THE FUNCTION OF EXPRESSIVE BODILY MOVEMENT IN THE TEACHING
OF INSTRUMENTAL MUSIC

A Thesis
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INTRODUCTION

Statement of the Problem

After studying a number of theories of the nature and meaning of rhythm and reading the ideas of different psychologists and music educators, it is the writer's intention to formulate a plan based on the use of expressive bodily movements in learning to play musical instruments.

The function of rhythm in teaching music has long disturbed many teachers of music. The reason such a confusion exists may be that philosophers and psychologists such as Mursell, Seashore, Dewey, Stetson, and others disagree as to the exact nature of rhythm. In fact, the personal viewpoints of these men change as they study the subject. In Mursell's book written in 1937, The Psychology of Music, he had changed his ideas on the nature of rhythm from those stated in his book, Principles of Music Education, written in 1927. In the next eleven years his viewpoints had changed again when he wrote the book, Education for Musical Growth. In this book he advocated the developmental approach in the

5. James L. Mursell, Principles of Music Education.
6. James L. Mursell, Music and the Classroom Teacher.
teaching of music. Only two years later, in 1951, he goes a step farther and sets forth the idea that pupil interest is of primary importance. This is found in his book, *Music and the Classroom Teacher.*

The purpose of writing this thesis is to examine more thoroughly the function of expressive body movements in teaching instrumental music to beginners. Many methods of teaching rhythm in music have been used throughout the years. During the last decade the idea of integrating rhythm into the whole music experience has proved unsuccessful in the vocal field. It is the purpose of this study to incorporate the same ideas in teaching instrumental music.

**Limitation of the Problem**

It is realized that many elements are encountered in the process of teaching instrumental music. We know that tone is closely allied to rhythm. Tonal factors and rhythmic factors constantly affect one another and there is an intricate interplay between them. Dynamics in music has a very noted importance and plays a definite part in the whole. Yet in this study we intend to limit the problem to the function of expressive bodily movement as an aid to the development of rhythm in young instrumentalists. Teaching music

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during the last ten years has impressed upon the writer the vast need for some definite means of developing the feeling of rhythm as an integral part of the whole phase of instrumental music. Mursell states, "When school music teachers simply ignore rhythm, and make no organized effort at all to deal with it, they are turning their backs on an open gateway leading straight toward musical development."9

Although it cannot be said that a development of the expressive bodily movements is the one solution to this problem it is intended that this function be given adequate attention along with the other four classifications—namely, listening, singing, playing instruments and creating.

Definition of Terms

The function of expressive bodily movement in the teaching of instrumental music.

The definitions for the following words were taken from The New Winston Simplified Dictionary and Reference Library:

Function—the act or performance of any organ; faculty; power.

Expressive—full of significance or importance; forcible; serving to point out.

Bodily—having material form pertaining to or belonging to the body; entirely; completely.

Movements—any change of position; the act of changing place.

The phrase, "expressive bodily movement," as defined by

Mursell means "doing what the music tells us to do." The fundamental body movements are made by the actions of the legs, arms, hands and trunk as they perform their natural functions.

10. James L. Mursell, Music and the Classroom Teacher.
CHAPTER I
THEORIES OF RHYTHM

In studying the nature of rhythm the writer found that there were four distinct theories expounded by several different authors such as, Seashore, Dewey, Mursell, Stetson, Dalcroze, and Heinlein. These four theories are as follows: instinct theory, nature theory, physiological theory and motor-perceptual theory. It is the purpose of this chapter to set forth these theories and explain their significance to the teaching of instrumental music.

1. Instinct Theory

The theory that rhythm is instinctive is based on the assumption that rhythm is a thing which is inherited. A child is born with a capacity for reacting to rhythm or he is not. Carl Seashore\(^1\) supports this theory as he refers to an experiment with a child one year of age. The child listened to a rhythmic two step on the phonograph and as she approached the instrument with interest she unconsciously began to clap her hands in correct time with the music. When a waltz was substituted for the two step, she immediately picked up the three-four pattern. Then her hands were held so that only her feet could touch the floor and she proceeded to mark time with her feet. To determine her further resources, hand and foot action were eliminated by placing her

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on all fours. In this position she immediately shimmied with full bodily expression. She volunteered all of these rhythmic responses without any prompting or suggestion. It was plainly untutored and executed with abandon and full swing. According to Seashore she seemed to live herself into the music and had the rhythmic impulse, a manifestation of a purely instinctive quality.

James L. Mursell in his book, The Psychology of Music, supports another point of view. He writes that it is often assumed that children are likely to make a variety of bodily movements when listening to music. If a child is left alone he will start these movements, but it is their rhythmical character that is open to doubt. He says that Heinlein in an exacting study of kindergarten children discovered that their reaction to rhythm was spasmodic and irregular. Eight children were set to the task of walking in time to the beat of music on a runway with electric contacts designed to record their steps, while at the same time a recording was made of the beat of the music. Out of the eight subjects only one made any definite coordination between the step and the musical rhythm. Adults watching these children were so absorbed in the musical rhythm themselves that they thought the children were keeping time. Mursell states that other


experiments prove that the primary interest of a very young child is in the effect of tone rather than rhythm. "To make a specific response to the rhythm of music requires learning."\(^5\)

After considering the above views and experiments one is convinced that the instinct theory of rhythm is not to be considered too important in the teaching of music. It appears that rhythm can be taught so that the child who is not "instinctively rhythmic" may be directed into correct rhythm response.

2. Nature Theory

The nature theory has existed since the time of the early Greeks. Their philosophy told of the earth's being an orderly and harmonious universe with the large operations of nature working in rhythmic sequence. Often cited were the ebb and flow of tides, the cycles of lunar changes and the birth and death of all living processes.

Rhythm is a universal scheme of existence, underlying all realization of order in change, it pervades all the arts, literary, musical, plastic and architectural, as well as the dance. Since man succeeds only as he adapts his behavior to the order of nature, his achievements--resulting from resistance, and struggle--become the mold of all aesthetic subject matter. However it is not the actual natural rhythm that draws the interest of the individual, it is the fact that

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such things are instances of the relationships that determine life. If we attempt to explain rhythm on the basis of the processes of nature we are disregarding the effect of environment. However since there are rhythms in all natural phenomena, there may be some correlation between rhythm in nature and rhythm in music.

However, this theory of rhythm in music being concurrent with the large operations of nature as they occur in rhythmic sequence falls down when we consider Mursell's explanation; "Rhythmic organization in music brings about a grouping of separate elements into larger wholes which constitute units of perception and response." Where each large rhythmic operation in nature is a separate movement in itself the minor rhythmic groupings in music flow into and overlap one another and are not sharply bounded one from another.

3. **Physiological Theory**

Many body functions are inherently rhythmic. The functions of many organs and series of organs are inherently rhythmical. Breathing is the classic example given of controlled rhythmic body action. Some of these actions include walking, running, clapping and skipping. Those actions

are involuntary and are accomplished without thought.

The theory set forth here suggests that rhythm depends on some regularly recurrent bodily processes. Most familiar of these is the notion that our feeling for musical rhythm depends upon the heart beat.\textsuperscript{10} This is a claim put forth by Dalcroze and the Eurhythmics school and is has gained wide currency. The theory gains in plausibility when, as Mursell puts it in his book, \textit{Principles of Music Education}, that the beat of "absolute tempo" has been shown to correspond closely to that of the beat of natural functions; particularly the heart beat and breathing.\textsuperscript{11} We feel comfortable with a piece of music if there is an underlying beat which is between sixty and eighty beats per minute. Within this broad limit we feel at ease. However, when music is speeded up beyond this normal pulse rate we sense a hurried feeling and when the pace is below this tempo we say the music drags. Mursell adds that while this fact is valid there is no mechanism known to psychology by which the heart beat gives us our sense of timing. Rhythm derived from this medium would merely be a matter of recurrence and as rhythm is understood in music it must be perceptual and not simple recurrence.

4. Motor and Perceptual Theory

This complex theory was conceived during the early part of this century. A number of men believed that a development


\textsuperscript{11} James L. Mursell, \textit{Principles of Music Education}, p. 55.
of muscular rhythmic reaction was the basis for promoting rhythm. These men were: Jacques Dalcroze, R. B. Stetson, M. Hallock, and James Mainwaring.

Jacques Dalcroze was the foremost proponent of this theory and many of his methods are widely used today. Although some of his principles are not practical in the classroom today, his fundamental principle of muscular reaction as an aid to development of rhythm is still used. Mursell relates the following:

Dalcroze at his school at Hellerau conducted a careful study of the effects of his procedures. He watched a group of children who had been given a year's introduction to music through the medium of bodily rhythm response and they were started on the piano. He found that in a year of piano study they made four times as much progress as a comparable group who had begun piano without this preliminary development.

It is interesting to note the changing emphasis of Mursell upon the matter of rhythmic training. In his earlier book, Principles of Musical Education, he regards the principles of Dalcroze with much more respect than later. He speaks of dealing with rhythm problems in an isolated fashion,

12. Jacques Dalcroze, Rhythm, Music and Education also in Eurhythmics, Art and Education.


and certainly the Dalcroze system of eurhythmics is the best known scheme for isolating and training the sense of rhythm. His method depends precisely on the assumption that our ability to deal with rhythm depends on muscular coordination, and he states further that "takt" or the beat is the basic rhythm and about it the melody plays freely. Later, and after being influenced by Gestalt's psychology, Mursell states a somewhat different meaning. He has this to say:

The foundation of rhythmic training is the clear recognition by the teacher of these two elements in musical rhythm—phrase rhythm and takt, or beat. Just as soon as we emphasize one and ignore the other, our scheme of rhythmic education fails. The most common error is to ignore the phrase rhythm and work only in terms of the beat; this makes rhythmic training quite impossible.

He also warns against the very common practice of emphasizing phrase rhythm to the neglect of the underlying organizing beat. The aim of rhythmic training is equal in importance to these two elements of musical rhythm.

In further support of the motor theory, R. B. Stetson of Oberlin College, pointed out that rhythm, of all the elements in the musical complex, is the one which can most easily be separated and treated in isolation, in the abstract as it were and on its own account. This opens really great

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19. Ibid.
possibilities for teaching rhythm. He says that whenever we have a factor that can easily be analyzed and made an object of attention, we have something easy to teach. The whole notable success of such a system as Dalcroze Eurhythmics depends precisely on the possibility of isolating the rhythmic element in music.

From Dalcroze we find that "rhythmic gymnastics attempt to set up relations between natural bodily rhythms and those created by the senses or by the will."\textsuperscript{21} In teaching music the commands may be given both by sight and by sound. By these methods the teacher's words influence the pupil and force him into action. However, these commands act only on the will or exercise only reflex action; consequently, they educate only the conscious powers of the pupils. When speaking of education by rhythm which is taken to mean penetrating the subconscious mind a more powerful influence than word or sight is necessary. According to Dalcroze this is the place where "a development of the muscular rhythmic feeling for the beat is necessary for muscianship."\textsuperscript{22}

The motor-perceptual theory is theoretically significant in that it indicates that whenever we learn a rhythmic coordination we are not learning one stereotyped pattern of

\textsuperscript{21} Jacques Dalcroze, \textit{Eurhythmics, Art, and Education}, p. 16.

\textsuperscript{22} Ibid.
movement, but rather a perceptual pattern. It is said that our sense of touch is the strongest of our five senses. Anything perceived through this medium will be remembered longest.

The motor theory is theoretically significant, but we find that it does not explain everything concerning the nature of rhythm. Rhythm is so integral a part of music that it cannot be segregated into mere movement. It must be felt by the individual and expressed according to his reactions. Mursell explains that our feeling of rhythm is not in itself constituted by our feeling of bodily movement. Our feeling of rhythm depends upon the perceptual design which is more clearly grasped through the medium of kinaesthesia than in any other way.

That any rhythmic coordination acquired through the sense of touch is readily transferred to the visual or aural medium as well as transferred from one muscle set to another is a well known fact. The kinaesthetic element may entirely die out, and yet our awareness of the rhythmic pattern remains. It constitutes one of the factors which determine our organized perception and reaction to the visual or aural stimuli.


24. Ibid.
Summary

In summary we may conclude that the instinct theory is not important because it is theoretically unsound for two reasons. First, as proved by experiments, a specific response to rhythmic patterns requires learning. Second, rhythm can be taught so that a child can be directed into correct beat response.

Although there is some correlation between rhythm in nature and rhythm in music, the final analysis proves that rhythm in nature added to the effect of the environment gives real meaning to rhythm in music.

A third theory of rhythm depending on some recurrent bodily process such as breathing or heart beating carried little importance. Rhythm in music is rhythm in perception and not merely the regular recurrence of some bodily functions.

When studying the different theories concerning rhythm we come upon one which seems to be most plausible. As Mursell\textsuperscript{25} explains, the motor theory is dependent on the action or our voluntary muscles. These muscles are controlled by the higher nerve centers, and are susceptible to training. The function of these muscles is not the product of blind instinct, natural phenomena or physiological function but of training and discipline. Thus, Mursell states that human beings are capable of producing rhythms and of being

stirred by rhythms because they have a bodily machinery which can be trained to beat and pulse and react in ordered sequences. They are able to grasp and respond to great rhythmic complexities and fine rhythmic subtleties because this nervous and muscular machinery itself is so complex and capable of being so finely and delicately educated.\(^{26}\)

Although the motor theory of rhythm is enthusiastically accepted and applied by many teachers, this theory cannot be established conclusively. Some of the validity of the theory is lost when we consider that even though we do move in time to music, we do not realize in the form of bodily movement all or nearly all its rhythmic content. Thus, our final judgment, as brought forth in The Psychology of Music, by Mursell, must be that while the facts do indicate a close connection between rhythm and voluntary movement, they are not sufficient to validate the theory that our whole experience of rhythm arises out of the feeling of bodily movement.

Rhythm is so closely tied up in the whole musical experience that it cannot be segregated into just bodily movement. It must be experienced along with tone, dynamics, etc. It cannot be set up as a separate, distinct unit. Realizing that fact makes it necessary to go a step further to a theory which deals with the study of music as a whole.

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\(^{26}\) Ibid., p. 158.
CHAPTER II
MUSICAL EXPERIENCES ON THE ELEMENTARY LEVEL

Rhythmic ability, as manifested by appropriate bodily response to musical rhythm, is so important that its development must begin very early in music education—possibly, before anything else. It is important that teachers emphasize rhythm training in kindergarten and primary grades. Almost every child has something in him that stimulates him to respond physically to the rhythm of music heard or sung; but this something needs to be fostered, trained, developed and organized—in short, brought under control. In recent years educators have come to see that the training of this rhythmic sense has an important educational influence upon the child's mind as well as upon his body.

The child must become acquainted with the language of music in much the same way that he becomes acquainted with the language of speech. Between the time a child learns to say his first words and the time when he can actually read from a book, the oral image of words is impressed on his mind. When he begins the process of repeating words aloud he soon gains a speaking knowledge of the language. True, he may not know the meaning of all the words he utters just

1. Karl W. Gehrken, Music in the Grade School, p. 5.
2. Ibid., p. 104.
as he may not understand all of the rhythmic feel of the music he sings or plays. However, through continuous worthwhile musical experiences, whether they be expressive rhythmic movement, singing, playing instruments, listening or creating, the child will develop and grow musically. The writer, in the following material is attempting to set up a program of musical experiences for the elementary grades as suggested by several music educators.

Edith M. Keller, Ohio State Supervisor of Music, says that a child should have the following musical experiences prior to his being able to read music; singing, listening, rhythmic activity, creating, dramatizing and playing instruments.

Teachers should be careful to select material for singing that is interesting to the child. Units of study in other subjects can be used as guides in choosing songs. The important factor in these lower grades is pupil interest in singing.

A child is capable of listening to much more difficult music than that in which he can participate. A good beginning of appreciation of fine music should be created here. Experiences in listening should appear in the developmental programs at every opportunity and should for the most part, be casual, informal and incidental.  

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Rhythmic activity in the primary grades can do a great deal to create interest in music learning. Small children love to run, walk, clap, skip, jump, march or do any other activity that a tune suggests to them. They should not be required to do any of these activities but should be drawn into them by their own interest. Singing games tend to create interest and use body responses to fit the music. Folk dances, modern dance and ballet have come into common use to give a child the chance to express his emotions in movement. When a song or melody suggests an animal, tree, flower, bird, bee or any other animate or inanimate being, children like to pretend that they are that being. Swaying in the breeze, hopping like a rabbit, "flying" like a bird, all tend to free the rhythmic feelings of children.

The promotion of musical insight means fostering a growing apprehension of the constitutive beauties of music wherever they appear. Musical insight so fostered blossoms out very naturally into expression by way of composition. When musical composition is so conceived it becomes entirely "practical" not merely in the fourth grade, but right down into the nursery school.\(^5\) Creating little tunes of their own is another important phase in the realm of musical experiences.

The activity of dramatization gives the student the

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opportunity to "live" the music that he hears or sings. The above activities—singing, listening, rhythmic activity, creating, and dramatizing—are carried on under the supervision of a vocal teacher. If the vocal teacher does not carry on an adequate program, the children are handicapped when they approach instrumental music. The instrumental program must be built on a sound vocal foundation. The instrumental teacher faces the problem, then, of giving the children these musical experiences before he can expect them to succeed in the instrumental program.

When children play instruments in the elementary grades it is usually in a "rhythm band." This band can very well offer to young children a worthwhile music experience. The main purpose is to arouse a natural feeling for rhythm and to provide opportunity for musical expression in rhythmic response and in experimentation with sound. The following instruments may be used to the accompaniment of piano or phonograph: drums, sticks, tambourines, bells, triangles, sand blocks, etc. Use material chosen to afford a variety of interpretation and to suit the child's musical development. Rhythm band may be used for accompanying songs and folk dances. If children use their ideas for instrumentation and music effects, this actual experience in the rhythm band will develop a natural feeling for form and rhythm. The rhythm band is not a uniformed organization for public performance nor should it be designed just to introduce children
to instrumental work, but rather its purpose is to provide
basic music experiences for all young children. Emotionally,
rhythmic activity brings release from timidity, self-conscious-
ness and awkwardness and gives an opportunity for the child
to express his mood.  

The varied activities and experiences of the primary
years must continue through the intermediate grades. Rhythm
patterns and musical figurations should now be discovered in
the processes of learning to read notation in both vocal and
instrumental music. The following activities should be
stressed especially in the intermediate grades: Expressive
reading of words in phrases; creative activity on higher
level; playing of simple folk instruments, such as, ukulele,
guitar, harmonica, etc; singing of songs closely related to
social studies; rhythmic development through expressive mus-
cular response.  

As the child in the intermediate grades begins to mature
in his rhythmic education, he should begin to feel a closer
relationship between his rhythms and the songs he sings, as
well as the music to which he listens. In kindergarten he
learned to express what he heard with his body, voice and
instruments. Now he is ready to experience some of the

6. Edith M. Leonard, Lillian E. Miles, Catherine S.


8. Brooks and Brown, Musical Education in the Elementary
School, p. 150.
simple elements of music, such as phrases, accent, measure and note values. The child will see that the phrase is to the song what the sentence is to the story which he tells. The pupil must sense the beginning, the rise, the fall and the close of the phrase. Some sort of physical response helps the child to sense the phrase line. By way of example the following illustration is given.

The idea of a phrase may be presented as if the child were walking up a small hill. He walks up and up, reaches the top, then goes down again. The idea of continuous, flowing movement is important. The children should be guided to find these phrase lines as they study the song.

As children grow older it may seem that less time should be devoted to rhythmic understanding and experience occur in all the child’s music experiences. "There can be no appreciation of music without a feeling for rhythm and it can best be understood and sensed by the child through actual participation in large, free rhythmical activities."9 This activity is best described according to Mursell10 as expressive bodily movement and has a fourfold classification:

10. Mursell, Music and the Classroom Teacher, p. 113.
1. Free creative activity
2. Impersonation
3. Dramatization
4. Fundamental movements (walking, running, skipping, marching, etc.)

In dealing with the rhythm aspect it should always be kept in mind that the activities be made expressive and creative. It should not be a mechanical, dictated process for the child. Mursell again points out that "a program of varied and personally repaying musical activities provides the best possible setting for a child's development of vital and substantial musicianship."\(^{11}\)

Thus the success of the instrumental music program in high school will depend considerably on giving the children in the grades a wide variety of meaningful and interesting music experiences. It is the teacher's job to present music to the boys and girls in such a way that it will be attractive and vital; that it will appeal to them so that they will want to learn to read musical notation and that no particular problem will exist here. In other words "the best learning occurs only under the stimulus of the while heat of genuine interest."\(^{12}\)

During the child's musical training in the primary grades he experienced instrumental music through his par-

\(^{11}\) Mursell, *op. cit.*, p. 247.

\(^{12}\) Brooks and Brown, *Music Education in Elementary School*, p. 36.
ticipation in rhythm band. In the intermediate grades a similar activity is needed to bridge the gap before undertaking a real instrument. Several pre-band instruments such as the song flute, tonette, saxette and others are widely used. From studies made concerning their value we find they have a definite place in the music program. Beatrice Perham\textsuperscript{13} says, "playing simple instruments should have a definite place in the music curriculum of the elementary school for two psychologically sound reasons. First, the immediate satisfaction which the child experiences gives him the idea that music is fun, and it is not hard—and you do not have to take lessons to take part in music. This tends to build up the favorable attitude that music is a natural thing; that it comes from the inside out; and that it is not primarily an acquired skill. Second, these simple instruments have proved to be a very logical and psychological approach to learning the more physically difficult band and orchestra instruments.

Mursell\textsuperscript{14} refers to the tonette, recorder, flutophone, and others as "easy to play instruments". He regards the term "preband" instruments bad because:

The main purpose of these instruments is not to prepare the child for the complicated ones, but rather to open up for them the art of music in a new and easily available medium.\textsuperscript{15}

\textsuperscript{13} Beatrice Perham, \textit{Music in the New School}, p. 22.
\textsuperscript{14} Mursell, \textit{Music and the Classroom Teacher}, p. 209.
\textsuperscript{15} Ibid.
The term "easy play" suggests exactly what they are, and also suggests precisely the values which should be attained. He says they should not be used for the giving of lessons in music reading, or harmony or musical form. Instead use them as agencies through which your children can come to a deeper enjoyment and a better understanding of music by bringing out and emphasizing the values and points of interest of actual songs and pieces.

Summary

The musical experiences suggested here will aid in preparing the elementary pupil for continued music learning. Although it may sound as if the accumulation of so much experience in "rote" singing, listening, free rhythmic activity, creative work and instrument playing, has prepared the child for the shock of actual music reading it should not be thought of in this way. Mursell, in a later book says, "There need be no chock, no radical turning point, no sudden introduction of formal instruction, rather it should be the idea of continuous development." Every specific learning is an organic element in a continuous process of growth. It is not something to be introduced at a certain point in a supposedly logical sequence. It should grow out of what has gone before and open up new views of further growth.

"If enjoyment and understanding are achieved such things

as reading, harmony, and formal analysis will all emerge in their own good time."17

CHAPTER III
SOME CONVENTIONAL METHODS OF DEALING WITH RHYTHM

"Rhythmic experience must precede rhythmic notation if it is to have meaning."\(^1\) It was previously pointed out that a variety of meaningful, vital, and interesting music experiences which develop the child musically were necessary in the elementary grades.

Of particular interest to the author at this point is the study of conventional methods used in dealing with the rhythm element in music reading. Considerable study and research has been made in this field and many methods and procedures are being used. It is realized that advantages and disadvantages exist in all the various devices used. No one scheme is considered paramount. Perhaps parts of a number of them would be used generally to aid the student in reading the musical notation. The underlying thought thus far has been toward preparing the student for the study which lies ahead. The study of notation and music reading as Brooks and Brown state it should not come as a bolt from the blue. Rather "It should have the quality of revelation of a fuller and wider realization of something already apprehended."\(^2\) When adequate musical background, Mursell calls

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it "musical growth," is fostered the rhythmic problems en-
countered in connection with the reading of musical notation
become secondary. "When we speak here of note reading we
must look beyond the skill of music reading for skill in music
reading must be developed on the basis of a development of
musical insight."³

We realize there are certain means or techniques which
teachers use to help develop the rhythm sense. A great deal
may depend on the method used. It is fully realized as
Mursell writes, that "the on-flowing steady beat which the
German writers have called the Takt, is one but only one of
the constituent elements of musical rhythm."⁴ It is the
spine of the composition. He comments further in saying if
an organism has no spine, or perhaps a very crooked one, it
is not apt to look very handsome. If a composition is per-
formed without a clear sense of the organizing beat, it tends
to fall to pieces.

Many teachers and directors of ensembles do not realize
the supreme importance of the basic rhythm. "A good musical
trouble-shooter will look at the rhythm of the beat first of
all, for he knows very well that if it is not right, nothing
else can be quite right either."⁵

It is with the rhythmic beat element that we are pri-
marily concerned here. In effect it is taking the music

³. Mursell, op. cit., p. 244.
⁴. Ibid.
⁵. Ibid., p. 182-183.
apart, taking out the rhythmic component and teaching this element before putting it back into the composition as a whole. Mursell refers to it as a watchmaker who repairs the ailing part and puts it back so that the cycle may function as a going concern. When working with the rhythmic element in this fashion one must be particularly cautious to not lose sight of the character of the whole composition. Again Mursell states:

> The essential thing is to get a grasp of the composition (and this is true all the way from a folk song to the most intricate symphony) as a living organization with all its parts, members, and limbs centering upon the moving in an orderly fashion about the onward flow of the rhythmic beat.⁶

In examining the following devices and methods used it should not be forgotten that the quality of educational procedures does not depend on the devices used, but on the intelligence with which these devices are applied.

**Counting Aloud**

This common means of helping the student maintain good rhythm has its merits. "In order to establish the underlying Takt, and to keep everything steady and shapely no device excels counting aloud as the pupil plays."⁷ It may be noted that counting which calls on the pupil to think, is better than the systematic use of the metronome. Even though this method is widely used particularly with piano, string, and

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percussion students it has definite limitations when used in teaching wind blown instruments. In developing a feel for the beat something more forceful than counting is necessary. Mursell and Glenn⁸ state that counting and tapping are always make-shift devices, which may be necessary, but which do not in themselves exemplify the essence of the rhythmic experience. The child does not sense the beat by attending to the arithmetical number of pulses in a bar, but by catching the swing. These writers give the example that a sailor walking the deck of a ship will not study himself by counting the waves, but by catching the sense of the pulse and surge of the sea, and molding his muscular responses to it. In a word a development of the kinesthetic feel for the rhythmic beat is the important thing here and counting appears to be discounted as an effective answer.

Speech Patterns

This is one of the more helpful means of giving the pupil a grasp of the musical rhythm. It is far better than counting, because words have a natural rhythm of their own, while the number series does not.

Marion Flagg in her book Musical Learning⁹ outlines a plan involving speech rhythm. She emphasizes the connection of the word with body movement.

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⁸ Mursell and Glenn, Psychology of School Music Teaching, p. 196.

⁹ Marion Flagg, Musical Learning, p. 68.
EXAMPLES

1. Simplest body movement is (walking)
   Its beat pattern is one tone to one beat
   Thus one quarter note \( \text{ } \) word used in "Pum"

2. Next simplest body movement is (running)
   Its beat pattern is two tones to one beat
   Thus two eighth notes \( \text{ } \) words used "Pum, Pum"

3. Next, more complex body movement (skipping)
   Beat pattern \( \text{ } \) words used "pu-Pum"

4. Speech Patterns
   The (triplet) three tones to one beat
   Thus \( \text{ } \) word used "mer-ri-ly"

5. The (Quadruplet) four tones to one beat
   Thus \( \text{ } \) words used "diddle, diddle"

6. Two Beat Patterns
   Dotted quarter and eighth \( \text{ } \) call it "Pu-um, Pum"

7. Syncopation \( \text{ } \) call it "Pum, Pu-Um, Pum"

Plagg says a felt beat must be established by letting the foot drop lightly on the beat. Then while carrying the beat with the foot, put the patterns in the voice, using "Pum" (for the springing quality it has) for every note, except on the two speech rhythms, where the words are used.
Illustration Using Speech Patterns

AMERICA

\[ \text{Pam Pam Pam Pa-um Pam Pam Pam Pam Pam Pam} \]

\[ \text{Pam Pam Pam Pam} \]

The change of the beat unit from the quarter note to the eighth note or to the half is done with little difficulty. However, this device, like many others, can become confusing to children. The words used must first be recalled before they can be spoken in connection with the rhythm patterns. It is rather like saying "Every Good Boy Does Fine" to name the staff lines. It is, nevertheless, a system and if used with intelligence may contribute.

Tapping the Beat

This method has two advantages over counting. First, it involves more extensive muscular action and second it does not emphasize arithmetic. When used, strong energetic tapping should be made. Never a feeble, flabby effort which brings little muscular play.

Its disadvantage is that at best it is no adequate substitute for larger free coordinations needed to develop a
rhythm sense.

The Metronome

This instrument has a dual purpose. It is most useful in setting tempo and is used to check the tendency to run away or to drag the music. However, it has two great limitations. Its function is entirely external where we are interested in developing the inner feel for rhythm in terms of response. Also its very regularity is unrhythmic, for, the presence of rhythm demands some modification of strict time. Mursell and Glenn\(^\text{10}\) state that the metronome like counting can be used as a test. If a person has a good grasp of Takt, he ought to be able to follow the beat of the metronome if he wishes to do so. Marion Flagg says:

> A person who can time his action to a metronome can establish a much more musical rhythm by reliance on a felt, inner rhythm. A performer who cannot establish his own inner rhythm will not be rhythmic with the metronome.\(^\text{11}\)

Group Participation

The experience gained from actual participation in a band, orchestra, or ensemble is valuable for the development of rhythmic grasp. When one plays or sings in a group, one must be carried along largely by the group rhythm. Attack and release become important and rhythmic precision is brought to the attention of the student. Provided all members of a

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\(^{10}\) Mursell and Glenn, \textit{op. cit.}, p. 197.

\(^{11}\) Flagg, \textit{op. cit.}, p. 68.
music organization have ample rhythmic background as suggested in the previous chapter this method would meet with considerable success. Mursell, states that "the essential thing is, to sense the beat. This is done by sensing the muscular swing of the music."\textsuperscript{12}

If adequate preliminary rhythmic and musical experiences have not been developed this means will most likely fall short of producing good results.

**Student Directors**

The teacher or conductor may sense the musical rhythm of the composition because a development of rhythmic response has been made. Why not give the students an opportunity to conduct the group? This can do much toward developing and refining his sense of rhythm. We should, as much as possible, permit students to have the experience of directing an ensemble, whether it be a rhythm band, song flute class, vocal or instrumental class, band or orchestra.

This procedure has many merits provided enough time can be found to permit students to conduct. When classes or ensembles are large this device becomes impractical.

**Beat Response Method**

This is the most highly developed of all the systems reviewed here. It may be considered a combination of a number of other methods, yet it stands as being distinctive in

\textsuperscript{12} Mursell and Glenn, op. cit., p. 185.
its own right.

This system placed definite emphasis on the theory of developing a strict beat response through arm and toe movements. In this procedure the senses of speech, hearing, sight, and touch are stimulated.

The beat response method has as its ultimate goal music literacy. It strives to train the student to become proficient in music reading.

Its teaching procedure is designed to progressively advance the pupil through three phases of learning.

The three phases may be outline in the following way:

First Plateau

The material in this phase may be started in the fourth grade in preband instrument classes or on real instruments. In this method the preband instrument is used solely for the purpose of teaching music reading.

The procedure for teaching a typical beginning exercise would be as the illustration shows.
1. Read note names orally while making beat motion
(solid down stroke with the arm and fist clinched
for each beat.

2. Read, play, play, play, rest, etc. still using arm
motion.

3. Read fingerings. For clarinet the pupil would read--
open open open rest thumb thumb thumb rest etc.

4. Play exercise using left toe to keep time.
The reason for using the left tow instead of the
right is to develop the rhythmic feeling of the beat
equally on the right side by arm movement and on the
left side by toe movement.

The material covered in this plateau include the \( \text{d', d'\,} \)
d, \( \text{d',} \) and the corresponding rests. A definite concentration
on the attack or ictus of the beat is made during this phase.
The note names and their places on the staff is the main
concern.

Second Plateau

This level introduces the eighth note and the emphasis
on the ictus and anacrusis of the beat.

The procedure for teaching is similar to the above.

A familiar melody would be read this way.
The following note patterns and method of beat response to each are included in the second plateau.

Eighth notes

\[ \downarrow \uparrow \]

Dotted quarter-eighth pattern

\[ \downarrow \uparrow \downarrow \]

The eighth note as the time unit, 6/8 time

\[ \downarrow \downarrow \downarrow \downarrow \]  
play play play play and 2nd play

Syncopation

\[ \downarrow \uparrow \downarrow \uparrow \]

The corresponding rest patterns of course are taught along with the new note patterns.

Particular emphasis here is on exact feel for the attack and release of the beat. Also technique and style are emphasized.

Third Plateau

These new rhythmic patterns occur in this phase of the work.

Four sixteenth notes

\[ \downarrow \downarrow \uparrow \uparrow \]
Dotted eighth - sixteenth

Sixteenth - dotted eighth

Cut time

Other rhythms

At this advanced stage particular attention is given to phrasing and to the character of the music. A consideration of the total result is primary.

The beat response method may be said to have the following advantages:

1. It does train students to become beat conscious if the method is given fair trial over a period of time.
2. It enables a group to play with precise attack and release.
3. This method aids in teaching students to read music at sight.

It may be criticized in the following ways:

1. It is based on the psychology of developing just one particular phase of the music experience namely music reading.
2. It isolates rhythm and places undue importance on this aspect.
3. It emphasizes the beat to the neglect of the phrase.

Teaches students to read note-wise not phrase-wise.
4. Its emphasis on skills, techniques, symbols, and music reading is out of proportion to the whole music experience.

5. Foot-tapping may be considered a doubtful procedure.

6. The character of the beat response is very much the same for all types and kinds of music.

This method has been used for a number of years and it appears to have a good many helpful devices which can be used. Its strong point is the use of muscular reaction to develop the beat. However, the method of using the same type of solid beat for reading music of varied styles is definitely faulty. The type of muscular response called for will depend upon the character of the music played. A march may suggest a solid downward motion of the arm, but a light, airy song such as "Country Gardens," calls for a completely different rhythmic response.

Visual and Mental Conception

A very interesting concept of dealing with rhythm in relation to sight reading has been advanced by Elizabeth Green, from the University of Michigan.

She had the following to say concerning the teaching of sight reading: "The immediate trend is now toward raising the sight-reading level."13 The reason for this, she points out, lies in the fact that the music contest-festival in the

last twenty years has shown us the need for better sight reading methods. Little has been accomplished in the field of the teaching of music sight reading. Green goes on to say that we as educators have stressed the negative approach, that only through the reading of vast quantities of material could sight reading be improved. Her argument is, that the enjoyment of music participation recreationally is dependent upon the ability to sight-read, just as the enjoyment of the literature of language must rely upon the formulation of easy language habits.

Green places emphasis on the visual and mental aspects in reading. Too much stress, she says, has been put on the "feeling" of rhythm to the neglect of "seeing" of rhythm. Through a study of hundreds of children it was found that teachers have been making too complex, too soon, our fundamentally simple system of counting time. There has been over emphasis on splitting up the beat into unwieldy fractions. Her theory is that our problem is one of building correct eye patterns and quick recognition of correct note groupings. The correct thought must precede the correct action. In other words, let us use the vital and pragmatic phrase "seeing the beat".

Green outlines her plan in this way:

First steps in the correct procedure of the building of good sight readers.

Fundamentally, our common unit of beat is the quarter
note—thus

, or the quarter rest

Other units which have the same value are:

equals One Beat. Let us call them "partners".

equals One Beat. These are the "long-short" partners.

equals One Beat. Here the "silent partner" comes first.

equals One Beat. The silent partner comes last.

equals One Beat. Four of them crowd in.

equals One Beat. Sometimes we have "triplets".

These require more than one beat of time in the music:

must have all of two beats.

must have four full beats.

with the dot it gets three beats.

Playing—

Example No. 1, Easy and completely fundamental.
Example No. 2, More difficult.

This much should be accomplished in the grade school—much of it in the first year of study. The dotted-eighth with sixteenth figure will not be perfected as yet, however.

Playing

Example No. 3, Very difficult.

Our next step is to make the transition from the long-short feeling of the dotted-eighth-with sixteenth to the following figures:

a. Long-short-short  b. Short-short-long

The eighth note, , now becomes our unit of beat.

a. one beat  b. one beat partners  c. two beats

Example No. 4, The equals one beat.

This leads into 6/8 time.

The equals one beat in 3/8, 6/8, 9/8, 12/8 and the equals two beats.

Syncopation

This is a feeling. Teach the quick short-note first,
and stress the length of the following notes. Thus:

\[ \begin{array}{c}
\text{short} \quad \text{long} \quad \text{long} \quad \text{long} \quad \text{short} \\
\end{array} \]

"The student who recognizes where every beat starts in the music is well on the way to being a fine sight-reader." ¹⁴

Here is a slightly different procedure of working with rhythm patterns. Her emphasis is on the visual and mental perception of rhythm. The procedures set forth here are pertinent and bear consideration. Although she stresses the visual and mental aspects, the kinaesthetic "feel" element suggested by the sight of the notes must surely go along in the reading process. This is just one example reminding us that the nature of rhythm is a matter of perception which involves more than the mind or sight. Flagg says that "if you get rhythm through body feeling you know it; if you read it you have it only in your mind. Your mind does not know rhythm; only all of you--body, mind and feeling--can know rhythm." ¹⁵

Summary

In this chapter the writer has made an analysis of common rhythm teaching devices. This was done, primarily, for the purpose of suggesting that some of our conventional

¹⁴. Green, op. cit.

¹⁵. Flagg, op. cit., p. 88.
theories of teaching music and more particularly the rhythmic element are open to criticism. Many of these devices have been tried and tried again through the years. We have thought that we were teaching the child to read notes in the elementary grades, but find that when he reaches high school he is musically illiterate. He is unable to read the score. This surely leads us to believe that something is emphatically wrong with the plan itself. No other inference seems possible, for when people set out to work for a certain outcome, keep on working for a long time, and then fail to get results, something must be wrong with the system used. Mursell states "that to think of musicianship as essentially the ability to interpret the notation is to think of it far too narrowly."\footnote{16}

The ability to read notes has been placed in primary importance. Mursell goes on to say that it is useless to try to pound abstract and complicated musical symbolisms into the child's head. Orientation and interest are of supreme importance. The best way and the only way to get a child to understand the notation is to get him to want to understand it.\footnote{17} In view of this changing approach to teaching consider further the nature of this psychology as it applies to music teaching.

\footnote{16} James L. Mursell, \textit{Music and the Classroom Teacher}, p. 250.

\footnote{17} \textit{Ibid.}, p. 250.
CHAPTER IV

A PLAN FOR TEACHING BEGINNING INSTRUMENTALISTS (in view of the organismic psychology)

Much of the nature of the organismic psychology will come as an abrupt shock to those who are hide abound by the conventional ideas of the past. Teachers have been thinking of music teaching in such a way for so long that children are expected to think of it in the same way. All students are expected to master musical reading technique just as though they will be expected to read music every day of their lives. Mursell, in his recent book, states, "The reason for bringing music to children is not to teach them the musical techniques, but to help them become better and happier human beings, now and later on."¹ This places the importance of understanding children and knowing their needs above the teaching of musical complexities. "The school has set itself to train the children's minds while neglecting their emotions."² As he proceeds the writer examines more closely the nature of this approach and consider the values derived from it.

Marion Flagg explains the new approach in this way. "A curriculum based on the organismic theory of learning places first the unitary nature of experiences as affecting the whole child. As certain elements emerge from the total

¹ James L. Mursell, Music and the Classroom Teacher, p. 6.
² Ibid.
experience as having meaning for him, the child moves on from one level of understanding to another. In music we must consider varied, interesting, meaningful and authentic musical experiences as the primary force affecting the whole child. Then as new and varied experiences come about each child will find something he likes to do. He will likely enjoy one or all of the five types of experience which human beings have always dealt with in music. These are expressive bodily movement and dramatization, listening, singing, playing instruments of various kinds and creating. In this way everyone can have the experience of success, according to Mursell, "Because there are many different things that can be done with music, all of which are worthwhile and rewarding."

The question will undoubtedly be raised, but what about the development of technical skills, music reading and other knowledge? It may seem that while this approach is attractive and enjoyable for the moment it is devoid of lasting values. Again, according to Mursell:

It is a capital fallacy to think that one provides best for the musical future of a group of children by beginning with an assiduous grounding in the technical fundamentals. What should be done by all means is to sow living seed and to fertilize it, and technical competence will take care of itself in its own good time...it is infinitely more important and infinitely more promising for the future that a child should have an orientation toward music, toward beauty, toward all that they

3. Ibid., p. 29.

4. Ibid., p. 30.
can mean in life, than that he should know the key signatures or be able to decipher a song in six-eight time. 5

The immediate aim therefore is to teach music in a way which will enable the student to enjoy music here and now. Make music refreshing to them immediately. Do not think that children must spend years on a round-about method based on developing musical abilities in order that they may enjoy music in later life. Expressive bodily movement, listening, singing, instrument playing and creating are not to be considered and taught as ends in themselves. Instead they should be viewed as five means of achieving one great end—the organizing and convincing musical experiences which will benefit your children as human beings. 6

Criticism of the Standard Approach to Music Teaching

A bit of reflective thinking concerning some of our conventional teaching philosophy may bring us to wonder if we have been using the most sensible approach.

Mursell stimulates our thought as he calls our attention to what he calls "standard," but wrong approaches:

1. The standard approach places music reading and music notation as the chief purpose of the music program, yet how many students actually learn to read music?
2. Song material is chosen for the sake of teaching notational problems and tonal patterns and not for its worthwhile authentic musical value.

5. Ibid., p. 30.
6. Ibid., p. 74.
3. Children who have been hearing music since birth are given no credit as having a musical vocabulary and are painfully taught music like a new language before they can be permitted to try to speak in musical terms.

4. Much is made of unaccompanied singing to the point where the child who cannot sing is classed as a musical misfit. All cannot sing, that is why a wide variety of music experiences are needed, nearly all can meet with success in this way.7

5. The conventional scheme of musical instruction as it appears in many an elementary classroom is precisely that it establishes a dualism between music as a subject and the child as a human being.8

The implication is that the right approach to music is a normal part of education, of living, and of the whole being of the child and that the right way to deal with it is also the right way to deal with everything in the school program.

The Function of Expressive Bodily Movement in Teaching Instrumental Music to Beginners

At the turn of the century Jacques Dalcroze became aware that some system was needed to develop the rhythmic sense in his young instrumental students. A case of necessity being the mother of invention prompted him to develop the well known Dalcroze Eurhythmics. Many of the principles embodied in his theory are regarded as established facts by Mursell and other music educators today. "In translating the word "Eurhythmics" from the Greek we find that "Eu" means good and "Rhythmos" --rhythm--good rhythm"9 That in a few words was what Dalcroze intended to develop through

7. Ibid., pp. 66-68.
8. Ibid., p. 128.
his method of rhythmic body movements. His ideas were quite worthwhile but did not go far enough in their scope. His methods isolated the rhythmic element and developed it as separate from the whole being. It left nothing to the choice of the individual.

At the present time we are on the threshold of a new psychology of teaching. In many respects it is a radical departure from what has been our approach to teaching. Previous discussion has acquainted us with the nature of this approach. In this psychology we find expressive bodily movement mentioned as one of the five important types of music experience. This is partially the same bodily response to rhythm Dalcroze originated. However, now it is referred to as expressive bodily movement and implies a slightly different meaning. Originally it was a system for developing a rhythmic beat response in the individual through a rather complicated system of rhythmic muscular responses. Now in 1951 Mursell, the foremost figure in the field of music education, places new emphasis on this activity. He elevates it to the point where the aesthetic expressive value in rhythmic body response is an integral part of this new approach. "Teaching music reading and technical skills no longer should be the primary aims of the music teacher."10 In expressive body response purely technical problems almost vanish and there is a very direct and intimate contact with the music itself."11

11. Ibid., p. 119.
In chapter two the importance of expressive bodily movements in the lower grades music classes was stressed. Response to music, using these movements, were developed through free creative activity, impersonation, dramatization, and through use of fundamental movements. All of these are excellent means for developing the child musically. Through them the child is called upon to use his imagination, personality, initiative, and physical response. Now as we work with the instrumental student in grades five through eight it should be the teachers aim to continue this rhythmic training. However, to associate the playing of real instruments with expressive bodily movement obviously involves certain difficulties which are not present with singing. Mursell states, "That possibilities exist in this field which are too valuable to be ignored. Centering upon this idea the writer intends to explore further into the possibility of using bodily movements in instrumental music teaching. In his previous teaching experience development of the rhythmic feel for music was limited primarily to the use of arm and foot movements. These followed much in the manner described in chapter three—Beat Response Method. Although a great deal of value may lie in using parts of this method intelligently it appears to have serious faults and limitations. The stereotyped solid down-up beat response remains the same regardless of the mood and character of the music being read.
A second and far more important fact is the manner in which our approach and the beat response method differ psychologically from the teaching standpoint. The beat response method is a mechanistic scheme which emphasizes skills, techniques, and theoretic rules and neglects the inner essence perhaps in the hope that it will arrive of its own accord. Mursell\textsuperscript{12} gives the following as an example of a mechanistic plan of practicing. A new piece is started from the beginning without any previous explanation or idea of its aesthetic and expressive values. Then as the piece is played each little section must be right before going on to the next. A mechanistic plan for sight reading would be to teach the various symbols one by one, making sure that each was well learned before going on to the next, introducing them very carefully so that only one unknown thing appeared before the pupil at a time.

As compared with the mechanical approach the developmental or organismic psychology calls for a much wider variety of musical experiences for the child. Music does not exist apart from the child, but must be an integral part of his life. It holds that "teaching students to read the musical score demands far more power and maturity than most children can muster."\textsuperscript{13} Mursell believes:

\begin{footnotesize}
\begin{itemize}
\item[12.] James L. Mursell, \textit{Education for Musical Growth}, p. 12.
\item[13.] James L. Mursell, \textit{Developmental Teaching}, p. 3.
\end{itemize}
\end{footnotesize}
When overemphasis is placed on music reading a great many students are taught a sense of failure and incompetence. Whereas they should and could be getting a sense of success. What they learn is that music is very difficult—perhaps too difficult for them. What they should learn is that music is within their capacity to understand, respond to and enjoy.  

This is a part of the psychology underlying the organismic approach to teaching music.

With this approach in mind and the idea of using expressive bodily movements whenever possible and necessary in the teaching of instrumental pupils, the author proposes some experimental ideas. Experimental because to the writer's knowledge they are untried and untested. Again Mursell points that experimentation can be a good thing.

When children learn by experimentation, exploration and discovery they will not learn systematically. They will not cover everything. There will be plenty of gaps and omissions, but what they do learn they will learn very well, and it will tend to stay learned.

This is surely the important thing. One of the great defects of conventional musical instruction is its failure to allow opportunities for free musical experimentation.

The imaginative and creative resources of both pupil and teacher must be utilized in this scheme of teaching. The vocal field has discovered that illustrative pictures in the latest song books help to make the songs more real, meaningful, and interesting. To the writer's knowledge no

14. Ibid., p. 3.

such aid to the instrumental student is available in instruction book form. This appears to be good evidence that our conventional method of teaching places complete emphasis on the external, technical, musical notation aspect. There is no attempt to stimulate the expressive and aesthetic qualities of the music by the association of a beautifully illustrated picture. It is quite conceivable that this could be an aid to the teaching of instrumental music. Other subjects such as geography, history, and reading use picture illustration to aid in making them more interesting. Why not use a similar technique in instrumental music?

Referring again to the vocal field, we find that before singing a new song it is best to build a meaningful background to that song. The new song has real meaning and the students enjoy it a great deal more when they understand the character, mood and meaning before singing it. This background is brought about by the pupil and teacher working together, therefore using pupil initiative. Why is this procedure not possible and practical in teaching instrumental students? If pictures are not available to aid the teaching there is one other possibility and that is—a music instructor with a vivid sense of imagination, and a wide variety of ideas which will aid in making the instrumental music experience more interesting. The instrumental teacher must call upon students to help build a visual and mental picture of
the mood and character of the piece before attempting to play it. The very familiar tune "twinkle, Twinkle Little Star" will illustrate this point. Ask the pupils what characteristic rhythmic response this tune brings to mind. They will demonstrate a rather light delicate tripping. Singing the tune while using expressive bodily movements to strengthen the feel for the rhythm will be good procedure. In this approach the fundamental principle is "to do what the music tells us to do." The fundamental expressive bodily movements are made by the actions of the feet, legs, arms, hands, trunk and head as they perform their natural functions. The nature of the patterns of movements will be determined by the mood, character of the music. This calls for some imaginative thinking on the part of both teacher and pupil. The expressive bodily movement on the part of both teacher and pupil. The expressive bodily movement on the part of the students as they experience the tune "Twinkle, Twinkle" serves to develop the rhythmic feel for the beat and at the same time help them grasp the music as a whole. This approach may be used in presenting different types of music. A Strauss waltz will call for a swaying, circling response; a patriotic march such as the "Marines Hymn" will bring to mind a strictly alternating left-right beat response; while music in the jazz idiom will cause the student to make sharp, angular, darting motions.
The expressive bodily movements need not be confined to actions possible only in a sitting position. Children will feel the mood and rhythm of the song more quickly if they can use their feet and legs too. The first step here would be to have the pupils walk to get the feel of quarter notes. Run to experience the kinesthetic response of eighth notes, skip to realize the dotted eighth sixteenth pattern. The dotted quarter eighth pattern would be done by two steps and a quick skip, left, right, right. These are merely experimental ideas to be used in presenting new rhythmic patterns or dealing with the rhythmic element when problems arise. The illustrations given thus far involve the use of the hands, arms, and legs as interpretative responses are made to the desired character of the music or rhythm pattern. The use of the entire body, arms, legs, and trunk will play an important part in getting our students to experience the kinesthetic feel for the music. Mursell would have us believe that "expressive bodily movement is very far from trivial or insignificant, on the contrary it is full of rich and far reaching possibilities."16 He says many professional musicians have technical skill but neglected musicianship because of not realizing music earlier through free movement. "Bodily movement can embody the mood of an extremely important element of music. It may also suggest a story or scene."17

17. Ibid.
For example the song "My Bonnie Lies Over the Ocean" brings to mind the sweep and roll of the ocean waves as the student responds with large free movements.

Not every piece will bring to mind some rhythmic motion which can be experienced by the students in bodily movement. At this point it should be made clear that this type of activity in the instrumental class is primarily another worthwhile experience for the student and its purpose is threefold. It should tend to break the monotony of the conventional method of teaching in the instrumental class; secondly, it can do much toward developing musicianship and rhythmic coordination for the beat and the phrase; thirdly, it can afford the student another meaningful enjoyable music experience.

The following examples are given to illustrate the point that our teaching can be more meaningful, interesting and enjoyable to the student when we use expressive bodily movement as an aid to teaching music students.

EXPRESSIVE BODILY MOVEMENTS, USING FEET AND LEGS

"At Pierrot's Door" from "Au Clair de la Lune"

In the silver moonlight, Knocking at your door, I have come good

neighbor, twenty miles or more.
The words and music to this old French Folk song definitely suggest the bodily response—walking. Many songs, especially church hymns, such as "The Doxology" and "Holy, Holy, Holy" may be used to illustrate the same bodily response. To suggest the feel of the quarter note have students walk as they sing or hum to the melody. If actual walking is not practical, call attention to the imaginary response that these and similar songs bring to mind. This will aid the student in playing the music in a more meaningful and rhythmic manner. The character and mood of the music will govern the nature of the walking. For example, in Clair Grundman’s band composition, "A Walking Tune," the different moods and changes of gait of the man as he walks along are exemplified in the music.

"Yankee Doodle"

This familiar tune suggests running. The quicker response called for here will give the student the kinesthetic sense which accompanies the playing of eighth notes. Running is a similar muscular activity except that it varies in
speed. With this variation the mood and character of the bodily response to running changes. Music may run slowly or fast or it may vary according to the character of the song. The important thing is to have the student grasp the particular mood or character of the music he plays.

"Pop, Goes the Weasel"

All around the cobbler's bench, the monkey chased the weasel, the weasel pulled the monkey's tail. POP goes the weasel!

This melody, as well as others such as "For He's A Jolly Good Fellow," "The Farmer in the Dell" and "Hickory, Dickory, Dock" are rhythmically characteristic of the bodily response, skipping. If it is necessary to develop a rhythmic feel within the student for the six-eight pattern allow the pupils to skip to various familiar melodies, such as those illustrated above.

"The Caisson Song"

Over hill, over dale, we will hit the dusty trail.

As the Caisson's go rolling a-long.
The official song of the United States Field Artillery will exemplify the strict, solid down-up beat response characteristic of most two-four and cut-time marches. Actual marching up and down the room will tend to give the students the feel of the music.

"Over the Waves"

![Over the Waves notation]

This melody will undoubtedly suggest waltzing. The swaying, surging motion of the music can be experienced in expressive bodily movement by having the class actually go through some waltz steps.

The above illustrations are just some of the fundamental and most easily executed feel and leg movements which may serve to aid in the development of musicianship in beginning instrumental students.

EXPRESSION BODILY MOVEMENTS, USING HANDS AND ARMS

In teaching the following pieces it would be well for teachers to have the students actually experience the rhythmic movements. When this is impractical call their attentions to certain familiar bodily responses which, in turn, will help them feel the inner movement in the music. Mursell states "one should try to help children catch, respond to,
and realize the rhythm of the music when they listen, when they play, when they sing and when they create. This is done through expressive bodily movement. A great deal of the mood and interpretation of the music will depend upon knowing the words to the piece. For this reason, material which is familiar to the beginning instrumentalist will be more effective. It is assumed that songs which involve some definite movement or action are most satisfactory for illustrating our point. As the pupils advance and encounter new and unfamiliar material it will be necessary for the teacher and pupil to study the song in relation to songs which are familiar.

"Lightly Row"

Lightly row, lightly row, over the glassy waves we go.

Smoothly glide, smoothly glide, on the flowing tide.

The rhythm response to this elementary tune can be best experienced by making actions similar to those made when rowing a boat. Have the children keep in mind the onward movement of the boat which will give the feel of the phrase, the underlying beat will be brought out by the alternate left-right strokes of the arms.

18. Ibid., p. 110.
"Anchors Aweigh"

Anchors aweigh my boys. Anchors aweigh.

The bodily response to this familiar cut-time march can be used as an example to develop the feel of other marches. The movements made by the pupils, will be alternate left-right, hand over hand motions, made as if they were hoisting the sails on the ship's deck. The phrase will be kept in mind by imagining the sail ascending gradually to the top. The underlying beat as in "lightly Row," is brought out by the alternation left-right strokes.

"Skater's Waltz"

This waltz can serve to give the student the feel of three-four time as he uses his hands, arms, and upper part
of his body in making the motions similar to those a skater makes. The same feel for the phrase is brought out by the onward movement of the skater, the basic beat is made by the hands and arms doing a swaying, circling motion to each measure.

When using the above examples, keep in mind that other melodies in the same character may be substituted for the ones given here. Brooks and Brown say:

Music should be varied, so that the child does not associate a given tune with only one fundamental bodily movement, but rather, connects a character of musical rhythm with the movement......Each composition or repetition of a composition should be a new experience to the child, it must never become dull and irksome. Each repetition should enrich in some way for the child his previous experience.\textsuperscript{18}

Summary

Realizing that the idea of using the organismic psychology of teaching in the field of instrumental music is new and relatively untied the writer has set down a plan which might be used by any teacher to good advantage. The basic principles underlying this plan have been formulated after a great deal of reading from Mursell's \textit{Music and the Classroom Teacher} which was just released from the publisher. Mursell himself admits that the principles of this psychology are assumed; they have not been in existence long enough to have been approved by the test of time.

\textsuperscript{18} Brooks and Brown, \textit{Music Education in Elementary School}, p. 145.
Music educators have found that there is much to be criticized in the standard or conventional psychology of teaching music. The old idea was to "teach music, not teach the child." In this method music notation and music reading were the chief purpose of the music program, yet children going to high school were relatively illiterate in music reading ability. This leaves us with only one conclusion, that the methods used were faulty.

The organismic psychology uses expressive bodily movements as one of the fundamental experiences in music. The writer has used those experiences as a basis for introducing new material to the beginning instrumentalist. These expressive bodily movements have been divided into two groups to illustrate their use as teaching aids. The first involves the use of the whole body, particularly, the feet and legs. In this, there are the responses of walking, running, skipping, marching and waltzing. Each is accompanied by a tune which may be used to introduce note and rhythm patterns. The second group includes the movements made by hands, arms, trunk and head; such as, the rowing motion, rope pulling, and arm swaying.

All the learning described in this chapter must come as functional outgrowths of a very broad and varied musical program in which the teacher will find learning experiences in the pupils' activities, thus utilizing pupil interest. It
would appear that genuine learning can be best attained in this fashion.
CHAPTER V
SUMMARY AND CONCLUSIONS

In studying the function of expressive bodily movement as it relates to instrumental music teaching it was necessary to accumulate a great deal of information as background. There are several theories expounded upon by a number of authors. Some of the most important of these are first, the instinct theory. This theory is unsound because a specific response to rhythmic patterns requires learning and rhythm can be taught so that we conclude it is not entirely instinctive. The nature theory is unimportant because the rhythm in nature is unrelated to the real meaning of rhythm in music. The physiological theory breaks down when we realize that the rhythm in music is rhythm in perception and not recurrence. Lastly, the motor-perceptual theory is the most plausible of all the theories reviewed. It is dependent on the action of our voluntary muscles. The function of these muscles is the product of training and discipline. Mursell says that "human beings are capable of producing rhythms because they have a bodily machinery which can be trained to beat, pulse and react in ordered sequences."1

Although the motor theory of rhythm is both accepted and applied by many teachers it cannot be regarded as a complete basis for teaching music. Some of the validity of

this theory breaks down when we consider that rhythmic movement cannot encompass the entire rhythmic content of music.

Going deeper into the background of the rhythm element in music we conclude rhythmic experiences must be presented to children from the time they enter kindergarten. These rhythmic experiences include expressive rhythmic movement, listening, singing, creating, dramatization and playing instruments. All of these experiences should be offered to the children but not forced upon them. Any child should be able to achieve success in at least one of the activities and the feeling of success is the aim that every music teacher should strive for. Actual knowledge of the subject matter including note reading, harmony, etc. will evolve in the child's mind as a result of his experiencing these worthwhile activities.

Breaking down the entire field of music into the teaching of rhythm in instrumental music the writer has used ideas and methods suggested by several music educators. These methods are often called standard or conventional and all fall short of fulfilling the purpose of music. The ultimate result should be to fit the child for a better and happier life. These procedures are attempting to teach music skills and have even failed in that.

One of the most common devices used to maintain good rhythm is counting aloud. The kinesthetic feel for the rhythmic beat is the important thing and counting is not the
answer. Some educators advise the use of speech patterns, which are far better than counting because the words have a natural rhythm of their own. Tapping the beat comes closer to using rhythmic bodily movement, but the use of large free movements necessary to develop a rhythmic sense is lacking. The metronome is a poor device because it is entirely external where we are interested in the inner feel for rhythm. The beat response is the most highly developed of all systems used. It places definite emphasis on the theory of developing a strict beat response through arm and toe movements. Its ultimate goal is music literacy and it advances the student through three levels of learning to attain that goal. Its emphasis on skills, techniques, symbols and music reading is out of proportion to the whole music experience. A concept of dealing with rhythm in relation to sight reading has been advanced by Elizabeth Green, of the University of Michigan. Green places emphasis on the visual and mental aspects in reading. She says that the feeling of rhythm has been emphasized to the neglect of the 'seeing of rhythm'. Her theory is that "the student who recognizes where every beat starts is well on the way to being a fine sight reader".

In all of the above mentioned devices, primary importance has been placed on the ability to read notes. Mursell contradicts this theory by saying the best way and the only way to get a child to understand the notation is to get him to

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2. Elizabeth Green, *op. cit.*
want to understand it.

After studying the conventional devices which are used by music teachers and educators, the writer decided to try to fit the new organismic psychology into the teaching of instrumental music. The principles of this psychology are only assumed but they seem to have the quality which is needed in the teaching of beginning instrumental students. Formerly students have been expected to want to learn to play instruments without material incentive offered them. The ideas set forth here are that it is the teachers duty to present new material in such a fashion that children will want to play it. The author has used expressive bodily movement as the medium for producing this incentive. These expressive bodily movements are divided into two groups; first, the use of the feet and legs. The responses of walking, running, skipping, marching and waltzing are illustrated with the melodies they can introduce. Movements made by the hands, arms, trunk and head make up the second group of illustrations. These too, are accompanied by tunes which fit the mood of the movement.

The purpose of this thesis was to set forth a plan of study utilizing expressive bodily movement in the teaching of instrumental music. The author has done this by reviewing the nature of rhythm; working out a background of musical experiences in the lower grades; studying the devices commonly
used by music teachers; and finally by working out a theoretical plan where the principles of organismic psychology can be integrated into the teaching of beginning instrumental students.

CONCLUSIONS

1. Present day conventional methods of teaching rhythm in instrumental music have not been satisfactory.

2. Worthwhile musical experiences must be presented to children from the time they enter kindergarten.

3. Any device used in teaching music can be effective or worthless depending upon the intelligence with which it is used.

4. The principles of the new organismic psychology are only assumed; they have not been time tested.

5. The approach to teaching instrumental music could very well profit by following some of the more recent educational psychology used in the vocal field.

6. Expressive bodily movement, if organized and used correctly, can aid in teaching instrumental music.
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