap without the knowledge of professional guidance workers.

The guidance activities that were carried on from day to day in addition to those mentioned above represented the functional phase of the entire program in the course of which the various principles and techniques of guidance were applied. Classroom climate and counseling were particularly dependent on one another and represented one of the more difficult areas of endeavor for the busy teacher. The vocational guidance aspect of the total guidance program was not confined to the senior year in high school, but was presented as a continuing
process beginning as early in the child's life as was necessary. The follow-up provided the teacher with some means of measuring the long range effects of his instruction and counseling.

The outline that follows suggests a framework that can be used to make the proposed instrumental music program a reality. The use that any instrumental teacher might make of this outline will depend upon his teaching situation and his ability to adapt the suggested procedures to his own purposes:

An Outline For A Proposed
Instrumental Music Guidance Program

The purpose of this outline is to give the instrumental music teacher a practical framework by which he can systematically apply guidance techniques that will help him to be of maximum assistance to the student in his growth, development, and adjustment to his environment through instrumental music.

I. The pre-instructional phase is primarily concerned with acquainting the child and his parents with the instrumental music program.

A. The initial contact with the child introduces him to the instrumental music program.
1. The teacher meets the children in the classroom or in the assembly hall.
   a. Basic information is presented.
   b. Interest blanks are distributed for parents' signatures.

2. The teacher collects the signed interest blanks and leaves a descriptive brochure for the child to take home to his parents.

B. Several orientation meetings are scheduled with parents and children to fully discuss material presented in the brochure.
   1. Any other questions that arise are answered.
   2. The parents sign a formal application to admit their child to an instructional or performance group.

C. The instrumental teacher conducts auditions for those children who already play a band or orchestra instrument.

II. The instructional phase is primarily concerned with the gathering of significant guidance material and applying sound guidance techniques in the rehearsal or in the classroom.

A. Information is gathered for the music cumulative record.
B. Tests are administered to determine the level of instruction to be offered.
C. The parents are contacted once again before the actual instruction begins if something significant has been determined by the collection of this basic information.

D. The teacher plans his course of instruction on the basis of the information that he has gathered concerning the individuals in his classes or groups.

E. The child begins his instruction.

1. The teacher endeavors to create an atmosphere conducive to learning and healthy human growth and development in the classroom.

2. Through continuing study and frequent contacts with trained guidance personnel the teacher attempts to deal effectively with the individual, as well as the group, the exceptional as well as the normal child.

3. The teacher counsels in the non-directive sense when confronted with an emotional situation in private or in a group.

4. The teacher encourages and provides accurate vocational information for the child who adopts a serious attitude toward professional music or teaching.
III. The post-instructional phase of the program is concerned with the follow-up studies that will help the teacher to determine the effectiveness of his teaching and counsel in adult life or in another school.
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