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THE MUSICAL EXPERIENCES OF TWO GROUPS OF CHILDREN IN ONE ELEMENTARY SCHOOL: AN ETHNOGRAPHIC STUDY

The Ohio State University

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THE MUSICAL EXPERIENCES OF TWO GROUPS OF CHILDREN IN ONE ELEMENTARY SCHOOL: AN ETHNOGRAPHIC STUDY

DISSERTATION

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy in the Graduate School of The Ohio State University

By

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The Ohio State University

1983

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A final thank you goes to the music teacher and the children of "Cumberland School," who let me into their lives and music classes, where, among other things, we learned to sing and play together.
VITA

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Science gets most of its information by the process of reductionism, exploring the details, then the details of the details, until all the smallest bits of the structure, or the smallest parts of the mechanism, are laid out for counting and scrutiny.... Sometimes it seems that we take a loss, working this way.

Lewis Thomas, *The Medusa and the Snail*

Lewis Thomas writes that "Much of today's public anxiety about science is the apprehension that we may forever be overlooking the whole by an endless preoccupation with the parts." Yet, in spite of the apparent anxiety about science, there is, nevertheless, much respect for and confidence in the scientific method, which is epitomized by logic, objectivity and precision. The support for a scientific approach in educational research is reflected in the increasing number of empirical designs being applied to the study of classroom life.

The influence of the scientific method on the direction of music education research is apparent in the number of empirical studies published in the field's most respected research journal, *The Journal of Research in Music Education*. Leading researchers in music education have spoken out in favor of "basic research." Robert
Petzold, highly respected for his longitudinal study with elementary-aged children, recommended in the 1960's that music educators "give greater emphasis to that kind of activity called 'basic research'" (Petzold, 1964, p. 40). A decade later, Leonhard and Colwell reaffirmed Petzold's position, stating that "the research effort in music education must be focused on 'basic research' designed to verify hypotheses and to establish a sound and comprehensive theory of music education" (Leonhard and Colwell, 1976, p. 22).

One cannot help but wonder why the thrust for scientific investigation is so apparent in a field which some might argue defies measurement. One explanation for this emerging enthusiasm for "basic research" in music education may be due, in part, to an underlying discontent with the large number of descriptive studies which have been criticized for being "too subjective and disorganized" (Phelps, 1969, p. 121). Another may be the age-old struggle of both teachers and researchers to dispel the myth that music—and all art—is fun, frivolous, and, at best, inspirational, qualities which have not helped win respect or jobs.

In an age when jobs must be justified, classroom researchers are trying to redeem their art and their jobs by proving that music is a discipline where specific and significant kinds of learning occur. Delamont and
Hamilton (1976) state that it is this concern with the "quality of educational practice" that has led to extensive funding and promotion of classroom research over the last decade. Researchers in music education have shifted their focus to the classroom and are re-entering schools to systematically examine music teaching and learning in a fashion that will insure significant and reliable results.

Statement of the Problem

In spite of the interest in classroom research and systematic inquiry growing out of a concern for both what goes on in schools and in the researcher's ivory tower, "a decade of classroom research has not produced the revolution in educational understanding which its proponents expected" (Delamont and Hamilton, 1976, p. 5). The problem lies not in the nature of the present research but in the over-emphasis on a single type of observational research which is committed to collecting only quantifiable data that can be "laid out for counting and scrutiny."

The overwhelming trend in classroom research has been to apply the systematic approach developed by Flanders (1970) called Interaction Analysis. It is a system which "reduces the stream of classroom behavior to small-scale units suitable for tabulation and computation" (Delamont and Hamilton, 1976, p. 6). Ten categories for identifying
types of teacher and pupil talk make up the system. Seven categories of teacher talk include: accepts feeling, praises and encourages, accepts or uses ideas of pupils, asks questions, lecturing, giving directions, criticizing or justifying authority. Two categories of pupil talk, response and initiation, and a final category for silence or confusion complete the list. The system can be used to study large numbers of classrooms or only a few, and it generates an abundance of quantifiable data which can be statistically analyzed.

The preoccupation with Interaction Analysis has led to the neglect of other approaches. One methodology which "contrasts strongly with interaction analysis" (Hamilton and Delamont, 1974, p. 7), represents an alternative tradition. It is ethnography, a methodology whose main purpose is to examine behavior in natural settings from the participant's perspective. The researcher's function is one of participant observer, a role which combines participating in and observing people and events. The ethnographer immerses himself in a single or small number of settings for an extended period of time. He does not enter the setting with a preconceived system for collecting data or a specific set of hypotheses to test, but enters instead ready to learn about the people and from the people those things which make up the traditions of their culture.
The generation of theory, then, in ethnographic research is part of an ongoing process as data are collected and tested against existing theory. This kind of comparative method, advocated by Glaser and Strauss (1967), leads to the generation of, not the verification of, what is called "grounded theory," theory discovered from the data and relevant to the culture.

While many have adopted Flanders' Interaction Analysis Categories (FIAC), including Erbes (1972) and Reynolds (1974) in music, there are those who are skeptical of its overuse and are beginning to argue that it is "too restrictive to cope with the complexity of learning and schooling" (Sanday, p. 250), and that it is failing to provide information about the contexts in which learning and attitudes develop and occur. Dorman (1978) claims that "using observational instruments tends to distort natural events" (p. 42). Robinson (1974) argues that an understanding of classrooms as perceived by teachers and children "is not tapped by a questionnaire, elicited by an hour's interview or captured by a sociometric chart, but may be reached through persistent observation and shared analysis of events as they happen" (p. 263).

Interaction analysis and ethnographic fieldwork represent two different traditions, the former linked to behavioral psychology and the latter rooted in anthropology. While both are concerned with examining the
details of cultural phenomena, the way the data are collected and the kinds of data collected are very different.

Observation systems, like FIAC, are primarily concerned with overt, observable behaviors that can be categorized and counted. The instrument for coding the behaviors is designed before the researcher enters the setting. In ethnographic fieldwork, the categories for organizing behaviors emerge after the research is in progress and may change before the research ends. In the final analysis, the selected categories may bear little resemblance to those thought initially important (Pohland, 1972).

The researcher in ethnographic research is the instrument. He records as much information as possible about the setting, the people, and the events that make up the culture. In spite of the fact that the participant observer runs the risk of being influenced by his own biases, the observer using FIAC is automatically biased by the coding instrument, which places boundaries on what should be observed. Rather than record only a few isolated variables, the ethnographer "accepts as given the complex scene he encounters and takes this totality as his data base. He makes no attempt to manipulate, control or eliminate variables" (Hamilton and Delamont, 1974, p. 7).

The ethnographer's role of participant observer places primary importance on the participants as he seeks
their trust and gains permission to engage in conversations and experiences which will lead to his understanding or reality as it exists for them. The traditional empiricist, on the other hand, considers himself to be the primary source of knowledge, trusting his own senses and logic more than those of his subjects (Bruyn, 1966). Systems like FIAC "quantify through the screen of the observer" rather than "qualify through the screens of the participants" (Sevigny, p. 3).

The ethnographer gains a variety of perspectives by using several data gathering techniques over an extended period of time. Most of the data take the form of daily descriptive accounts. In addition to keeping copious field notes, the ethnographer conducts informal and formal interviews with participants. He may also review life histories and collect written documents as well as diagram the physical layout, photograph or film people and material objects, and tape record conversations and performances.

Because the concern of coding systems, such as FIAC, is to gather data in multiple settings in order to ensure that the results can be generalized, the amount of time spent in any one setting is frequently very limited. Consequently, "no opportunity exists for a really intensive, in-depth study of an environment" (C. Phelps, 1979, p. 9).

In addition to the limited amount of time spent in any one setting, the way the time is spent recording
the data also has its drawbacks. Observers are usually trained to code activity only during very short time periods, preventing any significant events which might occur at other times from being included. The periodic nature of the observation cannot possibly provide a very complete picture since it reports nothing of the context in which the behaviors and events occur. "Because coding systems are divorced from the social and temporal context in such a way, the data may gloss over aspects of the interaction relevant to their interpretations" (Hamilton and Delamont, 1974, p. 3).

In spite of the fact that arguments in favor of using ethnographic techniques in classroom research are being heard by researchers in general education, there appears to be no evidence of its being applied to the study of a school music setting. The division between descriptive and empirical models remains intact. In a recent report on observational research in music education, Dorman (1978) makes no mention of any study which focuses either on the qualitative nature of the classroom experience or on the perspectives of the participants. Researchers in music education have focused, instead, on very specific aspects of the total school music experience and, as a result, have provided a dissected view of music learning and teaching. Our "endless preoccupation with the parts" and a commitment to "basic
research" has kept us from exploring methods for examining the school music experience that might be both systematic and naturalistic.

Rationale

"There is some evidence that classroom researchers are beginning to turn to disciplines other than psychology and educational measurement for their methods of analyzing classroom phenomena. The techniques of participant observation and anthropological field study are among those receiving greater attention from educational researchers" (Jackson, p. 175). Madeja, for one, believes that ethnographic techniques (1) are characteristic of a more humanistic and less mechanistic approach to describing the phenomenon of aesthetic learning, (2) are compatible with the diversity of the arts experience since observation reports are more descriptive of a non-linear process, (3) are based on students' work rather than on students' performances on tests, and (4) provide concrete examples of the actual experience while taking a neutral stance as to the worth and value of the experience.

Brent Wilson (1972), an art educator, considers the methodology of participant observation a valid and appropriate means of inquiry, one which might allow researchers the freedom and luxury of confronting issues of more substance than have been dealt with typically
Pohland (1972) refers to participant observation as a "methodology in search of identity," a way of uncovering some "truths" about the traditions of the classroom culture. Without an identity, researchers may be coding and counting variables which do not necessarily exist.

Because "interaction analysis systems are based on a 'chalk and talk' model of the classroom" (Hamilton and Delamont, p. 6), they are not always appropriate to use in the study of a music classroom. This is particularly the case in settings which incorporate the teachings of composer-teacher Carl Orff, where a 'chalk and talk' model is less likely to exist. A major thrust of his approach, called Orff-Schulwerk, is on the creative experiences in music for children—the rhythms, melodies and movements that are invented through improvisation and composition. Instead of being bound to memorization and drill of already-composed music, "children can reveal their own personal shapes" (Thomas, 1980, p. 61) through rhythmic speech, song, instrumental playing, movement and dramatic play.

It is this very diversity of children's responses encouraged by Orff-Schulwerk—as well as a diversity in teaching styles—which has been cause for concern and misunderstanding among music educators. The research to date has done little to resolve any of the misgivings about the application of Orff-Schulwerk in the elementary
school. Siemens' study (1969), for example, compared the Orff approach with a traditional method. A battery of music aptitude tests was administered to two groups of children who had participated in a program which exemplified each approach. The researcher never observed the actual musical experiences that supposedly affected the final performances on tests, and in the final analysis said nothing about the creative nature of the Orff experience.

In music education research, more attention needs to be given to describing children's "personal shapes" and the musical environments in which they develop and grow. Ethnographic fieldwork seems compatible with such a need. The use of ethnographic techniques in the study of the culture of a music classroom would allow the researcher to attend to many variables at once: the kinds of activities, the types of literature used, the instruments played, the products and performances, the effects of the physical space upon the procedures and participation, the interaction between students and teacher, the attitudes of each about the experiences, the roles that are assumed and the rules that are enforced. As it is, we are examining these variables in an isolated way. By studying the school music experience from such a broad perspective, the researcher may gain a sense of the traditions of the classroom that are too often taken for granted.
What we think we know about music teaching and learning in the schools may, in fact, be distorted.

**Purpose**

"The search for alternatives to the experimental, psychometric and quantitative observation models that have heretofore characterized research on teaching" (Schulman, p. 249) was a recurring theme at a recent conference on research in arts and aesthetic education. The arguments for using ethnographic fieldwork in classroom research in the arts are being heard and make sense, and efforts to adopt an ethnographic approach to the study of single classrooms and entire programs are increasingly apparent. Nevertheless, no models in music education exist to date.

The purpose of this study was to provide such a model—an alternative to the quantitative systems which are more commonly used in music education research. This study focused on a single elementary school music teacher and a program which attempted to incorporate experiences which reflect the philosophies of Carl Orff's Schulwerk.

By providing an ethnographic model for the study of a musical culture in an elementary school, this study took a step toward identifying some of the advantages and disadvantages of using ethnographic techniques. Its purpose, in effect, was to lay the groundwork for
future research efforts whose purposes are ultimately to understand the reality of music in the schools as seen through the eyes of children and teachers.

**Limitations**

An immediate problem facing the ethnographer entering a somewhat familiar setting, as in the case of a teacher re-entering the classroom, is one of researcher bias. My own familiarity with elementary schools and any notions I had about the use of Orff Schulwerk in schools no doubt affected my initial impressions and observations. However, as more time was spent in the setting, my own theories about elementary school teaching and learning were constantly checked as I adapted to the existing environment and listened to the point of view of the participants.

This study was limited to fourteen weeks, not a particularly extensive amount of time to spend doing ethnographic fieldwork. "...Much of the fieldwork done in schools has consisted of enterprises of from four to nine months duration" (Everhart, 1977, p. 3). Because establishing a good rapport is essential to the ethnographer's success, the relatively short time spent in this one setting limited the extent to which relationships could develop.

The intermittent contact made during the semi-weekly music classes also affected the level of trust and accep-
tance I was able to achieve with the students and teacher. Unlike fieldwork done in regular classrooms, in which an entire day can be spent observing and participating in student activities, observations of students' musical experiences were limited to twice a week at best.
CHAPTER II
RELATED RESEARCH MODELS

Ethnography offers an alternative methodology for music education research that is well worth considering; however, the question of how to adapt ethnographic techniques to the study of a school music culture remains unanswered. A look at existing research provides some direction. Ethnographies of single classrooms or entire schools, of innovative programs and of musical cultures serve as models and provide a base from which to approach the study of a musical culture in a school.

General Classroom

Philip Jackson's book, Life in Classrooms, grew out of his observations over a two year period in four elementary classrooms. He deals with students' feelings about school, teachers' views, teaching styles and daily routines. He suggests that our ways of looking at the classroom should not be necessarily restricted by prior assumptions about what should be going on there...we must be prepared and willing to give up many of our comfortable beliefs about what classroom life is all about (p. 176).

Smith and Geoffrey (1968) collaborated to study a single classroom using an approach which they refer to as a "micro-ethnography." Geoffrey (a classroom teacher)
and Smith (an observer) used participant observation to describe and interpret the daily events of an urban classroom. They focused on the "silent language" of this urban culture so that others who had not lived within it might appreciate its subtleties and complexities. Because records of daily events were kept by both a participant observer and a non-participant observer, an inside-outside perspective was achieved by the constant interplay between the two observers' records. Smith's field notes contained both vivid descriptions of daily episodes as well as interpretive asides which he found to be "invaluable points of departure, key concepts which later were to carry a heavy burden in the analysis" (Smith and Geoffrey, p. 219).

Yinger (1977) combined ethnographic fieldwork and information processing methods in a case study of one elementary teacher. His purpose was to investigate teacher planning during a five-month period. For twelve weeks, the researcher observed and recorded the teacher's activities during planning and teaching. This led to the development of simulated tasks for the teacher to perform which were observed during the second phase of the study.

Another study which examined decision-making of teachers was done by Phelps (1979). Two teachers who worked together in one preschool class were the subjects for this study. Phelps' purpose was to examine the decisions which were actually made as reflected in their
day-to-day teaching. Decisions about curriculum, instruction, immediate and long-range goals, use of time, space and equipment were of particular interest during observations. Data were collected from written documents about the school and classroom, from taped interviews with various participants, supervisors and peer teachers and from observations of the children's interactions with the teachers and each other.

Several studies have used ethnographic methods to evaluate innovative programs. Parlett and Hamilton (1972) used an anthropological model which they called "illuminative evaluation" to study innovative programs. The evaluator focused on processes rather than on goals and outcomes and concentrated on information-gathering aspects of evaluation rather than on decision-making.

Smith and Keith's study (1971) of an experimental elementary program investigated the building of a new and uniquely designed elementary school. Their purpose was to "synthesize role theory, decision-making theory and social system theory as they explicate the functioning of the school" (p. 8). The researchers observed the formation of an entire faculty system, how cliques were formed and the kind of impact on teachers that resulted. The principal method of data collection was participant observation that lasted during an entire school year and included
a four-week workshop prior to the school's opening. The relationships of architectural and spatial considerations to encounters between teachers and students were carefully mapped.

Wilson's report (1977) analyzed the experience of applying ethnographic methods to evaluation. An evaluation team from the Center for New Schools and part-time college students who were trained as participant observers conducted an evaluation for the "New School" in Cleveland Heights, Ohio. The scope of the evaluation includes: student involvement in learning, student responsibility toward learning and alternative learning possibilities, independent study, and multidisciplinary courses. The evaluation model was determined by the evaluation team and a committee of students and teachers from the school. One of its features was "formative evaluation" which uses feedback "to shape ongoing programs and to help participants reach their goals" (Wilson, p. 6). Participant observation proved to be very valuable since it allowed for the kind of interaction needed in formative evaluation. It "was indeed a powerful technique for gathering reliable and valid information about student behavior changes..." (Wilson, p. 9).

Arts Education

Like formative evaluation, Robert Stake's "responsive evaluation"—used particularly for evaluating arts
programs--also involved a continual interaction of the evaluator and the staff in order to provide ongoing feedback for program implementation. Although he does not refer to ethnography as a methodology, his responsive evaluation reflects the same kinds of purposes. The procedures are organized by emerging issues rather than by predetermined objectives and hypotheses and are "less reliant on formal communication than on natural communication" (Stake, 1976, p. 14).

Stake recommends that any data-gathering instruments used, should be designed as a result of having observed a program in action rather than before. He also calls for a narrative style of reporting which he refers to as "portrayals" that conjures up vicarious experience. "We need to convey holistic impression, the mood, even the mystery of the experience" (Stake, p. 23).

Of the studies relating to arts education, three have used participant observation to study the implementation of curriculum materials developed by the CEMREL Aesthetic Education Program. The first (Smith, 1972) was an observational study of teachers using CEMREL's aesthetic education materials. Participant observation was only one of several techniques included in his multi-method approach. A five-fold scheme for classifying pupil behaviors and experiences in the various art forms
included the child as creator/developer, recreator/performer, implementor, appreciator and critic.

A second study by Hall and Thuernau (1975) used similar procedures for the same purpose—to evaluate aesthetic education curriculum materials. The methodology changed during the course of the study, moving from a qualitative approach to a quantitative one. Information was received during informal discussions with teachers and from analyses of student products. At the end of a particular unit of study, teachers filled out questionnaires which were then used to structure an in-depth interview.

Reese's study (1981) was of the implementation of specific instruction units in the CEMREL aesthetic education materials by three elementary classroom teachers. Again participant observation was used and classroom sessions were both described in field notes and recorded on tape in order to obtain a permanent record. Interviews with teachers, students and administrators were conducted as well.

Art Education

Perhaps one of the models more directly related to the study of a music classroom is one provided by a case study of a junior high art class (Degge, 1975). The purposes of Degge's study were to compare current art education theories to teaching practices and to offer
an example of the ethnographic method that would serve as a basis from which to determine the usefulness of such a method for art education research. Degge spent fifty days in a single art class as a participant observer. Most of the data gathered took the form of observational notes. In addition, she tape recorded formal lectures, photographed student work, diagrammed seating patterns and the physical space of the art room, conducted informal and formal interviews with the art teacher and, toward the end of her stay, administered an attitude questionnaire to students.

**Ethnomusicology**

The research of ethnomusicologists provides another model from which ethnographers of school music cultures can learn. Some of the areas which guide the ethnomusicologist's fieldwork can be translated to the study of a classroom culture as well. They include: (1) the musical material culture (the types of instruments used), (2) the song texts or literature used, (3) the musician, (4) the uses and functions of music in relation to other aspects of culture and (5) the attitudes about music as a creative cultural activity (Merriam, 1964, p. 45).

The musical material culture which the ethnomusicologist is interested in might also be an important feature of a classroom culture. The ethnomusicologist's
job is to describe the physical and sound characteristics, document their records with photographs and tape recordings, and learn how the instruments are played, by whom and for what purpose. Classroom researchers have often been more concerned with children's aptitude as measured by tests—can they play a given rhythm pattern, detect melodic direction or discriminate between different timbres—rather than with how the instrumental experiences in schools fit into the total culture.

The study of song texts helps the ethnomusicologist learn about the musical preferences and traditions of a culture. The researcher studies the various types of songs and the contexts in which they are used. Questions like, what are children singing about, what types of singing experiences do they participate in and prefer, what sorts of cultural values are reflected in the texts, and how is the singing experience incorporated into the school music culture are all vital ones for music education research as well.

The study of the musician—his training and status in society—can also be applied to both teachers and students in schools. Information about background, attitudes of others about the musician's competence and his role in the school seem important for a better understanding of what goes on in schools as well as what should go on in teacher preparation courses.
According to Merriam, the study of the uses and functions of music and how it relates to other aspects of the culture—like religion, drama, dance and social and political structure—requires that the researcher "move through the total culture." How music relates to the total curriculum is an increasing concern in the field, particularly among advocates of arts-in-education programs where integrating the arts into the curriculum is of paramount concern to the program. However, it is possible that the "arts-across-the-curriculum" approach of such programs is being implemented prematurely—before there is a real understanding of the uses and functions of music and art in the total curriculum.

Finally, the ethnomusicologist is concerned with the attitudes about the concepts of music and whether music is conceived to be an aesthetic activity or merely a functional one. Music educators frequently ask this same question in search of a common philosophy of music education.

Merriam points out that ethnomusicological interests are not directed toward the distinctions people may make between major and minor thirds...but rather toward what the nature of music is, how it fits into society as a part of the existing phenomena of life, and how it is arranged conceptually by the people who use it and organize it (p. 63).
These concerns--nature of music in the schools and how it fits into the educational scene and is used by teachers and children--are not fully being attended to by current research practices in music education.

**Music Education**

Very little research literature exists in music education which has used ethnographic techniques to study musical experiences in instructional settings. One very recent study by London (1983) explored ways in which musicians' use of language reveals the interaction process of musical learning and interpretation. Musicians were interviewed and individual and group instruction were observed. The observations focused on three types of instruction and rehearsal situations: private lessons, a four-hand-piano ensemble and a jazz ensemble. A framework of musical practice was developed from a list of musical behaviors described in the student interviews. This framework was analyzed and refined as a result of observing the learning and interpretative processes.

Except for this one study, no other research has used ethnography to study musical teaching and learning. One classic piece of research, the Pillsbury Foundation Studies of Young Children done in the 1940's by Moorhead and Pond, does provide a useful model for studying young children's musical behaviors, even though the procedures only suggest an ethnographic approach.
Young children were observed in a natural setting over an extended period of time and without any prior set of hypotheses to prove. The researchers believed that "since there were and had been many diverse musical cultures...so it might be that the young child of Twentieth Century America could have a musical culture that was specifically his own" (p. 3). They attempted to record and describe the child's own musical culture. Observers kept diary accounts of the children's music activities in an effort to discover any "intrinsic patterns and techniques and to use them in a logical derivation of a concept of musical education" (p. 32). Categories emerged from the data and included "chant," "general observations," "musical notations" and "use of musical instruments."

Little has been done since the Pillsbury Studies that has approached the study of young children's musical culture in quite the same way. And yet this kind of description of what is going on in schools seems like an invaluable and neglected part of the research literature. Knowing what music in the schools is all about seems like a necessary first step before researchers develop instruments and systems for quantifying it.
CHAPTER III
PROCEDURES

The purpose of this chapter is to describe the procedures used for selecting and entering the setting as well as the various ways in which the data were collected and analyzed. Ethnographic fieldwork techniques were used to study the musical culture in a single elementary school with particular focus on two groups of children and their scheduled music classes. All of the names used in the description are pseudonyms in order to retain the anonymity of the students and teachers involved.

Choosing the Teacher

Selecting a music teacher as the main subject for this ethnography was contingent upon three things: (1) that the teacher incorporate Orff experiences into the music curriculum; (2) that the scheduled music classes be held in a music room separate from the general classrooms; and (3) that the teacher be interested in and willing to have me observe and participate in music classes over an extended period.

Finding a teacher who incorporated the approaches of Carl Orff's Schulwerk into his or her teaching meant finding someone who had had some special training in
Orff Schulwerk. As a teacher for almost ten years in the local area, I knew of no one currently teaching elementary music who had completed the necessary training to be certified as an Orff specialist. I was aware, however, of some who had travelled to special summer Orff Institutes and who had participated in a course, "Improvisation with Orff Instruments," at The Ohio State University. I also consulted a directory of members of the American Orff Schulwerk Association to see who in the area belonged to the organization. My own membership in the local chapter led me to a few other teachers who had attended Orff workshops and might be added to the list of possible candidates.

Once the field was narrowed to about ten teachers, a natural elimination process followed. Several of the teachers did not teach in their own music rooms but taught instead in each of the regular classrooms. These teachers were eliminated early since I was interested in a setting where the formal music instruction occurred in one place that was clearly different from the regular classrooms. Some of the teachers did not have access to any of the Orff instruments that are commonly associated with the Orff experience. I believed that a description of these settings would not reveal a complete picture of the Orff experience. Several others had shifting schedules which posed potential problems for arranging visits, and two
more teachers to whom I spoke did not think that their teaching styles represented the Orff approach to the extent they believed necessary for this project.

The field was quickly narrowed to one teacher, Mrs. Kay. The fact that her school was only fifteen minutes from the university and that I already knew her contributed to her selection. But before a final decision was made, I visited Mrs. Kay at her school and observed several of her classes. She had her own music room that was well equipped with Orff instruments. I had a chance to explain the project briefly, and the role of participant observer that I hoped to assume with two of her classes. I emphasized the descriptive, as opposed to evaluative, nature of ethnographic research and assured her that everyone's anonymity would be retained.

She seemed interested in the project and comfortable with the idea that I would be in her classroom for the next three to four months. She even appeared flattered to be the subject for such a project and, as a recently graduated master's student, was curious about the research procedures that I was describing. Together we checked her schedule to find two different groups of children who came for music in the afternoons (since my own teaching assignment would prevent me from coming on some mornings). She recommended two classes and even introduced me to
the teachers that same day. She agreed to tell her principal of our meeting and of her willingness to participate. Unofficially, at least, I had found the teacher and setting for the study.

**Seeking Permission**

Besides the unofficial permission received from the music teacher, four other approvals were required before I could enter the school and begin my fieldwork. The principal of the school had to agree to have me in his building working with children and teachers. I met with Mr. Lakey two days after my initial visit with Mrs. Kay. He appeared somewhat disturbed that my first contact had been with the music teacher and not with him. I answered many questions that he had about my research and assured him that the necessary paper work to clear my fieldwork with the Assistant Superintendent had already been set in motion by the University's placement office. He agreed to let me begin my observations as soon as possible, so long as I restricted my observations to the music classes. He further stipulated that I send a letter home to parents explaining my research and asking their approval to interview the children. (See Appendix A, Letter to Parents.)

Official clearance with the system did not come until a month later because of a ten-day vacation delay
and what appeared to be a low priority with the central office. During this time, The Ohio State University Human Subjects Review Committee granted permission to conduct research. (See Appendix B.) The committee recommended that I devise a form whereby students could agree or disagree in writing to having an interview tape recorded. (See Appendix C.)

Observations
Visits to the school spanned a fourteen-week period beginning in March of 1981 and continuing until the end of the school year in mid-June. The main setting for observing the events and social interactions that made up the musical culture was the music room where the children met twice a week with Mrs. Kay, the music specialist.

An upper and primary aged group of children were selected in order to look at the types of musical experiences planned for two distinctly different age groups as well as the responses and reactions of each. The younger group, Mrs. Weber's class, was a mixture of first and second graders. Mrs. Hoke's class combined fourth, fifth and sixth grade students in an informal setting.

The school day began at 8:30 and ended at 3:00. I normally spent half days at the school, some mornings and some afternoons. Since Mrs. Weber's and Mrs. Hoke's classes each went to music on Tuesday and Thursday afternoons, I was present on those afternoons to observe and
participate in their scheduled music classes with Mrs. Kay. I observed a total of forty-four different lessons, missing only the days when Mrs. Kay was absent due to illness or meetings. (See Appendix D, Observation Schedule.)

During the early weeks, I spent all my time with Mrs. Kay (during music classes, at lunch, after school and during any breaks she had). On the days when Mrs. Weber's and Mrs. Hoke's classes had music, I arrived at school by noon with a half hour to spare before one or the other of them arrived for music. (See Appendix E, Mrs. Kay's Schedule.)

Since the music room was locked during lunch time, I usually went directly to the teachers' lounge where I often found Mrs. Kay and at least half a dozen other teachers. If Mrs. Kay had recess duty, I joined her outside on the playground. By doing this, I was able to find out what kind of morning she had had and what was planned for the afternoon. These pre-class visits helped acclimate me to the school day and made me feel like less of an outsider. They also gave me a chance to see Mrs. Kay interact with students and teachers in an environment other than the music room.

After lunch, I frequently walked with Mrs. Kay to the music room, arriving just ahead of the students. The first time I saw both Mrs. Weber's and Mrs. Hoke's students was in music class. Mrs. Kay introduced me
to each class, telling each simply that I was there to learn about the kinds of things they do in music at their school.

**Researcher as Participant Observer**

In the early weeks, the students ignored me as I sat watching them from a peripheral seat. During the lessons, I made notes about as many aspects of the music lesson as possible—the musical literature, the types of activities, the kinds of instruments, the use of physical space, Mrs. Kay's teaching procedures, the interaction between Mrs. Kay and the students (including a few key words and phrases) and the nature of the students' responses. After class I usually had a chance to check with Mrs. Kay about her sources for the activities and make sure that my notes of the texts in the songs and poems used were accurate. I diagrammed the layout of the room so that I could more readily recall the events and behaviors.

As the weeks progressed, and I felt more familiar with some of the students, I began participating in the classes. This allowed me to "experience activities directly" and "get the feel of what events [were] like" (Spradley, 1980, p. 51). I tape recorded these lessons because I was unable to make many, if any, notes during class. These tape recordings provided a complete dialogue,
something which I had not previously captured in my observational notes. They also provide an "external memory of events that is...more retrievable than conventional field notes" (DeLapp, 1980, p. 46).

A very small cassette recorder (Sony, Model TCM-111) was used in order that the taping procedure be fairly unobtrusive. I usually positioned the recorder on the piano (in order to pick up the sound of Mrs. Kay's voice) and turned it on before the students entered the room so that they would not be distracted by it, or even aware of its being there at all.

In addition to the field notes and tape recordings of the music classes, I also documented some of the lessons with black and white photographs taken with a 35 mm Pentax camera. I used fast speed film (Tri X, ASA 400) to avoid the obtrusiveness of flashbulbs. However, the camera itself--and the fact that I had to move about during the class to shoot from a variety of angles--was somewhat of a distraction. Some photographs of student art work (done during music) and of the room itself were taken at times when classes were not in session.

In order to increase the number and variety of my encounters with the students, I eventually began visiting Mrs. Weber's and Mrs. Hoke's classrooms. This gave me the opportunity to talk with students more informally than was ever possible during the music classes, and
it allowed me to witness any musical events that might occur outside the music room. I also began spending time with students on the playground after lunch and during recess, in the halls (where some occasionally worked) and in a generally unused multi-purpose room where several of Mrs. Hoke's students met from time to time to work on group projects.

**Student Interviews**

In addition to my own perspective of the musical culture, the perspectives of the students were also essential to the final composite. The participant observer, in fact, considers the interpretations of the subjects to have primary importance (Bruyn, 1966, p. 12). Although I had been able to glean some information about the students' perspectives and attitudes toward music from spontaneous conversations, only a more formal interview on an individual basis would actually provide the time and focus necessary to uncover any real detailed accounts of a student's view.

Permission for such interviews had to be granted, and time for meeting with students had to be scheduled. I met with the students in their classroom to distribute the parent consent forms and briefly explain that I was interested in talking with each of them to find out more about their musical experiences at school. All but three of the students returned the forms to me at which time
I began arranging times for the interviews. A total of thirty-six out of a possible forty-four different students were interviewed.

Many of the interviews occurred during the students' free time after lunch or during the morning and afternoon recesses. With the teachers' permission, I was able to schedule some interviews during the class time. (Mrs. Hoke's students were especially amenable to this arrangement since it meant they did not have to forfeit what appeared to be a valued recess time.)

Arrangements to meet with students were made rather informally. For example, I might approach a student during lunch about meeting with him that same afternoon. Occasionally, a student approached me about being interviewed. On the whole the students were cooperative. Some of the boys from both classes did need some extra prodding from me and sometimes a student backed out of an interview at the last minute either because going outdoors on a nice day was too irresistible or because of an unfinished assignment that needed attention. I tried to avoid appearing overly eager because I did not want the students to feel pressured into being interviewed.

The meeting places for the interviews were many and varied. Unused classrooms provided a quiet environment for many of the interviews. Some of the interviews were conducted in the students' own classrooms when the rest
of the class was outside at recess. (These were abruptly ended, however, when the children returned after fifteen minutes.) On warm days, interviews took place outside. A few noon-time interviews were held in the music room when Mrs. Kay was available to unlock the room.

I began the interviews by reminding the students of my reasons for wanting to talk with them. I asked them if they minded if I tape recorded our conversation. I began with what Spradley (1980) calls a "hypothetical-interaction" question by having them imagine that they were describing the experience of going to music to a new student or visitor who had never before been to a music class at their school. Some of the students gave detailed accounts of the kinds of activities they associate with music class; others—especially the younger ones—struggled to think of more than a few examples.

Expressing ignorance seemed to spark ideas and invite expanded descriptions of aspects of the school music experience that might otherwise have gone unmentioned. The following dialogue from an interview with one first grader illustrates this:

Q: You told me about singing and doing dances. Is there anything else you do when you go to music?
A: No.
Q: I've noticed a lot of instruments in the music room on the shelves under the window. Can you tell me anything about them?
A: They play music.
Q: What are those instruments?
A: Drums.
Q: Do you ever get to play them?
A: Sometimes.
Q: Can you tell me what kinds of things you do?
A: She shows you. (He sings a few pitches.) We copy it. She goes, "G, G, G" and then we go "G, G, G" and keep on copying it.
Q: Do you sing while you play?
A: Sometimes; sometimes, no.

Once a student exhausted his description of the music classes with Mrs. Kay, I asked questions that would possibly reveal some of the student's feelings about those experiences. This was unnecessary for a few students who freely expressed their feelings about the school music experience at the same time that they described it. Most, however, did not spontaneously offer opinions about the music classes either because they were being cautious in front of me or because they had never really given it much thought.

The interviews ended when a student seemed to be satisfied that he had told me all there was to tell about the musical experiences at school. This took anywhere from five minutes to half an hour. I thanked the students for taking time to talk to me and, in some instances, expressed an interest in talking with them further.

Toward the end of the school year, I organized a group interview with Mrs. Hoke's entire class. The students were in the habit of having "class meetings" in which they met with Mrs. Hoke to express concerns about such
things as class policies, student conflicts and curriculum plans. I decided to use this forum to get yet another look at the students' perspectives of the music experience in their school.

Journal

In addition to keeping field notes that came directly from the observations and interviews, I also kept a journal representing a more personal side of my fieldwork with entries about any ideas, concerns, mistakes and breakthroughs that I had. Spradley (1979) points out that "Making an introspective record of fieldwork enables a person to take into account personal biases and feelings, to understand their influence on the research" (p. 76). The journal was also the place where information about the teacher's relationship with the staff and her attitudes about teaching was kept.

Documents

Several pieces of written literature were gathered that provided additional information about the school. Included were the School Mission Statement, the system's Music Curriculum Guide and a pamphlet explaining and promoting the Informal Alternative Classrooms available within the system's elementary schools.

The School Mission Statement included a statement of the system's educational goals, a guideline of school
policies, and a teacher evaluation form which listed competencies and duties. This document shed light on how music and the arts were to fit into the total school curriculum. It also defined appropriate student behavior and spelled out the school's policy for dealing with any student misconduct. This information helped orient me to students' behaviors and explain some of the disciplinary actions at work, particularly in the music classroom.

A brief section explaining the school's position on "Teaching about Religion" was also of interest since it might affect the selection of musical literature as it relates to religious holidays celebrated. Finally, a sample Teacher Evaluation Form gave me a sense of the school's expectations of its teachers in terms of "Human Relations," "Teaching Performance" and "Professional Obligation." Knowing this, gave me added insight into Mrs. Kay's role in the classroom and her interactions with students and teachers.

The Music Curriculum Guide laid out the school system's philosophy of music education and guidelines for expected skill development at each grade level. This document provided background information about the types of music experiences one might expect to observe as well as serve as a basis for examining what actually did occur.

The "Informal Alternative Classrooms" brochure gave me a better understanding of the goals and philosophy
of Mrs. Hoke's informal class. This information shed light on the students' behaviors and attitudes as well as on how they interacted with Mrs. Kay.

Analysis

Besides knowing that the final written ethnography would include a description of the setting, the actors (teacher and students) and the events relating to the musical culture in the school, I did not enter into the fieldwork with a preconceived set of variables to be tested and analyzed. Categories for organizing the data were apparent only after the fieldwork was in progress and patterns of behavior began to emerge. In the final analysis, the choice of categories did not always resemble those that seemed initially important (Pohland, 1972).

The notes from the observations and interviews of Mrs. Weber's and Mrs. Hoke's class were kept separate even though the final categories ("singing," "playing instruments," "listening to records" and "movement") were generally shared by both. A duplicate of all field notes was made in order that one be kept intact to preserve the chronology of the events while a second could be cut up and organized by themes. Transcriptions of all the taped classes and interviews were made; some, soon after they occurred and others after the fieldwork ended.
A duplicate of my journal was also made so that it, too, could be cut up and filed according to categories. The information pertaining to the successes and problems I was experiencing was vital to my understanding of the ongoing research process and to the recommendations made for future research.
CHAPTER IV
DESCRIPTION OF THE SETTING,
SUBJECTS AND SCENES

The people, places and events that make up the traditions of Cumberland Elementary School's musical culture are described in this chapter. An episodic style of reporting what goes on inside the music room recreates the physical setting and provides a composite of the lessons planned for two groups of students in the school.

Information about curriculum content, use of equipment, space and time, procedures, teaching style and the nature of student responses is not presented separately, but is woven into the discussions of the experiences that structure the music lessons, namely singing, using instruments, movement, and listening to records. These experiences provide a means for organizing and analyzing the many features of classroom life as seen through the eyes of the researcher as participant observer.

Community and School
Cumberland Elementary School is one of seven elementary schools in an upper middle class suburb of a large metropolitan area. The school system is one of the higher
paying in the area and prides itself in maintaining a level of teacher performance that is "above average or higher." Competition for employment is stiff. The system has a history of involving its citizens in establishing school goals and the system's Mission Statement (printed in the Teacher's Handbook) claims to "reflect community thinking." Parents actively participate in and monitor school programs and policies, and teachers often deal directly with them in response to any questions or complaints.

Cumberland was built in 1959, with two additions coming later, in 1962 and 1966. It is a low sprawling brick building occupying five acres of a residential neighborhood. Its L-shape architecture serves as a barrier for the playground and field, which are both hidden from the street. The only available parking lot is located at one end of the building. Entering the building from this end, one sees a long corridor of classrooms.

The hall is dimly lit and quiet, with art work on the walls outside each classroom, particularly the art room, which is located in this wing. At the other end of the corridor one reaches a more open area, which is much lighter because of large glass doors and windows. This is the main entrance to the school. Just around the corner is the office, a congested scene where teachers and students seem to be taking care of a variety of
business, and where parents or visitors must report upon entering the building.

Across the hall is the multi-purpose room—a part-time lunch room, gym and auditorium. This large room is almost always bustling with either lunch time preparation and clean up, lunch itself or with indoor physical education classes. The school safety patrol equipment is stored off this entryway and contributes to the general sense of activity as students assemble to report in and gather their paraphernalia.

From this center area, a second hallway extends, perpendicular to the first. It is at the end of this corridor that the music room is located, in one of the school's additions, clearly separated by a sort of glassed-in breezeway with doors on either side that lead to the playground on one side, and the street on the other. This annex is the only part of the building with a second story. There are four classrooms on the second floor. These are usually vacant except for the string and band ensembles which rehearse there twice a week.

Almost directly across from the music room is an "annex multi-purpose room." It, too, is unused most of the time. An occasional small-group play rehearsal takes place in this room, and one of the neighboring classes uses the room from time to time for activities that require more space than their classroom provides. The music room
and the three other classes in this newer wing are somewhat isolated from the rest of the school. An outside entrance and access to the playground make it possible to come and go during the day without ever passing through the main part of the building. (See Figure 1.)
Figure 1. Sketch of Cumberland School
The Music Room

The music room is different from the other classrooms in that it has no desks or chairs for student seating. It is simply an open space, with a variety of supplies tucked in around the perimeter. The openness of the room is enhanced by windows which extend along one entire wall facing the street. (See Figure 2.)

Under the windows are shelves which house a number of percussion instruments, mainly xylophones, metallophones, and glockenspiels that are part of the Orff Instrumentarium (instruments designed by composer-teacher Carl Off). Old ice cream buckets hold smaller instruments such as maracas, wooden blocks, triangles and jingle bells. One section of the shelves is filled with neatly stacked hand drums and tambourines.

Each of the two adjoining walls has a long chalkboard flanked by bulletin boards. Two of the bulletin boards sometimes display children's art work that has been done during music class (when there is some to display). A third board—permanently decorated—is a collage of snapshots and photographs of Cumberland students. Large-cut-out letters which read "Our Kids" give it a kind of family photo album effect. On a chalkboard marked "save" in the front of the room, two different sayings are displayed which were never erased during my stay. One reads, "I
hear and I forget/ I see and I remember/ I do and I understand," and the other, "To live is the rarest thing in the world. Most people exist, that is all."

The fourth wall opposite the windows is lined with bright yellow lockers which, in another setting, might have been used by students to store personal belongings. However, since the music room is not a "home" room for any but the music teacher, they are used for general storage instead. Their contents must not be used frequently since access to some of the lockers is blocked by a piano and long table that butt up against them at right angles. Two large timpani are kept along this wall near the piano as well.

Mrs. Kay's personal belongings are tucked back in one of the corners where there is a sink and enclosed cabinet area. Her desk and a tall file cabinet are positioned in such a way as to create a kind of barrier for her corner nook. (This she did intentionally to try to create some privacy for herself.) On the wall behind her desk are shelves containing her own books. Next to the shelves, and directly behind her desk are two signs on the wall boldly lettered "class rules" and "consequences."
Class Rules

1. Come in and sit down on circle
2. Follow directions the first time
3. Listen while others are speaking or performing
4. Participate in all activities without talking
5. Raise hand and wait to be called on
6. No teasing, talking back, fighting

Consequences

1. Warning: name on board
2. One check: isolation
3. Two checks - study table
4. Three checks - principal's office
5. Principal-parent-teacher conference

Along the front wall there is another long table. Mrs. Kay keeps her guitar and autoharp here. A tall padded stool, where Mrs. Kay frequently sits when playing these instruments, is kept nearby. Underneath the table is a large box where mallets are stored. Mrs. Kay explained that she likes to keep them out of the reach of children, yet conveniently close by where she usually sits, since she distributes the mallets herself when the Orff instruments are being used.

Opposite the front wall, a third long table sits flush with the back wall. A small record player sits on this table. It is at the end of this table that I keep my belongings—a notebook, journal and a small black tape recorder. This place serves as a "home base" for me when I am not actively participating in the classes.
Along the top of this wall, just above the chalk and bulletin boards, and reaching from the door to the window, are large colorful cut-out words reading, FORM, MELODY, RHYTHM, HARMONY, DYNAMICS, TIMBRE. A final bit of decoration adds interest to the room: student-made mobiles with a musical motif dangle from the suspended lights, with colorful hoolahoops balances precariously above.
Figure 2. Diagram of Music Room
The Students

Two classes from the school became the focus for the study. Mrs. Weber's class is made up of ten first graders and fifteen second graders. There are twelve boys and thirteen girls. Mrs. Weber is a new addition to the school as the original teacher had just recently left to have a baby.

Mrs. Hoke's class blends fourth, fifth and sixth graders in one of the system's special "informal" classes. There are four fourth graders, nine fifth graders and nine sixth graders. Fifteen girls dominate the seven boys. Mrs. Hoke is a veteran of Cumberland and has been working with the informal classroom philosophy for quite awhile. Her role is to "emphasize students' responsibility for planning, carrying out, and evaluating their school work." Students in the informal program are involved in making choices about what activities they want to participate in and when they will do them.

While Mrs. Weber's class is not officially an informal one, the environment that she has designed is less traditional than many in the school. Learning centers are set up around the room and students appear to be making choices about work and play. Both rooms have a carpeted area where students and teachers convene for meetings.

Except for one East Indian boy in Mrs. Weber's class all of the children are caucasion. Some ride buses from
nearby neighborhoods but most live within walking distance of the school and represent families in the upper middle income bracket.
The Music Teacher

During the three months that I was at Cumberland, most of my time was spent with Mrs. Kay, the music teacher. Not only did I observe her teaching every day, I also had many opportunities to talk with her informally about her family and friends, her feelings about her job, her personal problems, and how all this affects her daily performance in the classroom.

Mrs. Kay is an attractive woman, about forty years old, whose trim figure, vivacious manner and flare for fashion contribute to the rather youthful image which she projects. She is friendly, easy-going and (with the people she trusts) quite open about her feelings. She began confiding in me early in the fieldwork about personal relationships which seemed to preoccupy much of her thoughts.

She is a single parent (after two divorces) supporting two teenage daughters. To help make ends meet, she directs a church choir and works Saturdays at a women's clothing boutique. She has been at Cumberland for five years, longer than any other position she has had. Since graduation from college in 1961 as a violin major, she has had many short term teaching stints which were always interrupted by a sudden move or a personal reason (such as a decision to have a child).

Trained to teach strings, Mrs. Kay found herself somewhat ill-prepared in her first job, which included
elementary general music as well as string classes. While she claims she always enjoyed the elementary music classes, she had little time to test her enthusiasm as she left after only one semester to get married and move to another city.

The following school year, she got a job in a middle school teaching general music, instrumental classes, band and girls' chorus. Her teaching was again cut short when she became pregnant and resigned. Her two children were born within a year of each other (1964 and 1965). Mrs. Kay did not return to teaching for ten years.

During that time, she did stay involved with music by singing in a community choir, playing in a trio and directing a children's church choir. In 1974, a separation from her husband spurred her to find work. In the middle of the school year, she found a part-time job teaching strings. The following fall she was hired full time to teach strings in four elementary schools and a junior high, and also to assist the high school director. At the same time she commuted one hundred miles once a week to a university where she began course work toward her master's degree and to update her certification. The instructor of an elementary methods course which she took was a major influence in her decision to become more involved in elementary general music.
After a year, she moved her children back to her home town and remarried. She found work substitute-teaching for a year. She recalls learning a lot from the experience that year as she spent the majority of her time teaching elementary music classes. Most of her jobs were in suburban systems where music rooms had space for movement and were well supplied with percussion instruments, including Orff instruments.

Her own identity as an elementary music specialist was taking shape when she heard about an opening at a school in the system where she now teaches. Her tip (from a friend and member of the staff at the school) and a written recommendation from someone influential in the central office helped her break into a system which has a reputation for being highly selective.

It was a month of waiting and two interviews later when she finally signed a contract--after school had already started. She had only a weekend to prepare. She recalls spending the time getting rid of all the classroom furniture before the Monday morning classes.

What had been a traditional-looking music room with rows of chairs and desks was now an open environment. She remembers the early resistance from teachers and students to what must have seemed like a sudden, radical change. Children were not accustomed to a music room where the only seating was on the floor. During my stay at the
school, five years after Mrs. Kay began teaching there, the informality of the music room was automatically accepted. Children routinely entered the room and found a seat at the circle painted on the floor.

Mrs. Kay's graduate education continued during this time, mostly during the summers. She had finished her master's program with an emphasis on elementary music education the previous summer. Her days of string classes and band rehearsals were over for the time being.

Mrs. Kay says that she likes her job, at least for practical reasons. She needs to work and claims that her job is about as high-paying as any comparable one in the area. The working hours (8:00 - 3:00) give her a lot of freedom to do things outside of school that she enjoys. She also likes the freedom she has with the curriculum. "I can do just about anything I want," she remarks.

If anything, Mrs. Kay seems a bit bored with her work after five years. On several occasions she told me that she was tired of teaching and even admitted to "bidding her time" until the school year ended. The previous year she applied for a job as supervisor of music for the system, eager for the challenge and the opportunities it might bring; however, the position was given to someone from outside the system. Her interest in the job may have been what led to her being invited to work on a new elementary music curriculum and the redesign of a future
middle school arts curriculum. She seems proud of the assignment and the prestige it brings to her job. The committee work releases her from her regular teaching responsibilities about once a month and brings some variety to what seems to be an increasingly routine teaching job.

The inflexibility of the ways she can use her time and her own sense of powerlessness among the other staff members and with the principal may be part of the reason for her ambivalence about her job. Merriam writes that "the musician may be assigned a special status in society..." (p. 134) which in some cases allows him certain privileges and in others, denies them. Mrs. Kay sees her own status as one with denied privileges more often than not.

The fact that Mrs. Kay is a music specialist and not a classroom teacher sets her apart from most of the other staff members. In regard to the other teachers in the school Mrs. Kay remarks on several occasions that she feels "out of it" and that she was not "one of them." The way she spends her day is certainly different from the other teachers. She sees six or seven different classes every day according to a schedule that is as constant as lunch and recess. Each teacher escorts his or her class to and from music most of the time but does not stay to observe or participate. The teachers' contact with what goes on inside the music room is primarily second hand. They seem to value these scheduled music times
more for the freedom it affords them than for the experience itself.

The classroom teacher plans for and expects the special subject schedule to be ever-constant and any attempts to alter the schedule are apt to be met with some resistance, as in the case of the end-of-the-year talent show. (Mrs. Kay believed that she could have used her teaching time more efficiently if she had had one entire day in which to conduct the tryouts.) As it is, she uses the scheduled music class time and the tryouts drag on for several weeks taking time from any other musical experiences that might be offered. A history of negative responses to such a proposal and her own reluctance to "make waves" leaves her exasperated about how her time is spent.

Another conflict over schedules and time affected her music program more radically. A complex system has been devised where teachers rotate the various duties of the day (before school, morning recess, lunch room patrol, after lunch recess and afternoon recess). Mrs. Kay is included in this rotation— one of the few jobs which she shares with the rest of the staff. She proposed an alternative that involved her taking all the before school duties in exchange for any of the lunch time ones so that she could offer special interest groups such as chorus, Orff ensemble, group guitar and recorder to selected students.
After three months, pressure began to mount to have her return to the same duties that the rest of the staff had. Mr. Lakey, the principal, eventually asked her to call off the noon-time music groups and resume the lunch time duties. This shift in support on the principal's part has led to Mrs. Kay's belief that Mr. Lakey's "first loyalty is to the classroom teacher," and that her position on the staff is not as powerful or respected as she might hope.
Inside the Music Class:  
Mrs. Weber's Group

Entering

Mrs. Weber's class comes for music on Tuesdays at 12:30 (right after lunch) and Thursdays at 2:00. The children walk in a line from their room to the music room just across the hall. The distance is short enough that Mrs. Weber usually just watches from the door until they have safely disappeared into the music room. The first order of business is to find a seat on a painted circle on the floor.

One day when the class was lining up to leave a student asks, "Why do you put this circle around this?"

"So that people would know where to sit," Mrs. Kay explains. "It's a little guideline, I call it. Otherwise, people sit any old place they want to. This way when you come in, I can say, 'Sit on the circle,' and then you know exactly what to do."

This entering routine usually goes smoothly, with the boys finding a seat on one side and girls on the other. An occasional breakdown in this segregation occurs because of one or two children who seem either unaware or unconcerned about the division and choose to sit just about anywhere, except in the middle of one inseparable trio of boys.
About the time everyone is seated, Mrs. Kay usually finds a seat either on her stool (which sits just outside the circle) or on the table in the front of the room. Only a few times does she ever join them on the floor.

**Singing**

Of the things to transpire in the next thirty minutes, singing is one activity that always occurs. Whether the singing is accompanied by instruments, an action game, dance or simply by Mrs. Kay's autoharp or guitar, there is always singing in one form or another.

The simplest form is when the children sing with Mrs. Kay accompanying them. A class might start and end this way with three or four songs strung together that the children know well. Songs like "The Crawdad Hole," "Bingo" and "The Blue Tail Fly" are among those frequently sung. Many times children are allowed to request songs. "The Crawdad Hole" seems to be a favorite and whenever it is requested the class groans with a mixture of approval and a sense of "oh no, not again." It is a kind of joke that the students have developed whenever Mrs. Kay asks them what song they want to do.

If the song doesn't have a particular game or dance that accompanies it, Mrs. Kay frequently introduces a way for the children to keep a steady beat while singing. Sometimes this takes the form of her noticing that one of the children is spontaneously tapping or patting while
singing and then bringing it to the attention of the rest of the class.

"I like what Susan's doing," Mrs. Kay announces at the end of one of the verses of "I Love My Shirt." "She's got a nice little ostinato going. If you don't have a picture (Some were holding up pictures to match the lyrics) why don't you do this on your knees. This is neat!"

Mrs. Kay then shows the rest of the class the pattern that Susan has invented—a steady pat, clap, pat, clap—and asks the rest of the class to join in. The effort to have the children learn about the pulse of the music starts out as one of self-discovery. No mention of beat or pulse is made. However, the children's beat-playing gets a bit too reckless for Mrs. Kay's liking and she becomes more directive.

As she begins strumming on her guitar she calls out "beat, beat, beat, beat" to help the class stay together and encourages them to keep their accompaniment softer. She even stops the introduction to demonstrate the pat-clap pattern again and suggests a simpler one of "pat, pat, pat, pat" with both hands simultaneously. "Only on your knees and hands" she announces. "No place else. Here's your beat. One, two three four. That's too loud. Yukkums!" she protests. "Do it softly."

The more she works with them, the worse it gets. She stops after one verse. "Now wait a minute. I see
people that are not following directions. I said 'Put it on your knees or this.'" Mrs. Kay shows them the pat-clap version again. "That's all. I don't want to see anything else."

After another attempt at starting, she stops again. "I still see people who are not following directions. Everybody put it on your knees." Mrs. Kay begins strumming her guitar. "And I want you to tap both at the same time." As she continues to strum she orders, "At the same time. At the same time."

On another day the lesson on steady beat is more orderly. Keeping the beat is all the children do in this case as opposed to keeping the beat, remembering recently learned lyrics and holding up picture cues all at the same time. Children leave the painted circle and gather around the piano where Mrs. Kay is seated. She immediately announces, "We're going to talk about steady beat. What is the steady beat?" she asks. One student offers, "It's got to be the same always." Mrs. Kay continues, "What is there in this room that would have a steady beat all the time?" Several students respond before one suggests "the clock."

"Right!" Mrs. Kay answers enthusiastically. "Ooo, you're so smart." Mrs. Kay then begins a steady vamp on the piano and asks them to pat gently, following the beat of the piano. A listening game ensues where Mrs.
Kay keeps changing the tempo. Then she begins to sing the chorus of "The Happy Wanderer."

Val-de-ri
Val-de-ra
Val-de-ri
Val-de-ra-a-a-a-a-a

The children then echo each line that she sings before trying to add the leg pat to the beat of the piano vamp. Mrs. Kay builds them up for the challenge with "when it all goes together, it sounds really neat. Let's listen."

Some of the songs that Mrs. Kay sings frequently with Mrs. Weber's class are action songs. "Head, Shoulders, Knees and Toes" is one that has repetitive lyrics and actions. Children touch each of the named body parts as they sing. Mrs. Kay varies the tempo so that the song is repeated several times, once very fast, once very slow, and once at a moderate speed. The juxtaposition of the different tempi seems to delight the children—a kind of musical joke as well as a physical challenge as they reach from their head to their toes both in slow motion and as fast as they can.

Another action song, "Jenny Jenkins," is not quite so exhausting. The children are required to respond by standing up according to the colors of their clothes. "Will you wear red, oh my dear, oh my dear. Will you wear red, Jenny Jenkins?" is asked. Children sing the answer and stand if they are, in fact, wearing red. Or
at least if they think they are. Some of the children seem more preoccupied with figuring out what color they are wearing than with singing the song.

One song which ends hilariously with children trying to combine five different actions is called "My Aunt Came Back." Not only are the combined actions funny, but the lyrics are silly as well. Like the chorus of "The Happy Wanderer," this song has a solo followed by an echoed response:

<table>
<thead>
<tr>
<th>Solo:</th>
<th>Group:</th>
</tr>
</thead>
<tbody>
<tr>
<td>My aunt came back</td>
<td>Echo</td>
</tr>
<tr>
<td>from Timbucktoo</td>
<td>Echo</td>
</tr>
<tr>
<td>And brought with her</td>
<td>Echo</td>
</tr>
<tr>
<td>a wooden shoe</td>
<td>Echo</td>
</tr>
</tbody>
</table>

On the last line, everyone starts tapping one foot. Foot-tapping continues during the next verse about the aunt who returns from Old Algiers bringing a pair of shears, at which time a cutting motion with two fingers is added. Three other gestures are accumulated before the song is over and everyone dissolves into hysterics.

Only once did the children sing along with a record. This happened more because of coincidence than as a result of Mrs. Kay's planning. A student from another class brought the soundtrack to *The Muppet Movie* to music class. The previous week, a substitute for Mrs. Kay had gone through two of the songs from this movie with Mrs. Weber's class. Song sheets with the lengthy lyrics had been used and left behind so Mrs. Kay could repeat the activity.
if she wanted to. Several of the girls had been begging her to do these songs, and when the record showed up, she seized the opportunity.

The activity turned out to be more of one of keeping a steady beat with an improvised hand jive than of singing, which seemed to suit those who couldn't read just fine. When the substitute had taught the song, several of the first graders were close to tears as they labored to decipher the song sheets.

That may explain why Mrs. Kay teaches most of the songs by rote. She rarely asks the children to read lyrics or music, for that matter. Only once does she use music books with Mrs. Weber's class. On this particular day, the children come in to find the books already spread out around the circle on the floor. They clamor to find a seat at one and begin paging through it. Their excitement is temporarily interrupted when Mrs. Kay realizes that they are looking at books left out from another class. She asks several students to collect the ones already out and to pass out the appropriate set, Making Music Your Own, (Silver Burdett Company, 1971), Book 3.

During this time, several of the boys become interested in experimenting with the sounds their books make when they slam them shut. Mrs. Kay warns, "There's no reason to slam them to make a lot of noise. You don't need to have a book." Then, to Brett, she announces, "You just
gave up that privilege." Brett relinquishes his book.

Bringing out the books seems to bring out a more formal style of teaching in Mrs. Kay. After all turn to "Oh, Susannah," she lectures about the composer, Stephen Foster. "Stephen Foster is a true American composer because he was born here in the United States. He was born in Philadelphia, Pennsylvania." She also instructs the class about how to use the book since the reason they have them "is so that they can read the music. You read from left to right just like you would read a regular book," she explains.

Mrs. Kay asks the class to look at the notes on the first two lines. "Are there notes that are the same?" she asks. "Is the first line like the second line? Look at just the notes, all the way across."

A mixture of responses is mumbled as the children try to understand their task. Julie offers an answer, "This one has one on the line and two on the space and this one has two on the space."

Mrs. Kay explains that she doesn't care about the lines and spaces. She simply wants to know if the rhythms are the same. They listen again and follow along in their books several times before one boy speaks up, "Same."

"There's one note that's different," Mrs. Kay points out. "Okay, sing those two lines. Now it's really important that you watch in your books...I want you to look
at the music." The children seem to be looking at her instead. Then Mrs. Kay continues to the third line, wanting to know if it is the same as the first or second.

Before she finishes she wants to tell them something about form. "I bet this song has form to it, doesn't it?" she asks. "How many sections does it have?" At this point the children look pretty puzzled. She clarifies, "Not lines, how many sections?"

Andrew suggests "Six" and Ben, "Four" before someone finally says, "Two." Relieved, Mrs. Kay thanks the student and announces, "We just finished Section A and now we're going to do Section B. So, the form is AB. Here we go. Let's sing it from the beginning."

Mrs. Kay decides to switch to a discussion of the lyrics, asking the class if they know where Alabama is and trying to point out the humor in the text. From then on, the class requests songs from the book and Mrs. Kay opts for the discovery method. "You tell me what you can find out about this music," she says as they turn to "Polly, Wolly, Doodle." "You tell me after we've sung it."

Several other requests for songs are made before the class ends. Mrs. Kay sticks to discussing only lyrics for the most part. Children choose songs that are familiar ones that they normally sing without the books. The younger ones seem to be in a constant search for words they can
recognize. Susan, for one, spends most of the time flipping through her book looking for a song she might request.

Movement

Movement activities almost always occur during the half hour that Mrs. Weber's children spend in music class. Mostly, the movement is a part of a singing game or folk dance. Several favorites that the children often ask for fall into the category of singing games where the movement is primarily gestural and pantomimic.

One of these is "The Old Grey Cat." The children pantomime the movements of mice eating, creeping and scampering that are reflected in the song text. One child is chosen to be the cat who sleeps until the final verse when he then creeps around in search of a mouse he will capture at the end of the song and who in turn becomes the new cat.

One day when Mrs. Kay agrees to do "The Old Grey Cat" she begins with a discussion about cats and mice. "How big are mice?" she asks.

Several students call out, "'bout this big," holding their hands out to illustrate the size.

"How do mice move around?" Mrs. Kay continues.

"Scamper," one child replies.

"Yea, they have to scamper," Mrs. Kay agrees. "And boy, are they quiet, 'cause if they're not quiet..."
Mrs. Kay's tone of voice sets the stage for the quiet, quick movements that the children are to do.

They seem to be getting drawn in by these images of mice which she has created when she asks, "How many of you have ever seen a mouse in your house?" Many eager hands shoot up but Mrs. Kay responds, "Put your hands down. I didn't ask you to talk."

She continues to build the drama of the activity by telling the children that mice are afraid of people. "They move very quickly and they scamper across the room so that you can hardly see them. I've never heard a mouse" she tells them.

Jimmy, who is still thinking about the question "have you ever seen a mouse in your house," is now allowed to speak. "Before we lived in this house, they had country mice," he explains. "One got into the pantry where we keep all our food, and we saw this one jar opened."

"A jar opened?" Mrs. Kay asks dramatically, trying to hold the mood she has built. "Do you suppose he got up and undid the jar?"

"He broke it," Jimmy replies simply.

Without saying another word, Mrs. Kay starts singing, "The old grey cat is sleeping, sleeping, sleeping. The old grey cat is sleeping in the house." All the children, both the cat and the mice, curl up in balls on the floor. Then, all but the cat begin walking quietly about the
room, using most of the space. When it is time for the cat to "come creeping" the tempo is slowed down to add suspense to the "hunt." Then presto, everyone is up on the final verse, scampering on all fours and squeaking wildly while Mrs. Kay can barely be heard singing, "The little mice all scamper..."

Mrs. Kay breaks into the chaos with, "Now wait a minute. I'll tell you something. If I were an old grey cat, you'd be dead!" she teases. "Now let's try that again. Scampering isn't making any noise."

They run through the last verse. Mrs. Kay seems determined to get quiet scampering out of them before starting the song over. She offers more advice. "It would probably be better if you stay up on your feet. We are people, not animals, and we need to scamper on our feet. Now, I want to not be able to hear you. I don't want to hear you scampering," she repeats. "I'm going to close my eyes and I'm going to sing that part and see if I can hear you."

They run through the last verse again much more to Mrs. Kay's liking. "Gosh, that was good," she praises. She asks them to try it again, reminding them once more that she doesn't want to hear anything. This time, many begin chattering as soon as the song ends, excited about who the next "cat" is to be.
"When the music stops, you stop!" she warns. "Now we're going to try it one more time and the cat is going to catch a mouse. I'm going to close my eyes and I don't want to hear anything going on. You are not to raise your hands. The cat can decide who he is going to choose and then we will stop right there."

When they run through it once more and Julie is chosen, the class period is over and it is time to line up. Mrs. Kay assures Julie that she will be the first "old grey cat" the next time.

On other days, when less time is spent perfecting the last verse, one can see the social structure at work when the person playing the cat must decide who to pick. Most of the time boys pick boys and girls pick girls, unless Mrs. Kay instructs otherwise. Some of the children, particularly a few who are not often chosen, seem especially aware of who has had a turn and who has not and are quick to bring it to Mrs. Kay's attention. Almost everyone wants to be the cat and experience the power of being the one who picks someone new. Jimmy, for one, wants to be the cat so badly that he spends the entire song passing close by the sleeping cat whispering "pick me, pick me."

Another singing game that requires children to choose each other is "Bluebird, Bluebird." I join in the circle just as Mrs. Kay is asking everyone to stand up and hold
hands. I am the link between the boys' and girls' sides of the circle. Jimmy's friends razz him as he takes my hand, but he retaliates by telling them that he'd rather hold by hand than some other girl's.

Then two people are chosen to be the bluebirds—a boy and a girl. Mrs. Kay overhears the mumbled complaints about the selected pair and about the required hand holding. "Hey, wait a minute," she says impatiently. "I don't have time for all this kind of tattle tale, first of all. Secondly, I have asked that all you do when you join hands is just gently take hold of someone's hand." (A specific warning is given to Buddy.) "I cannot make it any clearer and I can move you elsewhere," she threatens. "Join hands and be gentle."

Mrs. Kay rehearses the song briefly, reminding the class when to stand and when to bend down at the end of the song. All begin singing "bluebird, bluebird, go through my window" as the two children make their way in opposite directions in and out under the linked arms. The first pair are complimented on the nice job they did. As the game continues, the children begin to get interested in catching the bird at the end, which they do by lowering their arms. Mrs. Kay stops the play at one point to explain that all they have to do is bend down. "You do not need to pull anybody down and that's really unnecessary," she states. Some of the children begin speeding up the tempo
toward the end of the song so that they can rush into
the final part where they all bend down and trap the blue-
bird. This gets a bit rough at times and one child complains
about being pulled down. Mrs. Kay gives several warnings
to be careful before she stops the play with a final threat.
"You're not in this to hurt anybody. If I have to say
anymore we're going to stop."

But the children seem delighted with this game despite
the roudiness and the apparent difficulty they have picking
someone new at the end. Jenny stands for many seconds
struggling to choose someone to take her place as the
bluebird. She settles on Steven, a move which leaves
her standing in Steven's place amidst an inhospitable
group of boys.

The interplay between boys and girls is even more
apparent during the more formal dances where partners
are required. The children seem both excited and embar-
rassed at the prospect of being paired up and many times
the lively interaction that results prevents them from
being able to attend to Mrs. Kay's directions. The folk
song and dance called "Paper of Pins" is the best example.
The lyrics in themselves are enough to arouse a kind of
taunting behavior from some of the girls as the boys begin
singing:
I'll give to you a paper of pins
If that's the way my love begins
If you will marry me, me, me
If you will marry me.

As the girls answer them, some point rhythmically at the boys across the room:

I'll not accept your paper of pins
If that's the way your love begins
And I'll not marry you, you, you
And I'll not marry you.

They sing through all eleven verses. The boys appear particularly distressed as they sing the last one which begins: "I'll give to you my hand and my heart/That we might marry and never part."

Mrs. Kay tries to reduce the dramatics by explaining that this is a "nice little English folksong" and that she doesn't like it when everyone is "super silly" because it is just a folk song. When she announces that they're going to do the dance, all applaud.

The first order of business is getting partners. Mrs. Kay counts the number of boys and girls before asking two girls to choose a partner. The selected pair, Jenny and Katie, are two leaders in the class but even they stand giggling along with the rest of the girls unable to make a selection. Mrs. Kay asks if they're going to be silly or if they need help. They want her to choose. She picks Jimmy for Katie and Steven for Jenny--a match up that gets a riotous reaction from the group. Mrs. Kay now plays to their hysteria by turning to the group
and teasing, "I'll get you." They all scream with delight.

Finally, the class is paired up and positioned in two sets of lines. (See Figure 3.) Mrs. Kay stands at the end of the groups to give instructions.

![Figure 3. Dance Formation](image)

Before she can begin, Buddy asks if the person he's dancing with will actually be the one he marries. Mrs. Kay assures him that she won't. He then wants to know if Katie will still marry him since she is dancing with someone else. Mrs. Kay warns the entire group to "cool it" before continuing.

She begins demonstrating the dance, asking them to mirror her movements two measures at a time as follows:

- Measures 1 & 2: four steps forward
- 3 & 4: four steps backward
- 5 & 6: lean right, lean left (with hand on waist)
- 7 & 8: turn around

The boys and girls practice this pattern one group at a time still mirroring Mrs. Kay's movements. Mrs. Kay stops the practice when she notices that some are spinning recklessly on the last line rather than simply turning
in place. She imitates their version and asks if that is the way she had demonstrated. They all agree that it wasn't. Then they try the last part again before starting from the beginning.

Another song, "Alligator Pie," is accompanied by a partner dance. The formation in this one is a double circle with partners facing each other (See Figure 4). Because the children are not required to pair up as a mixed couple, they hurry to find a friend when Mrs. Kay asks them to get a partner. Some children grab for each other; others wriggle away from someone's grasp. On top of all the scrambling, children are busy negotiating who will be on the inside circle and who will be on the outside.

![Figure 4. Dance Formation](image)

Mrs. Kay calls them to order, explaining that they will be changing partners and not to worry if their present partner is not their first choice. Mrs. Kay asks the class to join her in singing the song, emphasizing that they do nothing else. She isolates a few of the phrases
to work on diction since the words "sound all mushy."

Mrs. Kay sings, "Give away the green grass, Give away the sky," and the children then echo this part.

The humorous lyrics of "Alligator Pie" (sung to the tune of the traditional "Skip to My Lou") help to prevent the kind of flirtatious silliness that is so apparent in "Paper of Pins." However, the clap pattern to be mastered is cause for some confusion. Mrs. Kay instructs them to say "legs-clap-partner-clap" as they practice several times. Then the partners join hands and circle once around. The final phrase is complicated by the fact that some of the children don't know their left from their right. The inner circle is to move two steps to the left (counterclockwise) while the outer circle moves in the opposite direction. Mrs. Kay goes around from couple to couple placing her hands on their shoulders and turning them in the direction they are to move. Once this part is completed, the children find themselves face to face with a new partner. This never fails to get a reaction from the group forcing Mrs. Kay to wait before repeating the song. She teases them, "Oh, it's such a surprise to find out who your new partner is going to be!"

"Shoo Fly" is another folk song and dance that is familiar to Mrs. Weber's first and second graders. While they do not have partners on this dance, they are required to get in small groups—a process which results in lots
of chatter. The talk continues after they are in their groups about who is to be the leader.

"Wait a minute! Shhh!" Mrs. Kay interrupts. "I want you to listen," she continues. "When you are doing this, you are joining hands and being careful and gentle with the people next to you. We are not doing this to hurt someone, to squeeze their hand, to see if you can make them feel bad. That kind of thing I don't like in my classroom."

Mrs. Kay then announces that she wants a leader in each group. Some report that they already have one; others begin disagreeing about who will be the leader. "It doesn't make any difference," Mrs. Kay assures them. "I want you to listen."

Mrs. Kay begins immediately with the dance instructions, talking through each phrase as the children follow along. "One, two, three, four and lift your hands way up. You are all in the center with your hands up, and now back, two, three, four and stay there." After they practice this two times, Mrs. Kay starts strumming the autoharp from her perch on the stool and the singing begins. Mrs. Kay mixes the song lyrics with the dance instructions, "Shoo fly don't bother me. Shoo fly don't bother me. Forward, two, three, four, for I belong to somebody." The children rush the movements and don't keep the timing of the dance with the music. They try it again, all joining
in to chant, "forward, two, three, four, back, two, three, four" instead of singing the lyrics. This seems to improve their timing. This procedure continues until the entire dance has been taught. The groups get particularly confused at the end when the leader "turns the circle inside out."

Mrs. Kay asks several of the groups who seem to understand to demonstrate. Then she asks the group of boys who is having the most problems to try it. Brett keeps letting go of his neighbor's hand, breaking the circle and hindering the final formation. Someone calls out "Ow" as his arm is twisted.

"Well, you'll have to go underneath their arms," Mrs. Kay explains. "Do not let go. Funny, everyone else can do it," she says sarcastically. This group tries the dance two more times by itself before the other groups are allowed to join in. Mrs. Kay thanks them when they finally do it correctly and the dancing continues.

Some of the movement activities do not involve singing. These require some problem solving skills as the children must make decisions about ways to move that are independent of each other. The lively social interaction that is so apparent in the singing games and folk dances is not a part of these activities.

One activity done most frequently is a movement game that accompanies a poem called "Lollapalooza."
Lollapalooza, Kalamazoo
Hippety, skippety falamaloo
Marshmallow, cinnamon, mud puddle SPLASH!
Lollapalooza, what do you ask?

Mrs. Kay takes a seat on the end of the piano bench with the two timpani standing in front of her. The children are spread out throughout the room having found what Mrs. Kay calls their own "self space." She begins playing a steady beat on alternating drums and asks the children to put the beat of the drum in their feet. They begin walking randomly about the room and continue until Mrs. Kay reaches the last word of the poem. At this point she calls out a word such as "bent," "twisted," or "stretched" to name some. Everyone immediately freezes, each one in a position different from the next person's. Mrs. Kay then selects the one whose version of the designated shape is the most interesting. This person comes up to stand by Mrs. Kay and must decide the shape to be formed for the next time as well as choose the best "shape statue" at the end.

The children work hard to create unique body shapes. The more twisted, bent, or stretched the better in this game. Some become so contorted that they even lose their balance while others appear breathless trying to keep it. When the best statue is chosen many collapse in heaps before rising for the next challenge.
Sometimes the leader, or Mrs. Kay, throws in an added stipulation of levels (high, middle or low). Mrs. Kay makes frequent reminders to "put the beat of the drum in your feet" and "listen carefully. The drum will tell you what to do." The drum beat usually remains constant. However, occasionally, Mrs. Kay changes the beat and asks them to skip or jump. On a good day, she might challenge them to follow the beat of the drum without instructing them in advance as to what kind of movement to do.

Another experience in creative movement which is less structured than "Lollapalooza" involves an imaginary walk in space. Again, a poem is used, only this time as a way to set the mood before the movement actually begins. Images like "my arms float so freely, swimmingly light/I feel like a feather slowly in flight" are a few from the poem "Walking in Space" which Mrs. Kay reads aloud to the class.

When she finishes she asks, "What would it feel like (to walk in space)?"

"Like a bird," one child responds.

"You'd feel like a feather flying," another offers.

Further discussion about how one would feel walking in a weightless environment follows. Mrs. Kay even demonstrates her version of "weightless" movement. Then all the children find their own "self-space" in the room while Mrs. Kay puts on a record.
I've got some electronic music that sounds like space music," she tells them. They all sit quietly and listen. A second listening is accompanied by their imaginary space walk. All begin pantomiming tasks like climbing in their space ships, checking the dials, and blasting off, following Mrs. Kay's lead. The children explore slow motion floating movements traveling in a variety of directions and at different levels.

Mrs. Kay recalls some lines from the poem "Walking in Space" to bring the activity to a close. She reads,

Back to your spacecraft
And close down the hatch.
Back now to Earth
And "splash down" at last.

The children wriggle and slide to the floor as the music ends.

Playing Instruments

When Mrs. Weber's children come to music class to use instruments, it means one thing—playing melodic instruments that are a part of the Orff Instrumentarium. Different sizes of wooden xylophones and metal metallophones and glockenspiels are placed around the circle on the floor for everyone to play, about fifteen in all. Approximately half of the class shares an instrument since there are not enough for each person to have one.

Once the instruments are out, they stay out for the entire half-hour class. It's no wonder they do since
getting the instruments out (which also means distributing a set of mallets to each) can take up to ten minutes of the class time.

Two out of the three times that Orff instruments are used with Mrs. Weber's class the children help in the setting-up process. Mrs. Kay asks children, one at a time, to "Please go pick out an instrument and bring it back to the circle." Other times she will ask a child to get a specific instrument. Kate, who is asked to get a glockenspiel, drops it on the floor, making a noise like shattering glass as each of the removable metal bars tumbles onto the tile floor. Kate then needs help reassembling it before the class can continue.

Mrs. Kay spends most of this time giving out mallets. She searches in the mallet box for a pair appropriate for each instrument. The mallets come in several colors and sizes and Mrs. Kay is careful to get them assigned correctly. Only once is this time-consuming procedure avoided, when all the instruments and mallets have already been neatly placed in a circle on the floor. This happens when the previous class has just used them. When the children enter the music room and see the instruments set out, they hurry to find a seat behind their favorite one.

"These instruments are called Orff instruments," Mrs. Kay reminds them, "after a German composer named
Carl Orff." She reviews the names of the instruments and talks about mallet technique—how to hold the mallets and how to move the arm in a loose way so as not to stop the sound. Mrs. Kay demonstrates both a correct and incorrect way before inviting the class to try it. She circulates to check hand positions calling out, "Be sure the back of your hand is facing up," over the sounds of the tinkling instruments.

She explains that her raised hand is the signal for "mallets up" or stop playing. A final bit of advice not to bang and to "play as beautifully as possible" is given before they are ready to begin playing. Some form of warming up activity happens next.

"On your instrument are letters. Find a bar that says C," Mrs. Kay explains. "Find any C and play the C this many times." (Mrs. Kay claps four times.) "One, two, ready, play," she says to get them started together. Four counts on C sound as the children play their xylophone, metallophone or glockenspiel.

Mrs. Kay then asks them to "Find a different C and play twice as long. How many times would that be?"

"Eight," someone answers. Again Mrs. Kay prepares them to start playing, "one, two, ready, play."

This procedure of playing four and then eight beats is also done using the G bar and the G and C bars simultaneously. Most of the children are able to do this easily.
Mrs. Kay then sings a pitch and asks them if they can find it on their instruments. Experimental tapping begins as the children try to find a bar on their instruments that matches the one Mrs. Kay is singing. The mixture of tones that is produced in the search for the correct one makes what appears to be a difficult task, an even more difficult one. Eventually, someone calls out the correct pitch, "G."

In addition to matching pitches, an activity involving rhythmic challenges using speech patterns is introduced. "Lisa," Mrs. Kay calls out, "tell me what your favorite ice cream is."

"Mint chocolate chip," Lisa answers with little hesitation.

Mrs. Kay uses two mallets to tap the rhythm while speaking, "mint chocolate chip" (\(\frac{4}{4} \bigg\| \bigg\| \bigg\| \bigg\| \)). The class then does the same.

Mrs. Kay lengthens the phrase to "I like mint chocolate chip."

Again the class echoes Mrs. Kay.

"Try to play that on any C," Mrs. Kay instructs. "Say and play 'I like mint chocolate chip'."

Mrs. Kay encourages them to play more softly, reminding them that the instruments are an accompaniment to their voices. Patterns of other ice cream flavors are tried, first on mallets (non-melodically) before being
transferred to a single tone on the instruments.

Mrs. Kay is now ready to introduce a song which the children will learn to play. Pentatonic scales are needed. She asks the class to make a C pentatonic scale by taking off the F and B bars (which she refers to as the "frogs" and "bees").

Mrs. Kay has chosen two songs, "Bell Horses" and "Hush My Baby," to teach to Mrs. Weber's class. A similar procedure is used for both.

Mrs. Kay teaches them the melody by singing either the letter names of the pitches or by using solfege syllables. The song is broken down into short phrases and each one is rehearsed a number of times before the song can be heard in its entirety.

"Will you find G and E on your instrument," Mrs. Kay says. She asks them to play and sing G-E (descending third). Then she asks them to play the same pitches while singing "sol-mi." The class repeats this several times.

"That's beautiful," Mrs. Kay praises. "Make it sound just as musical as you possibly can," she encourages.

Mrs. Kay asks them to watch her hand signals (Kodaly positions for sol and mi) as they continue. Several children mirror her gestures.

"Where do you suppose 'la' is?" she asks and then sings "sol-mi-la."
Children begin experimenting. Mrs. Kay notices that someone has found it, and stops the playing to announce that "la" is right above G. Note by note, the class repeats the pitch which Mrs. Kay sings. She alternates between using letter names and solfege syllables, confusing some who do not seem to understand that the labels are interchangeable for the same melodic pattern.

Not until all three pitches of the song, "Bell Horses," are secure does Mrs. Kay introduce the rhythm of the song. She sings "sol-mi-mi" (♩ ♩♩). "Will you play G-E-E and sing 'sol-mi-mi' (♩ ♩♩). Ready, go."

All play; some not so successfully.

Eventually, Mrs. Kay adds the text, asking them to play "Bell horses, bell horses." This time Mrs. Kay is pleased. "That was really pretty good," she says. "Let's try it again."

She proceeds to the next line, having them sing first the letter names, then solfege and finally the text as they play. Slowly, they make their way through all four lines, but not without some amount of frustration.

Many seem to be unable to recall all four phrases at once, forcing Mrs. Kay to stop repeatedly to practice an isolated line. She reminds them "if you say the names of the notes, you'll be able to play it."
She sings the entire song:

Bell horses, Bell horses
What's the time of day.
One o'clock, Two o'clock
Time to away.

"You should be able to play the whole thing now. Hopefully," she says, "I'll meet you at the end. Ready, sing and play," Mrs. Kay sings on G to start them together.

They stumble through from beginning to end. Mrs. Kay compliments Matt and asks if there is anyone who could play the song for the class. Eager hands shoot up.

"Lisa, want to try it?" Mrs. Kay acknowledges. "And you need to sing it, too."

Lisa's effort is almost perfect. Others try it, and some play together in duets and trios. Mrs. Kay begins accompanying their playing with a steady beat on the wood block. She then borrows a glockenspiel to demonstrate what she calls the "bell" sound of the bell horses. She asks several to try it while the rest of the class (those that can, at least) play the melody one more time before the class time runs out.

"I think when you come back we'll do this again and see if we can't make "Bell Horses" sound a little bit nicer," Mrs. Kay concludes. The clean up is very orderly as children return their mallets to the mallet box and carefully carry their instruments to the shelves before lining up at the door.
Inside the Music Class
Mrs. Hoke's Group

Entering

Mrs. Hoke's class is scheduled for music on Tuesday and Thursday afternoons for forty-minute periods. The journey from Mrs. Hoke's classroom to the music room is a long one and the children frequently make the trek unsupervised. As a result, the students seldom arrive in an organized or orderly fashion.

On nice days, many cut across the playground in a race which leaves them breathless as they bound recklessly into the music room and collapse to the floor. On days when they don't arrive in a rush, they may casually straggle in, taking time to visit with Mrs. Kay and with each other until all have arrived.

On at least six days when Mrs. Hoke's class has music, the number of students who come is reduced by at least half. A special two-week Shakespeare project ties up the sixth graders in rehearsals and performances. End of the year track and field events and junior high orientation also conflict with the scheduled music time. On some days, students are allowed to choose whether or not to come to music if classroom work seems more pressing, and there are several students who are never present for music on Tuesdays because they are bussed to a nearby school for a special program for creative and talented
students.

Mrs. Kay seems accustomed to the erratic attendance and the informal entrances and waits patiently. No one seems in a hurry to get started.

Singing

More often than not, singing is a part of each of the forty-minute periods that Mrs. Hoke's students spend in music. It may only take up a few minutes of class time or it may fill an entire period. In addition to the singing that sometimes occurs when the students use instruments (see Using Instruments), two distinctly different types of singing experiences occur: one is an informal "sing-along," the other, a more formal instructional time when reading and analyzing music are emphasized. Even though the teaching style is different, the content is the same—primarily American folksongs. In both instances, Mrs. Kay assumes sole responsibility for accompanying the singing on her autoharp or guitar.

The "sing-alongs" frequently serve to conclude a music class. The songs are all familiar to the students and they join in easily as Mrs. Kay moves through a repertoire of as many as seven different songs. One day sheets of paper with song lyrics typed on them are passed out to help the students with the words of songs with multiple verses like "This Land is Your Land" and "Don Gato."
Most of the time, the students simply follow Mrs. Kay's lead. Little, if anything, is said about the songs or how to sing them. It appears that everyone knows what to do.

One song, "The Bed," stands apart from the rest because it involves a dramatic activity. The students seem to enjoy this humorous song and request it on the two days that it is done. Most are eager to act out one of the solo parts, particularly that of the boy who cries "boo hoo." Each verse of this accumulative song—seven in all—is about a different animal who joins the boy in an old woman's "big bedstead." At the end of the song, the bed collapses and all of the characters fall out.

The lyrics that follow tell the story:

1. An old woman had one big bedstead.  
   An old woman had one big bedstead.  
   When she saw a small boy sleeping,  
   She put him to bed, And the boy cried "Boo hoo"  
   Ref: So, so; So, so, how I love you so.

2. An old woman had one big bedstead.  
   An old woman had one big bedstead.  
   When she saw a small dog sleeping  
   She put him to bed, and the dog barked, "Bow Wow"  
   And the boy cried "Boo hoo"  
   Refrain ______________________

3. ..small cat..  
   And the cat mewed, "Meow"  
   ...dog...boy....  
   Refrain ______________________
4. ...small mouse...
   And the mouse squeaked, "chee chee"
   ...and cat...dog...boy...

5. ...small pig...
   and the pig brunted, "Oink"
   ...mouse...cat...dog...boy

6. ...small man...
   and the man signed, "Ah, me."
   ..pig...mouse...cat...dog...boy...

7. ...When she heard the bedstead creaking
   She ran to the bed, and the bed fell Kerplunk
   ...man...pig...mouse...cat...dog...boy...

Either Mrs. Kay selects the solo parts before begin­ning or a student who is selected to be the old woman
gets to choose the characters at the beginning of each new verse. Each of the selected soloists takes a place
lying down in the center of the circle in the order of the verses, starting with the boy and ending with the old man. From a prone position, each in turn speaks his part—"boo hoo," "bow wow," "meow" and so on. Little singing can be heard from the class as they seem too involved in watching and laughing at the center players. All join in, however, to make squeaking sounds on the last verse about the bedstead creaking.

At the end of the song, many students clammer for the next turn. The commotion leads to Mrs. Kay's repri­mand. "I can't do with all the noise...Don't go into hyper fits raising hands." The same problem arises at the end of the second singing. "Sh! I can't stand the noise," Mrs. Kay protests. "We're not in this to be so
silly about it. Now let's go."

The third time through, Mrs. Kay has trouble filling all the solo parts with people who have not had a turn. Several girls do not want to do it. Before beginning, Mrs. Kay focuses on the poor participation and asks them to please sing this time. Twice she reminds them to sing, once by calling out "will you sing" without stopping and finally, before starting the last verse, she asks them to "stop talking and sing."

Mrs. Hoke enters the room a few minutes before the period ends and the students shift their attention to coaxing her to take part in the activity and play the old man. They are excited when she agrees to join the others lying on the floor in the center of the circle.

"There's too much noise," Mrs. Kay reminds them, trying to restore some order before finishing the song. They all sing "When she saw an old woman (instead of old man) sleeping" to Mrs. Hoke, apparently pleased that they had persuaded her to participate and had humored Mrs. Kay in the process.

On the days when singing is the sole activity of the class period, the informal nature of the "sing-alongs" is replaced by a more formal process which includes the use of music text books. It is a time when Mrs. Kay focuses on proper singing posture, form and reading rhythmic notation.
The students enter the music room to find the books spread out in a circle on the floor. Mrs. Kay's initial direction to leave the books on the floor and stand up is barely heard over all of the conversations. She repeats her request and waits until everyone is standing and quiet. The warm up activity that follows is a preparation for one of the songs they will do.

"Let's see how many of you can echo this back to me, please," Mrs. Kay says. She demonstrates a simple clapping pattern (J j J ~ ^ J), which the students imitate easily. This activity continues for several minutes without any spoken directions. Mrs. Kay constantly changes the pattern except for the few times when she repeats one that the students do not accurately echo. Several of the rhythm patterns that are done are written on the chalkboard behind Mrs. Kay; however she makes no mention of them at this time.

Once they are seated and have turned to a song, "Old Joe Clark" in their books, Mrs. Kay draws their attention to the chalkboard behind her. "Would you look at the first line and see if you can find a rhythm pattern on the board that might match one in the first line of the song," she says. All are quiet as they study the page in front of them.

"I've found one," Matt says eventually.

"Can you tell me where it is?" Mrs. Kay asks.
"It's the fourth note," he says pointing to a place in his book.

"I want a phrase," Mrs. Kay explains. "Those are little rhythmic phrases," she says pointing to the chalkboard. "Can you tell me in that first line if there are any notes that match those?" she repeats.

A second confused response leads to more explicit instructions. "I'm talking about the first line," Mrs. Kay emphasizes. "I want only the first line." Finally, Michael gives a correct answer.

"Thank you," Mrs. Kay says before pointing out to the rest of the class the similarities which she hoped they would all find. "See where that is?" she asks. Then, to reinforce her point, she tells them to look at the first line on the chalkboard. "You clapped this," she explains. She demonstrates once for them and asks them to clap it.

"Now look at the song in your book," Mrs. Kay says to make the connection to "Old Joe Clark." "Went up on the mountain top," she speaks in rhythm while clapping. "Now say the words and clap," she tells them. "Ready, go."

The lesson proceeds with Mrs. Kay asking them to match the notation in their books with the other patterns on the board. Several students stretch out on the floor to study the problem more comfortably. Eventually, Mrs.
Kay picks up her autoharp and starts strumming.

"Fare you well, Old Joe Clark," she sings. They join in and repeat this short phrase several times. Mrs. Kay stops to remind them that "there is no way that (they) can lie down and sing." After all are sitting, Mrs. Kay continues by working through all four lines of the refrain. She demonstrates; the students repeat her model of simultaneously singing and clapping the rhythm of the song. Then they sing the entire refrain. "Keep your eyeballs on the music," Mrs. Kay reminds them before beginning.

Fare you well, Old Joe Clark
Fare you well, I'm gone.
Fare you well, Old Joe Clark
Good bye, Lucy Long.

They sing the refrain only two times before Mrs. Kay returns to more analysis. "Is 'fare you well, I'm gone' and 'Good bye, Lucy Long' the same?" she asks.

"Yea, sort of," someone says.

"Are they the same? 'Sort of' isn't good enough," she says. A mixture of opinions follows.


"Yes," several decide.

"They are exactly the same. Check those notes out. Are they the same?" she asks.

"No," they answer quickly.

"No, they're not," Mrs. Kay agrees. She asks them to listen while she sings the two lines in question. Afterwards she explains again that the lines are not the
same rhythmically or melodically.

Before singing the refrain one last time, Mrs. Kay reminds them to "please follow along because that's why you've got the books, so that you can learn to read the music!" She also gives very specific directions to correct sloppy postures; "Will you please hold the books up off the floor; put them on your laps, and put your backs up straight and see if you can't get a nice singing sound while you're doing this."

Mrs. Kay sings all of the verses and the class sings the refrain. The second time through the girls sing the verses and the boys the refrain. Before they have finished, the boys' part deteriorates into a mixture of giggling and boisterous, forced singing. Mrs. Kay interrupts to remind them that they should sing, not scream. "You sound pretty good," she says encouragingly, "but you need to sing."

"Mi, mi, mi," several boys sing, as if impersonating the tuning up of more serious singers. Mrs. Kay ignores their antics and gets them started one final time, which like the previous efforts, is not without some amount of giggling. They receive no more attention from Mrs. Kay as she simply moves on to another song.

Another song with a verse-chorus form, "Soldier, Soldier," is a courting song with a humorous punch line. Mrs. Kay makes a few brief remarks about the song's form
and origin before singing it for them. She tells them that she will sing section A and asks them to follow in their books, "not only the words but the notes." She actually sings both A and B sections with some of the students joining in on the B section, or chorus, before all the verses are completed. The students laugh at the song's punch line,

Oh no, sweet maid, I cannot marry you
For I have a wife of my own.

"I love that," Mrs. Kay chimes in with the rest of the class.

Markings in the book clearly indicate a part for a boy and girl, marked "he" and "she" in the verse. Mrs. Kay suggests that all the boys do the part marked "he" and the girls do the part marked "she" until a boy and girl feel comfortable enough to sing solos. The students groan at the idea, but Mrs. Kay assures them that "It's just a song."

She: O soldier, soldier won't you marry me
   With your musket, fife, and drum?
He: Oh no, sweet maid, I cannot marry thee
   For I have no coat to put on.

All: Then up she went to her grandfather's chest
   And got him a coat of the very, very best
   She got him a coat of the very, very best.
   And the soldier put it on.

2. hat 3. gloves 4. boots
5. for I have a wife of my own

It is not until another day that anyone is called upon to sing the solo parts. "Is there a girl who would
sing the girl’s part and a boy who would sing the boy’s part?” Mrs. Kay asks.

Someone suggests Lucy and Matt for the task. This pairing brings a lot of laughter from the group. Another calls out "Lucy and Tim," and more laughter results. "Now wait a minute," Mrs. Kay interrupts to stop the match-making that seems to be going on. "Michael, will you sing the boy's part?" she asks overlooking the group's suggestions. "I need a girl." Once again Lucy's name is thrown out, but Mrs. Kay ignores the tease and asks Jill to sing. Then, with very little hesitation, Mrs. Kay gets them started before anyone has time to consider her choices.

Jill starts out with confidence and remains serious about her solo throughout. Michael, on the other hand (who is not regarded as one of the class clowns), manages to provide a lot of amusement before he finishes. His own giggling, which begins during the second verse, gets progressively out of control until he can no longer sing. Mrs. Kay is able to sober him with encouragement. "You were doing such a good job," she tells him. He continues without breaking down until the final verse where he misses the punch line. Instead of answering, "for I have a wife of my own," he sings, "Oh no sweet maid, I cannot marry thee, for I have no fife of my own." Everyone seems to think this is really hilarious, including Mrs. Kay.
Still flustered by the laugh he has provided, Michael asks if he can correct the last line. Mrs. Kay lets him redo the last verse and praises him before asking for other soloists.

Michael and Jill are clearly the best pair of the day and when Mrs. Hoke arrives toward the end of the period, Mrs. Kay suggests that she listen to them. There is lots of excited chatter as the class prepares to perform for their teacher. Both Michael and Jill seem particularly pleased and sing their solos with confidence. Everyone applauds at the end and several hurry to Mrs. Hoke's side, eager to tell her about the great fun they had when Michael kept "cracking up" and eventually sang the wrong words.

Another song, "Canoe Round," contains a syncopated rhythm which becomes the focus of instruction on several days. The song text is heard briefly when Mrs. Kay sings the song for the group.

My paddle's keen and bright
Flashing with silver
Follow the wild goose flight
Dip, dip and swing.

However, she soon substitutes other words to teach the class about syncopation. About ten minutes of drill follows.

"Syncopati-ti-ta, Syncopa-ta-ta," Mrs. Kay sings using the melody and rhythm of the first two lines of the "Canoe Round." She stops to explain how "ti-ti-ta" is substituted for the text of the song to represent the
eighth and quarter notes "It sounds funny doesn't it?" she says before asking everyone to say the words in rhythm. She then asks if anyone can locate another line with the rhythm" syncopati-ti-ta." Several respond knowingly and Michael is called on to answer. He says the third line is the same and Mrs. Kay concurs. "Yes, where it says 'follow the wild goose flight'," she points out to the class.

"What would you do with the second section?" she asks referring to the text "flashing with silver."

"Syncopata-ta," someone answers.

"Right," Mrs. Kay answers enthusiastically and then demonstrates the rhythm for the class, "'Syncopata-ta'. Now say lines one, two and three," she directs. "Ready, go." All chant:

\[ \text{Syncopati-ti-ta} \]
\[ \text{Syncopata-ta} \]
\[ \text{Syncopati-ti-ta} \]

The last line, "dip, dip and swing" is unlike the other two rhythm patterns. Mrs. Kay asks if anyone knows what to do with it. Several try a variation to match the rhythm but Mrs. Kay finally tells them that the word "syncopata-a" is to be used. Several think this sounds odd and chuckle. Before they say it, she makes an effort to coordinate the speaking and reading.
"Follow the notes," she says. "Look at the notes; that's why you have the books," she points out. "Don't stare off into space."

Before finally connecting all four lines of the song with these syllabic sounds, Mrs. Kay clarifies the reason for the textual substitution one more time. "'Syncopa' is the beginning of the word 'syncopation' and this is the kind of rhythm you have in this song."

The next task is a little beyond the group. Instead of having the group speak the entire song's rhythm in unison, Mrs. Kay divides the class in two and asks them to do it as a round. The second attempt is better than the first but neither one is particularly smooth. Mrs. Kay quickly shifts to using the original text and singing rather than speaking. She begins strumming her autoharp, and asks those who know the song to join her. "At least you know the rhythm," she tells them. "It goes like this," she says before beginning. Some of the class join in. They sing the song several more times before moving on.

**Playing Instruments**

Most of the instrumental experiences planned for Mrs. Hoke's class involve using Orff instruments for the entire class period. On two such days, the students enter to find a circle of melodic percussion instruments already laid out for them with two mallets carefully placed at
Each person selects an instrument, takes it to a place on the painted circle on the floor and begins experimenting. Several students agree to share an instrument as there are not enough for each to have his own. Seated on her stool just outside the circle, Mrs. Kay reminds the students of the mallet rules: her signal for when to stop playing (hand raised), how to hold the mallets, how to sit at the larger instruments and which mallets to use with the different instruments.

Most of the class time is spent learning to play the melody of a simple song that the students either already know or can quickly learn. "This is kind of a fun song called 'Little Lulu'," Mrs. Kay begins. "Some of you may have done it before."

Mrs. Kay crouches to play a tone (D) on one of the metallophones and asks the class if they can match this pitch on their instruments. She moves around the circle, calling on them one by one to play for her and reminding several how to hold the mallets properly.

"Yea, you found it," she congratulates.

Others, particularly boys, join in lightheartedly with praising remarks, causing Mrs. Kay to ask for attention. "Mallets up!" one boy calls out to quiet the group for Mrs. Kay.
Before they play any more, Mrs. Kay instructs them to remove three bars from their instruments (C, F and A), explaining that they won't need these. The gapped scale that remains seems to facilitate the playing that follows.

"Now let's see how many of you can echo this back," Mrs. Kay asks. She plays the first phrase of "Little Lulu" on a metallophone and, without dropping a beat, the students play the same phrase.

"Not bad for the first time," Mrs. Kay comments. "Try it again. Listen. Clean it up."

The solo-group echo play continues a few more times before Mrs. Kay introduces the lyrics of the song. "Little Lulu, Lulu" she sings. As they try repeating this, some have difficulty coordinating the singing and playing.

"It needs to be cleaned up," Mrs. Kay observes. "I hear extra sounds, and I can't hear you singing."

They are more successful a second time as they play and sing the first two phrases, "Little Lulu, Lulu/dressed in blue-lu, blue-lu." Mrs. Kay moves on to the third
phrase which is different melodically. The same procedure is used—she tries to improve their rhythmic accuracy by isolating the syncopated rhythm that seems to be causing some problems. She asks them to listen and then, using only the sound of two mallets, she taps the rhythm of the third phrase (\[\text{\textbackslash H, H, H, H, J J J J J J} \]) The students use their mallets to do the same and with little difficulty.

They try the rhythm on their instruments again as it occurs in the melody. Someone offers a "blah," displeased with the repeated mistakes.

Finally the lyrics are introduced. "Doing the hula, hula," Mrs. Kay sings. Everyone tries it.

"That's much better," she says.

The last two measures are learned quickly and then the song is sung and played in its entirety. The students take turns listening to each other play; first one half of the class, then the other, then instruments of like timbres, woods and metals, play separately. Mrs. Kay remarks that she hears them playing but not singing.

"I was singing!" Lucy protests.

"Good, I didn't hear it though," Mrs. Kay answers.

Mrs. Kay continues the lesson by teaching three different accompaniment patterns. The first, a simple bourdon, is assigned to the two bass instruments. Mrs. Kay gets them started, chanting "keep it steady" in rhythm, before inviting any who feel comfortable playing the melody
to begin. The two other ostinat is treated in the same manner.

A final version incorporates an introduction, interlude and coda and serves to pull everything together. One by one the accompaniment patterns are cued by Mrs. Kay. When the melody enters, Mrs. Kay's voice is the only one heard singing. The players seem to need full concentration just to maintain the tempo that has been established by the repeating ostinati. The interlude consists of nothing other than eight beats of continuing ostinati. Barely ready to begin again, the students playing the melody are cued for the second time. The piece ends with the accompanying parts fading out, one at a time, following Mrs. Kay's lead.

A few seconds pass as everyone pauses to reflect on the performance. No one offers a comment and Mrs. Kay changes the mood by introducing a movement activity.

"Now for the fun part," Mrs. Kay says as she reaches to bring down the hoops that are balanced overhead on suspended lights. Several students "ooh" and "aah" when they realize what is to come.

"I need to have people who can do this comfortably... Molly, Susie, Wendy...Lucy," Mrs. Kay responds to their raised hands. "Not me" Shawn shouts out over the sound of instruments and chatter as the girls position themselves in the center of the circle with the hoops around their
"Shawn, mallets up," Mrs. Kay orders. Then, to the entire class, she repeats the directions for when and what to play. Before beginning, she makes one last comment. "I'm really disturbed about something," she begins. "This doesn't sound very musical to me. I can hear you playing...but I don't hear nice singing. I can't even hear the singing because you're concentrating on what you're playing. Now try it. This is a performance!" she says dramatically.

Everyone begins, instruments and hula-hoops together, but the musicians seem distracted by the twirling hoops and their playing disintegrates by the end of the piece. A group of boys volunteers to take a second turn with the hula-hoops. As they take their places, Mrs. Kay speaks to the players, "I really want you to play this time, sing and not talk. Here we go, one, two, ready, go" she says as she cues the two bass instruments for the introduction.

This performance is worse than the first. Many are overcome with laughter at the sight of the boys struggling to keep the hoops from continually sliding down their hips and onto the floor. "All right, now stop," Mrs. Kay calls out in an effort to restore order. The boys relinquish their hoops and return to the circle, still amused by the activity.
Mrs. Kay changes the mood by asking if there is anyone who can play the melody alone. Several students beg enthusiastically to try. The class cheers at the end of a perfect performance by Carol. Even Shawn, whose behavior has not been met with much approval thus far, manages a rendition that Mrs. Kay awards with "super!"

By the end of the class, all respond positively and cooperatively to Mrs. Kay's directions for putting away the instruments. Bars are replaced, mallets are returned and instruments are carefully placed on the shelves. They all leave quickly as another class is waiting outside the door.

On two other days when instruments are used, only half the class is present, ten girls and one boy. Everyone helps himself to an instrument and mallets and takes a seat on the floor where Mrs. Kay is already seated at a metallophone.

The lesson begins in a routine fashion: several bars are removed from the instruments, students find a starting pitch that matches one Mrs. Kay plays, they try to echo melodic fragments (at times repeating either sol-fege syllables or tonal names that Mrs. Kay calls out) and then finally learn the text of the song they are playing. On this particular day this small group learns to sing and play "Bell Horses" fairly quickly.
However, rather than teach them an accompaniment, Mrs. Kay invites the class to help her design one. "What kind of accompaniment would lend itself to this song?" she asks. She goes on to tell them that, "Bell horses were the horses that delivered ice a long, long time ago. Now what kind of a sound could we add to it that would make it like horses?"

"Maybe a background of bells," Molly suggests.

"Very softly," someone else adds.

"Maybe just going (a short demonstration follows)...or, you know, clippity clop," Libby offers. Several begin experimenting on their instrument to find a pattern that incorporates the rhythm of "clippity clop" (\[\text{\tiny \text{\textit{\textbf{1} \text{\textbf{2}} \textff{3} \textff{4}}} \]}\] ) which Libby has just suggested.

After a few minutes, Mrs. Kay stops the group to point out what Cathy is doing. Cathy plays a steady two-note pattern several times. Then Marcia suggests that they might also use the sand blocks.

"You mean the wood blocks?" Mrs. Kay asks.

"Yea," Marcia agrees.

Mrs. Kay gets out a wood block and makes a proposal. "Okay, let's try something. Let's have Cathy doing her little ostinato, and we'll add Marcia on the wood block, and let's have you people (that is, everyone else) play the melody. And we'll all sing."
Mrs. Kay asks Marcia to begin. "Make it a 'clippity-clop' sound if you can," she says. Cathy tries the triplet figure also (\(\text{\#}\text{\#}\text{\#} j\)) with some difficulty and interrupts to ask if that's what she should do.

"You do whatever you think lends itself to the style," Mrs. Kay responds, leaving the decision up to Cathy. "Okay, here we go. Marcia go first, then Cathy, and then we'll do the melody," she repeats for the group. "One, two, ready, go."

The melody is played a second time and Cathy settles for her original two-note pattern which she plays throughout. "Good!" Mrs. Kay says when they finish. "Okay, what else do you want to do? You can use any of the notes on your pentatonic scale. Do you want to do it on your instrument?" she asks.

Michael suggests jingle bells, but Mrs. Kay seems to prefer that they try something on their melodic instruments. After several minutes of experimenting, the group settles on a sound to be played on the glockenspiel, its light metallic sound resembling bells. Mrs. Kay sets up the form for them—introduction, melody, interlude, melody, ending. At the end of this version the group chatters enthusiastically, seemingly delighted with their composition and performance.

They continue to make suggestions for added effects and ways to refine their performance. Mrs. Hoke enters
the room at this point and sits down on the table near the door to listen.

Only once does Mrs. Kay reprimand anyone, and even then it is done lightheartedly. "You're going to have your mallets taken," she pauses to wait for Cathy to stop fiddling with the wood block, "and hung from your earlobes!" she teases. Mrs. Hoke chuckles and any possible problem is dissolved.

One last version of "Bell Horses" is tape recorded. A wonderful silence lingers at the end of the piece as the students wait for the tape recorder to be shut off. Mrs. Kay seems particularly pleased and takes time to replay the recording for them. At the end of class, she stops several students as they leave to compliment them on their nice work.

On two other occasions a different kind of invention on instruments results; once as an outgrowth of a simple warm-up activity and another as an accompaniment to a movement game called "Don't Bump." Both involve melodic improvisation, and in each instance, Mrs. Kay begins by asking them to remove the bars labeled C and G.

On the first example, she asks them to "make up anything" for eight beats using the C and G bars. She establishes the tempo by striking two mallets together and clicking off eight counts. Then she moves to the board and points to one of several dynamic markings already
written there (p=soft). Everyone plays, each opting to play only the steady beats that Mrs. Kay has demonstrated while marking the tempo.

"Tell me what you think about it," Mrs. Kay says.


"It sounded nice," another offers.

"Some people didn't stop after eight beats," someone observes.

Mrs. Kay asks them to try it again, finding a different way to play. "Try to feel the eight beats," she suggests. If you can't, then count to yourself. This time Mrs. Kay selects a moderately soft dynamic (mp) for them to apply.

This type of activity continues with variations; different dynamics, alternating types of timbres and extended phrases. The students are instructed to add a third note to the two they have been using and are reminded that "The beat has got to be kept steady. If it's not, then it gets to be mush."

Eventually, they are invited to make up a melody for eight counts, using any of the bars on their instruments and any rhythms. Mrs. Kay tells them to use their fingertips as they play, which cuts down on the noise level considerably.

"Does anyone have something to share?" Mrs. Kay calls out over the playing after a few minutes. No one seems
very eager to volunteer, but Mrs. Kay asks several girls to play in the few remaining minutes of the class.

The same kind of challenge is repeated on another day in conjunction with the elimination game called "Don't Bump." (See movement experiences.) "I want to see if something will work," Mrs. Kay says spontaneously in the middle of the game. She asks a few students to get out specific Orff instruments. Libby and Vanessa head toward the shelves where the instruments are kept but eventually ask for assistance as they are unsure of which ones to get. Mrs. Kay takes a few minutes to help them get organized. Some students gather close by intrigued with the idea of adding instruments; others still left in the game take a seat on the floor to wait for the play to resume. Mrs. Kay calls for everyone's attention and explains what is to take place.

"This is an experiment," she tells them. "The people on instruments may use any of the notes in the pentatonic scale. Find a person that is going to be moving around," she tells them, "and make an accompaniment part to how they are moving...Let's just see what happens."

From her seat on the glockenspiel, Libby asks, "How do we know when to stop?"

"Oh you'll know..." Mrs. Kay assures her. "Okay, why don't you watch Janet," she suggests, looking at me. "Maybe she'll give you some kind of a clue," she hints,
leaving it up to me to figure something out.

Meanwhile, Vanessa decides that she doesn't want to play after all, and Molly is chosen to replace her. Mrs. Kay reminds the students in the center to keep moving until they have some indication of when to stop. "It's going to have to be through listening," she tells them.

Unsure of what will take place, all begin after Mrs. Kay starts the drum. "I'm gong to beat, beat, beat, beat...one, two, ready begin," she chants. All parts--movers and instrumentalists--hang together until the end when the instrumental ensemble fails to provide a clear cut ending and as a result the people in the game have trouble detecting when they were supposed to return to their partners. A lot of commotion among the players about whether or not they would be called "out" ensues and Mrs. Kay has to quiet them down to listen to further instructions.

Mrs. Kay sends L. to get a cymbal. "Here is your signal to stop," she says just before striking the cymbal. "When you hear that, you stop, you find your partner, walk to your partner, and that means you guys stop playing," he says turning to the instrumentalists.

All of this clarification does not seem to remedy the problems. The ensemble's playing is tentative, at best, and the cymbal's sound, signaling all to stop is barely audible. Michael, who is sitting on the floor watching everything is accused of tripping people who
are moving about the room, and the students seem to lose all control at the end of each playing when they rush, giggling, to find their partners.

"I can't stand the noise," Mrs. Kay shouts. "It's more than I can stand. Quiet! I can't stand everybody screaming at each other and I'm screaming back. There's no reason for all this." Several students offer explanations in their defense; some are denying accusations made against them. The group eventually calms down and Mrs. Kay gets them organized for one last run through. New musicians are selected and the people who had been eliminated are invited to rejoin the play.

Mrs. Kay lays out the rules for them again before beginning. "You don't touch, you don't talk, you don't bump and when the cymbal sounds, you will walk to your partner, face your partner, then drop down."

Mrs. Kay gets the instruments started and stands near them tapping out the steady beat for a few who are having trouble. She also emphasizes that the people in the middle keep the beat in their feet. By this time, the period is over and people begin putting the instruments away. Several continue to argue about whether they should have been called out or not as they leave the music room.

**Movement**

The movement activities planned for Mrs. Hoke's students are few and far between. On two days, Mrs. Kay
devotes about ten minutes at the end of the class period to square dancing as a result of a special unit of study that Mrs. Hoke had told her about. The procedures are simple enough. The students select partners and form a circle. Mrs. Kay walks around the circle designating couples as "odd" or "even" before putting on a record, Big Circle Mountain Square Dancing. She joins the group (if someone is without a partner) and listens for the instructions which are on the record.

Other than this brief amount of square dancing and one time when the group stands up to jog and do jumping jacks to the beat of a song which they are singing, only one other movement activity is a part of the repertoire, and this game, "Don't Bump," places a greater emphasis on listening than on moving. The object of this movement game is to not be called "out" at the end of each playing. Students move away from a partner to the sound of a steady drum beat. When the drum stops, all try to reclaim their partners and crouch to the floor. The last pair standing is out and watches the rest of the play from the out box, an imaginary area on the perimeter.

Mrs. Kay explains the procedures for the class. "I want you to get a partner and stand back to back," she begins as she moves to the piano bench and positions herself at the two timpani drums. The students find partners fairly quickly--girls choosing girls and boys choosing
boys—and begin horsing around, linking arms and lifting each other off the ground.

"Do not touch:" Mrs. Kay calls out. Everyone quiets down while Mrs. Kay adjusts the tuning on the drums. She then continues the instructions for playing "Don't Bump."

"Okay, this is back to back," she continues. "Do not touch, do not crowd, do not bump," she emphasizes. "You will walk around the room and when the drum stops, you turn, face your partner, walk to your partner, face your partner and then stoop down," she says deliberately. "The last partnership down is out. The out box is the area in the front of the room, up against the wall and away from the door."

(See Figure 5.)

Figure 5. Game Formation
Thinking ahead, Libby asks, "If we go out, are we going to play another game?"

"We might add some instruments," Mrs. Kay says.

"I don't really have this clear," Marcia says. "You walk to another partner?" she asks, somewhat puzzled.

You walk back to your same partner, but you walk away from your partner as long as the drum is going," Mrs. Kay explains.

Several more questions follow, the second of which Mrs. Kay interrupts with "Now wait a minute. I want to show you." She then demonstrates, walking throughout the room. "This is walking," she tells them. "This," (she changes to running) "is running."

"Do we shut our eyes?" someone asks.

"No, no. No shutting eyes," Mrs. Kay says. Then, ignoring the remaining raised hands, she begins playing a steady beat on the drums. "Both partners walk," she says to get them started. Many begin talking as they move. "Don't talk!" Mrs. Kay calls out. "Fill in the empty spaces," she encourages, since many were moving about in a very crowded area. As soon as the drum beat stops, everyone runs to find his partner.

"See, everybody's out," Mrs. Kay announces. The students protest, unaware of any violation. Mrs. Kay quiets them and explains that they're going to get another chance; that it was only a trial run. But she warns them
The drums begin again and few giggles can be heard as the students walk away from their partners throughout the room. This time when the drum stops, the students accept their fate more calmly. Everyone changes partners before beginning again. This causes some amount of commotion as people search for an acceptable partner. Mrs. Kay explains that sooner or later they are going to have to take a turn being partners with everyone. Mrs. Kay invites the people in the out box to help her catch any who should be called out for the next time.

As the drum begins, Mrs. Kay adds another rule. "Go in one direction now, until the drum tells you to change direction." When someone asks for clarification about how they would recognize when to change direction Mrs. Kay responds, "figure it out."

The more people that accumulate against the wall in the out box, the noisier they get, either talking with each other or accusing people still in the game of cheating. Some amount of order is restored when Mrs. Kay introduces the idea of adding Orff instruments to the game. She warns the people who are out to stay quietly over against the wall if they want the privilege of playing.

**Listening to Records**

"Record Day"—a sort of show and tell of student-owned rock records—is an activity that spans three consecutive
music classes. The purpose of record day is to let the students bring their favorite records to music class and to simply listen to them (an activity which Mrs. Kay does not particularly like, but feels is necessary). Three rules govern these days: (1) a student be appointed as "disc-jockey" and be in charge of selecting the playing of records and (2) any dancing to the records should be done by a limited number of students at any one time and (3) anyone who is not dancing must remain seated.

Only a few ever seem interested or bold enough to get up and dance. On one day, several girls take advantage of the time to work on a routine they are preparing for the end-of-the-year talent show. The boys never do dance, but maintain their position near the shelves, casually interested in which records to be played and calling out requests from time to time.

The role of disc-jockey is a desirable one because of the power it holds. Seated on a long table where the portable record player is set up, this person becomes a kind of teacher-figure standing up in front of the room and in charge of the class. Mrs. Kay retreats to her desk on these days to work on preparing materials for other classes. Only once does she get involved when Lucy tells her that the song they are listening to has dirty words. Eventually, Mrs. Kay tells them to turn it off.
A listening game that they play with these same records is called "Name that Tune," modeled after a television quiz show of the same name. The students are divided into two teams and line up facing one another on the floor. Each team comes equipped with a bell which they use as a signal to answer. One pair of players competes at a time. Sitting opposite one another, they prepare to pounce on their bells as Mrs. Kay gets ready to put on a record. Mrs. Kay is in charge of the record player on these days and simply places the needle randomly on the record for a few seconds. The first bell to sound followed by a correct answer wins a point for the entire team. They play until everyone has had a turn to compete.

Only one other activity focuses on listening to recorded music and it is very different from any of the others that are planned. The activity extends over two class periods and involves a visual art experience.

As soon as the class enters and is settled on the floor, Mrs. Kay passes out a large piece of construction paper to each person. "Are we going to draw today?" someone asks, anticipating what is coming.

"Yes, we're going to sketch," Mrs. Kay explains. "The art teacher put this together yesterday morning and I just wanted to see if it might not work."

Mrs. Kay proceeds to tell them about the composition called "Ionization" that they are about to hear, preparing
them for the types of instruments to listen for and giving them some biographical data on the composer. Next, she directs their attention to some written information on the chalkboard. Three terms—rhythm, timbre, and dynamics—and their definitions are read aloud by Mrs. Kay. Finally, she lays out the day's project for them:

I strongly suggest that first of all you listen. Secondly, make a small list up in the upper right hand corner of instruments that you hear. You will need to listen carefully. Then, I would like you to sketch a collage of instruments, possibly something that you think of when you are listening to this; something that has rhythm to it; something that has timbre to it; you can show the dynamics; you can be as creative as you like. This is just a sketch of what will finally be a collage of "Ionization."

Mrs. Kay puts the record on. A very, loud scratching sound is heard over the sounds of the percussion instruments. "Is that sound going 'chick-a-chick-a-chick'" someone asks.

"No, that's the record player," Mrs. Kay answers.

Several comment that they think the scratching noise is part of the composition. Mrs. Kay reminds them to listen before drawing. Wendy, turns to me for help, describing the physical characteristics of the instruments, but unable to think of their names.

Mrs. Kay stops the record after about five minutes, and asks them to make a sketch, representing what they just heard, showing rhythm, timbre, and dynamics.
"This is going to be so hard," someone complains. "How do you draw loudness?" another asks.

Repeating the question, Mrs. Kay is not quick to give an answer. "Draw big," someone suggests. "Light and dark," another offers.

"Those are good ideas," Mrs. Kay concurs. Then she starts the record again, apologizing for its poor sound quality. Once she sees that the students are beginning to draw, Mrs. Kay leaves the room for a few minutes.

Students talk as they work, some still seeming bewildered by the assignment and unable to begin their collage. Several students notice my paper which is already filled with large abstract shapes drawn with a piece of charcoal that Mrs. Kay had given me. Wendy decides to use my ideas as a model and goes to get some charcoal for her own collage. Several of the girls move closer to see what we are doing. The boys seem satisfied with their pencil sketches and keep to themselves on the opposite side of the room.

Mrs. Kay returns in time to gather up everyone's sketch which she saves for the next lesson. The follow up two days later is met with some resistance from students who groan when they realize they will be continuing the same project. "We need to follow through and finish it," Mrs. Kay explains.
A large piece of brown paper is spread out on the floor in the middle of the room. Mrs. Kay explains that she wants them to take a portion of their individual collage to use in a single group collage. Susie is assigned to pass out the individual collages to their owners (which takes some time as people identify their papers).

"Do we cut the pieces out?" someone asks.

"No, no," Mrs. Kay answers. "You need to reproduce them—overlap them. I want only two or three people at the paper at a time," she instructs. A final reminder to "be sure to do it neatly" is given before Wendy and Marcia move to the center to begin the group collage. After they finish, they join Mrs. Kay who is seated on the counter along the windows to visit and watch the others at work.

After several minutes, Kirsten asks if she can put on the record "Ionization" while they work. Mrs. Kay approves. Gradually, everyone makes a contribution to the large collage. The class seems to enjoy visiting with each other while they are drawing, more interested in discussing their upcoming camping trip than the art and music project at hand. Mrs. Kay never leaves her perch during the lesson and instructs others to clean up once all have taken a turn.
CHAPTER V

INTERPRETATIONS OF THE FINDINGS AND DISCUSSION OF STUDENT REACTIONS

Finding meaning in the musical experiences at Cumberland Elementary School requires both an analysis of the events and interactions within the music room (as described in Chapter IV from the researcher's perspective) as well as an examination of the impressions and feelings of the students and the music teacher that were revealed during formal and informal interviews. The student reactions to what went on during their scheduled music classes were reported in ways that were both detailed and vague.

Discovering the perspectives of children who were less articulate (which Delamont (1976) says about primary students in general) was at times hard work. Nevertheless, their reactions supply the discussion in this chapter with details that the children alone could have provided.

Chapter V deals with three aspects of the classroom encounters: classroom relationships, classroom control and classroom experiences. Included in the discussion of each will be a look at the similarities and differences
of the two groups of children.

Classroom Relationships

Mrs. Kay's feelings about the two groups of children may have been a direct reflection of her relationships with Mrs. Hoke and Mrs. Weber. Mrs. Hoke was a good friend. They spent a lot of time together, after school, during lunch and in social settings outside of school. They seemed to know a lot about each other's personal lives and shared a mutual respect for each other's professional reputations. Mrs. Weber and Mrs. Kay had known each other for many years outside of school and both seemed pleased about Mrs. Weber's mid-year assignment to replace a teacher on maternity leave. They were not close friends, however, and their relationship as co-workers was new to them. Mrs. Kay had many opportunities to witness the coming and going of Mrs. Weber and her children since the two rooms were located so near one another.

A month or so after Mrs. Weber's arrival in the school, Mrs. Kay grew increasingly critical of Mrs. Weber's students and eventually blamed Mrs. Weber's inability to control her class for the children's disruptive behavior in the halls and in the music room. Twice Mrs. Kay made references to the types of behaviors allowed in Mrs. Weber's classroom of which she did not approve.
Now what you do in your own classroom, that's up to you, but when you come in here...don't think you're going to get ready to leave like that!

Sh! Hey! What you do in your classroom is your choice and your teacher's choice and when you come in here, I expect that you are going to listen and not carry on little conversations around each other.

On several occasions, Mrs. Kay commented on the disruptive behavior of Mrs. Weber's children, using terms like "hyper" and "atrocious."

Mrs. Kay seemed more tolerant of Mrs. Hoke's children and never implied that Mrs. Hoke was failing in her duties to keep them in line. Yet, they too, could be hard to handle at times. Mrs. Kay wasn't necessarily enamored of Mrs. Hoke's students, particularly the boys, whom she once referred to as "a bunch of losers," but their antics did not seem to upset her in the same way that Mrs. Weber's students did.

A simple explanation for this may have been that many of the boys in Mrs. Hoke's class did not always come to music for one reason or another. Toward the end of the year, in particular, when Mrs. Hoke appeared to allow her students to elect music class, many stayed behind. On two days when instruments were used, only two boys accompanied the group.

In the case of the older children, it seemed as if the girls liked music more than the boys did. Their attitudes during music class and in the interviews were gene-
rally more positive. This apparent difference between sexes supports one of Jackson's findings that "It is evident that girls react more positively to school than do boys" (1968, p. 62). One fifth grade girl was especially enthusiastic:

Music is one of the most favorite things to do. I'd rather go to music the whole week.

The fact that the girls liked going to music may have been directly related to how they felt about Mrs. Kay. Cathy spoke for more than herself:

We really like music and are close to Mrs. Kay.

Several of the older girls knew that Mrs. Kay was a good friend of their teacher's and this seemed to have had an impression on them.

Mrs. Hoke and Mrs. Kay are really good friends; she comes into our classroom a lot, and we just like her.

The feelings of closeness that some of the girls talked about and displayed in class may also have been influenced by what Delamont (1976) refers to as a teacher's "personal front," that is, the non-verbal behaviors like posture, gesture and facial expression as well as other physical features such as age, race, speech and clothing.

At forty, Mrs. Kay was not as close in age to the students as some of the other teachers in the school, however, her youthful dress made her seem as young as
any. From time to time, several of the girls commented on how much they liked what she was wearing. Delamont's review of the literature on the subject supports the notion that clothing is an important element in determining how female staff and girls relate. An example of one student's opinion that was reported illustrates this point:

If a teacher is not too remote...is sort of like an overgrown one of us--dressed like us and everything, you could sort of talk to her.

The girls in Mrs. Hoke's class must have felt similarly, for they liked to visit at Mrs. Kay's desk and linger after class to chat about families, vacations and school problems.

The younger girls seemed more remote and did not appear to have the shared interests with Mrs. Kay that the older ones did. They did, however, always choose to sit on the same side of the room where Mrs. Kay normally taught. How they chose to use the physical space may reveal something about their relationship with Mrs. Kay.

Other aspects of the use of physical space seemed to affect the way students interacted with each other and with Mrs. Kay. The lack of furniture enabled an entire class of children (as many as twenty-five) to sit in one large circle on the floor. Getting into the circle became a kind of ritual for starting each music class, and except for movement experiences,
the children remained in this formation for all other activities.

The circle had become a familiar formation to the children and many of them returned to approximately the same place with each music class even though there was no assigned seating. For Jimmy, the circle represented the music room. Instead of describing physical qualities of the room, he recalled his own use of the space:

> We sit in a circle. I usually sit at the far end where the windows are by Steve and Matt. The girls don't sit by us.

The circular unit of the music class positioned each child equidistant from each other with no one person's position more powerful than another's. The fact that all were visible to each other forced interaction and socialization. With girls generally on one side and boys on the other they were automatically in place for question and answer forms. Girls pointed teasingly across to the boys when singing their response on "Paper of Pins:"

> No, I'll not marry you, you, you
> No, I'll not marry you.

Katie liked being able to watch the boys' faces when they did this.

Mrs. Kay occasionally joined the children's circle on the floor, but usually operated from her stool which sat outside the circle. This elevated position outside
the group both gave her power and distanced her from the group. At times they seemed to be functioning without her.

Mrs. Kay remarked on several occasions that her main goal is to promote "community spirit and love" in her classroom. In some ways the circle arrangement that she used had the potential for encouraging this attitude. However, certain uses of the physical space indicated some discrepancy between the types of relationships which she hoped to foster and the ones which actually existed.

Mrs. Kay usually taught in a limited area of the room around her desk and along the side of the room where the timpani and piano were located. The girls' side of the circle was near her, the boys' across the room. Each had a fairly well established territory which communicated something about the relationships each had with the other.

The girls' alliance with Mrs. Kay may have been cultivated to some extent, by Mrs. Kay for she clearly had favorites. She was physically affectionate with some, giving hugs and walking arm and arm with students in the hall or on the playground. On several occasions she rewarded students who had been helpers during a special project by treating them to ice cream at a nearby shop during lunch time. All of these types of interactions that I observed were almost always with girls. She did not appear to be so familiar with the boys in either class.
Although Mrs. Kay didn't spend time talking to me about how she felt about specific students, her apparent preference for the girls may have helped to promote what seemed to be a division between the girls and boys in the music class. Particularly, with the older group, the girls and boys seemed especially separate. They frequently did not seem to interact.

Mrs. Kay's own perspective on the students seemed to be a "crucial element to the classroom interaction" (Delamont, 1976, p. 53). It was almost always the boys who got into trouble, particularly in Mrs. Weber's class. Three boys in particular received the bulk of Mrs. Kay's warnings and threats. The rest of the class knew who the trouble-makers were and learned that getting along with Mrs. Kay and liking music were related.

Some of the boys fool around and don't pay attention to Mrs. Kay. Most of the girls do. I'm not being mean to the boys, but they usually talk to each other and don't look because they don't like music too much.

Julie believes that some don't get along with Mrs. Kay because they are bad. Michelle seemed to know that Buddy, Ryan and Kevin "hate coming to music." One second grader believed that sex influenced the students' behaviors and attitudes about music.

The boys think music is for girls. They like gym and stuff like that.
Matt supported this view:

Girls like music more. Boys aren't interested in all that stuff—the songs. Boys just like to play baseball.

There was another group of boys in Mrs. Weber's class who stood out, not because of their disruptive behavior but because they were obvious favorites of the girls. They seemed to have Mrs. Kay's approval as well. Even though they never talked with Mrs. Kay other than during class conversations or followed her on the playground the way some of the younger girls did, several revealed that they did like music and Mrs. Kay, too.

She's nice. She lets us do what we want.
Some boys don't like music, but me and my friends do.

In general, the relationships between Mrs. Kay and the students in both classes seemed to be linked to attitudes about coming to music. It's hard to determine which developed first, their feelings toward Mrs. Kay or their attitudes about music, but it appeared that the two were inseparable.

Classroom Control

Keeping students in line can at times become such an important issue for teachers that they focus more energy on teaching strategies than on content. Jackson (1968) writes that the single goal of most elementary school classroom rules is "the prevention of disturbances" (p. 104).
Mrs. Kay's classroom rules reflected this idea, however, she did not require the kind of silence and obedience that some teachers might. The nature of the musical activities encouraged socializing that other settings might not have permitted.

"Teachers vary widely in their definitions of acceptable behavior and in their ability to impose their definition of order upon the pupils" (Delamont, 1976, p. 61). The way that Mrs. Kay maintained and restored order was determined not only by her established set of rules and consequences for appropriate and inappropriate behaviors but by her use of the physical space as well.

She used tape to define the circle on the floor that the students were to sit on upon entering the music room. Mrs. Kay explained that she did this "so that people will know where to sit." Everyone knew where to go as a result, without having to be told by Mrs. Kay. Her tape guideline for seating eliminated confusion and established a sense of order at the beginning of each class period.

The circular seating made it possible for Mrs. Kay to see what each child was doing and saying. Had they been bunched together in a group or arranged in rows, she would have had more difficulty detecting some of the unacceptable behaviors.

For example, on the day that everyone in Mrs. Weber's class entered to find music books on the floor, each hurried
to get one and began looking through it. Brett decided to experiment with the sound of slamming his book repeatedly. A quick glance in the direction of the disturbance was all that Mrs. Kay needed to identify Brett as the culprit.

The circle always made all of the children fairly accessible to her. She could easily circulate to check mallet techniques when instruments were being used as well as take them away from someone who was not following directions.

The circle also helped to control the children because they could see her. No one blocked anyone else's view and bickering about not being able to see was avoided. The circle provided a compact unit that was more easily controlled than ones where the children dispersed to form a line, choose a partner or find their own "self space."

In addition to taking advantage of the circle formation as a means for maintaining class order, Mrs. Kay also capitalized on the children's seating choices. If a boy was not paying attention or cooperating, his punishment was to move in between two girls. Unfortunately for the girls, they did not like the arrangement any better than the one being reprimanded.

The location of the Orff instruments contributed to the orderliness of the classroom. They were easily accessible, yet out of the way when not in use. Their
position on low shelves kept the children from fiddling with them when they weren't supposed to. The fact that the shelves spanned the length of the room meant that many children could retrieve or replace an instrument at the same time. One day when Mrs. Hoke's children were asked to put away the instruments, Mrs. Kay even remarked with surprise at how quickly and easily they had managed the equipment. Whether she was fully aware of it or not, the instrument storage contributed to the classroom order, both practically and visually.

In terms of the space needed for the movement activities, the older children were naturally more cramped than the younger ones. The movement game, "Don't Bump," frequently looked chaotic, as the students scattered throughout the room and subsequently hurried to find their original partners. Not bumping was next to impossible given the rules of the game and the limited amount of space. The children seemed to like to take advantage of the close quarters and intentionally engaged in physical encounters with each other. Michael pointed out that he thought it was funny. Similarly, one second grade boy liked to be the old grey cat because "everyone jumps on you" at the end. Mrs. Kay's control of the classes seemed the weakest during the movement activities.

Not only did the space create some problems during movement, but the social interaction that was naturally
invited resulted in a lot of talking among the students while they were participating, something that Mrs. Kay's class rules did not permit.

The class rules and consequences were boldly printed on two signs that were taped on the wall behind her desk. During my stay I never heard Mrs. Kay discuss these rules directly with the children, but most demonstrated that they had come to understand some of them at least.

1. Come in and sit down on circle
2. Follow directions the first time
3. Listen while others are speaking or performing
4. Participate in all activities without talking
5. Raise hand and wait to be called on

These rules seemed to be more of an issue for the younger children than the older ones, because they were still trying to figure out what they could and couldn't do in the music room. Several of them brought up the subject of music class rules during their interviews:

You go in the room and sit down right away. You don't talk or play anything. You do what she says.

Before we do something, we raise our hand and she picks us and we tell her what we want to do. And then we do what we want to do. She lets us do what we want after we do what she wants us to do.

One rule is listen for the first time. And another one is not to fight. And the third rule is coming down the hall nicely and sitting down on the red circle.

This student included a rule not written on the list, "not to fight," which he picked up somewhere and perhaps figured could be used in many situations.
Perhaps the older children seemed less preoccupied with the rules of the music class because they were less concerned than the younger ones about the consequences that they would have to suffer. "Pupils are constantly testing the teacher to see if she can keep order, and whether or not her lessons are going to work" (Delamont, 1976, p. 82). The older children had had more years to test Mrs. Kay and they may have had a clearer picture of what they could and couldn't get away with than Mrs. Weber's children did.

Having rules is one thing; enforcing them is another. The consequences on the following list were seldom used with Mrs. Weber's and Mrs. Hoke's children.

1. Warning: Name on board
2. One check; isolation
3. Two checks—study table
4. Three checks—principal's office
5. Principal-parent-teacher conference

Mrs. Kay did more enforcing of rules with Mrs. Weber's children and not necessarily because they were more disruptive. They seemed more vivacious, less bored, and more sociable than Mrs. Hoke's children. All of this led to trouble for them as Mrs. Kay didn't always interpret their energy as positive. She may also have wanted to be sure that she established control with these younger children to avoid problems in coming years.

They seemed to be getting her message and one boy described her as "pretty strict." However, she rarely
cited children with more than a "warning: name on the
board." Several of Mrs. Weber's children were impressed
by this, however:

   It's a warning so that if you get in
trouble...If you get one check mark you
get isolated. Other bad things are going
up to the principal's office.

   She has rules and if you get your name
up on the board it's a warning. If you
get another one you have to sit out for
the whole period; another one you get study
table.

   The children seemed to understand why they got these
warnings:

   People talk when Mrs. Kay is talking.
And they don't listen to her and they raise
their hands and ask what we're going to
do after they finish talking.

   When we play the "cookie jar" the kids
fool around, because they act silly; they
have to go out of the room.

Acting silly, particularly when something wasn't supposed
to be humorous and not paying attention were two behaviors
that Mrs. Kay didn't tolerate. Her reprimands were gener­
ally fairly mild, though, and having someone write his
name on the board was a rare occurrence. She spent more
time explaining why they shouldn't act a certain way than
simply making them meet one of the consequences posted
on the wall behind her desk.

   Once when Mrs. Weber's children were getting a bit
rambunctious, Mrs. Kay stopped the activity to talk to
them.
I would really like it if you would just look at this as a fun folk song, that we're doing for a few minutes. I don't feel quite as good about it when everyone is super silly about it because it's just a folk song. Now, let's go.

This kind of pep talk was one way that she tried to restore order.

One first grader thought of a different kind of reason for Mrs. Kay's getting mad:

Sloppy singing. If Buddy does something then all the boys start doing it, and some girls, and then it sounds "blah."

Mrs. Kay's term for describing non-musical singing or playing was "yukkums." The mere sound of the word usually produced giggles from the group. Sometimes I think the children tried to provoke this kind of response from Mrs. Kay.

A shouting match got started one day when the group was divided into two parts, each singing a different song, that would sound nice when sung simultaneously. After a lot of commotion and several stops, and several "yukkums" from Mrs. Kay the children had trouble taking the whole thing seriously. A lengthy lecture on the meaning of the term "yukkums" sobered everyone up:

All right. I want you to listen. Right now. It's really kind of neat to put these two songs together. However, if you are singing so loud that you cannot hear the other group, then it's "yukkums." "Yukkums" is not very nice to listen to. And "yukkums" makes me want to plug my ears. It doesn't sound nice at all. So, please remember
that you are singing. When you sing it all together you are singing. But when you're trying to out scream each other then that's...

"Yukkums!" someone called out eagerly.

**Classroom Experiences**

What the children talked about when asked to give their impressions of what they did when they went to music class was closely linked to how much time was devoted to an activity. The younger children's impressions included singing and movement, the two activities that were included in almost every music class. The fact that most of them neglected to mention using instruments reflected the fact that they only played instruments on three days.

The older children's reports were more varied, and so was their music curriculum. They seemed to talk about those experiences which they preferred, using instruments and playing games. Their failure to mention movement was again a reflection of the few times that movement was a part of their musical experiences.

Many children in Mrs. Hoke's class said that they did a lot of different things, and they did, but not necessarily in any one class period. They frequently spent an entire period focusing on one type of activity such as using books, playing Orff instruments or listening to music, and then moved on to something else. One extended project which I did not see but heard about involved making
puppets and creating folk plays with music. They did nothing else for six weeks according to Mrs. Kay.

Mrs. Weber's children's music classes were not like this. Their time was filled normally with a variety of experiences, except on those days when they used books or instruments, and a growing repertoire of songs and movement games was repeated time and time again.

The greatest differences in content between the two groups of children was in the amount of time each spent with listening and movement experiences. Mrs. Kay used a record only once with the younger group to motivate and accompany a movement activity that she had planned in conjunction with the class's study of outer space. Mrs. Hoke's children on the other hand, listened to records of one kind and another on five different days, and for the entire class period on those days. In terms of movement activities, Mrs. Weber's children knew a variety of action songs, singing games and folk dances that they did often. Mrs. Hoke's children did movement only a few times, when they square danced and played "Don't Bump" (which some students didn't even see as related to music). One older student reported that, other than square dancing, they hadn't done any movement all year.

In short, the content of Mrs. Weber's music classes was generally filled with more active experiences as compared to Mrs. Hoke's. Mrs. Hoke's lessons included more
activities that required listening and art work.

There was a relationship between the two groups as to when certain types of experiences occurred, particularly when equipment was involved. Using books, for example, was planned for each class during the same week and using instruments often occurred on the same day. This saved Mrs. Kay the trouble of moving equipment around all of the time and also probably made planning simpler.

As far as shared content, the two groups of children both sang some of the same songs, such as "Billy Boy," "Blue Tail Fly," "Don Gato," "The Crawdad Hole," and "Bingo." Some of the older children explained that they had been singing these songs for several years. Occasionally, Mrs. Kay tried an activity with Mrs. Weber's class that Mrs. Hoke's children already knew, like "The Bed" and "Don't Bump" but these had not become very familiar to the younger children yet, and were done primarily with the older group.

An attempt to teach the younger children "Bell Horses" on the same day that she had done this song with a selected group from Mrs. Hoke's class was not very successful. They obviously could not learn the melody with the same amount of ease that the older group could and both the children and Mrs. Kay appeared a bit frustrated as a result.
At times I wondered if Mrs. Kay chose literature that could be done with all students. She clearly did not limit the younger ones to songs in a first or second grade book nor did she avoid these same songs with the older group. Many of the folk songs that were commonly done were found in a third grade text, *Making Music Your Own* (Silver Burdett Company, 1971), which looked well used.

Figure 6 provides a look at the activities of both classes and how they occurred over a three and a half month period and in relation to each other. Singing, playing instruments, listening to records and movement are charted, using the following abbreviations:

- S = Singing
- I = Playing Instruments
- L = Listening to Records
- M = Movement
<table>
<thead>
<tr>
<th>Mrs. Weber's Class</th>
<th>Mrs. Hoke's Class</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuesday / 2:00-2:30</td>
<td>Thursday / 12:25-12:55</td>
</tr>
<tr>
<td><strong>March</strong></td>
<td><strong>April</strong></td>
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<td>S M</td>
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<td>17</td>
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<td>Vacation</td>
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<td>31</td>
<td>Substitute</td>
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<td>2</td>
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<td>S M</td>
<td>7</td>
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<td>21</td>
<td>23</td>
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<tr>
<td>S Artwork</td>
<td>No Music</td>
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<td>28</td>
<td>Substitute</td>
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<td>7</td>
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<td>S M</td>
<td>Substitute</td>
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<td>7</td>
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<td>12</td>
<td>S M</td>
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<tr>
<td>19</td>
<td>S M (books)</td>
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<tr>
<td>26</td>
<td>Substitute</td>
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<tr>
<td>2</td>
<td>Talent Show Tryouts</td>
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<tr>
<td>9</td>
<td>S</td>
</tr>
</tbody>
</table>

Figure 6. Chart of Musical Experiences
Singing was an important feature of the musical experiences at Cumberland School. Except for one day when Orff instruments were used, Mrs. Weber's group spent time singing during every other music class. Mrs. Hoke's group did not participate in this much singing. Most of the songs that both classes sang were familiar to the children and they simply joined in once Mrs. Kay began. Little was said about the songs' meanings unless music books were being used. These times seemed to bring out more formal lectures from Mrs. Kay about the text, the form or the musical notation.

The primary source of song literature used with both classes was the folksong. Most were American, but a few were from other cultures. All were English and "Don Gato," a Mexican folksong that many children seemed to like, hardly sounded Mexican. Mrs. Kay's treatment of it was like all the other American ones she used.

The folksong revival in the Sixties may have been what influenced her literature selection. The music text books certainly reflected this movement. As a result, the texts of the songs used with Mrs. Weber's and Mrs. Hoke's classes revealed more about the music curriculum than the children's culture. While the themes of marriage, death, work and play were universal enough, the language may, in fact, have been what led to some of the dislike
for certain texts and misunderstandings about others.

Knowing a song seemed to be an obvious prerequisite for liking it. However, knowing how to sing it and understanding what it meant did not always go hand in hand. In his description of Venda children, Merriam reports "it is...rare to come across children and even adults who can explain the meaning of what they sing" (Merriam, 1964, p. 149).

This was the case with these elementary children who were often unable to recall the texts accurately or fully, but remembered, instead, different words or fragments of the texts. This was particularly true with "The Crawdad Hole." The text of the first verse reads as follows:

You get a line and I'll get a pole, honey
You get a line and I'll get a pole, babe
You get a line and I'll get a pole,
We'll go fishing in the crawdad hole,
Honey, baby, mine.

The children's versions were different. Angie sang the following text for me before forgetting the rest:

You can lie in a crawdad hole, honey
You can lie in a crawdad hole, babe.

Julie said the song was about

a frog sitting on a bank who always says "honey" or "baby."

Andrew also thought the song was about frogs who fished in the crawdad hole. Jenny admitted that she didn't know what it was about.
Not understanding what the words were or meant did not prevent the children from liking it. They frequently asked to sing "The Crawdad Hole" and some reported that it was the favorite of the entire class. Katie told me that I would get used to singing it. For others, however, the song's popularity was beginning to wane.

We sing it too much. At first we liked it, but now we hate it.

We usually do it, and we do it over and over. You'd get bored of doing it.

Mrs. Hoke's students didn't seem to have a favorite song. They were fairly neutral and at times even negative about specific songs. One sixth grade boy thought the songs they sang in music were dumb because of the "totally ridiculous" words. Others did not like songs with texts that "didn't make sense."

Some of them don't make sense, like "Billy Boy," She cannot leave her mother and she's eighty two?

They didn't always care about having them clarified either. On one day, when Mrs. Kay took time to discuss the meaning of the text in "Billy Boy" with Mrs. Hoke's class, Shawn asked "why do we have to discuss it? It's just a song made up."

Sometimes it was a song's subject matter that brought out a reaction in children. Susie told me about one that I didn't recognize "that was really boring."
There's an old man that got shot and he fell into a bucket. He was drunk. He died and they all sing "that was a young boy." It seems dumb...all he does is get drunk and get shot.

The subject of another, "Paper of Pins," also got some strong reactions from Mrs. Weber's group. The boys in particular did not like this song because it was about marriage. The form had them proposing to the girls for five verses, the first of which was

I'll give to you a paper of pins  
And that's the way our love begins  
If you will marry me, me, me,  
If you will marry me.

They go on to offer things like an old big horse that paces the hills from cross to cross, a herd of cattle, a good hired hand and a key to a chest filled with gold. Each time the girls answer reproachingly:

And I'll not marry you, you, you  
And I'll not marry you.

Not until the final verse when the boys offered their "hand and their heart" and promised to "marry and never part" did the girls finally accept.

The girls seemed more comfortable than the boys and even enjoyed watching the boys' uneasiness.

The girls think it's funny, because the boys make all these faces and make us laugh. Then the boys hate it 'cause they're embarrassed of who their partner is.

The dance, coupled with the lyrics of "Paper of Pins" seemed to be a point of irritation for the boys.
Merriam (1964) points out that song texts are frequently "more permissive than in ordinary language" (p. 46). The permissiveness of a song's subject matter may have been what provoked much of the distaste. Mrs. Kay, on the other hand, seemed to really enjoy the courting songs, perhaps because they prompted her own romantic notions about love and marriage. The second grade boys, however, did not want to think about such things. Even though many of the children revealed that they didn't take the song too literally, Buddy wanted to know on one occasion if he really would marry his partner. Mrs. Kay's frequent response, "It's only a song," seemed to dispel any concerns about what was real and what was not.

Another courting song, "Soldier, Soldier," done with Mrs. Hoke's class, did not create any of these same reactions. The text was more humorous, the girls proposed instead of the boys and there was no folk dance that accompanied it, as was the case with "Paper of Pins."

The only social interaction that arose was when Mrs. Kay asked for a boy and girl who would sing the solo parts. Students began calling out suggestions for who should sing together. Clearly these were attempts at matchmaking, as the boys joined in trying to match Lucy with someone. "Lucy and Matt," someone called out. "Lucy and Tim" another suggested. Everyone enjoyed this teasing as well as the joke at the end when the soldier refused the "sweet maid"
since he already had a wife of his own.

The only objections that were ever raised related to the idea of singing a solo. Most groaned when Mrs. Kay asked for volunteers. Michael told me later that he knew he would "love doing it" and that even though he was nervous at first it made him "kind of happy."

It's difficult to judge how a student arrived at an interpretation of any given text. Several older girls reported that Mrs. Kay told them about the songs' histories. I saw little of this, however. She may have taken time to explain textual meaning when first teaching a song, but I rarely observed a new song being taught and wasn't aware that this was of much concern. Only once did Mrs. Kay give a fairly detailed explanation of "The Blue Tail Fly" to Mrs. Weber's group.

It's a Southern folksong. And the blue tail fly bit the pony and the pony died. But I think the master died too, didn't he? The pony got bitten by the blue tail fly, and he flipped the master off his back, and the master must of been injured. And that was the end of him. They placed him under a persimmon tree. His epitaph was on a grave stone.

Mrs. Kay's interpretation is somewhat confused. The blue tail fly didn't bite the pony, and there's no reference to the pony dying in the text. Also, she said nothing which provided any historic perspective about this minstrel show favorite except to mention that Abraham Lincoln liked this folksong. No one questioned why.
The song seemed simply to be enjoyed for the story it
told.-

One fourth grader said "The Blue Tail Fly" was her
favorite. Her description of the song's story line was
similar to Mrs. Kay's version.

It's about a black servant who takes care
of his master and there's a blue fly and
it has a stinger and it went into his arm,
I think, and he fell off his horse and
died under a crabapple tree.

Her retelling did not indicate that she thought anything
particularly funny happened, yet when asked why she liked
the song, she said "because it's funny." While the chorus
reflects the servant's joy at being freed from his master
the text is not necessarily funny:

Jimmy crack corn, and I don't care
Jimmy crack corn, and I don't care
Jimmy crack corn, and I don't care
My master's gone away.

One cannot help wonder how much this fourth grader knew
about the history behind this song and the message it
carried about our culture.

However, as Merriam points out, children's failure
to understand the meaning of the text is not a hindrance
to their learning a song, or liking it for that matter.
What seemed to be a greater problem for some was simply
learning the text, particularly with songs like "Don Gato,"
"This Land is Your Land," and "Oh, Susannah," that had
many verses.
Singing songs with extensive texts was made easier part of the time when song sheets were passed out for all to read. These sheets were used primarily with Mrs. Hoke's class since the younger children, particularly the first graders, had limited reading skills. Scott, for one, was almost in tears on one day when he couldn't follow the words on a song sheet quickly enough to keep up with the singing. Amy also explained that she didn't like it when they teach you fast and it's kind of hard to learn.

Mrs. Kay solved this problem with one song, "Best Friends," by using picture cues to help the children remember the lyrics. The children seemed to like these pictures since they had participated in making them and took turns holding them up for the class as they sang.

Not being able to read well may explain why I rarely saw the younger children learning new songs. The task of learning a new song was three-fold: learning the melody, learning the rhythm and learning the text. On the few days when Mrs. Kay had planned to teach a new song the procedures varied somewhat for the two groups.

The older children used music books when learning an unfamiliar song such as "Old Joe Clark" and "Soldier, Soldier," and relied less on a call and response process. How much they actually were able to read the notation.
was questionable. Many of them seemed confused when Mrs. Kay took time to analyze a song and were unsure of what was meant by rhythm and melody, phrase and form, quarter and eighth notes. Robbie didn't care for the activity much:

This note reading business turns me off because if people want to learn notes then they are gonna get a lesson for an instrument. And I just don't think it's necessary and I don't think anybody really likes doing it.

Kirstin's perspective supported this view to some extent.

Before I played guitar I couldn't relate. Mrs. Kay put notes up on the board and you'd have to take the letters from those notes and it would spell a word, and I didn't know any notes; I would learn it, but there was no way to use it before.

Learning notes had no practical purpose for her until she learned to play an instrument. Her view and several others revealed that they did not see the point of learning to read notes for the purpose of singing together in music class. Traditionally, their song circles had not required any knowledge of notation. They may have felt that singing was fun and not to be confused with work. Laini certainly made this distinction:

When we're singing it seems fun, but when we're learning about notes we're working.
Mrs. Kay must have detected their indifference to learning notation, for her instructions hinted of her frustration:

Follow the notes, look at the notes! That's why you have the books. Don't stare off into space.

The younger children always learned songs by rote, with Mrs. Kay singing a phrase followed by the group's imitation until all phrases were learned and linked together from beginning to end. I only observed this procedure with several songs. There was always a lot of stopping and starting and Mrs. Kay at times had to correct her own incorrect chording on the autoharp. Together they practiced long enough until everyone got his part right.

Mrs. Kay usually carried the weight of the singing when a new song was introduced since it seemed to take the children awhile to catch on to the text. One song that I saw introduced was never repeated again. It seemed that both the children and Mrs. Kay preferred singing the songs that were well-established in their repertoire. It was an easier process for everyone.

Some of the older children were tired of the old standbys, however. Wendy admitted that she would like getting new games and songs rather than doing the same ones over and over. As a sixth grader, singing "The Crawdad Hole" and others that she had known since first grade was not challenging enough:

If we'd learn new games and songs, we'd just be learning new things.
Very little new song literature was presented to either group of children. Variety was provided more by shifting types of experiences than by introducing new ones.

**Playing Instruments**

All of the times that instruments were used, everyone (or almost everyone) played simultaneously. This meant a fairly big production of setting up and putting away. Several times the instruments were already arranged in a circle ready for the children once they arrived.

We all rush to get one. But sometimes you have to share with someone.

Matt explained that this happened only if you got one of the large instruments. This was less of a problem for the older group since two of the three times that instruments were used with Mrs. Hoke's class only ten students were present and there was no need for anyone to share. Kim expressed her dissatisfaction with sharing an instrument since her partner got to play more than she did.

Mrs. Kay never monitored the sharing and left it up to the children to be fair and take turns. This was difficult for the six and seven year olds, particularly since the number of times they used the instruments was not very great. It may be why several said that they liked the small ones, for the practical reason that they
wouldn't have to share with anyone.

Since the younger children had not yet learned which mallets were to be used with the different instruments, Mrs. Kay had to take time to distribute each pair. This timely process of setting up the instruments took up to ten minutes of class time before instruments, mallets and children were in their proper places.

Having every student play an instrument may have been the cause for another recurring problem, particularly with the older class where more singing and playing occurred. Mrs. Kay repeatedly remarked that she couldn't hear them singing, and at times, even seemed somewhat disgruntled about it. Lucy, in turn, protested "I was singing," figuring she was doing her best to sing and play simultaneously. In spite of the fact that Lucy may have been singing, and others for that matter, Mrs. Kay couldn't hear them over the sounds of all the instruments.

The problem lay not only in the fact that there were so many instruments, but also because over half of them were the metal timbres that are more resonant than the wooden ones. Both Mrs. Kay and the students may have been battling an unbeatable problem, to sing louder than they played. In any event, the issue was cause for several lectures from Mrs. Kay on the subject.

She tried to encourage quieter playing by reminding the students that the instruments were to accompany the
singing. However, when all were singing and playing the same melody, it was difficult to distinguish between the vocal and instrument timbres, even if the instruments were playing softly.

Once the melody was learned, the problem subsided somewhat as accompaniment parts were assigned and not everyone was playing the melody. Many of the students never mastered an entire melody and seemed to welcome the chance to play a simple bordum accompaniment that Mrs. Kay suggested. People who did not play the accompaniment could choose between playing or singing the melody at this point. This seemed to naturally distribute the different parts and make everyone happy at the same time.

Non-melodic instruments were rarely added to the ensemble. Only during two sessions with a small group from Mrs. Hoke's class were any incorporated, and even then Mrs. Kay discouraged their use. As the students helped design an accompaniment for the song "Bell Horses," they were focusing on the sound of the horses. This was the only time that Mrs. Kay used the idea of real sounds as images for creating effects on the instruments.

Children began offering suggestions for the sounds of the horses hoofs and the jingling of their harnesses. A wood block was to play along with the melodic ostinati, but when Michael suggested using jingle bells, Mrs. Kay vetoed the idea and asked that they figure out a way to
make the jingling sound on their melodic instruments. This turned out to be somewhat of a problem for them since they had seldom been given the opportunity to experiment with creating a variety of timbres on the instruments. In the end, their arrangement of "Bell Horses" had limited timbres with a single wood block the only non-melodic one used.

In many respects, Mrs. Kay's use of Orff instruments did not reflect the Orff philosophy. Upon entering her music room and seeing the fairly extensive Orff instrumentarium, one might expect to have found the principles of Orff Schulwerk firmly implanted. While the Orff approach was applied to some degree, several key components were missing from the musical experiences at Cumberland School.

A look at the American Orff Schulwerk Association's Guidelines for Orff Teachers reveals the disparity between theory and practice.

In the Orff approach the development from play through the exploration of musical elements to musical understanding is carefully sequenced. The emphasis is on process rather than performance; on participating by all, each at his own level; on the cultivation of skills for creating and developing musical ideas rather than on reproducing set forms... (1976. p. 1).

The approach calls for "carefully sequenced" experiences for an "emphasis on process" and for the "cultivation of skills for creating and developing musical ideas."

In terms of using the Orff instruments, none of these
characteristics seemed paramount to Mrs. Kay's planning. The experiences did not appear to be carefully sequenced in a way that began with simple play and moved to more complex understandings.

The younger children's playing experiences, for example, were well directed rather than open ended. There were no invitations for inventiveness in Mrs. Kay's instructions.

Will you find a G and E on your instrument? I want you to play G and E. I want you to sing "sol-mi." That's all I want you to do, and I want you to sing it when you play it.

They either played selected tones for a set number of beats, or learned a simple melody, bit by bit. They never really explored the various sound possibilities of their instruments or improvised melodies. As the young children reported, they played what Mrs. Kay told or showed them to play.

She goes G-C-G and then we go G-C-G and keep copying it.

She tells us to play a C four times, 1, 2, 3, 4, and she clicks her sticks. Sometimes we'll change to another key.

As for the emphasis on process rather than on performance, again, this was not the case. This process of working from simple to complex, of preparing instrumental coordination skills with body percussion patterns, was something which Mrs. Kay admitted she doesn't have time to do. She "wants to get on with it," "it" being learning.
melodies for the purpose of developing eartraining skills. She either asked them to find the starting pitch or to figure out an entire phrase by ear. Kirstin told me about an activity which I never saw.

One time we played a game. She'll play a song on the piano and you try to play it on the Orff instruments. It's fun, but it's hard. You hear it by ear and you fiddle around with the notes.

The eartraining skills which Kirstin was aware of represent Mrs. Kay's main objective for using the instruments, to learn melodies for the purpose of developing sharper listening skills. However, the children were rarely asked to use aural skills to reproduce melodies.

The procedures used to teach a melody were somewhat tedious and fragmented, since the children were not able to learn the melodies by reading notation or quickly learn them by rote. The songs that they learned to play were basically unfamiliar to them. They normally only sang them once or twice before trying to duplicate the melody on their instruments. The text of a song was often replaced by the letter names of the pitches in an effort to eliminate errors. One effort to teach Mrs. Weber's students to play "Bell Horses" left Mrs. Kay somewhat frustrated:

Do you see where the names of the notes are? Where the names of the bars are? All you have to do is put your little eyeballs up there. If you say the names of those notes, you'll be able to play it.
Whenever the instruments were used, Mrs. Kay instructed the children to remove certain bars in order to make a pentatonic scale. Many didn't know why they did this, except that they either didn't need all the bars or they took them out "to get the right sound." Several of the younger children asked if they could draw a picture of the instruments to help explain this feature of removing the bars.

The darkened bars in Jane's illustration (Figure 7) indicated that she only knew that some are removed but not ones that form the pentatonic scale that was used. She does know the correct letter names which appear on the diatonic instruments, however.

![Figure 7. Student's Sketch of Xylophone](image)

Katie's drawing (Figure 8), showed her partial understanding of the pentatonic scale used, in that she has a set of three bars grouped together. Her labels, G, D, E are similar in look and sound to the C, D, E which actually exist. She also has represented the graduating size of
the instrument bars, with longer ones on the left and decreasing in size to the right.

Figure 8. Student's Sketch of Xylophone

Kim was not so concerned with the removal of bars and made her instrument long enough to accommodate the letters of the alphabet, since she couldn't remember the ones on the instruments (Figure 9). She has included a set of mallets in her illustration and talks about mallet technique.

We learn how to hold the mallets. If you put your thumb out, you stop the sound and it doesn't sound nice. We learn to hit the bars in the middle.
Mrs. Kay's use of the pentatonic scale reflects a common practice of the Orff approach. The reason that the pentatonic scale is so frequently found in Orff experiences is that it "provides a simple framework for melodic improvisation from the beginning. It makes improvisation accessible to children" (Guidelines for Orff Teachers, p. 14).

Mrs. Kay rarely took advantage of the improvisational opportunities made possible by the pentatonic harmonic structure. It is somewhat curious that she used the gapped scale at all since everyone played assigned bars most of the time. Only the older children occasionally experimented with inventing melodies and ostinati. Their descriptions explain their perceptions of such problem-solving
tasks:

We make up rhythms using C and D. We make up songs.

We would have a beat and we'd have two minutes to make up a tune.

We make up our own thing and then we'll share it.

We make up our own songs to the notes she picks out.

A typical direction from Mrs. Kay revealed a more limited kind of invention:

For eight counts, make up anything using C and G.

These creative experiences represented less than half of the time spent using the instruments which was primarily consumed with learning the melodies of songs by imitation.

Many of the younger children would not have ever mentioned that they used the instruments in the music room if I had not probed by asking if they could tell me something about them. Some could tell me what they were called; others could not. Most knew they were xylophones and a few remembered that there were metal ones and wooden ones.

The older children, on the other hand, always mentioned playing instruments in their interviews. For many it was the activity they enjoyed the most.

Playing instruments is the most fun for me.

I enjoy music when we play instruments.
We don't use them as much as I'd like, because I like playing instruments.

I like playing instruments. I think I'm kind of good at it.

Nick's reaction was a bit mixed, if not confused:

The Orff instruments can be boring because you keep having to play the same pattern. It's fun when we get to make up accompaniments for certain songs.

It's not completely clear what Nick meant by "pattern" since the accompaniments (which he liked to make up) were in fact, patterns which were repeated throughout a song. It could be that he liked the process of inventing the patterns more than playing ones that were set by Mrs. Kay.

Wendy was another whose feelings were mixed:

It's fun, but I don't like it that much.

It may be that what Wendy didn't like was the teacher-student conflict that she associated with using instruments.

Most people can't cooperate with them. They do all sorts of things and don't do what Mrs. Kay says, so she doesn't use them anymore.

Wendy's apparent close relationship with Mrs. Kay (partly as a result that her father and Mrs. Kay knew each other) may have placed her in a position of wanting to protect Mrs. Kay from other students' disruptive behaviors during music class. Seeing others act up and Mrs. Kay upset as a result, naturally left a bad impression on Wendy on those days when they used instruments. Even if she
might have thought that playing them was fun, she also didn't "like it that much."

I never witnessed any of the disruptive behavior that Wendy described. The children in both classes were generally very cooperative. Two first graders knew that:

- We do what she tells us. She takes mallets away when we're not playing right.
- When she says "mallets up" you have to stop talking.

Mrs. Kay left very little room for the children to act up with the Orff instruments since the activities were always well defined and tightly directed.

An informal conversation with Mrs. Kay revealed that she was aware that the Orff instruments could be used in ways that encouraged creative development, but she never provided much more than simple teacher directed ensemble experiences. One cannot help but speculate that her strong instrumental background might have influenced her decision (unconsciously or consciously) to use the Orff instruments in such a way.

Movement

Movement activities included a variety of types: singing games, folk dances and creative movement. The first two involved a set of rules or dance patterns that usually accompanied a song (except for the square dancing that Mrs. Hoke's class did to recorded music). The movement
activities were planned primarily for the younger children with the creative movement exercises offered less frequently than any of the other types.

The singing game that the younger children mentioned the most was "The Old Grey Cat." Everyone seemed very clear about what happened in the song and even remembered the correct sequence of the six verses. Katie's version was particularly detailed:

It's about an old grey cat. The first part goes "the old grey cat is sleeping." Then it says "the little mice creeping," then we'll go "the little mice are nibbling." Me and one of my friends go up to Mrs. Kay and chew her leg...it's really funny. And then we say "the little mice are sleeping." Then we lay down and go to sleep. Then we say "the old grey cat comes creeping," and the whole time he has been sleeping, but now he comes creeping. And then we wake up, and sing the last part, "the little mice all scamper." And then we stop and freeze and that part's done.

Their sharp recollections (as compared to other songs which they could tell me very little about) may have been due in part to the song's repetitive language and also to the fact that the text was reinforced by the movement drama. The movement words in each verse directed the action.

One person, chosen to be the cat, spent most of the time lying on the floor sleeping while the rest of the class acted out the movements of the little mice. The children had definite opinions about whether they wanted to be the cat or mouse. Katie thought that most people
liked to be the old grey cat, but she preferred to play Kayrethe part of the mice because there was more to do. Others based their opinions on practical reasons also:

It's fun being the mouse because you don't have to lie down on the floor.

I like the cat better than the mice; it's too hard for me to walk around 'cause my shoes make too much noise.

This first grader's concern for her noisy shoes may have been linked to Mrs. Kay's insistence that the mice not make any noise. "Scampering isn't making any noise," she reminded them after one chaotic version. "I want to not be able to hear you." Within a five-minute period, as they continued to play, Mrs. Kay reminded them three more times that she didn't want to hear anything. Angie must have thought it impossible to keep her noisy shoes quiet enough for Mrs. Kay, thus, her decision that she would be better off playing the cat.

The movement games and dances were times for social encounters where children picked partners, leaders picked new leaders and all held hands in large group dances. A student's social status was often reflected in how frequently he was chosen to play a solo part or be someone's partner. The younger children seemed especially sensitive to this. One little girl remarked:

I never can be it (the cat), because I never get picked.

Some were preoccupied with getting picked. Katie reported
that at the end of "The Old Grey Cat" people wiggle to get a turn. Steven spent his entire time as a mouse orbiting the sleeping cat and whispering "pick me." Sometimes these antics worked; sometimes they didn't. Mrs. Kay didn't involve herself in these interactions unless someone complained about who was getting to have turns.

Another favorite was a creative movement game called "Lollapalooza." Again, there was a special part for one person who controlled the movement and judged the body shapes that the children created. Mrs. Kay took the major responsibility for supplying the spoken chant, although some joined in from time to time. Most knew the third line, "Marshmellow, cinnamon, mudpuddle, SPLASH!"

Lollapalooza, Kalamazoo
Hippety, skippety, falamaloo
Marshmellow, cinnamon, mudpuddle, SPLASH!
Lollapalooza, what do you ask?

Julie's memory of the activity was quite accurate.

We'll walk around to the beat of the drum and then when it stops, we have to get into that shape. There'll be a judge to tell you what shape to get into, like a bent, twisted or stretched one. You hold the shape and if you move, you lose.

This is one of the few activities that these younger children did that involved them in some kind of problem-solving activity. They could make any version of a twisted or bent shape that they chose. The competition to make the "best" one resulted in everyone's taking this activity very seriously.
Andrew talked about the listening skills that were required:

When she says "mudpuddle-splash" you have to make your shape. You really have to listen. And there's this drum playing. If it goes fast, you go fast; if it goes slow, you go slow.

Mrs. Kay encouraged these listening skills with her frequent reminders to "put the beat of the drum in your feet."

She also varied the challenge of the game by changing the pattern from even to uneven (for skipping). The children seemed more preoccupied with listening for "mudpuddle splash" and thinking about the shape they would make than with the different drum beats.

This seemed like an easy activity for Mrs. Kay since her job was simply to provide a steady drum beat and chant the poem for the class. They did the rest. Because they were each operating independently of one another the social interaction that was evident during other movement games was virtually non-existent during "Lollapalooza."

Many of the movement games did lead to trouble for Mrs. Kay and the children. Having a partner or holding hands usually prompted talking, giggling or physical interaction particularly with the younger children who tended to act sillier than the older ones. The older group was not without problems, however.

"Don't Bump" which Mrs. Hoke's group played on several days, was a game that did not invite quiet, calm movement.
Sometimes we do this activity where somebody beats on the drum and we walk around and we try not to bang into anybody.

Another description explained some of the roudy behavior:

That game isn't really music: it's like gym.

Did this mean that they thought that they could act like it was gym? Mrs. Kay's efforts to get "musical" responses were futil. This was one of the few times that she appeared exasperated with Mrs. Hoke's children:

I can't stand the noise. It's more than I can stand. There's no reason for this.

One fifth grade boy seemed to enjoy the conflict:

The running thing is especially funny, 'cause everyone gets "out" on the running.

Mrs. Weber's class, on the other hand, had more opportuni­ties for physical encounters and seemed to have a good time fooling around, teasing and tugging at one another. Mrs. Kay had to give frequent reminders to be gentle and not to hurt someone when they participated in "Bluebird, Bluebird," and "Shoo Fly."

One folk dance, "Paper of Pins" was perhaps the most troublesome for both Mrs. Kay and the children in Mrs. Weber's class. What most of them objected to was having to dance with opposite sex partners. One boy was particu­larly adamant:
I hate that song, because I hate acting it out because you have to have a girl. You have to hold hands and go around in a circle and you have to ask them things to make them marry you.

The girls were not without their complaints as well. Getting to be with someone they liked and having a partner that was considerate seemed important:

You always dance with a boy. It's not very fun. When you get Steve or Matt or Jimmy they don't do it. They ignore you. There's one boy who loves me and I hate him. He "goes kissing" and you're not allowed to do that.

It depends on how the boy acts. You see, if you really like the boy, then it's fun. But if you hate him, and he kicks you out at recess and everything, then "uck."

In spite of all this apparent resistance, Mrs. Kay remained unconcerned about including this song in the lessons. I think that the text about marriage was as much of a problem as having to dance with a partner, since another song, "Alligator Pie," involved a partner dance and didn't seem to be a problem for anyone. In fact, it was a favorite of one boy who claimed to hate "Paper of Pins."

The older group did not seem at all as flustered when dancing with a partner. Square dancing went off without a single flare up which Mrs. Kay remarked on after class as being unusual for older students.

This class is pretty good about getting partners compared to other fifth and sixth grade classes.
She attributed it to the fact that she thinks the sixth graders in Mrs. Hoke's class are less sophisticated than some, and that's why they seem to go along with activities that other sixth graders might not be willing to do.

I suspected that they were simply more tolerant than some and that the mixed age grouping might have diluted any social preoccupation that otherwise might have existed. The students in Mrs. Hoke's informal took pride in how well they got along and respected each other and would probably have been surprised at Mrs. Kay's perspective.

**Listening to Records**

Recorded music was not used on a regular basis in the lessons planned for Mrs. Weber's and Mrs. Hoke's children. The older group spent more time listening to records than the younger one. The listening activities involved little, if any, planning on Mrs. Kay's part and she generally assumed a very passive role.

This was particularly the case on days that were known as "Record Day." It was a time when students were allowed to bring their own records to music class for listening and leisure time. Some amount of dancing was permitted, but the students primarily just sat and listened. One fifth grade boy seemed to like the experience:

> It's really fun. Some people, like me, just sit around, I can't dance very well.
Cathy seemed a bit self-conscious about the dancing.

It's embarrassing to dance in front of boys on record day. The boys sit on one side; girls on the other. We don't mix. She may have been more embarrassed than others since she was new to the group. She seemed confident enough on one occasion when she was chosen to be the disc-jockey. This role seemed to remove the pressure of mixing with the boys or dancing in front of them.

"Record Day" had the feel of a social "mixer," with popular music played by a disc-jockey, opportunities to dance and visit with peers and limited supervision. Mrs. Kay's role was insignificant. The students were in charge of bringing in the records and playing them during class. She either worked at her desk or left the room for a few minutes to run an errand.

Mrs. Kay remarked that while she didn't like "Record Day," she felt it was necessary. She believed the students wanted to listen to their own music. Even though she did not incorporate any popular music into her lessons, she would at least provide a place for them to listen. What she didn't mention was the apparent break from planning and teaching these days afforded her. Both "Record Day" and a game called "Name that Tune" were seen by some as experiences which filled time.

Sometimes when the teacher doesn't have anything planned for us, we'll take a vote and we'll decide who wants to play "Name that Tune."
Sometimes we listen to records 'cause we don't have anything else to do...

Not everyone liked "Record Day."

Record Day is boring 'cause the DJ gets to choose all the records and you hardly ever get your record played.

Everyone should have had his record played because Mrs. Kay allowed the activity to extend for two and a half music classes. She never monitored the record selection, however, and was unaware of whose records and what records were played or not.

For some reason Record Days were never a part of the younger children's music class. They did have records that they brought to school and listened to in their own classroom during recess, but Mrs. Kay must not have felt it necessary to take time to listen to records in such a way with this group. She seemed to feel more pressure to accommodate the musical tastes of the older children, even though she did not necessarily condone them.

The two pieces of recorded music which Mrs. Kay chose to introduce to each class were both contemporary, but not "popular." An early Twentieth century composition called "Ionization" was the focus of two lessons with Mrs. Hoke's students. The activity combined listening with art.

We took a piece of paper and some charcoal and crayons. She had us draw what we heard--what it made us feel like--the different sounds--different dynamics.
She put on music and everyone would get some chalk. There were sirens and I drew that; what you thought the sound meant.

Figuring out "what the sound meant" and how it could be represented visually was the main focus of the assignment. Several seemed puzzled by this idea.

It was hard to draw the sounds on paper. You can't think of how to draw out something that you're hearing.

During class someone wanted to know "how do you draw loudness?" Even Mrs. Kay seemed unsure of an answer. One fifth grader solved this problem:

I had drums and I put little lines around them to make it like it was really loud. I also drew how loud and soft was; I'd make some places darker than others.

Not everyone's thinking seemed as sophisticated as this student's. A discussion of student art work once they had finished might have drawn out such thought processes and revealed to both Mrs. Kay and other students just what kinds of decisions went into this problem-solving experience. Some of the collages were representational (Figure 10); others were abstract (Figure 11). No one took the time to talk about the art and how it related to the music, however. Perhaps, Mrs. Kay did not feel comfortable talking about art.
Figure 10. "Ionization" Collage

Figure 11. "Ionization" Collage
Even though she had incorporated an art activity into her music lesson, the students knew that this was not art class.

It isn't really like art. Art is more like working with clay or drawing pictures of things we know. In music we draw pictures of things that we don't know, like designs.

For some, the music itself was the most memorable part of the experience:

She played a weird piece of music. It was really different, all the sounds...what you wouldn't expect to hear.

The music reminded me of natives dancing. I like putting art with music.

Unfortunately, the poor quality of the recording was a distraction. Several thought the scratches were a part of the composition since they blended somewhat with the found sounds in the piece. "Is that sound going 'chick-a-chick-a-chick' part of the music?" someone asked.

In spite of the fact that the lesson provided an interesting change from the kinds of things more commonly done, Mrs. Kay did not seem totally in control of some of the extenuating circumstances. She obviously had not listened to the record prior to playing it for the class and had to de-emphasize the listening aspect of the lesson since the record was in such poor condition. The students took it all in stride, however, and reported none of this.

The one time that Mrs. Weber's children listened to a record was in conjunction with a movement activity.
It seemed to have left an impression on them, because several remembered the experience in detail even though it only lasted for about fifteen minutes and was never repeated. Jane described it for me.

Sometimes there's a space thing and we pretend we have a rocket...She tells us what to do: find an empty space; pretend it's a rocket; look out for the stars; pretend that we land; take a space walk.

Even though Mrs. Kay said very little about the music itself to prepare the listening the children remembered it well enough to provide descriptions:

- It was weird, electronic music.
- It's sort of fuzzy and stuff.
- It's so electric and it's hot. It sounds the way killer whales or dolphins talk.

One cannot help but speculate why this isolated experience left such an impression on these young children when they often found it difficult to recall the details of their music classes. One reason might be because it was the only time that a record was used in music class. Another reason may have been because this one experience—unlike any others—was planned to relate to an outer space unit that the class had been studying for several weeks. This listening-movement experience may have been remembered as an integrated part of an extended study on outer space which these children particularly enjoyed.

Using the classroom curriculum as a theme for planning musical content was Mrs. Kay's idea. Evidently, she took
the initiative after Mrs. Weber casually mentioned that her class was involved in an outer space unit of study. Mrs. Weber seemed pleased and said that she would have to tell Mrs. Kay about classroom projects more often.
CHAPTER VI
SUMMARY AND CONCLUSIONS

Summary

In Delamont's (1976) discussion of the status of classroom research, she points out that among the rarest types of studies done to date are ones "which use pupils' classroom behavior and question them about their perspectives and strategies in school" (Delamont, p. 106). Although researchers in music education have been examining classroom behaviors, they have failed to examine the perspectives of the participants and have focused, instead, on very specific aspects of the total school music experience.

The dissected view of music learning and teaching which has resulted is due to the field's preoccupation with a single type of systematic observation such as Flanders Interaction Analysis which collects only quantifiable data. Such systems fail to provide any contextual data and are considered by some to be "too restrictive to cope with the complexity of learning and schooling" (Sanday, p.25).
The preoccupation with Interaction Analysis models has led to the neglect of other approaches. One methodology which "contrasts strongly with interaction analysis: (Hamilton and Delamont, 1974, p. 7), represents an alternative tradition. It is ethnographic fieldwork, a methodology rooted in anthropology whose main purpose is to examine behavior in natural settings from the participant's perspective. Although interaction analysis and ethnographic fieldwork are both concerned with analyzing the details of cultural phenomena, the way the data are collected and the kinds of data collected are very different.

Ethnographers immerse themselves in a single or small number of settings for an extended period of time. They do not enter the setting with a preconceived system for collecting data nor a specific set of hypotheses to test, but enter instead, ready to learn about the people and from the people those things which make up the traditions of their culture. The ethnographer gains a variety of perspectives by using several data gathering techniques: participant observation, ethnographic interviewing, collecting written documents, and photographing and tape recording material objects, conversations and performances.

Ethnographic fieldwork seems particularly relevant to research in arts education. Madeja argues that ethnographic research is (1) characteristic of a more humanistic and less mechanistic approach to describing the phenomenon.
of aesthetic learning, (2) compatible with the diversity of the arts experience, (3) based on students' work rather than their performances on tests and (4) provides concrete examples of the actual experience.

Arguments like these for adopting ethnographic fieldwork to the study of classroom cultures are being heard in many educational fields, but not yet in music. A review of the literature shows that very little research exists which approaches the study of a school music culture in the same way that ethnography could.

It was the purpose of this study to speak to this neglected part of the research literature by providing an ethnographic model that lay the groundwork for future efforts which might also be interested in understanding the school music experience as seen through the eyes of children and teachers. This model served as an alternative to the quantitative systems more commonly used in music education research.

Ethnographic fieldwork techniques were used in this research to study the musical experiences of two groups of children in one elementary school. The subjects of the study were (1) a split first-second grade class, (2) an informal class of fourth, fifth and sixth grade students and (3) one music teacher.

Visits to the school spanned a fourteen-week period. The music room was the main setting for observing the
musical experiences of the semi-weekly music classes. The researcher's role was one of participant observer. Field notes from the observations included information about the types of activities and literature; the use of physical space; the teaching procedures and style; and the interactions between the teacher and students and the students themselves.

Three major categories provided the organization for interpreting the data: (1) classroom relationships, (2) classroom control and (3) classroom experiences. The last category, classroom experiences, included four sub-categories, singing, playing instruments, listening to records and movement. These became the basis for the narrative in Chapter IV that recreates a composite of the music classes.

In addition to the field notes taken from the observations of the music classes, tape recordings and photographs were also used to document musical experiences. Formal interviews were conducted with most of the children to try to understand their reactions to their school music experiences. Their perspectives provided the final analysis with details that only the students could have provided. Their interpretations of classroom rules, peer interaction and song text meaning, for example, might otherwise have been overlooked. A personal journal was also kept during the fieldwork which provided an "introspective record"
that enabled the researcher to take into account personal biases and feelings that might influence the research (Spradley, 1979, p. 76).

**Conclusions**

Spending more than three months using ethnographic fieldwork as a means for looking at the musical experiences of two groups of children in one elementary school has enabled me to draw certain conclusions about the use of such a model for studying a school music culture.

1. Ethnography is a viable methodology for studying the musical experiences of children in elementary school. Its multiple data collection techniques allow the researcher to gather a variety of perspectives about the school music experience.

2. The flexible nature of ethnography enables the researcher to examine a wide range of musical behaviors and address unanticipated questions about the school music experience.

3. The well-documented narrative of musical experiences of young children that ethnographic fieldwork makes possible is a valuable contribution to the research literature which is lacking in such descriptions.

4. Portrayals of the school music experience will provide future teachers with a model of the music classroom that will widen their perspective of musical teaching and learning and be a useful resource in teacher training.
5. Ethnographic descriptions provide practitioners with a language that is intelligible to them and that will enable them to more easily apply research findings to their own teaching.

6. The holistic view of music in the schools that ethnography provides will be effective in anticipating new directions in the field and for identifying the strengths and weaknesses of teacher training.

Although this study focused on only one elementary school, certain conclusions can be drawn about the setting which should be of interest to the field; for "despite their diversity, individual classrooms share many characteristics.... Through the detailed study of one particular context it is possible to clarify relationships, pinpoint critical processes and identify common phenomena" (Hamilton and Delamont, 1974, p. 8).

1. Student attitudes about music are related to their attitudes about the music teacher.

2. The physical space of the classroom affects the relationships of the classroom and the kinds of experiences that can be conducted therein.

3. Song texts have an effect on students' preferences of songs.

4. Song selection affects students' attitudes about the music class.
5. The use of Orff instruments does not necessarily imply the application of the Orff philosophy.

6. Girls are more interested and willing to be informants for this study than boys.

7. Demonstration and illustration are useful tools for allowing young children to communicate their reactions to their school music experience.

Reactions and Implications

Mantle Hood's description of the ethnomusicologist's early weeks of fieldwork paralleled my experiences as a participant observer in one elementary school. He writes that the time is spent

...Getting established in the community, winning acceptance to the point of not attracting undue attention and gaining the confidence of the performers with whom he is working... It is a period of trial and error, loss and recovery... filled with encouragement and despair, lucky breaks and frustration, minor victories and defeat. (1981, p. 211)

Getting established was the first problem to be faced and it did indeed take time. There were introductions and explanations to make about what my purpose was and time to observe and understand the schedules and routines of the teachers and students in the school. Approval for interviewing the students required the distribution and collection of parental consent forms. I was eager to dispense with this formality for it seemed to draw attention to what I was doing and jeopardized my chances
for gaining student acceptance.

Winning acceptance happened in degrees. I was able to establish a better rapport with the girls, both younger and older, than the boys. The younger girls seemed the most curious initially about my presence in their classes and expressed eagerness to have me interview them once they knew that this would be one of my jobs while I was at their school. Some of the older girls were the next to become interested in me. One sixth grader displayed her acceptance during music class when I joined them on the floor for an art and listening activity. Just as Mrs. Kay was about to begin, Wendy left her friends and moved across the circle to sit with me. Her display of trust served as a signal to her friends that they, too, could trust me. A group of five girls (fifth and sixth graders) seemed to take me into their clique from time to time and liked it when I watched them rehearse for a play and visited with them outside the music class.

The boys in both classes never seemed particularly interested in the fact that I wanted to learn about their musical experiences at school. I finally approached several who had been resisting interviews, but still had no success. One sixth grade boy's "no" was accompanied by a nervous giggle and an expectant glance.

The other younger boys, particularly ones who acted up in the music class, avoided me also and while they
finally agreed to schedule an interview, they always dis-appeared when the time came. The only "minor victories" made with the older boys usually related to non-musical matters. They eventually felt familiar enough to approach me when I was in their classroom, usually to show me a project they were working on. Talking about music did not seem natural at times like these, so I simply took advantage of these informal conversations to get to know them better.

Students came to know that I frequently carried a small cassette tape recorder with me that was used to record their music classes and interviews. In the final weeks of the study, several older girls wanted to talk and sing into it. It was as if to say "we trusted you to tape our classes and interviews, now you trust us with your tape recorder," so, I did. One time, they unknowingly erased part of an interview when they disappeared with the tape recorder while I was talking to another student. They claimed they wanted to use it to leave me messages. For them, the tape recorder had become a vehicle for telling me things that they might not have wanted to tell otherwise. Unfortunately, these kinds of interactions happened so late in the year that I was unable to really capitalize on them.

At best, I assumed a role of neither student nor teacher, but a kind of "unknown species" that Iona Opie
talks about in her work as an observer of children's games.

The children can't place me, but that doesn't bother them now, because they know I have this special role in life, which is listening to what they explain to me (Cott, 1983, p.47).

As an adult in a child's culture, it was impossible to become "one of them." My size alone set me apart from the younger children in particular. I looked like a teacher. Students called me Mrs. Zimmerman without being told to and one first grader ran to me on the playground calling "teacher, teacher," in need of an authority figure. When I explained that I was not a teacher, she insisted that I surely must be.

Spradley's point may explain why it took so long for me to attain a kind of neutral status with the children.

As a beginning ethnographer, you will increase the chances for successful research by selecting a setting that does not call attention to your activities (1980, p. 48).

One reason why the students may have identified me as a teacher may have been because of my relationship with Mrs. Kay. Since we knew each other prior to my fieldwork in her school it was natural to spend time together once I had entered the setting. Children and teachers saw us coming and going together during lunch and after school, and no doubt viewed us as friends.

In the early weeks of the study I spent more time with Mrs. Kay than with the children. My association
with Mrs. Kay seemed to directly affect my relationships with the students, as the ones who trusted her the most were the first to trust me.

Establishing trust with Mrs. Kay was another matter. If anything, she grew to trust me so much that I became a kind of confidante. She spent a lot of time telling me about personal problems that seemed to preoccupy her thoughts. The topics of our conversations were often related to personal rather than professional matters, and I came to recognize the relationships between her teaching and her moods. She also revealed her frustrations with her job as a result of the confidentiality that existed between us. Frequently, it seemed unnatural to talk about teaching, and I was at times concerned that I had allowed myself to become a sounding board for only personal issues. She seemed slightly suspicious whenever I turned the conversations to school-related matters and never wanted me to tape record our conversations. As a music educator, she regarded me as a superior; as friends, we were equals.

The time spent observing the classes was limited to fourteen weeks, and the intermittent nature of the semi-weekly classes seemed to prolong my feeling of having only "surface encounters" (Everhart, 1977). Although many of the ethnographic models seemed to emphasize observation more than participation, I learned that participating in the music classes was often more satisfying in terms
of strengthening my position among the students and understanding their perspectives.

When I participated in the classes, tape recordings were made since taking notes while I participated would have been awkward and would have drawn attention to my presence in the group. An unanticipated problem arose as a result. Unlike the field notes which included information about the use of space and non-verbal responses, the taped transcripts were lacking in data about both of these aspects of the classroom. "A problem with using audio-visual technique is that much of the contextual data is lost" (Delamont and Hamilton, 1976, p. 14). Only toward the end of the fieldwork did I discover this problem and begin to supplement the taped transcripts with my own notes made before and after the classes.

The schedule of the music classes served as a structure for my observations. Except for these four periods a week, the rest of the time was free for scheduling interviews, observing in the classrooms or visiting with the teachers. The distance between Mrs. Weber's and Mrs. Hoke's rooms made it difficult to move back and forth quickly between the two, and I found myself spending time with one or the other. Both children and teachers seemed to prefer that the interviews be held during the fifteen-minute morning and afternoon recess or after lunch. The place of the interviews varied: outside, in the children's
classrooms, in empty classrooms, in the hall or in the music room (which was available during lunch time).

Using the music room seemed to spark children's memories, particularly about using instruments. One second grader was unable to articulate much about the instrumental playing experiences and asked to demonstrate on one of the instruments. She clearly knew much more about them than she was able to communicate verbally. The younger children seemed to communicate better when they could demonstrate or illustrate their ideas. Several students, for example, provided drawings of instruments to enhance their descriptions. I discovered that this data revealed additional information about their understandings that otherwise would not have been apparent from the dialogue alone.

As Delamont (1976) points out, discovering the perspectives of primary school children (who are naturally less articulate) is hard work. Many of the children's descriptions were lacking in detail and clarity. I frequently suggested an explanation for something that they were trying to tell me and they either agreed or disagreed with my interpretation. I worried at times that I was "putting words into their mouths," particularly since I had been observing the same musical experiences that they were trying to describe.
I discovered that the timing of the interviews may have affected the students' reactions. For example, one sixth grade boy remarked that he liked using instruments because he thought he was pretty good at it. He told me this three days after a music class in which he had been singled out for the nice job he had done playing instruments. It's possible that his positive response to playing instruments might not have been made had our interview occurred prior to this music class or many weeks after it.

I began to notice certain incongruities in what a student told me and what I observed. One sixth grader had explained during an interview conducted early in the study that she didn't like using instruments very much. Yet, during two music classes toward the end of the year, she was one among a group of ten students who seemed especially enthusiastic about using instruments. In retrospect, I was left only to speculate why this discrepancy existed.

Ongoing analysis of the student interviews might have led me to pursue further questions with this student. However, keeping track of so many children made it difficult to always be aware of the connections between the classroom behaviors and the interview responses. This problem improved over time as I became more familiar with the students' roles in the music class and could detect
any disparity between what I observed and what I was told.

My initial familiarity with the setting (not with the students), however, may have resulted in my taking things for granted, particularly in the case of the song literature used. Everhart (1977) writes that "One historic advantage of fieldwork in a society or setting other than the fieldworker's has been the built in presence of 'culture shock,' forcing the fieldworker to question events rather than taking them for granted" (p. 2).

The absence of culture shock may have led me to assume things that I should not have. In the case of song literature, I did not question many of the selections since they were familiar to me. Initially, I was more interested in examining the texts of songs that were unknown to me. Song texts that I might have examined more carefully for meaning and usage were generally unquestioned. Only when it became apparent that the students did not understand nor like certain songs did I become more curious about the reasons for their reactions.

**Recommendations**

The following recommendations are based on this one ethnography of the musical experiences of two groups of children in one elementary school. They are made in an effort to guide further ethnographic efforts in the field.
1. Spend an adequate amount of time in setting to establish a role with students that is not obtrusive and threatening.

2. Participate in the musical experiences as well as observe.

3. Explore a variety of ways of interviewing young children that do not rely solely on verbal descriptions.

4. Combine field notes and taped transcripts of the music classes in order to gather data which relates to the non-verbal aspects of the classroom as well as the verbal exchanges.

5. Be systematic about checking observational notes and interview responses for incongruities. Formulate questions which might clarify any discrepancies between the two data sources and facilitate ongoing analysis.

6. Combine qualitative and quantitative procedures.

7. Conduct ethnographic fieldwork prior to developing systems which focus on specific, quantifiable aspects of a culture.

8. Conduct more ethnographic studies of musical experiences of young children to provide a broader base for examining the school music experience.
APPENDIX A

Letter to Parents

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April 15, 1981

Dear Cumberland Parent:

I am writing to request your permission to ask your child questions about the music classes at Cumberland Elementary School. I am a doctoral candidate in Music Education at The Ohio State University, and I am planning to study the musical experiences in the elementary school as part of the research for my dissertation.

I will be observing and participating in music classes at Cumberland for the remainder of the school year. The observations will focus on two classes, Mrs. Hoke's and Mrs. Weber's. Both of these classroom teachers—as well as the principal and music specialist—have given their approval.

Before I begin talking individually with your child I need your approval. Any information and insights that I gain from the conversations with the children will be strictly confidential. If you have any questions, feel free to call me at 268-2574. If not, please sign and return the form below as soon as possible.

Thank you in advance for your cooperation.

Sincerely,

Janet Zimmerman

________________________________________________________________________

Yes, it is fine with me if my child is included in your study.

(student's name) (parent's signature)
APPENDIX B

Human Subjects Review Committee Approval Form
With regard to the employment of human subjects in the proposed research entitled:
AN ETHNOGRAPHIC STUDY OF THE MUSICAL CULTURE IN AN ELEMENTARY SCHOOL
Peter Costanza, Janet R. Zimmerman is listed as the principal investigator.

THE SOCIAL AND BEHAVIORAL SCIENCES REVIEW COMMITTEE HAS TAKEN THE FOLLOWING ACTION:

☐ Approved  ☐ Disapproved
☑ Approved with conditions *
☐ Waiver of Written Consent Granted

* Conditions stated by the Committee have been met by the investigator and, therefore the protocol is approved.

It is the responsibility of the principal investigator to retain a copy of each signed consent form for at least four (4) years beyond the termination of the subject's participation in the proposed activity. Should the principal investigator leave the University, signed consent forms are to be transferred to the Human Subject Review Committee for the required retention period. This application has been approved for the period of one year. You are reminded that you must promptly report any problems to the Review Committee, and that no procedural changes may be made without prior review and approval. You are also reminded that the identity of the research participants must be kept confidential.

Date: MAR 13 1981
Signed: (Chairperson)

cc: Original - Investigator
    Development Officer
    File

Form PA-025
(Mar. 13/80)
APPENDIX C

Student Interview Consent Form
STUDENT INTERVIEW FORM

Name: ___________________________  Date: ______________________
Class: ___________ Grade level: ______  Time: ______________________

Agreement: Taped ☐  Not Taped ☐  ________________________________
(Student's signature)

Name: ___________________________  Date: ______________________
Class: ___________ Grade level: ______  Time: ______________________

Agreement: Taped ☐  Not Taped ☐  ________________________________
(Student's signature)

Name: ___________________________  Date: ______________________
Class: ___________ Grade level: ______  Time: ______________________

Agreement: Taped ☐  Not Taped ☐  ________________________________
(Student's signature)
APPENDIX D

Observation Schedule
March

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vacation week

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o = observation of music class
to = taped observation of music class
APPENDIX E

Mrs. Kay's Schedule of Music Classes
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**LUNCH**

| 12:25-1:00   | 12:30-1:10 (H) | 12:25-1:00 | 12:25-12:55 (W) | 12:30-1:05 |
| 1:00-1:30    | 1:10-1:50      | 1:00-1:30   | 12:55-1:30      | 1:05-1:35   |
| 2:15-2:45    | 2:00-2:30 (W)  | 1:55-2:30   | 2:30-3:00 (H)   | 2:15-2:50   |

2:30-3:00

H = Mrs. Hoke's class  
W = Mrs. Weber's class
APPENDIX F

Photographic Documentation

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PLATE I

Clapping rhythm patterns: boys and girls from Mrs. Weber's class.
PLATE II

Body shape statues invented during a creative movement activity, "Lollapalooza."
PLATE III

The Cat and Mice in the singing game, "The Old Grey Cat."
PLATE IV

Casual singers: Mrs. Hoke's group.
PLATE V

Orff instrument close up and ensemble.
Group dances.
PLATE VII
Younger children sharing Orff instruments.
PLATE VIII

Group collage. Visual studies of "Ionization."
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