1993

Music, The Master Communicator

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by

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An Abstract Presented to the Faculty of the
Graduate School of Lindenwood College in
Partial Fulfillment of the Requirements
for the Degree of Master of Science

1993

Abstract

Music has been a universal language through time. It communicates the very essence of life, reflecting the heart, the soul and the mind of man. This study, based on research, testing and observation, seeks to establish that music is capable of communicating and educating; that music is not only relevant as an art form for the purpose of enjoyment and entertainment, but that music is a practical and acceptable means of expression and communication. To accomplish this goal, the paper discusses the history of communication, focusing on various types of communication to establish common elements, laying the foundation for further study and research into how music speaks. Rhythm, harmony, melody, form and expression, the various elements of music, are discussed to illustrate how they aid in the communication process. Examples portray exactly how music has been an influential communicator in the lives of people. Focusing on two cultures and two specific historical time periods, evidence is presented to support the thesis that music is indeed a master communicator, succeeding when other conventional forms of communication fail.

The paper presents research to substantiate how music can relate to children, with particular emphasis on the power of music as an implement to enhance and complement the total process of education. This leads to the

project of this work, which "tests" whether children can learn and benefit from music in an across the curriculum situation. Finally, the view and opinions of educators and others knowledgeable in the field of music and/or education are examined to determine how they perceive music as a master communicator and ultimately a master educator.

Chapter I: Introduction

The Roots of Communication

The electrifying rhythmic drum roll pounded and the soldiers marched as if one entity. The melody of the peaceful lullaby seemed to shimmer, suspended magically in time, and the crying babe slept. The majestic strains of music filled the air and a king stood in awe and reverence. The plaintive spiritual touched the heart of a man and he wept. The children sang a song of hope and they dared to dream.

Music is a master communicator, capable of speaking to man in a unique way that can stir the heart, enlighten the senses and evoke strong emotion. Since the first primitive ancient chant, man has used music not only for pleasure and enjoyment but also as a valid and viable means of communication. Uniting the basic components of music---rhythm, harmony, melody, form and expression---with the spoken word, man has created a communication system of incredible versatility. Music is a powerful system that is capable of inspiring, motivating, soothing, exciting, enticing, relaxing, entertaining and educating. "Music is a language---a means of communication." (Greenberg xi).

Since the dawn of civilization, man has striven to communicate his thoughts, feelings and emotions with those around him. From the first primeval cave drawing

to the sophisticated satellite systems of today, it has been essential to the very existence of man that he express himself in a clear and concise manner so that others may share and realize the importance and essence of his being. Communication in its simplest form is the vehicle by which people share their knowledge, ideas, dreams ambitions, thoughts and emotions. But communication is as complex as man himself and has taken many forms and shapes. By investigating some of the modes of communication and establishing common traits, it is my intent to prove that music is relevant not only as an art form for the purpose of enrichment, enjoyment and entertainment, but music is also relevant as a true and viable means of expression, a reliable system of communication. Music is a system so effective and powerful that it can be used as a valuable instrument in education, particularly in the education of children.

In Chapter One several types of communication will be addressed in an attempt to understand the journey of man through this complex system. A brief historical study will focus on various modes of communication, emphasizing primitive communication systems and the development of language, the spoken word, the written word, sign language, braille and electronic and mechanical methods of communicating. Chapter Two will be devoted to music as a communicator, emphasizing historical concepts and

developments and highlighting the importance that music has played in the lives of many people in various and diverse cultures. The basic elements of music will be addressed in order to discover how melody, rhythm, harmony, form and expression can be used to communicate effectively. The concept of music as an educator will be introduced and research will be presented on how music can impact the learning skills of the average child as well as the handicapped and severely retarded child. The works of three major writers, Marvin Greenberg, Paul Nordoff and Clive Robbins, will be discussed briefly, in preparation for an in-depth study of their research and knowledge in this field which will be presented in Chapter Three. After investigating the works of these three authors, attention will be turned to explaining and analyzing the proposed project, which will substantiate how music can be used in the lives of children to communicate and motivate them in various disciplines of education.

Chapter Four will be concerned with evaluating the effectiveness of the project by determining the results of test scores as well as feedback from teachers, students and parents. Chapter Five will discuss the results of the project, summarize the major school of thought and how it relates to across the curriculum interaction and present input and assessment obtained by

interviewing two professionals knowledgeable in the field of education. Chapter Five will also evaluate strong and weak areas of this project and suggest work that may complement, extend or enhance this area of study.

Let us begin then by directing our attention to what is supposed to be the earliest form of human communication, that used by primitive man. Although many animals are capable of communicating with their own species through sight, sound, odor or movement, man is the only creature on earth capable of communicating through verbal and ordered patterns. Man is the only species that can pass knowledge from one generation to the next in an organized and systemized method called language (Hogben 14). Language means simply that man has learned to make certain vocal sounds which have specific meaning to those who hear them (Neal 12). The development of language has been a slow, arduous process with each step leading logically to the next and man's achievements in communication can be traced by following the clear and continuous path of development, beginning first with gesture, then pictures, speech, writing, printing and, finally, electronic communication (Johnson 12).

Although there are, for obvious reasons, no records of early speech patterns, research has supported the theory that primitive man used gestures extensively to

communicate, sometimes with accompanying guttural vocal sounds and sometimes without sound. Although he knew nothing of words or intelligent speech as we perceive it today, primitive man could probably make a variety of vocal sounds and became adept at imitating sounds of nature: animal calls, crashing thunder, blowing wind, pelting rain, stone hitting stone and other environmental noises. These sounds, along with gestures, probably constituted the earliest form of communication (Neal 10). It is not hard to imagine that a clenched fist or an upraised arm might have indicated threat or violence. An open palm, with arm outstretched, may have indicated friendship, love or peace. With dozens of possible gestures of the arms, hands, fingers, eyes and face many ideas could be conveyed. Add to that a few vocal noises and most of the communication necessary for a primitive society was achieved (Johnson 12). Although scientists have discovered bone fragments with human characteristics that date back to the first interglacial period, some one million years ago (Neal 11), just when or how primitive man developed and originated speech patterns has been lost in the prehistoric era and one can only imagine the process of evolving language. Some authorities believe that man's first words were imitative of nature while others believe the first vocal expressions were interjections, cries of alarm or fear and shouts to

attract attention. It is believed that nouns and pronouns, names of people and things, and simple verbs of action were used quite early in the development of speech. Adverbs and adjectives probably came at a much later time. It was then, when he could describe in detail things that were not present, actions of the past and dreams of the future, that man had truly developed a language. The most primitive humans known to history have had well developed language skills and therefore it must be assumed that speech patterns originated and developed in the prehistoric age, beginning with gesture and vocal expression (Johnson 12-13).

Even today many cultures with well developed language skills still rely on gestures to aid in the art of communication. Gestures, including facial mannerisms, are capable of expressing how one feels: the smile indicating happiness, the frown or scowl indicating displeasure, raised eyebrows showing surprise, a wrinkled brow signifying puzzlement, a pinched nose denoting an unpleasant odor, a pat on the stomach alluding to a satisfied palate. Gestures are so much a part of most languages and such a natural process that few people realize that these actions originated during a time when gesturing was the only way people could understand one another. It was, in the true sense of the word, "sign language" (Neal 12-13).

Sign language, although conceived in prehistoric times has been used through the ages and is still in use today. The American Indian used sign language extensively, primarily because there were so many tribes with different languages that it was very difficult to communicate with the spoken word. Although there were some variations in signs as well, most were clear and concise enough to be understood by all, no matter what the native tongue. For instance, the sign for sun was a circle formed by the thumb and forefinger of the right hand, raised about twelve inches above the face, with the communicator looking up through his fingers. By separating the finger and thumb to form a crescent, the sign for moon was depicted. Harry Neal cites an example of a signed conversation between a Piute Indian scout and a frontier Army officer:

> Indian: Extends right arm forward full length; closes right hand except for index finger which points westward; head up, he looks in direction he is pointing.
> ("Away to the west...")
> He spreads right thumb and index finger apart slightly and draws them across right side of his forehead (signifying the brim of a hat, or cap), then holds up one index finger.
> ("...a white man...")
> He sticks out left forefinger, then makes a "V" with the first and second fingers of his right hand and straddles the outstretched left finger with the inverted "V" (representing a horseman), then makes two or three arched movements to the right with his hands.
> ("...rides horseback...")
> Now he makes a peculiar whistling sound like "Whew!" through his teeth as he draws his right forefinger across his throat from left to right

(symbolizing the Bannock tribe, known for cutting its victims' throats).
("...with Bannock warriors.")

Officer: Holds open right hand upward vertically, edgewise toward Indian, waggles hand three or four times slightly to left and right.
("When? How long ago?)

Indian: Holds palm of right hand open close to right cheek; then inclines head slightly toward palm, and holds up two fingers.
("Two sleeps.")
He makes a semicircle with the thumb and forefinger of his left hand, holds the open ends of the "C" against his breast, then puts index finger of right hand inside semicircle and moves the finger from one side to the other to show it cannot escape.
("He is their prisoner.")

Officer: Repeats the sign for "When?" (or "inquiry"), then rapidly opens and closes fingers of his hand two or three times.
("How many braves?")

Indian: Puts both hands against chest, palms outward, fingers apart with thumbs touching. Then closes both hands except for the index finger on each.
("Twelve.") (Neal 13-14)

The conversation described would take only a minute and could cover other aspects of the scout's observations with little or no verbal communication occurring.

The sign language was essential to the Indians' way of life and afforded a method of understanding one another without sound. This was often critical in times of war or when stalking prey for food. Of course, there were limitations to sign language, for to communicate one must be able to see the sign-maker, so this type of "speech" was not practical to use at night or if there

was a visual barrier. When signing the individuals could not use their hands for anything else.

Signing today is essential to the deaf and hearing impaired as a means of communication. Sign language for the deaf is very picturesque and if done well can be beautiful as well as functional. A person who has mastered the skill of speaking with his hands can communicate as rapidly as a person who is verbally conversing. In some ways the hand speech of the deaf achieves more clarity and consistency than the spoken English language. According to Dr. Leonard M. Elstad, past president of Gallaudet College in Washington, D. C., the only college in the world for the deaf, the English language causes confusion among deaf students when an inconsistency occurs. For instance, it is frustrating to a child born deaf to spend months learning the "ch" sound and then encounter it in a word such as "yacht" in which it is silent. It is difficult to explain to a person who has never heard a spoken word why we don't always pronounce all sounds the same at all times. Other words that should rhyme but don't tend to confuse and frustrate, as well. Words that fall into this category are mould and could, or freak and steak. Dr. Elstad relates a story that illustrates this point well.

> Some time ago when I was teaching in another school one little fellow was absent one day. When he came to class I asked where he had been. He was ill, he said---he had a 'cow in the box'. That floored me until I had him spell it out. Then I found that he had a cough in the chest. He knew that bough was bow, so cough must be cow! A chest was a box---he had a cow in the box. (Neal 16-17)

To the deaf any spoken language is a foreign language and if suddenly given the gift of hearing, the deaf person would be totally helpless to interpret the sounds of the language into intelligible communication. He could, however, recognize the many gestures we use in our everyday conversations; a nod of the head means "yes", a shake of the head from side to side means "no", a shrug of the shoulders means "I don't know", a wave of the hand means "hello" or "goodbye". The list of examples could go on, as gestures do indeed play a very important part in our communication system of today, just as in the past (Johnson 12).

Gestures, however, are of little use in describing objects, people, or events to persons who are blind. Although the sightless person may have the ability to hear, and therefore can communicate with the spoken word, his ability with written communication is limited. One of the earliest systems of reading for the blind was to carve the letters of the alphabet on blocks of wood and then arrange them in words and sentences. This proved to be impractical and costly. In 1640 the same methods were

tried with movable lead type, pins in cushions and cardboard letters, but none seemed a satisfactory solution. Then, in 1784 a man named Valenin Hauy took a young blind beggar from the streets of Paris and began the long and difficult process of teaching him to read and write using the common block letter method. Francois Lesueur, the young student, was clearing papers from his teacher's desk one day and noticed that one of the papers felt rough due to the heavy pressure that had been applied to the paper in the printing press. The outlines of the printed words were deeply embossed into the paper and by touching each letter Francois could "read" the printed page. Hauy was convinced they had found a better way to communicate the written word to the blind and developed a system of printing books in relief. In just a few years, more than twenty different methods of embossed printing for the blind were in use. The most well known is the Braille system, invented by Captain Charles Barbier and simplified and developed by Louis Braille (Neal 19-20).

Before the written word, and certainly long before Braille, there were thousands of years during which man attempted to use and keep some lasting account or record. Very early in time, perhaps ten to fifteen thousand years ago, man began to pictorially represent things that occurred in his life (Johnson 13). As primitive man

roamed the forests seeking food and shelter, the instinct for survival must have been strong and the quest for meaningful and recorded communication intensified. Man had quite a collection of various tools, capable of helping him survive. Among these were sharp pointed instruments of flint, hard enough to carve or engrave on stone and ivory (Hogben 15). Perhaps man's first attempt at graphic communication was merely the picture of an arrow, indicating the path a hunting party had taken, or maybe a territorial symbol marking the hunting grounds of a particular clan (Johnson 13). One of the earliest existing records of any actual event is a picture carved on an antler depicting a hunter about to spear a wild ox. This particular antler was found in a rock shelter at Auvergne, France, but many comparable drawings illustrating similar scenes have been found in Spain and other countries (Neal 24-25). These drawings are realistic and rather complicated with earth tones and animal fat used to add color and interest to the art work. Some cave graphics, however, are crude and almost unrecognizable in their attempt to mirror an image. It is not known whether these drawings were attempts at communication or just an expression of creative and artistic impulse. Some scholars believe that perhaps religious and symbolic meanings were incorporated into the art. Others believe that the pictures tell a

historical story and may represent an early form of a hunting chronicle (Johnson 13-14). At first the primitive artists drew or carved pictures depicting no action---a dead animal or a person sitting. Later carvings illustrated action scenes such as the hunting event pictured on the antler. These story-pictures tell of an actual occurrence in the daily lives of these people and reveal important information about how they lived (Neal 25).

Contemporary with these primitive cave graphics are the "Azilian pebbles", marked and colored stones found in southern France. It has not been determined whether these small stones, marked with various designs, were purely ornamental and decorative or were, perhaps, used as meaningful symbols such as property markers or family or clan signs or totems. Some scholars believe they had religious or magical connotations but communicated no specific meaning. Others believe they may have been a system of numerical records designating the number of animals owned or the number of days spent at one location. Certainly these counting devices were common to many primitive cultures and they did provide a memory aid, furnishing a reminder of records or stories.

Among the best known of these mnemonic inventions are the knotted cord records, or quipus, used by the Peruvian Indians whereby different colors, knots and lengths of

rope indicated property records and historical chronicles (Johnson 14). For instance, a single knot represented the number 10, a double knot represented 100, a triple knot 1000 and so on. The primary use for the quipu was to keep track of money and supplies for the Peruvian army. The ropes were color coded as well, with red indicating soldiers, yellow representing gold, white meaning silver, green signifying corn and other colors representing other items of necessity. Although the quipu was used by the government, Peruvian citizens also used this system to help them remember important events in their personal lives such as births, weddings and deaths (Neal 28-29).

Similar methods were used by the North American Indians with their belts of beads or wampum, in which the color, size and location had specific meaning. European peasants during the Middle Ages used the clog calendar, a notched stick of wood, to remind them of special church days, while in other parts of the world other primitive people used carved wood, bamboo or bone, stones and shells and painted bark or leather as mnemonic devices. These systems provided a primitive type of communication because they conveyed meaning to those who were trained to read and understand them (Johnson 14).

A step beyond the mnemonic system, is the form of communication that might be considered the first

structure of true writing, the pictograph, which later developed into the ideogram, a representation of ideas (Neal 25). The North American Indian used the pictograph as a historical mind jogger. The "winter count", kept by the Dakota Indians from 1800 to 1870, was a series of 71 pictures inscribed on a buffalo robe, each scene illustrating the most important event of each winter. With this information, the tribal chronicler was able to verbally describe to the tribe the 70 year history of his people.

Another way the pictograph was used was to send a message. By using simple and easily identifiable pictures of men, animals, mountains, sun, flowers, trees and other common objects, the communicator could send a love letter, a message about a hunting trip, or even a treaty between two warring tribes.

Primitive tribes in South America, Africa and Asia used similar drawings to record events and send messages. Although use of ideograms was frequent and widespread, they did not represent a true and efficient system of writing. Some civilizations, however, such as the Egyptians and the Chinese, began with the same type of pictographs and ideographs and gradually developed them into a system of writing capable of recording history, transacting business and creating literature in their societies (Johnson 15).

The Egyptians began with the pictograph which represented exactly what it illustrated and no more. A small circle with a dot in the middle, for instance, indicated the sun. Next, they progressed to combinations of pictures and thus created the ideograph which conveyed an idea or meaning other than the object depicted. A picture of a whip might indicate dominion or rule; a figure of a man with his hand at his mouth could mean "to eat"; a picture of two arms, one holding a spear and the other a shield, stood for battle (Neal 30). Ideographs are still used in our contemporary society to communicate. The signs and symbols used in music and math are forms of ideographs as are many of the road signs we see today (Johnson 16). Other examples include the red and white barber pole, various logos used in advertising, insignia on military uniforms and flags symbolizing states and countries (Neal 37).

The Egyptian development of language moved from the ideograph to the phonogram, in which the symbol or picture took on a particular sound and maintained and conveyed the meaning of that sound, even though it perhaps was different than the pictorial meaning. To illustrate using English, we might use the picture of a "bee" to represent the verb "be". The next step would be to combine established phonetic meanings to create longer words. Again using an example in English, we might

combine the picture of a bee with the picture of a leaf to form the abstract word "belief". The Egyptians used this rebus-like language successfully and since they had so many homophones they continued to use ideographic signs when needed for clarity and understanding. The Egyptians were very close to developing a phonetic alphabet; indeed, they needed only to retain the initial sounds of the phonograms. Going back to the example of the picture of a bee, for example, if the Egyptians had arrived at the use of a phonetic alphabet, the pictograph for "bee" would represent only the sound of the consonant "b".

Although the Egyptians did not achieve a true phonetic alphabet, they did develop a set of symbols for 25 consonants and a set of symbols for 75 consonant blends. These symbols represented syllables rather than letters because the vowels were understood. The entire language could have been written with these symbols, but the Egyptians preferred to use a combination of ideographs and phonograms (Johnson 16). This ancient Egyptian writing is known as hieroglyphics, meaning "sacred writings". Most of the early picture symbols were created by priests over 5000 years ago (Neal 29). The earliest examples of hieroglyphics were carved in stone, but a writing material made from papyrus reed was developed and soon became the most common medium used for

writing. Thousands of pieces of inscribed Egyptian papyri have been discovered, many dating back several thousand years.

The Egyptian hieroglyphics were strictly pictorial in content but about 3000 B.C. a modified version called hieratic script was developed (Johnson 17). These new symbols could be written with greater ease and speed and were more adaptable to the rapid writing of brush and ink on papyrus. Hieratic symbols continued to be simplified and eventually a third kind of Egyptian writing called demotic script, which meant "popular" or "of the people", was developed. This writing, as the name indicates, was a means of communication for the common man, a system that could be used for business and personal correspondence and all manner of record keeping (Neal 30). Even with the advent of hieratic and demotic script, hieroglyphics continued to be used for official and religious writings until about 500 B.C. (Johnson 17).

Following the decline of Ancient Egypt, the use of hieroglyphics was replaced by Greek and Arabic scripts and, unfortunately, for more than a thousand years other civilizations could not decipher the Ancient Egyptian script (Neal 30). In 1799, during the French invasion of Egypt, a young French officer name Boussard discovered a large, shiny, black stone near the French village of Rosetta (Hogben 95). It was partly buried in the ground

and Boussard worked to uncover it, discovering that one side was completely engraved with symbols, some of which he recognized as hieroglyphics and others with which he as unfamiliar (Neal 31). Upon inspection experts agreed that the Rosetta Stone contained three separate inscriptions; one in hieroglyphic, one in demotic and one in Greek (Johnson 17). The Greek inscription, which could be read, ended by saying that the other two sections of carved Egyptian symbols communicated the same information as the Greek inscription. Although the Greek text could be read, it did not immediately result in deciphering the Egyptian hieroglyphic characters. Scholars studied the stone for many years without a substantial breakthrough. Finally a young Frenchman named Jean Francois Champollion discovered the key that unlocked the mystery. Champollion discovered that certain enclosed groups of hieroglyphic characters represented proper nouns. Knowing these names from the accompanying Greek text, he was able to begin the task of assigning values to the hundreds of separate Egyptian characters. It was a long task and many scholars from England, France and Germany helped decipher the hieroglyphics. The Rosetta Stone revealed vast amounts of information about the life and history of the people who lived in the Nile Valley in Ancient Egypt. Because of this discovery modern civilization realized how at

least one people developed a non-alphabetic system of writing that was used for more than three thousand years (Johnson 17-18).

This realization is very important because many ancient civilizations grew up simultaneously with Egypt and their language and written word developed in very similar styles and patterns, using the same kinds of pictographs and ideographs as the Egyptians. The Sumerian-Babylonian-Assyrian civilization, which was located in the Mesopotamian Valley (what we know as Iraq today), existed from before 3000 B.C. to about 500 B.C. They, too, used pictographs but had little stone or papyrus available and so wrote on tablets of clay which did not lend itself well to elaborate drawings. Therefore, the stylus-on-clay method of writing used stylized diagrams made by short wedge-shaped strokes of clay. This writing became known as cuneiform and, as the Egyptian hieroglyphic, never developed into a true alphabet. Many other scripts of other ancient cultures have been discovered as well and most have been deciphered (Johnson 18).

Scholars believe that every major civilization in all parts of the world began writing with pictographs. This was true in China where, like the Egyptians, the Chinese never developed an alphabet. The Chinese language, however, continues to be a living language used by

millions of Chinese as well as Japanese, Koreans and other Asiatic peoples who have adopted it as a written form of communication. Chinese script began as pictographs but by the year 1000 B.C. it had attained such a high degree of stylized form that the symbols could not be recognized as pictures. This system has been so successful for the Chinese people that it has been in use and virtually unchanged for over 3000 years (Johnson 20).

Most of the civilizations of the world today, however, use an alphabetical script. Some scholars believe our English alphabet should be credited to the Phoenicians while others believe the ancient Hebrews are responsible for its development (Neal 39). The precise origin of the alphabet is unknown, but most scholars will agree that it took root among the Semitic tribes who lived in the eastern Mediterranean area between 2000 and 1000 B.C. Some believe the Semitic alphabet was derived from the demotic script of the Egyptians, while others believe the cuneiform symbols were used as a possible basis for the alphabet.

The question of who first developed the phonetic alphabet is unanswered, but it is known that several Semitic peoples used alphabets and that about 1000 B.C. the Phoenicians had a well developed alphabet of 22 letters. The Phoenicians, who lived on the coast of

what is now Israel and Syria, were tradesmen who carried on active and widespread commerce throughout the Mediterranean area, making contact with Egyptians, Hebrews, Cretans, Cypriots, Hittites, Babylonians and Greeks (Johnson 20). Perhaps because of their business transactions the Phoenicians needed a concise and simple script to keep accurate records. They were among the first to use an alphabet extensively and because of their widespread trade, other peoples, especially the Greeks, adopted the Semitic alphabet (Johnson 21).

The Semitic alphabet had no vowels and consisted entirely of consonants. The Greeks took this alphabet and adapted it to their own language. They retained 19 letters of the Phoenician alphabet, changed some of the consonants to vowels, added a few new characters and began the custom of reading from left to right. In time, all but two of the new Greek symbols were discarded and the result was an alphabet with 24 characters (Neal 42).

The Greeks also developed different forms for the same letters, similar to our upper and lower case letters. The capitals were used for carving on stone or wood and the small letters for regular writing. From Greece the alphabet was passed to the Italian peninsula, probably to the Etruscans first and then to the Romans. A few minor changes occurred, such as adding the letter "F", and by the time that Latin literature was

developing, the alphabet had essentially achieved the form which we know today.

The alphabet we use for English is very similar to the one used in French, Spanish, Italian, Dutch and most other European languages. Some eastern European countries use the Latin alphabet, however, while others, such as Russia, use an alphabet developed from the old Cyrillic which came from ancient Greek but in a different form than Latin. Arabic and Hebrew alphabets, as well as many other Near Eastern, North African and Southeast Asian alphabets, developed from the Semitic alphabet or a common ancestor (Johnson 21-22). There are over 200 alphabets known today and at least fifty of these are in use throughout the world.

The alphabet was formulated and the art of communicating through the written word established, yet people who could actually communicate using this process of reading and writing were very few. Centuries after writing had been mastered by many civilizations, copying remained a problem, and thus, few people had access to books. Once a book was written the only way copies could be made was by having them laboriously transcribed by hand. In Europe this task fell to the monks. Once the copying was completed the books were kept under lock and key or in chains in the monastery libraries and were not accessible to the common man (Neal 84).

Although block printing had been invented and was used by the Chinese as early as the year 868, it was not until the fifteenth century that a system of printing from movable metal type was invented. Although questions remain about the inventing of the movable metal type printing press, most authorities credit Johann Gutenberg of Mainz, Germany, with this wonderful invention (Johnson 70). This "gift" of the printing press to the world was the second most important event in the history of written communication, the first, of course, being the written word.

The cultural impact of the invention of the printing press was truly amazing. Printing revolutionized communication and made it possible for new ideas to be distributed among thousands of people instead of just a few. Information of new discoveries could be made available to common men and now they had access to ancient scriptures and classics that were for so long unavailable to them. Learning, once limited only to monasteries and a few schools, now became an attainable goal for anyone to master. Printing encouraged the Renaissance that had already begun and empowered the Reformation. With more books being printed and more people becoming educated, the Dark Ages slipped into obscurity and mankind was propelled toward a new and modern era of communication (Johnson 82).

This new era of communication heralded such extraordinary miracle inventions as the telegraph, telephone, radio, television, phonograph, tape recorder, compact disc player, computer, facsimile transmitter, camera, video camera and satellite. It would be an impractical effort within the confines of this work to try to study or even briefly describe all the methods and means of communication available to man today. This is not the intent of this paper. Rather, after having established the roots of communication as the basic foundation of all human relations, we focus on one special area of communication - music.

Music is usually recognized as an art form and not often thought of in terms of communication. Let us look specifically at traits that certain modes of communication have in common to see exactly how music might fit into the spectrum of definition. According to the Random House Dictionary of English Language, the verb communicate means "to transmit...to share in or partake of; to give, or interchange thoughts, feelings, information, or the like, by writing, speaking, etc." (298). Certainly the various processes of communication that we have already examined - gestures, spoken word, sign language, Braille, pictographs, ideographs, mnemonic devices, hieroglyphic, alphabet and, finally, the written word, are all characteristic of this definition. All

share the common goal to import knowledge and to share thoughts, feelings and information. The means to that goal are not always consistent however, sometimes employing different resources to arrive at the goal, depending, of course, upon what mode of communication is being used. Music, by definition, is "an art of sound in time which expresses ideas and emotions in significant forms through the elements of rhythm, melody, harmony, and color" (Random House Dictionary 943). Music communicates by expressing ideas, thoughts, information and emotions through printed symbols as well as sound and thus shares the common goal. With music, the means to attaining that goal can be diversified and varied. In Chapter Two this aspect of communication will be researched and presented to substantiate music as the role of communicator in the lives of many people in diverse cultures. Information will also be presented to illustrate how music can educate and impact the learning skills of children.

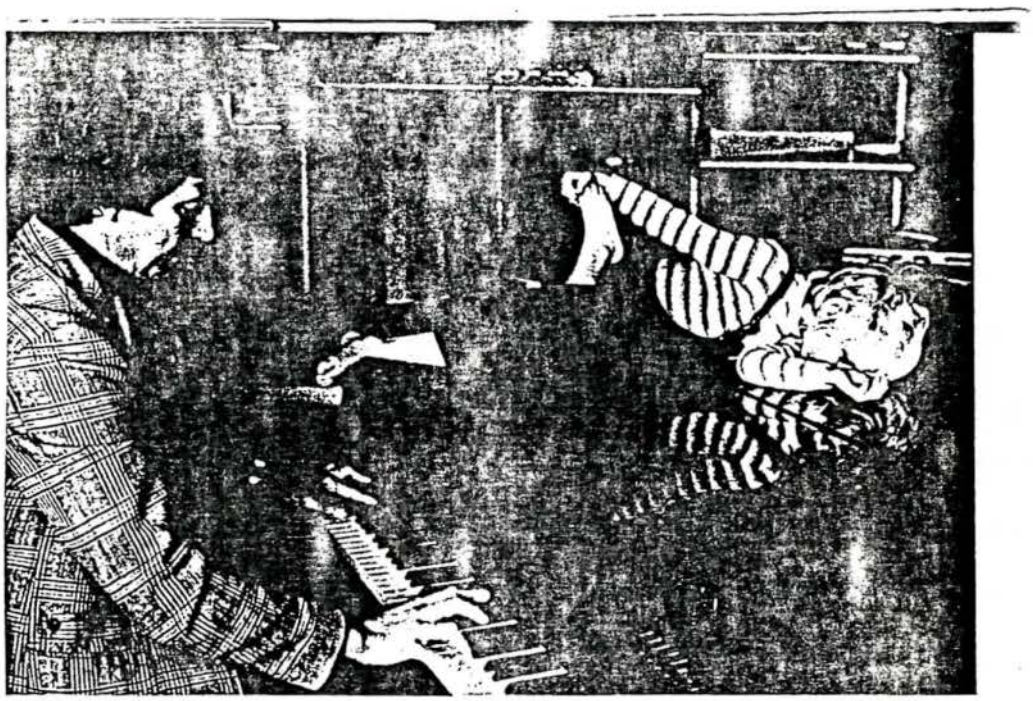
Chapter II: Review of Literature
Major Writers Who Support the Premise that Music Communicates

As indicated in Chapter One, music communicates through the musical symbol, or ideograph, as well as through sound and vibration. Although it is often assumed that one must have hearing to communicate through music, this is not necessarily the case. One of the greatest composers, Ludwig von Beethoven, continued to give the gift of music to the world, long after he was totally deaf. Beethoven was so adept and tuned into the written score, that he could "hear" the music in his mind and continued to compose even after he lost total hearing.

Claus Bang of the Aalborg School in Aalborg, Denmark, illustrates how music can communicate to the deaf. He cites the case of Pia, a young child of six, who is congenitally deaf and blind. She wears double hearing aids, and reacts to loud noises. She can perceive only light by sight, but no images. Her speech patterns consist of spontaneous babbling of speech sounds, but she has achieved no verbal language skills. Communication is dependent upon sign language and finger spelling in her hands. Pia tends to be stubborn and willful, and displays fits of temper if her wishes are not immediately met. Bang relates the following:

> The photographs (Fig. 1) show the first experimental session in September, 1971. When she found the piano with my help she tried to climb onto the keyboard. I helped her to reach the lid and there she lay down, sucking the surface and exploring the new situation. I played chords to give her vibration sensations. She reacted by stretching her fingers and her bare feet so that she could feel with her whole body. I noticed several interruptions in her breathing in response to the chords; she held her breath between them as if waiting for the next one. I stopped playing for a while and she suddenly began to repeat; "ai, ai, ai" as if calling for the chords to come again. She gave four or five "ai" sounds and stopped to feel for the vibrations of the piano, holding her breath while she waited. When she started calling the "ai" sound again, I played in the same key as her voice, rhythmically accompanying her. She reacted almost immediately by trying to find me; she turned and found the front edge of the piano lid and bit it. She called again with her "ai" sound, and as I played my chords with her sounds the fine bright hairs on her arms and legs stood up and goose pimples appeared. Saliva ran out of her mouth. We continued to respond to each other in this way with this sound. Then she suddenly changed to a higher pitched sound: "Hi, hi!" she exclaimed, about a sixth above. I played in the key of this new signal of hers. In the following session we corresponded again in her two signals and it was noticeable that when I improvised in the pentatonic---using pentatonic harmonization---her vocal sounds were stronger and more numerous. This happened three times in this session. A year later: her signals are now many, most often harmonically related to each other along the tones of a major triad. Her range spans a major ninth above the tonic. She is attentive; in her own way she is "listening" to me and the piano and we are communicating. She enjoys the sessions; they usually calm her anger in the mornings when she can be irritable and uncooperative with the rest of the staff. (Nordoff and Robbins 10-11)

Bang clearly illustrates that meaningful communication was occurring, although not in the way we normally associate with music. In their book, Creative



Clive Robbins

Sv. A. Kühl, Pressefoto Allborg

Fig. 1
Pia Responding to Music

Therapy, Paul Nordoff and Clive Robbins demonstrate that music is a sensitive and effective means of communicating with the handicapped child. Dynamic therapeutic possibilities exist. Music can impart skills, and stimulate a child to responsive activity. Music is capable of calming a disturbed child, and relaxing the rigidities and tremors that a spastic child experiences; it can create any kind of mood and "set to music" a child's emotional tensions, thereby, reaching and consoling him. By using music therapy techniques developed by Nordoff and Robbins, all children, even those with severe or multiple handicaps, can enjoy, respond, react, and participate in music. The added benefit is that, quite often, the results of this interaction with music carry over into other aspects of their daily lives. Nordoff and Robbins believe that every individual is born with a musical sensitivity that expresses itself through the ordering and relationship of tonal and rhythmic movement. This sensitivity is manifested through each person's musical responsiveness (Nordoff and Robbins 1).

Marvin Greenberg, in his book entitled Your Children Need Music, substantiates this:

> Although all children have certain inborn capacities to respond musically, the environment acts upon each child to change these capacities. This change is called 'learning.' The child's innate capacity to respond musically must be triggered by his environment. The child has the

> capacity to sing or to move rhythmically to music and will do so as an infant, but he will not progress unless there are models and opportunities from which he can learn. Research has indicated that more exposure to certain sensory experiences during infancy enables the human organism to respond more easily to these stimuli at later stages of development. (Greenberg 46)

Greenberg continues to say that the innate genetic potential of the child to respond to music, acting with a favorable musical environment, is responsible for musical ability. The child's musical development is the product of his biological tendencies and his environment. It is the interaction between heredity and environment that provides the link to understanding how a child learns music (Greenberg 47). This school of thought, as well as case studies by Nordoff and Robbins, will be presented in Chapter Three, as we strive to learn how children learn music and after learning it, how they use music as an effective method of communication.

While foundation has been laid to support the theory that music can communicate to the average child, as well as the handicapped child, we must still establish the fact that music can communicate to other communities in a significant and meaningful way. To do this, let's first examine the components of music---rhythm, melody, harmony, form, and expression---to discover how each adds to the overall perspective of music as a communicator.

Just as it is impossible to accurately establish when

and how original speech patterns developed, so too, it is impossible to document how original music began. Richard Baker's theory, in his book entitled The Magic of Music, is very similar to the premise presented in Chapter One of this work, which states that the first verbal sounds were interjections and/or imitative of nature. Baker believes that from these primitive sounds, man developed a repetitive chant which gave birth to the first song. He then surmises that perhaps someone accidentally struck a certain stone in a particular way and discovered that the sound was pleasant. Someone else may have pulled the string of his hunting bow and found he created a sound that we appealing and worth repeating. Another person, maybe, discovered that by blowing into a hollow bamboo reed, a new and different sound was created. "By such means," states Baker, "instrumental music may have begun to come to life" (13). But Baker asserts that the discovery of song and the creation of musical instruments owe their origin to something that is far deeper than a conscious effort: the need for rhythm in life. Baker relates his position in the following quotation.

> Just as day follows night, the tides advance and recede, the moon waxes and wanes and the seasons succeed one another, so the human organism responds to rhythm. The need is a deep one, transcending thought and disregarded at our peril. Our earliest ancestors were instinctively aware of the need; and so, at a very early date, rhythmic actions and rhythmic songs, together with a growing number of instruments whose voices must themselves have

> seemed at first mysterious, were used to bring man into contact with the mysteries of life. Music, in fact, was the magic by which the human hoped to attune himself to the superhuman. (Baker 14)

Nick Rossi and Sadie Rafferty concur with Baker when they say that rhythm must have certainly been one of the first components discovered in music. The mere body movement of walking or running must have established a certain rhythmic pattern in the minds of primitive man. In their book, Music Through the Centuries, Rossi and Rafferty assert that, "Music is an art that occupies time, not space" (3). The element of rhythm in music is what validates this statement, for rhythm exists in time. By definition rhythm is "movement or procedure with uniform or patterned recurrence of a beat, accent, or the like...the pattern of regular or irregular pulses caused in music by the occurrence of strong and weak melodic and harmonic beats...the pattern of recurrent strong and weak accents, vocalization and silence and the combination of these elements in speech...regular recurrence of elements in a system of motion" (Random House Dictionary 1230). Rhythm, then, is the constant ebb and flow of sound, accented by strong and weak beats, and by the occasional absence of sound. Two of the basic symbols (ideographs) in music are the note, which indicates sound, and the rest which indicates silence. Combined, these two symbols form the basis for rhythm patterns of all music,

with each note and rest assigned a specific time allotment for the duration of sound (Probasco 41).

In the book, Understanding Music, James Glennon explains that a composer adds character to a melody by indicating where stresses should occur by arranging the notes in a certain rhythmic pattern. It is the rhythm that makes the marked difference between a march and a waltz. "Change the rhythm and the music will have lost that essential character." Glennon uses the following example to illustrate how a song might lose its rhythmic contours.

> Tchaikovsky has written a particularly haunting melody for the Pas de deux (No. 14) in Act Two of The Nutcracker. If we were to strip this of its rhythmic shape by making every note of the same duration, we would get, not a romantic melody, but merely a descending scale. (Glennon 21)

The same is true of the famous Christmas carol, Joy to the World. The first line, "Joy to the world, the Lord has come," is melodically speaking, a descending major scale. What makes it special and recognizable as a familiar carol, is its distinctive rhythm pattern.

Although rhythm is certainly an essential element in music, it is only one factor. Melody, another necessary component, is a term not easily defined, claims Glennon, although it is sometimes described as "a related succession of sounds." A melody must always be going somewhere, appealing to the senses by arrangement,

balance and contrast. Melody must always be saying something, must always be communicating, by using a particular arrangement of notes on different pitch levels. Just as every great literary masterpiece begins with the letters of the alphabet, so every great musical masterpiece begins with the notes of a scale. It is the shape and tensions of the melody, combined with the rhythmic flow, and complimented by harmony, that ultimately bring music to life (Glennon 22).

Harmony, the simultaneous and agreeable combination of two or more sounds of different pitch, is the vertical aspect of music, lending texture and substance to the melody, which can be considered the horizontal movement of music. "Harmony," defines Glennon, "is the basic science of chords, their interrelation, and their logical progression..." Chords must maintain certain relationships to achieve that "agreeable" combination, and are classified as either consonances or dissonances. The rhythmic structure, the melody, and the harmony are all dependent upon what the composer is trying to communicate in his music (Glennon 23).

The composer is also concerned with the musical form when communicating the idea. Glennon states:

> The form of a composition is the system of relationships existing between its consecutive parts, and true musical form contains variety within the bounds of unity. This applies equally to any work of art by a composer, a painter, a sculptor, an architect. A musical

> work, from a simple song to an extended symphony, needs to be built, and anything built without the observance of form is shapeless. (Glennon 26)

Form in music is varied and can be as simple as a two part (binary form) song, or as complex as the sonata form which includes exposition, development, and recapitulation. Form then, as well as rhythm, melody, and harmony enables the composer to communicate his musical thoughts in an effective and efficient way (Glennon 27-31).

The last component of music which shall be addressed is expression. Certainly, as the composer writes, he is expressing his ideas and thoughts, and establishing a system of communication with whomever reads the printed manuscript. Because the true essence of music is achieved when it is performed, existing in time rather than space, expression again occurs by the performer as he interprets what the composer wrote. The performer adds his own dimensions, his own signature, to the music. Expression then takes on the dual role of communicating not only the composer's intent, but the performer's interpretation as well. Thus it is, armed with rhythm, melody, harmony, form and expression, the composer and performer are able to communicate their ideas, thoughts and emotions in a unique and satisfactory manner. Let us now examine how composers, using the components of music, communicate in this effective manner.

Many examples can be drawn from the chronicles of history to support how music has communicated through the ages. For our purposes, I would like to use three examples, which I feel offer profound and impressive cases to support the capabilities of music as a master communicator.

The first begins in the part of the world where we are able to trace the roots of music: the Middle East. There the Jewish people lived a nomadic existence in the desert while the empires of Mesopotamia and Egypt were at their apex. Richard Baker informs us of their historical journey through music. About the year 2000 B.C., Abraham led them from the Mesopotamian city of Ur into Palestine. Jacob, his grandson, continued the trek into Egypt, where his people ultimately were enslaved. After 400 years, Moses led them back into Palestine to a more ordered and settled existence. Music played an essential role in the lives of the Jewish people in early Israel. Young David soothed Saul (1050-1013 B.C.), Israel's first king, by playing the lyre. Later, David as king of Israel, danced before the Ark, organized the music in the Temple and appointed Levites as sacred musicians. Baker relates that over 248 Levites sang and played their instruments at the dedication of King Solomon's Temple. For more than four centuries this tradition of splendid music continued, until in the sixth century B.C., King

Nebuchadnezzar conquered Jerusalem, forcing many Jews into 40 years of exile in Babylon. After this, during the time known as the period of the second Temple, music was again reinstated and played a dominant role in the lives of the people. It was at this time that the alternate chanting of scriptures between priest and people was initiated (Baker 25).

In successive centuries of diaspora, the Jewish people were scattered throughout most of Europe, particularly in Eastern Europe. The synagogues continued the ancient musical Temple practice of chanting passages from the Bible and prayers. As the influential Jewish communities flourished, however, they began to adopt the musical style of their new homeland, producing such famous composers as Mendelssohn, Meyerbeer, Offenbach and Mahler, who composed music with a European flair, rather than music with a Jewish flavor (Baker 27). One can readily see that music always played a major role in the life of the Jewish community, but it was never so important to them as during the Second World War, when music became "an avenue for the human spirit, of human expression amid inhuman conditions" (Flam 1). This is an epic of how music touched the souls of people during a time of incomprehensible "suffering and deprivation, degradation and terror, struggle, heroism, and death" (Rubin 423). Gila Flam offers a piercing study into the

musical culture that his father experienced, the music of the Lodz ghetto of Poland during the years from 1940 to 1945.

In his book entitled Singing for Survival, Flam explains the significance of music during this time. Flam interviewed survivors of the Lodz ghetto, and one, Miriam Harel, expresses the relevance of music by saying, "The song was the only truth. The Nazis could take everything away from us, but they could not take singing from us. This remained our only human expression" (Flam 1). To understand the gravity of the situation and the major role music played, we need to investigate the ghetto and the lives of the people who were forced to live there.

It began on the first day of the war, September 1, 1939. This is the way Mariam Harel described that eventful day to Gila Flam.

> I was not even fifteen years old when the Nazis came into power. We lived in the well-to-do district of Lodz...I was just to begin my ninth year of school. There were no clouds in the sky, so far as I was concerned. Then, on the first of September, 1939, suddenly---yes, suddenly, I saw people gathering in the streets, discussing the news they have heard on the radio. Everyone could hear the loud barking. This was Hitler's voice. Hitler told the world why the German people must fight for their rights and make the Third Reich the greatest nation in the whole world. He also said that the greatest criminals in the world are the Jews. He would take care of the Jewish question. Many people cried. We children were excited but not troubled. Generally speaking, nobody knew what was going to happen. I do not

> mean at the war front, but what was going to happen to us, the Jews. After four days, they came to our town. Immediately the killing began. They grabbed the rich, our professionals, intellectuals, and religious leaders. Nobody would ever see them again. Everyone in the streets was in great danger. We were ordered to put a sign on our sleeves to identify our Jewishness, and death was the punishment for disobedience. The tragic September went by, but each new day brought a new series of disasters. The robberies, murders, kidnappings, and killings had only just begun. (Flam 9)

On September 17, the Soviet army in collusion with Hitler invaded Poland. The Poles surrendered and on October 8, 1939, western and central Poland were incorporated into Hitler's expanding regime by order of decree. Lodz succumbed without a blow falling, and immediate persecution of the Jewish citizens began. Soon came the idea of resettling all the Jews in a small closed section of the city---known as the ghetto, whereby they were kept as prisoners. Eventually, the Lodz ghetto became a large slave labor camp of workshops and factories that had between 230,000 and 250,000 prisoners. The ghetto was virtually cut off from the rest of civilization, and there was no possibility of any contact with the outside world. The first year was relatively calm, however, and although the Jewish community was cut off from electricity, fire protection and mail, as well as any other outside communication, they managed to maintain a semblance of normalcy. Communal, cultural, and social institutions were active. The school

operated, child care was available, social programs for ghetto youth were operational, and theater performances and literary and musical events were conducted in the Culture House until 1942. Poverty was such, however, that the starved population could not buy even the meager supplies available (Flam 10-12-14).

On December 7, 1941, the first Nazi death camp in Chelmno began and Jewish citizens from towns around Lodz, an entire Gypsy camp which had also been incarcerated at Lodz, and Jewish citizens of Lodz were among the first to be killed. Between January and May of 1942, 54,990 persons were killed, and from January 16 of 1942 to April of 1943, the ghetto sent 1,000 people a day to the gas chambers. During the ghetto's second year, Western European Jews were deported to Lodz, and soon, added to the other difficulties of life, was a language barrier, for a common language among all people was impossible. Schools were closed and in April of 1942 it was announced that all Western Jews would once again be deported. This time they were deported to Chelmno to face certain death. One survivor of Lodz describes the tragedy:

> Where did they think they were going? At first, because their ghetto money was being changed into Reichsmarks, the deportees thought they were going to work in Germany. Others speculated that their destination was the General Government. People even heard rumors that the deportees had arrived in Warsaw. But the Lodz ghetto was so tightly sealed, a quarantined Jewish island in the hostile German land, that no news about Chelmno or Auschwitz

> seeped in. No one knew anything about the fate of the 55,000 deported Jews. (Flam 14)

In 1944, the Germans decided to liquidate the Lodz ghetto and ordered massive deportations from Lodz to Chelmno and Auschwitz. Only 877 people were allowed to remain for the purpose of cleaning up the ghetto after the populace was deported. These people located and preserved the ghetto archive's documents and materials, which record the history and everyday life and events of the Lodz ghetto. The forced march of the Germans from the city in January of 1945, due to advancing Russian troops, prevented them from obliterating all traces of the ghetto before Lodz was liberated. The eight open graves in the Jewish cemetery at Lodz, which were prepared for the 877 people left behind to clean up, were never used and they remain open today as a reminder of the terrible atrocities of the Lodz ghetto. Dawidowicz, one of the survivors of Lodz, summarizes the experience by saying:

> The only institution comparable to the Nazi ghetto was the Nazi concentration camp....Death bestrode the Nazi ghetto and was its true master, exercising its dominion through hunger, forced labor and disease. (Flan 16)

Dawidowicz later states, "like bread and potatoes, education and culture sustained life in the ghetto" (Flam 17). Culture, maintained Flam, is inseparable from life and so with the change of living conditions, comes the change in cultural content and context as well. Jewish

holidays were forbidden to be observed in public in Lodz and life-cycle ceremonies such as weddings became civil ceremonies. With these cultural changes, musicians and other entertainers found their "main stage" for performance no longer existed. Gone was the badkhn, the wedding entertainer; gone was the klezmer, the instrumental musician; gone was the meshoyrer, the choirboy; gone was the khazn, the cantor or sacred singer. Instead, the individual singers of the ghetto performed eclectic songs that reflected their life experiences and were based on the Haskalah (Jewish Enlightenment) songs of the late nineteenth century. This popular form of Yiddish songs took root and flourished in the ghetto with street corners providing the stage. No one can estimate the number of street performers in the ghetto, but every survivor has a vivid image in his mind of these performers, the songs they sang, and the message they imparted to the captive souls and broken hearts of the people of Lodz. From the column of the Hebrew newspaper Min Hametsar comes the following description of a street singer named Dasao:

> ...the short black Jew who stands on a box surrounded by hundreds of listeners is like an endless gusher. Every day he pours forth a new song. He sings his songs and they immediately become the subject of the day or the song of the day. What doesn't he sing about? He sings of the Nine Marks (the amount given to the unemployed to obtain their food) and of the police. And the police themselves stand and listen to this critique; they do not comment but

> enjoy the fact that they have become the subject of the nations' spirit, and gain immortality through everlasting songs. Once upon a time, a policeman wanted to arrest the poet because he insulted the Eldest (Rubkowski). The crowd surrounded the poet and would not let the policeman get close enough to arrest him. The poet was set free. After every song he cries out: "a new song for ten Pfenning and no more." The crowd searches throughout their pockets, and one by one they collect the sum of ten Pfenning. Then, our poet continues, and so on. (Min Hametsar, 8 July 1941, in Blumenthal 1951:124-35

With the closing of the Culture Hall in 1942, the musicians took not only to the streets to perform, but also to the workplace. Vocal and instrumental concerts were not uncommon and were often performed on special occasions for co-workers. Children sometimes took part in these reviews, and often the themes included satirical songs that dealt with life in the workplace. These shows were the final organized music-theater performances produced in the ghetto. On June 21, 1943, a decree went out that these shows would no longer be allowed. But the artistic and creative spirit was strong and would not be crushed. Although public shows were now forbidden, poetry readings, recitations, dances, sketches and monologues continued to sustain the spirit of these people at the workplace (Flam 25-26).

The children, not to be outdone, created spontaneous and energetic music, much as children the world over are capable of doing. They invented a castanet like toy instrument and what follows is a description that

appeared in the Chronicle on August 25, 1943.

> The instrument imposes no limit on the individual's musical ability....The streets of Litzmannstadt ghetto are filled with clicking, drumming, banging....Barefoot boys scurry past you, performing their music right under your nose, with great earnestness, as though their lives depended on it. Here the musical instinct of Eastern European Jews is cultivated to the full. An area that has given the world so many musicians, chiefly violinists---just think of Hubermann, Heifitz, Elman, Milstein, Menuhin---now presents a new line of artists....A few boys gathered, clicked their castanets, and all hell let loose. It was the first castanet concert I had ever attended. (Flam 23)

Flam introduces us to yet another survivor, a man named Yaakow Rotenberg. Rotenberg explains that the songs of the people "reflected the everyday reality. They served in place of newspapers, radios, and other forms of entertainment." He makes reference to a street singer, whose name he cannot recall, but whose name he cannot recall but whose actions and words continue to speak to him even today. This "hero" went from street corner to street corner singing revolutionary songs. Standing on a stool, he would raise his right fist, and sing out, "One must fight." Rotenberg's explanation of the importance of music in the life of the Lodz Jew, seems to have a universal appeal and perhaps as he speaks the last few words of the following paragraph, he represents the voice of his people:

> I was wandering around the ghetto. At the beginning of the ghetto I did not work and fortunately enough I did not go to school. When I came to register for school I saw a big line

> and I said I would come tomorrow. All the children who registered went with the first transports to their death. The next day, they did not open the registration. So I was without a job, without school, and without friends and people to keep me company. A human being always strives for something. So I found the songs. A song is also something. It is a relaxing drug for people. It was something like that for me. At that time I did not understand the significance of these songs. Now I do; when one listens to a song he escapes from everyday life, he escapes from his despair. (Flam 53)

Nearly all of the survivors interviewed believed that within the confines of the ghetto, singing was freedom, a means of escape from the harsh realities of life. Even when the songs depicted the evilness that surrounded them, they still offered a way of coping. When one sings, one creates another world. Individuals can sing wherever they wish. Singing offers a respite from everyday life. Singers transcend events, they become the song. In the ghetto, even when people sang about reality, they channeled the pain, and thus gained relief and replenishment. (Flam 183)

As I conclude this section on how music communicated to the Lodz ghetto Jews, I will let the music speak in its own eloquent words, for just as surely as a history book reflects a certain life in a certain time, so, too, does music, speaking not only to the intellect but also to the heart.

Song of hope: Geto, getunya (Ghetto, Oh Little Ghetto) (Fig. 2).

Song 3

Geto, getunya (Ghetto, Oh Little Ghetto)

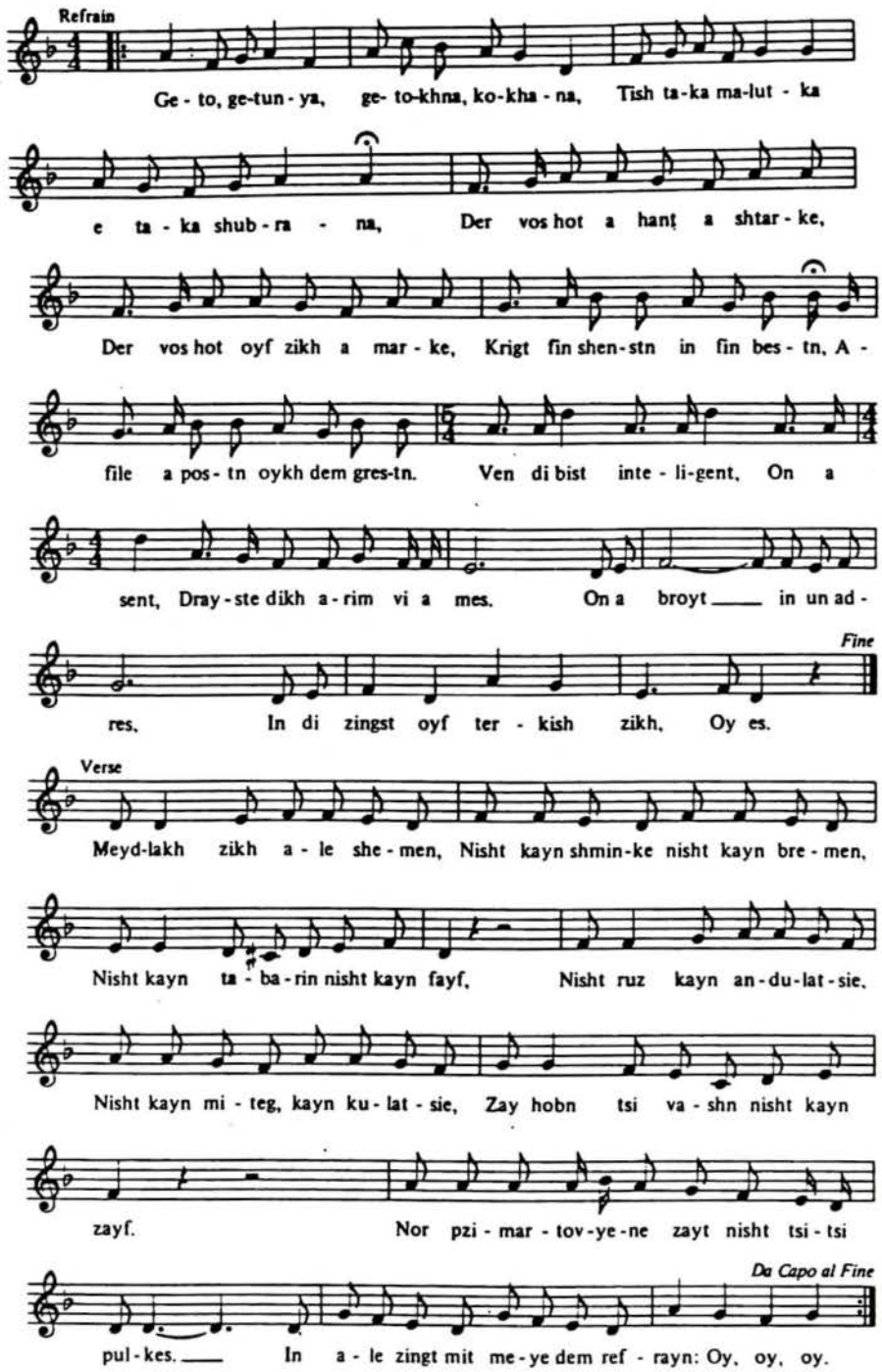


Fig. 2

Refrain:
Ghetto, oh little ghetto, oh ghetto my love,
You are so small and so poor,
Everyone who has a strong hand,
Everyone who wears the mark,
Gets the best of everything,
He also gets a job---the best,
However, if you are intelligent,
Without a cent,
You will walk around like the dead.
With no bread and no address,
And you will sing to yourself in Turkish,
Oy, eat! (Oh, yes).

Verse 1:
The girls are all ashamed,
They've got no makeup, got no eyeliner
No bed, no whistling,
No rouge, no permanent-wave hair,
No lunch, no dinner
They have not got soap to wash themselves.
Just do not be cheap women.
So everyone sing with me the refrain:
Oy, oy, oy

Refrain: Ghetto, oh little ghetto...

Verse 2:
Do not worry and don't fret,
Someday things will be good for us here,
We will soon eat potatoes here.
The time will come, soon,
We will eat cake on holidays,
We will drink Carmel wind,
Just do not be cheap women.
So everyone sing with me the refrain:
Oy, oy, oy

Refrain: Ghetto, oh little ghetto...(58)

Song of Revolt: Gefloygn iz ales (Everything Is Up in the Air) (fig. 3).

Refrain:
Everything is up in the air,
Onions, carrots, beets, salami, horseradish.
Get the Jewish police to come,
To combat the crowd,
Just like the First of May.

Verse:
We shall fight,
In life and death,
Until you give us
A bowl of soup and bread.
Until you give us
Beets and salad,
To keep us alive,
And to be full.

Refrain: Everything is....(71)

Song of Despair: Vinter 1942--Geto Lodz Winter 1942--Lodz Ghetto) (Fig. 4)

Verse 1:
Father and mother in the graveyard.
My brother sent away.
My sister is sick, a walking cripple,
I am weak from hunger.

Verse 2:
In the house there is no food at all,
No bread, not even carrots could we find.
I have already forgotten how to chew.
Empty, vacant is the table.

Verse 3:
It's cold, my fingers are frozen,
I have only slippers on my feet,
At night I cry from my great hunger,
My life is dark and miserable.

Verse 4:
There is no mercy in heaven,
Satan stands there and laughs,
He laughs at the orphans and widows
Locked up in the Lodz ghetto.

Verse 5:
I walk around like an old man,
My eyes are wet and red,
The sky is dark and cold,
And tomorrow death will come. (Flam 115)

The following song "comprises the meaning of singing in the ghetto" (Flam 181).

A yidish lidl (A Yiddish Song)

Verse 1:
I've been in the world,
I've traveled all over,
I heard a lot and say plenty,
But only one thing remains in my memory---
The melodies that I've heard,
The tango, fox trots and others,
These are meaningless for us,
They are only dead notes.
Song of Songs is our most beautiful one
To accompany my steps,
I can hear it from the distance,
This is the song that the Jew sings.

Refrain:
Only a Yiddish song has so much power,
Especially when a fiddle plays.
It soothes a sick heart,
In pain and in happiness,
You don't part from the song,
Since its taste remains with you, the Jew.

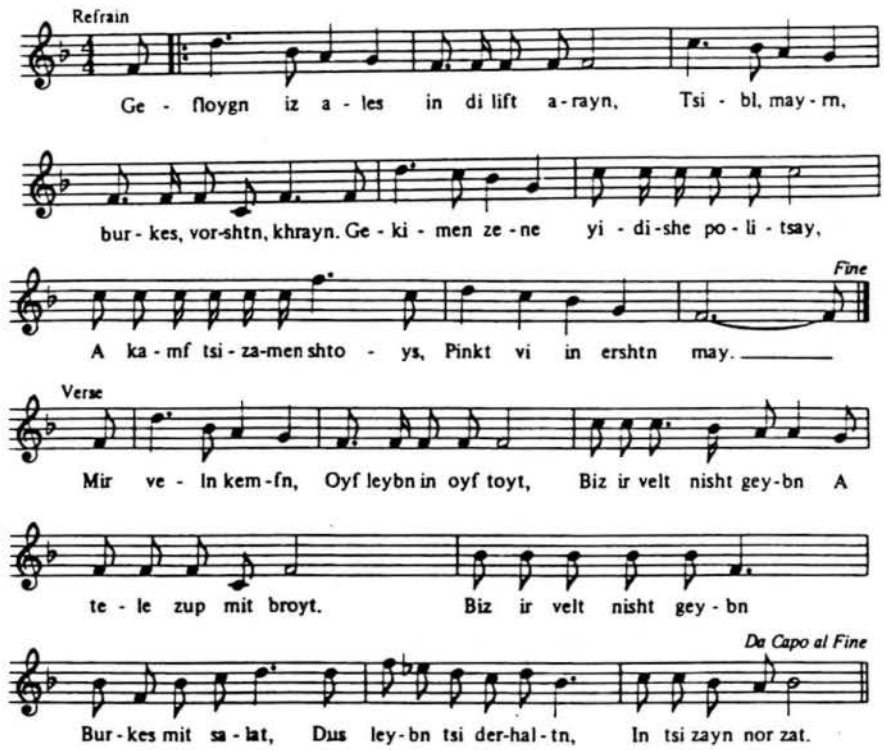
I had many friends,
They were ashamed of their Jewishness.
I told them all the time:---
Remember different times will come.
Now they are cleverer than us,
I can see them now;
They were lucky, and after some years,
To a peaceful country
They left,
In the land of dates, figs and oranges
Where a Jew lives well.
There, he can dance the Horah after work
And sing this song (180).

The songs of the people; songs that entertained, songs that informed, songs that inspired, songs that mirrored daily life, songs that exposed the spirit, songs which offered the only escape for a captive and dying people.

Just as the oppressed Jewish culture reached out to embrace music in their time of need, so too did another group of people. Their story begins in Africa, "the cradle of mankind". (Lovell 15). In the book Black

Song 7

Gefloygn iz ales [Everything Is Up in the Air]
[Yidishe politsay] [Jewish Police]



Refren:
Gefloygn iz ales in di lift arayn,
Tsibl, mayrn, burkes, vorshtn, khrayn.
Gekimen zene yidishe politsay,
A kamf tsizamen shtoys,
Pinkt vi in ershtn may.

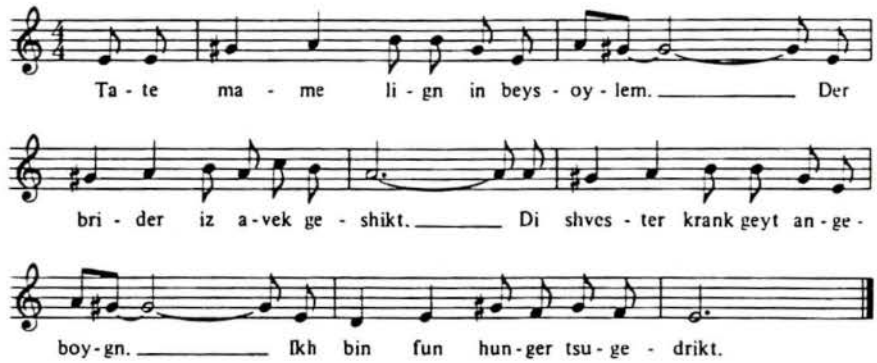
Verse:
Mir veln kemfn,
Oyf leybn in oyf toyt,
Biz ir velt nisht geybn
A tele zup mit broyt.
Biz ir velt nisht geybn
Burkes mit salat,
Dus leybn tsi derhaltn,
In tsi zayn nor zat.

Refren:
Gefloygn iz ales . . .

Fig. 3

Song 21

Vinter 1942–Geto Lodz (Winter 1942–Lodz Ghetto)



Verse 1:
Tate mame lign in beys-oylem.
Der brider iz avek geshikt.
Di shvester krank geyt ayngeboygn,
Ikh bin fun hunger tsugedrikt.

Verse 2:
In shtib nishtu kayn lefl esn,
Kayn broyt, kayn meyrl zet men nisht.
Tsu kayen hob ikh shoyn fargesn.
Laydik puste iz der tish.

Verse 3:
S'iz kalt, farfroyrn mayne finger,
Ikh hob nor laptsies oyf di fis,
By nakht ikh veyn fin groysn hinger,
Dos leybn fintster iz un mis.

Verse 4:
Es iz in himl keyn rakhmones,
Der sotn shteyt dort un er lakht,

Fig. 4

Song: The Forge and the Flame, John Lovell, Jr. traces the relationship of the African to music. Music, like religion, lies deep in the soul. It is intimately connected to African custom and life. Lovell explains the significance of music in the life of the African this way:

> He is born, named, initiated into manhood, warriored, armed, housed, betrothed, wedded, buried---to music. After he dies, his spirit is invoked or appeased through music. (Lovell 37)

Francis Bebey, in the work African music, A People's Art, quoted French ethno-musicologist, Herbert Pepper, who spent eleven years among the forest dwellers of the Congo and Gabon, as saying,

> I had the impression that I learnt more about my art in the African school than in the Western school. The later certainly taught me to appreciate the quality of the finished article, but it sometimes seemed so far removed from the everyday world that I began to wonder if it bore any relationship to it. The African school, on the other hand, has taught me that what matters is not the quality of the music itself, but its ability to render emotions and desires as naturally as possible. (Bebey 5)

This "African school" that Pepper discovered in his adult life is the birthright of every African child, and begins at the moment he draws his first breath. It is not just an education in music but a revelation that prepares him for the journey of life. From the moment his mother sings the first lullaby, the baby begins his first lesson.

Ye ye ya ye----Do not cry
Think of our friends who are childless
Hush do not cry
Think of those who have no children
Think of my married brother
Who has no children yet
And then look at me
I have a mother too
But I don't cry
Think of our friends who are childless
Think of my brother
Who married a Bacanda girl
What an idea to marry a Bacanda
And they are still without children
Don't cry, my darling
Think of your unhappy father. (Bebey 6)

This simple lullaby conveys a dual message, as does most African music. Of course, it is intended to soothe and comfort the baby and put him to sleep, but at the same time it expresses the mother's gratitude for her beautiful child, a privilege denied to some.

During infancy, the child is a passive listener, but this role changes quickly as he begins to grow, displaying natural aptitude for music at a very early age. By three or four, most children have already experimented with and fashioned some kind of homemade instrument. Singing becomes a vital part of the children's lives and is displayed in childhood games, songs and dances (Bebey 8). This example gives credence to Greenberg's theory that the inborn capacities of children to respond to music is nurtured and developed by an environment that encourages musical expression, such as in the African community.

Music plays a significant role in the life of every African from the moment of his birth until the moment of his death. Even after death, music is still a compelling force and is often incorporated into the funeral services. In Africa, as in other countries, from the very earliest times, musical sounds were thought to have supernatural powers. In West Africa it is still traditional for a funeral to be accompanied by the tinkling of bells, to indicate the passage of the soul into the kingdom of death. The royal drums of Africa are treated with an almost superstitious reverence and are regarded as embodying an eternal principle beyond human control (Baker 23).

Although there are a great variety of African musical instruments, including harps, flutes, trumpets and horns, it is the drum that remains the supreme instrument, existing in many shapes and sizes and played for many events and reasons, not the least of which is the desire to communicate. "Talking" drums are still used today to communicate over long distances, using variations in pitch and rhythm (Baker 25).

It is necessary to understand the role that the drum plays in the daily life of the African. All African drums "speak" and the rhythms played upon them have their source in language. The sounds they make are reproductions of the human voice. Julio Finn, author of

The Bluesmen: The Musical Heritage of Black Men and Women in the Americas, maintains that without African language African music would not exist: "Authentic African music presupposes a practical knowledge of any one African language. The Man, the Drum, the Music are one" (Finn 86). And so it was this musical heritage, a heritage that has been with the African culture for more than 5,000 years, that was brought across the Atlantic to the American continent where it eventually developed into gospel, blues, jazz, calypso, and steelband music. The African vocal tradition gave birth to one of the most expressive kinds of music known to the world, the spiritual (Baker 25). Just as the mother's simple lullaby had a duplicity of meaning, so too did many of the spirituals that grew out of the needs of the people. Let's investigate how this beautiful and unique music communicated with the slave community of colonial America.

In America, during the slave era, the black community was deprived of their wonderful drum, due to anti-drumming laws prohibiting use of this communicative instrument. The institution of the drum remained alive, however, as other percussive instruments were used as substitutes. Finn's theory is interesting in that he believes that no matter what instrument is being played, "piano, saxophone, guitar, harmonica, violin, or the

human voice---to them (the performers) it is always a matter of playing on a drum. No matter what the style--blues, holler, field songs, honky-tonk, ragtime, bebop, cool, modern or free---the basis is always the drum: Is not Rhythm my mother...? Furious music of the little drum whose body was still in Africa, but whose soul sang around a fire in Alabama" (Finn 87). And the songs that were sung around the fires in Alabama and other southern states embodied not only the essence of the drum, but also the very essence of life itself, reflecting the feelings, emotions, ideas, and dreams of a captive and restless people.

And so the stage was set for the development of the spiritual, that ultimate means of communication of the mind, heart, and soul. James H. Cone in his book The Spirituals and the Blues quotes Miles Fisher as saying that spirituals are "historical documents" (Cone 79). The duplicity of meaning in most of these songs was not evident to those uneducated to the communicative powers of the spiritual. Instead of the "talking drum" the Afro-American used the spiritual as the means of communicating information to one another. For instance, Harriet Tubman, who is famous for leading over 300 people to their freedom, used the spirituals to let relatives and friends know of the intended escape to northern freedom. In light of dual meanings, view the following

lyrics.

> When dat ar ole chariot comes,
> I'm gwine to lebe you,
> I'm boun' for de promised land,
> Frien's, I'm gwine to lebe you.
> I'm sorry, frien's, to lebe you.
>
> I'm sorry, frien's to lebe you,
> Farewell! oh, farewell!
> But I'll meet you in de mornin',
> Farewell! oh, farewell!
>
> I'll meet you in de mornin',
> When you reach de promised land;
> On de oder side of Jordan,
> For I'm boun' for de promised land.
> (Cone 80)

According to Cone, Tubman's concept of "de promised land on de oder side of Jordan" was not just a reference to the spiritual heaven, but meant the North and later Canada. Frederick Douglass had this to say about the double meanings of the songs:

> We were at times remarkably buoyant, singing hymns, and making joyous exclamations, almost as triumphant in their tone as if we had reached a land of freedom and safety. A keen observer might have detected in our repeated singing of "O Canaan, sweet Canaan, I am bound for the land of Canaan," something more than a hope of reaching heaven. We meant to reach the North, and the North was our Canaan. (Cone 80)

Viewing spirituals in this context, let's examine the underlying meaning of the beautiful song Swing Low, Sweet Chariot.

> Swing low, sweet chariot
> Comin' for to carry me home,
> Swing low, sweet chariot
> Comin' for to carry me home.
>
> I looked over Jordan and what did I see
> Comin' for to carry me home,

A band of angels, comin' after me
Comin' for to carry me home.

In this context, explains Cone, "swing low, sweet chariot" referred to the idea of escape by "chariot", that is, the means by which a company could proceed northward. When the slaves sang "I looked over Jordan and what did I see, comin' for to carry me home", they were looking over the Ohio River. The "band of angels" was Harriet Tubman or another agent of the underground railroad, and "home" was a free state or Canada. "Steal away" from the spiritual Steal Away to Jesus meant to sneak into the woods for a secret meeting. "Follow the drinking gourd" meant to follow the Great Dipper to the Ohio River and freedom (Cone 81).

According to Lovell, the spiritual was used not only as a means to communicate to one another, but also as a method of transformation. In much the same way as the prisoners of the Lodz ghetto used music to escape reality, so too, did the Afro-American prisoners. The poet embodied in his music, all the important elements of the life before slavery, the life during slavery, and the hopes, dreams and ambitions of a free and better existence after slavery. The music included a sense of family and community, and the desire for creative expression and knowledge. The spiritual taught development through character and good living, and spoke reassuringly of life and death, many times with death

offering the only escape to a free and better world (Lovell 274-281-288-306). The spiritual entertained, sustained, communicated, educated and created a unity of brotherhood, knitting the minds and hearts of an oppressed people into one entity, enabling them to endure the unspeakable hardships of slavery.

Before we move to Chapter Three, let's look at one more example, taken from the annals of history, that confirms the premise that music is a communicator. To do this we must travel back in time to the age of kings and queens, princesses and princes, lords and ladies and castles; back to the Medieval Period from 500 to 1450. Nick Rossi and Sadie Rafferty note that during this period music occupied a unique position. Church music predominated and while the emphasis was on liturgical song, some secular forms of music were in existence, primarily the goliard songs which celebrated a vagabond way of life emphasizing wine, women and satire; the conducti, consisting of metrical verses that dealt with the more serious aspects of life; and the chanson, which narratively related the deeds of important heroes of the time.

The music of the chanson was relatively simple with the same melody frequently being repeated for each line of the poem. The chanson was performed by the jongleurs who were professional musicians traveling from village to

village during the tenth century (Rafferty and Rossi 16). Baker tells us that they eked out a meager living by offering their audiences a variety of diversions such as singing, acrobatics, juggling, story telling, acting, playing their instruments, performing tricks, and exhibiting animals (Baker 78). They were social outcasts and were often denied the protection of the law as well as the sanction and sacraments of the Church. The jongleurs were neither composers nor poets, but merely performers. They paved the way for a very important movement in medieval music, the troubadours (Rossi and Rafferty 16).

Toward the end of the eleventh century the art of the jongleur or minstrel, as they were sometimes called, was given an aristocratic refinement by the troubadours. Troubadours were similar to the jongleurs, but because some of them were knights, noblemen, and princes, the art became a respectable profession (Baker 78). Troubadours were itinerant poet-musicians from the South of France, who not only performed, but also composed their own music, often reflecting the spirit of the times with songs of war, love, adventure, chivalry, and nature (Glennon 164). Rossi and Rafferty explain that the texts of these songs are usually categorized in the following groupings: sirventes, songs of service; planh, songs of mourning; albas, songs of dawn; and tenson (Rossi and

Rafferty 18).

Meg Bogin in her work The Women Troubadours relates that the tenson was a very popular form of music and was probably performed before an audience as improvised entertainment. Although theoretically almost any subject could be discussed in the song, often the text was about courtly behavior. Two singers extemporaneously composed alternating musical stanzas which followed a consistent rhyme pattern, creating an improvisational dialogue between the two musicians (Bogin 16).

Because the upperclass troubadours did not often travel from village to village, their main contribution to communication is found in the text of their songs, which often reflected the daily events in the lives of the people. The jongleur, on the other hand, did not compose music, but in traveling from village to village was able to make a major contribution in the art of communicating during the Medieval Period by carrying news from one village to another.

By reviewing the literature of major writers, I think we are well on the way to establishing the theory that music can communicate in a significant and meaningful way. Claus Bang, Paul Nordoff, and Clive Robbins demonstrated how music can communicate to the handicapped child, while Greenberg illustrated the importance of music in he developmental and communicative skills of the

young child. Richard Baker provided insight into the historical development of music, while Rossi, Rafferty and Glennon explained how the components of music can be used to communicate. Gila Flam and Ruth Rubin introduced us to the atrocities of the Lodz ghetto, and graphically illustrated how music not only communicated but for some seemed the only "human expression" available. John Lovell, Francis Bebey, Julio Finn, and James H. Cone spoke of the Afro-American slave and illustrated how music was a communicator in what often became a life and death situation. Baker, Bogin, Glennon, Rafferty and Rossi took us on a brief historical tour of Medieval Europe and demonstrated how the music of the jongleurs and the troubadours enhanced the communication system of that time period.

Let us now move from this general area of music communication and take a more specific venue, focusing on case studies done by Nordoff and Robbins on the effect of music on handicapped and retarded people. We shall also study Greenberg's theory of the importance of music in the development of the young child. The project I am undertaking, one to prove that music is an effective communicator and educator, will also be addressed in Chapter Three.

Chapter III: Selective Review and Evaluation of Research

It is easy to understand why many cultures, from earliest time, believed that music had supernatural powers. Indeed, music does seem capable of casting a magical spell upon those who are drawn into this intriguing sphere of sound and motion. As a music educator I have often witnessed first hand the exciting results that music can play in the lives of children. For instance, Nathan, a third grade student, was a particularly sullen and moody child, often arriving at music class with a belligerent and uncooperative attitude. It seemed he had difficulty resolving problems that occurred in his day, and instead of finding solutions, allowed the conflict to dominate every situation in which he found himself. As his music teacher, I had a hard time finding a way to help Nathan release these problems and tensions that seemed to make him miserable. Sometimes Nathan would sit in class and do nothing but pout. Other times, depending upon his mood, he might choose to minimally participate, or if particularly aggressive that day, might disrupt the class by inappropriate words and actions. One day, as his teacher brought her class to music, she commented to me that Nathan was having an especially hard day and was extremely uncooperative and difficult. The music lesson plan for that day involved telling a story and allowing

the students to use classroom instruments to enhance and dramatize the plot. I asked Nathan to play the autoharp, a relatively simple instrument but one that can produce beautiful sounds and give the player an immediate sense of accomplishment and success. Twenty-five minutes later, upon returning to get her students, the classroom teacher was amazed to discover Nathan content and smiling, strumming the autoharp and making beautiful music. The music that he created had displaced and dispelled his anger and emotional conflict, at least temporarily. Nathan discovered that he was able to use music to transform and to cope, in much the same way as the Afro-American slave and the Lodz ghetto Jew did.

Paul Nordoff and Clive Robbins, in their book Creative Music Therapy, illustrate how music can communicate not only to the troubled child, such as Nathan, but even to the profoundly retarded and multi-handicapped child. Let's examine two case studies that Nordoff and Robbins present to see exactly how music can be used not only to communicate, but also as an enabling force, breaking the barriers of a non-communicative child, and allowing him the new and wonderful avenues of human interaction.

The first case study involves a 14 year old boy named Paul who is severely retarded, brain injured, and spastic. When therapists Sybil Beresford-Peirse, Jenny

Bates, and Jean Eisler first began working with Paul at the Goldie Leigh Hospital in London, he was unable to walk, but could sit unassisted in a special chair. He could not feed himself and had developed no speech patterns with which to communicate. In the ten years in which he had been hospitalized, no significant development in communication skills had occurred. He continually made tense and jerky hand, arm, and foot movements, accompanied by cries and screams. When he became excited the body motions became rapid and uncontrollable and his screaming became hysterical. The therapists believed, however, that this was his only way of communicating and that through these cries and body movements he was trying to express himself and draw attention to his needs. Therefore, they used his mode of "communication" as a starting point and incorporated it into the music therapy process.

From the beginning of therapy, Paul responded positively to the musical situation, smiling often and appearing to be pleased. After a few weeks he began to respond to the opening greeting song with high-pitched cries and gradually these cries were drawn into the tonality of the song. At first, these were reflexive responses but in time Paul was able to direct his voice in definite communicative exchanges with the therapists by expressing short melodically inflected fragments of

sound. He did not imitate the therapists' voices, but originated his own patterns which seemed to take on extreme importance to him and often times resulted in beautiful sounds. The therapists tried to incorporate his vigorous, spasmodic, head-high arm movements into a musically rhythmic activity. They used the following technique.

> To do this we did not attempt to suppress them (movements), but rather provoked them. Then, while the therapists accompanied, the assistant held up a large hand drum to intercept his movements and "catch" them, thus turning them into beating. As this happened, the therapist closely adapted her improvisation to the fast beating that resulted, so supportively relating his habitual motor impulses to music. This brought a focus into his activity and he transferred some of his excitement into beating the drum---held high as in the first photograph (Fig. 5)---with musical support. Week by week the assistant worked to lower the drum to bring his movements out of their stereo-typed position down to a more normal drum-beating level. An 'activity relationship' began to develop between the three of us and the assistant could often take an arm and physically guide him into beating lower (second photograph, Fig. 6) or lead him into this by encouraging him to clap on her hands over the snare drum (third photograph, Fig. 7). As he became more responsive, the therapist played and sang to establish a slower, strongly swinging rhythm in which the assistant would again guide him. After an outburst of such activity---his energy was tremendous and exhausting to us both---he would need to retire into himself by bending over and withdrawing, or sometimes, in a closer mood, he would reach out to hold the therapist's hand or gaze deeply into our eyes. (Nordoff and Robbins 17-18)

Paul continued to progress and his involvement with the drum and later the cymbal increased to whereby, 13 months after therapy started, he was, of his own

Fig. 5
Paul Beating the Drum

Fig. 6
Paul Responding to Therapists

Fig. 7
Paul Playing Snare Drum

Fig. 8
Paul Laughing

initiative, carrying through his beating for most of the sessions with minimal physical assistance. He was intensely aware of his musical situation and expressed his sense of achievement in squeals, cries, and finally, laughter (Fig. 8). Although his musical tempo varied, dotted with accelerandos and ritardandos caused by his incomplete control, the therapist found as she improvised with him that she could steady his beating and maintain contact. After 18 months of music therapy, Paul could firmly hold drumsticks in his hands and use them to create rhythm. This achievement was rather astonishing, given the fact that for 14 years prior to music therapy he would not grasp and hold an item in his hands. This physical responsiveness stimulated his singing voice and vocal skills as well, and after a year and a half of therapy, Paul could vocalize within a specific tonality and would often take the pitch of the therapist's singing. He also responded to key changes and was able to imitate the general melodic outline of musical phrases.

Music seems to work as a catharsis for Paul, releasing tension and resulting in deep and smooth breathing patterns and normal tongue position in his mouth, as opposed to panting and tense retraction of the tongue. At the time the book Creative Music Therapy was published, the therapists said Paul was struggling for

control of his voice and was experiencing vocal responses "we can only describe as being deeply communicative". Because of music, Paul moved out of his solitude and anxiety and achieved a "measure of human fulfillment in sensitively, responsively created music" (Nordoff and Robbins 19-20).

Music also played an important role in the life of Anna, a blind cerebral palsied child. She began music therapy when she was 11 years old. At that time she could walk well with assistance, but tired easily. She had a speech defect and was talking at about a 30-month vocabulary level. She could identify many objects by the sensory perception of touch and could answer simple questions. She displayed initiatory delay, some emotional instability, and sometimes produced speech that was autistic in pattern, relating not at all to the immediate social situation. Her functional mental ability was that of a three year old child. She was unable to dress herself and could feed herself only large pieces of finger food. She was victim to convulsions and suffered from petit mal epilepsy and subnormal thyroid and was on daily medication to control seizures. Anna's success at the institute had been sporadic, with some improvement noted in initiatory delay and inappropriate speech patterns. She was very stubborn and often uncooperative. One therapist made this discouraging

observation: "You can work for something and make no gains in six months" (Nordoff and Robbins 38).

This was definitely not the case as Anna experienced her first music session. Although she did not know the therapists and found herself in a totally new environment, Anna soon responded to the therapists' efforts by participating in a musically sensitive improvisational exchange. Anna said, "Good morning". The therapist sang, "Good morning," and Anna sang it back. Anna said, "I a' school". The therapist sang the words and Anna sang them back. She then sang ascending leaps to high tones of the scale and laughed with pleasure. Anna beat a small drum with a mallet placed in her left hand and then became withdrawn and quiet. The therapist improvised on the piano in the pentatonic scale, interrupting the flow two times to add dissonant chords. The second chord motivated Anna to start beating the drum again.

This first encounter with Anna was an unexpected beginning for a child so extensively handicapped. She seemed to feel the musical freedom that was offered to her and at the same time sensed the communicative qualities of the music, as she always waited for a musical response from the therapist before singing or speaking her own phrases. These vocal responses were indeed extraordinary because her teacher said Anna had

difficulty singing songs in the classroom with the other children. Unable to enunciate the words readily in the rhythmic patterns and tempos the songs required and unable to accurately sing the melodies, Anna would get discouraged and stop trying. In this new musical setting, however, she could experience an improvisational vocal experience and sing with intelligent purpose. With no extraneous verbal demands being made upon her, she was able to encounter a free and spontaneous form of music making, one in which she felt satisfaction and success.

After 15 minutes of this type of singing exchange, Anna began to tire and said, with musical inflection, "I-a,' I going to go". The therapist sang back to Anna, "You're going to go...to...school!" When the therapist completed Anna's thought, that of returning back to the normal school environment, Anna felt understood and responded by singing descending glissandos to express her recognition and pleasure. The results of this first session are recorded in the following quotation:

> This was a revealing first session. Anna disclosed a vivid sensitivity to music and will to use it self-expressively. The strength of her musical responsiveness within such severe conditions of restriction, deficit, and developmental retardation was impressive and moving. Her pertinency, quickness, humor, confidence, all indicated capacities she could normally have little opportunity of using so directly---and hence of developing. (Nordoff and Robbins 39-40-41-43)

During the second music session, Anna continued much

in the same pattern as the first session had initiated. She sang high tones and descending glissandos freely and enjoyed the vocal play on the words, "I drum---at school". Her singing was more careful and less spontaneous than in the first session, however. She seemed to beat the drum with more awareness, but for short periods of time. In the third session her attention went from singing and focused instead on the drum and cymbal. She worked hard to establish the basic beat of the music and as she progressed she began to realize, through her own concentration, her inherent sense of rhythm. By the sixth session Anna had improved so much that she could sing while accompanying herself on two rhythm instruments, the drum and cymbal. Anna had progressively brought both arms independently into directed musical activity and successfully coordinated them. Alternating left and right hands, drumbeat and cymbal crash, must have given Anna a new sense of satisfaction in the "physical completeness of her involvement, in the balanced symmetry of her body's rhythmic activity" (Fig. 9). When achieving this independent coordination, Ann would mirror her feelings by singing the word "fun" in the playful repartee with the therapist (Nordoff and Robbins 50).

Anna continued to achieve a unity of self-expression in her music making. She could freely express herself

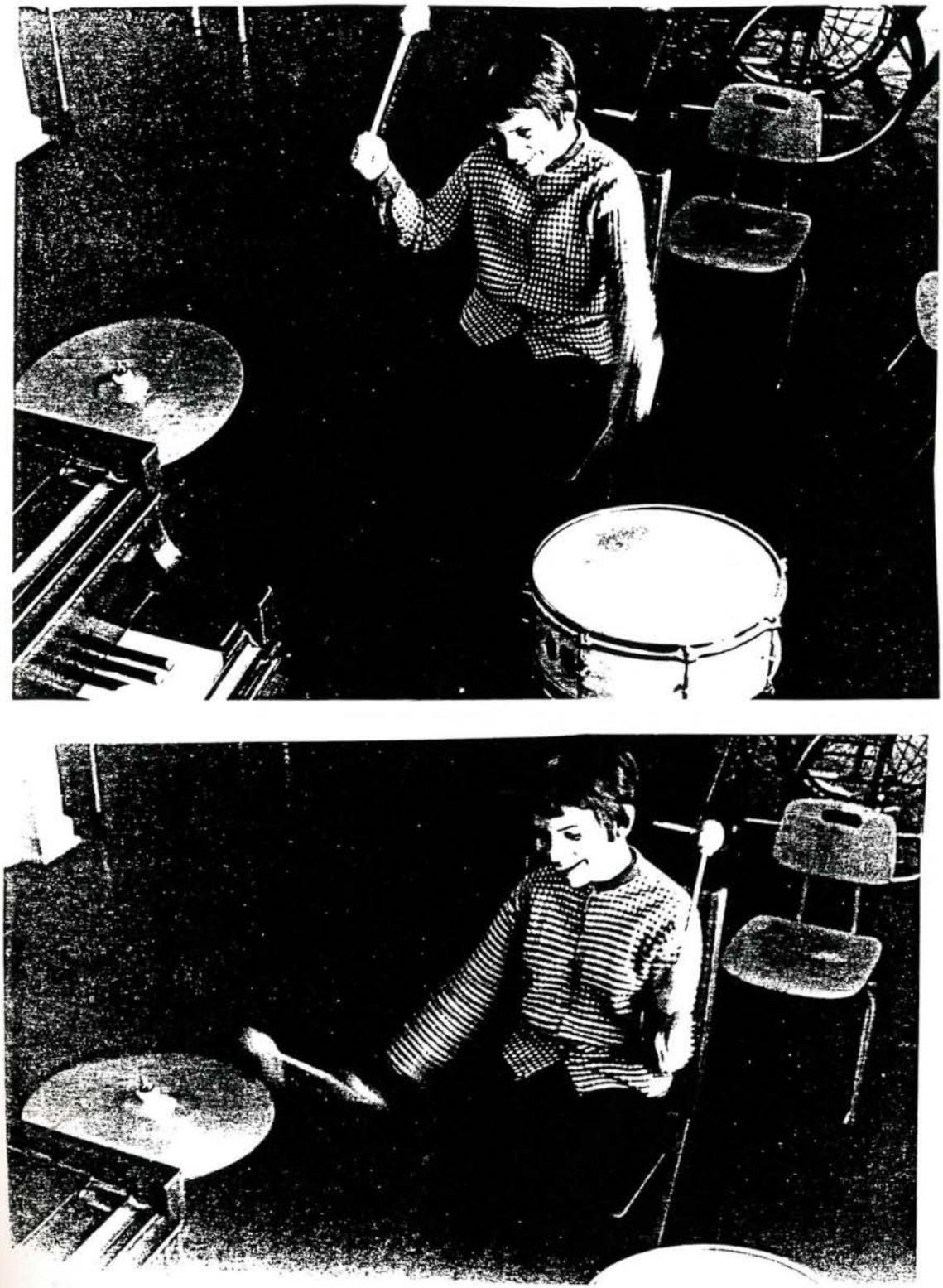


Fig. 9
Anna Playing the Cymbal and Drum

with her singing and drum and cymbal playing, and she continued to widen her activities and press her mastery further. Beginning with the twelfth session, she no longer wanted to remain in her wheelchair and would unstrap herself from it and stand, waiting to be helped to a regular chair. Once settled she would strive to increase her control of the rhythm instruments, changing tempos and leading the accompanist into deliberate accelerandos and ritardos. She discovered dynamics and became very interested in playing the cymbals quietly and then discovered she could change the timbre of the instrument by touching the rim of the cymbal with her right hand while beating it with a small mallet with her left (Fig. 10). Anna sang and spoke with increasing expressive ease with the repartee displaying more freedom and inventiveness in rhythmic variation and melodic intonation. Anna's verbal skills increased as she made great effort to enunciate words in the songs, correct her errors, and use new words in her singing. The director of the institute reported that Anna was transferring the effects of her musical experiences into other areas of her life. Her classroom behavior changed dramatically from that of a passive, withdrawn child to that of a lively, interested little girl who required and responded to attention (56).

Anna went home for the Christmas holidays and her

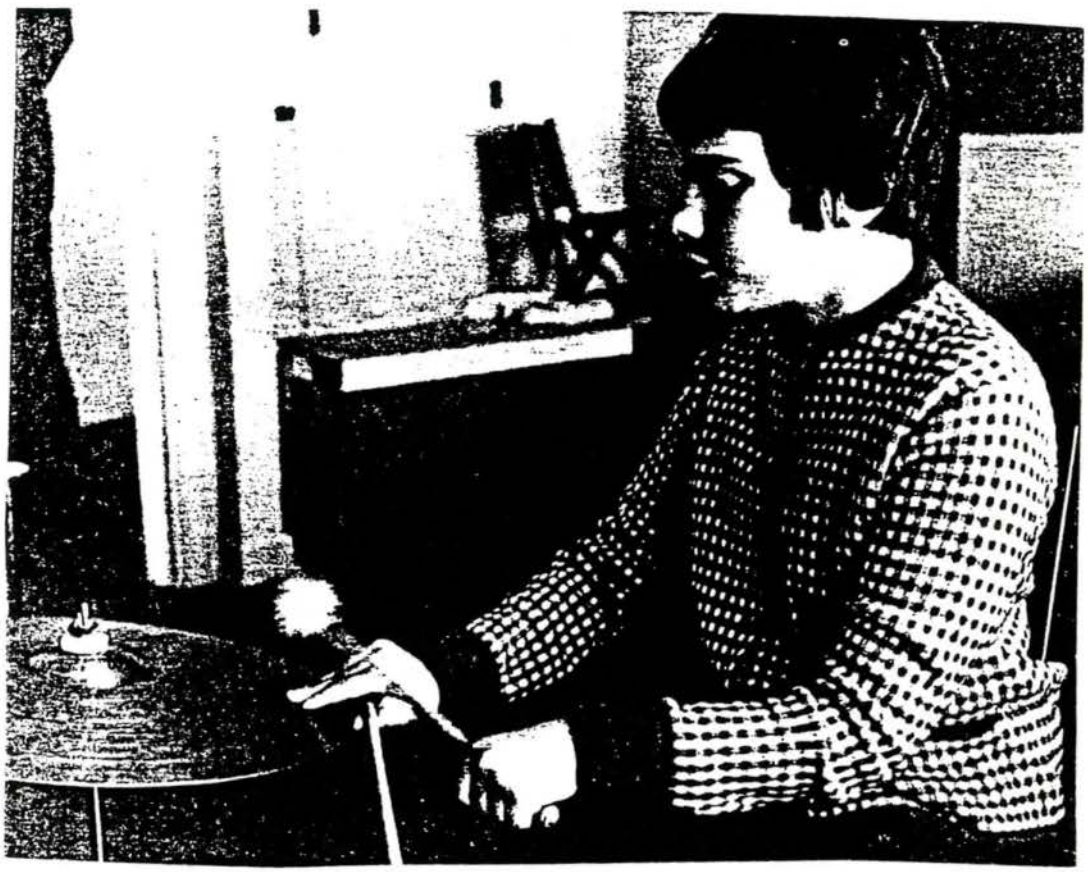


Fig. 10
Anna Changing Instrument Timbre

mother wrote the following to Anna's teacher:

> We are so happy to see Anna so happy and with a certain self-assurance about her---much of it, I'm sure, can be attributed to her beginning ease of repartee, so much that she does not hesitate to correct us if we misinterpret her. Anyhow, she is happy and I am amazed we well as very appreciative of your work and all your colleagues. Incidentally, her fingering at the piano is quite impressive. Her horizons are certainly expanding. In addition to the family she is beginning to respond to neighbors, young and old, and she is quite fond of Jeanne's new dog, Fallah. (Nordoff and Robbins 57)

After the holidays Anna had eight more music therapy sessions. At the conclusion of these sessions it was determined that her rhythmic skills were fine tuned and more flexible, she played the piano, and her singing had improved greatly, displaying confident skills that resulted in new songs and melodies with long verbal passages. As a direct result of her singing, her speech was often more distinct. The institute's final analysis stated:

> Anna now uses spontaneous speech in the speech training room and can express wishes, or relate incidents in short phrases to the instructor...(Her) cooperation is very good...She talks a great deal and her speech is becoming more intelligible. She picks up new words and puts words together. She makes continual progress in her special education class...(She) is more aware of what the other children are doing and is much more accepting of them. Generally speaking, Anna seems to show a great deal more openness and willingness to accept instruction. (Nordoff and Robbins 57)

In the last months of the project, a speech therapist, who is also an amateur musician, observed the

sessions with Anna and received training in how to continue the work that had begun. He developed a program for her combining speech therapy and music therapy and this program met with great success:

> A lesson with Anna which begins with music instead of direct questions and direct work for propositional speech is 100 percent more successful. It is always after music that we get our best response. Progress continues to be good in speech and excellent in music. (Nordoff and Robbins 57)

I believe these two case studies, as well as the many others offered by Nordoff and Robbins in the book Creative Music Therapy dramatically illustrate how music can be used to communicate, breaking through walls of isolate and frustration to give the gift of self-expression and communication to the handicapped and retarded child. In much the same way, music is capable of communicating to every person, allowing him or her the same avenues of self-expression and communication skills. In his book Your Children Need Music, Marvin Greenberg describes exactly how a person develops these musical skills of communication.

Focusing on the age span from birth to five years of age, Greenberg explains how the human being relates to music and learns to communicate through the tonal and rhythmic language of music. Based on research and observation, Greenberg traces musical response from its origins in infancy, starting at the beginning of the life

cycle, and presents a unified and sequential approach to music education. He relates language acquisition to musical growth and provides insight into how people learn music and then how they can use it as an effective communicator, to enhance and enrich their lives (Greenberg xiii).

Greenberg reinforces the concepts presented earlier in this work regarding music's universal and fundamental role in human cultures:

> Music has been an essential part of human experience since the dawn of history. Even primitive people selected and organized sounds from nature to communicate their feelings and understandings of the world. Using music to communicate and express oneself is a natural consequence of being human...All human beings have the capacity to communicate musically. And all human beings seem to have a strong need for the musical experience. (Greenberg 44)

Greenberg points out that the development of musical behavior is the result of the biological and genetic foundation of the individual. As the child grows, his response to music will change. The stimulus for this change is inherent within each person and with a supportive environment and education, musical growth will unfold in an organized and sequential manner, laying the foundation for a lifetime of musical enjoyment and awareness. Greenberg believes that "every child has the innate potential of responding and communicating musically at his own developmental level" (47). This statement is certainly substantiated by the case studies

done by Nordoff and Robbins that prove even a child with severe retardation and handicaps can respond and benefit from a communicative experience in music. Greenberg also maintains that a child must experience a rich and varied musical environment in order to maximize his potential for musical response and growth. Greenberg agrees with the premise established by the African culture that maintains that a sound musical environment should begins at birth (47).

The human capacity to respond to sound and music actually develops even before birth. As early as the third month of development, most fetuses will react to external sound stimuli by moving and changing their internal rates of breathing. By the sixth month the unborn baby is equipped with everything needed to become a musically responsive human being. He is able to respond to vibration and to touch and pressure stimulation as well as loud and sudden noises. Research has proven that the unborn baby is capable of responding to the sounds of varying pitch, even more astutely than to the sounds of varying dynamics. It is yet to be determined, however, whether the unborn child is truly "hearing" the sound or is merely reacting to the physical vibrations that produce the sound. By the time a child is born, however, he or she can respond to sound and music immediately.

Musical sound is one of the principal means of soothing a child and displaying warmth and affection. Parents the world over use vocal sounds (speaking, chanting, cooing and singing), to express love to their infants. Babies seem to sense that the human voice conveys warmth, love, affection and comfort. By the third month of life, the infant is able to differentiate and categorize sound patterns, and what was once a cacophony of sound now becomes recognizable, distinct and meaningful communication (Greenberg 50). Greenberg explains that the child learns how to vocalize and gradually to sing by moving through five stages of development. These stages closely parallel language development and include the following steps:

Stage 1. The First Vocalizations (ages birth to 3 months)
Stage 2. Vocal Experimentation and Sound Imitation (ages 3 months to 1 year, 6 months
Stage 3. Approximation of Singing (ages 1 year, 6 months to 3 years)
Stage 4. Singing Accuracy: Limited Range (3 years to 4 years)
Stage 5. Singing Accuracy: Expanded Range (ages 4 years and up) (Greenberg 56)

Greenberg further explains sequential musical development of the child by comparing it to other growth areas. He offers a concise overview of the development in motor skills, social and emotional interaction, intellectual progress, and verbal and musical language skills as illustrated in the chart beginning on page 85. (30, 31,

An Overview of Certain Aspects of Growth, Development, and Response in the Child Age 0 to 5

Fig. 11

APPROX. AGE	MOTOR	SOCIAL – EMOTIONAL	INTELLECTUAL	LANGUAGE VERBAL AND MUSICAL
0 to 2 months	Uncontrolled isolated reflexes (sucking, grasping); frequent sleeping; lack of mobility; cannot turn body; large head; poor vision and focusing.	Infrequently smiles at human faces; begins to look at eyes of adults who hold him or talk to him; otherwise not social; few moods shown (anger, distress, satisfaction).	Reflex stage – experiences the initial rhythms of life, e.g., sucking, crying, breathing, feeding; isolated sensory intake.	Generally quiet due to sleepiness and grogginess; cries when distressed; makes occasional noises as howls, shrieks; little interest in listening to his own sounds; by 2 months cries more frequently; comforted by soft sounds, rocking, human voices; distressed by sudden loud or high-pitched sounds.
2 to 4 months	Awake more; rapid increase in weight, strength; supports head when lying on stomach; little control over head; hands open, with no grasp reflex; cannot turn over or reach for objects; follows slow-moving objects with eyes; interested in hands, fingers; begins to coordinate several behaviors (grasping, looking, sucking, hearing).	Frequent social smiles at all people; usually appears comfortable and happy; interested in the human face; still has limited number of emotional states; shows special interest in mother's face and voice; responds and laughs when tickled.	Begins to control and regulate initial rhythms of life and to coordinate various senses, e.g., hearing and looking at same object; learns only through senses; by 4 months marked increase in curiosity.	Less crying; makes more sounds than newly born, including squeals, shrieks of delight, gurgles; occasionally makes sounds when nodded to or spoken to; enjoys playing with his own sounds caused by his own saliva; continues to be comforted by soft sounds, rocking, human voices; responds more definitely to human voices, especially to mother's voice.
4 to 6 months	Vigorous large-muscle activity – –kicks, waves arms; can turn over; more control over head, and can self-support it; sits with pillows propped on three sides; uses hands to reach, and plays with objects placed in hands; coordinates hands and vision.	Develops strong relationship with caring adult(s); laughs, giggles, and continues frequent smiling; begins to use cry or sounds to get adult's attention; generally friendly to all adults.	Begins to incorporate environment into his sense of being and control; explores all objects within his reach, particularly those that can be grasped, chewed, swung, or batted.	Vowel-like coos; chuckles; eyes search for sound sources; continues liking sounds from human voices; begins to use more consonants in cooing, especially those formed by lips (m, b, p); becomes calm when music is played.

APPROX. AGE	MOTOR	SOCIAL – EMOTIONAL	INTELLECTUAL	LANGUAGE VERBAL AND MUSICAL	
6 to 9 months	Still unable to move about; readily turns over from back to stomach and vice versa; uses hands for support; likes to reach; grasps using thumbs and fingers; sits by himself; pulls himself to stand by about 8 months; begins to crawl; frequent "exercising" of arms, legs.	Very "sociable" with other people; frequent smiling continues; begins to show anxiety with strangers by 8 or 9 months; continues giggling and laughter; likes being played with; has more abrupt mood changes.	Continues exploration of environment; incorporates new objects and events into existing mental structure; begins to recognize that object is still there, even if out of view; will push aside obstacles to get at desired objects.	Babbles (makes one-syllable sounds) using vowels with some consonants; attempts to imitate "da," "ma" sounds made by adults; intonation patterns become distinct; utterances can signal emotions and emphasis; by 8 to 9 months begins to repeat sounds and sound patterns; may move arms to music; appears satisfied when music is played.	
9 months to 1 year	Continued mobility, but is very clumsy; crawls well; takes side steps, holding; begins to climb; by 1 year may walk when held by one hand.	More suspicious with strangers; quite moody; likes to watch actions of other people; very reliant upon familiar adults, especially the primary caretaker.	Refines the previous stage; interested in effect of motor actions on objects (cause-and-effect); begins to do things in definite time sequence; limited memory; frequent staring at objects.	Frequent sound play such as gurgling, bubble blowing; tries to imitate lots of sounds, often unsuccessfully; starts to respond to some words ("no!" and "here"); continues interest in sound and music.	
1 year to 1 year, 6 months	Stands momentarily alone; crawls faster; takes steps, first by holding adult's hand, then alone; climbs; walks clumsily; grasps and releases objects well; wants to touch and get into everything.	Begins to learn simple rules; very dependent upon familiar adults; often clings to or resists adult; very short attention span; understands what belongs to others but does not share; may be able to help with simple tasks; wary of strangers.	Very curious about his world; experimental with everything he can touch; begins to solve problems and learn cause-and-effect, time relationships (first . . . then); continued frequent staring at objects, people.	VERBAL Follows simple commands, and responds to "no"; repeats simple sound sequences more frequently and with greater accuracy; begins to say a few words; con-	MUSICAL Discriminates between many sounds; taps self-initiated beat and may move to music, but is not synchronized with it; babbles using different pitches and

Fig. 12

APPROX. AGE	MOTOR	SOCIAL – EMOTIONAL	INTELLECTUAL	LANGUAGE VERBAL AND MUSICAL	
				tinues sound play and babbling.	rhythmic patterns; enchanted by new, unusual sounds; may approximate pitches of simple patterns sung to him.
1 year, 6 months to 2 years	Stance and grasp developed; walks with stiff gait and is propulsive; sits on chair with fair aim; kicks and throws ball clumsily; begins to run; able to start toilet training; difficulty in building a three-cube tower; poor fine-motor coordination; better visual and hearing discrimination.	Plays alone, but likes being near adult; very dependent upon familiar adult; can help with simple tasks; very short attention span; does not share; may begin to resist adult; very shy with strangers.	Increased grasp of reality; can deal with some abstractions; remembers places he has been to; recognizes some pictures in books; names some foods, body parts; continues staring behavior; thinks through some actions before doing them.	Lots of sound play with several syllables and intricate intonation patterns; increases vocabulary to 20 to 200 words; points to objects upon direction; understands simple questions; forms two-word phrases ("see ball," "me cat"); little attempt to communicate information.	"Sings" and hums at play; gains some control of singing voice; continues to approximate pitches and rhythms; occasionally matches beat of music on rhythm instruments or through movement; likes to create tunes using voice or simple melody instrument; responds well to pattern repetition and rhymes; can learn finger plays.

APPROX. AGE	MOTOR	SOCIAL – EMOTIONAL	INTELLECTUAL	LANGUAGE VERBAL AND MUSICAL	
2 years to 2 years, 6 months	Runs, but falls frequently; walks up and down stairs (one foot forward only); controls bladder; well-developed handedness; improved fine-motor control.	Plays alone, but likes being near other children; frequent demands on adult's attention; often negative and rebellious; difficulty in sharing; may have tantrums; will separate from primary caretaker for short periods.	Recognizes objects, people in pictures; able to listen to simple stories and follow directions; begins to use objects to act out what is known (role play, make-believe); places shapes in correct puzzle form; notices what is missing in picture; forming concepts of body parts, number, size.	Vocabulary of between 50 and 400 words; uses two- and three-word phrases; begins to understand and use pronouns and prepositions; definite increase in using language to communicate.	Sings and hums at play; likes rhymes and repetition of tonal patterns (chants); frequently repeats sounds and patterns; enjoys nursery tunes; joins in on certain phrases of songs (still often not on pitch); freer and more frequent bodily response to music.
2 years, 6 months to 3 years	Jumps with two feet; begins to tiptoe; jumps from chair; better hand and finger coordination; moves fingers independently; builds tower of six cubes; learns to cut with scissors, but still has difficulty.	Emotionally still very dependent on adults; often is negative and rebellious; strong sense of "it is mine" (will snatch and grab toys); likes to watch other children play, but still prefers solitary play; frequent fights with other children; often rigid and persistent in behavior.	Enjoys looking at pictures; frequent role playing and make believe; has some sense of beginning, end, present, past, and future; forming concepts of weight, space, darkness, number, height, classification, length, thickness, etc.	Babbling stops; fast increase in vocabulary; uses three- and four-word utterances; tries to communicate; uses correct word order more often; applies some rules of grammar; understands most of what is said to him; is more intelligible in his speech; asks frequent questions.	Continues to sing tonal patterns that interest him; matches some pitches; sings spontaneously for family; interested in records and instruments; learns simple singing games; begins to synchronize music, playing rhythm instruments, and movement.

Fig. 14

APPROX. AGE	MOTOR	SOCIAL – EMOTIONAL	INTELLECTUAL	LANGUAGE VERBAL and MUSICAL	
3 years to 4 years	Runs smoothly with acceleration, deceleration; easily negotiates curves; walks stairs with alternating feet; jumps twelve inches; rides tricycle; stands on one foot; tiptoes; learns to manipulate scissors; pastes, strings beads, works with puzzles.	Gradually learns how to take turns; will separate from primary caretaker for extended periods; joins in play with other children; competitive; can share at times; helps put things away; likes to help and please adults; expresses extremes of affection or annoyance at adults.	More emphasis on thinking through problems before acting; notices relationships, details, discrepancies; remembers; puts himself in someone else's position, but still very egocentric; longer attention span; anticipates consequences; can dual-focus (does his "own thing" while noting what is around him); more complex cause-and-effect concepts; begins to classify.	Vocabulary of 1,000 plus words; uses sentences; more attention to correct grammatical structure, although errors abound; between 80 and 90% comprehensibility; articulates most sounds correctly but has difficulty with s, th, z, r, l, and others; more frequent use of adjectives, adverbs, prepositions; sentences become more complex.	More control of voice; better able to change pitch, dynamics, speed; can sing simple phrases and songs with increasing accuracy; moves more consistently to the music's beat; imitates simple rhythmic patterns; learns some singing games; forms concept of loud–soft, fast–slow; free in movement to music; likes to make up tunes with his voice.
4 years to 5 years	Jumps over rope; walks on a line; catches ball in arms; hops on one foot; climbs ladders, trees; walks backwards; handles scissors, paste, crayons, pencils, and other	More social with children and adults; usually plays fairly well with others; begins to choose friends; can learn simple social games; understands need for, and follows, rules;	Increasing memory and power to recall; better understanding of number, time; able to do easy and somewhat complex puzzles; sees likenesses and differences; states why	Names many objects, actions, colors; speaks in more complex sentences; frequent questioning;	Plays most rhythm instruments; echoes rhythmic patterns; moves and plays much better to

Fig. 15

APPROX. AGE	MOTOR	SOCIAL – EMOTIONAL	INTELLECTUAL	LANGUAGE VERBAL AND MUSICAL	
	small objects; builds large block structures.	comforts those in distress; can do simple errands; more independent.	some events happen; begins to use analogies; longer attention span; classification concepts clearer.	makes only a few infantile substitutions in speech; uses at least 1,500 to 1,800 words; understands many complex sentences; may be able to read simple words.	music's rhythmic flow; expanding concepts of high–low pitch, long–short tones, and differences in tone quality; sings songs of a wider vocal range and with better rhythmic and pitch accuracy; longer attention span in guided listening to records.

Fig. 16

32, 33, 34, 35). The correlation between language verbal skills and musical skills is impressive. By consulting the chart, one can readily see how closely aligned the two skills are, often complementing and reinforcing one another. For instance, from birth to age one year, these skills develop simultaneously, displaying the same developmental characteristics. From age 12 months to 18 months, however, the verbal skills become distinct from the musical skills, although they continue to support one another. By 18 months the child can discriminate many sounds, both musical and non-musical. He or she is capable of initiating beats and moving to the sound of music, although not necessarily moving to the beat. The child is able to musically sound a multitude of different pitches and may even imitate some pitches sung to him or her. While this is happening musically, the child is also developing language skills, repeating simple sound sequences and learning new words. Of course, motor, social, emotional, and intellectual skills are also developing, complimenting one another as the child learns. Greenberg offers the chart as an easy reference guide to demonstrate the growth pattern of sequential and comparative development in the life of the child from birth to age five years. (Greenberg 30, 31). Greenberg believes that as a child grows he or she will begin to form concepts about what he or she is experiencing in his

musical environment:

> Concepts about tone, loudness, pitch, melody, rhythm, and other elements that comprise music will become refined as experiences expand. He will begin to sense that music is a series of organized sounds and silences that attempt to communicate musical meanings. He will differentiate between organized musical sounds and other sounds in the environment...He will being to learn that he can engage in many different types of musical experiences. He will recognize that music can communicate to him in ways different from all other modes of communication. He will develop particular attitudes and musical tastes about the music he hears. The child's concepts about music and its significance to his daily life will be constantly changing and expanding as he progresses through his life cycle. (Greenberg 80)

The project I chose to pursue is one that I believe incorporates all the ideas and thoughts researched and presented thus far in this work; that music is indeed a communicator. Robert Browning expressed it in the following quote: "There is no truer truth obtainable by man than comes of music" (Greenberg iix). Through research we have viewed the very foundations of human communications. We have explored the communicative properties of gesture, the spoken word, sign language, Braille, the pictograph, the ideograph, mnemonic devices, hieroglyphics, the alphabet, the written word, and finally, music. Baker explained how one might communicate through the elements of music, while such major authors as Flam, Bebey, Cone, and Finn related how music not only communicates but also acts as a means of

transformation when reality becomes unbearable. Nordoff and Robbins demonstrated the value of music in communicating with the special child and Greenberg offered his theories on how people develop their musical skills of communication. Taking all of this into consideration, I decided to do a practical application in music communication using 80 fourth grade students to prove that music is indeed a master communicator, capable not only of sharing ideas, thoughts, and emotions, but also capable of achieving one of the ultimate goals of communication---that of educating.

Greenberg quotes Plato as saying, "Education in music is most sovereign, because more than anything else, rhythm and harmony find their way into the secret places of the soul" (Greenberg iix). As a music educator I am convinced that music does find its way into the secret places of the soul. I believe children need music as a means of self-expression and communication. It is my opinion that children need the opportunity to participate in numerous performances, at least one a year. There is controversy among music teachers on this issue, with some believing that class time should not be spent for program preparation but rather for learning musical skills such as sight reading, music history and appreciation of music. Some believe, as I do, that musical skills are reinforced by performance and that children grow

immeasurably from performance, gaining self-confidence and positive self-images as they find successful experiences on the stage, thus preparing themselves for other significant events in their live.

Since performance is a form of role playing, it is possible to communicate with children that might not otherwise be reached. I found this to be true with a third grade student named Jerry. I noticed that Jerry was a rather shy child, but was always cooperative and polite. He always participated in musical activities and seemed able to share his knowledge of music, raising his hand to be called upon with the answer. When asked to respond, he always spoke clearly and loud enough to be heard. One day, during an animated review session, when hands were enthusiastically raised and wiggling for recognition, I noticed the speech therapist standing in the hallway, observing the class. Later, she asked me what we were doing and said she was surprised to see Jerry participating in such an enthusiastic manner. I, in turn, was surprised when she told me that Jerry never participated in class activities and when called upon to speak, refused to do so, or spoke so softly that no one could hear him.

Armed with this knowledge and realizing that he had a problem in general but seemed to be able to overcome it through the use of music, I asked him if he would

consider auditioning for a part in a musical production that was scheduled for performance in six weeks. Jerry happily read for the part and I happily assigned it to him, content in knowing that just the reading was a major achievement in his communication skills. After six weeks of rehearsals Jerry was able to stand up in front of his peers and an audience of 300 people and say his lines in a strong and confident voice, actually getting a laugh or two from the audience and "stealing the show" from more experienced and confident children.

Because of this encounter with Jerry and other experiences similar to it, I decided to organize my project around a musical production, focusing on the ability of the music to communicate not only to the audience but, more importantly, to the children involved in the performance. The musical called America Sings traces through script and song some of the historical developments of America. Chapter Four will address this project, discussing such topics as learning techniques and lesson plans. The results of the project will be evaluated through observation, testing, and comments from those participating and/or viewing the program.

Chapter IV: Results

As I began to prepare the musical America Sings, it was imperative to establish certain goals to achieve the purpose of the project: that is, to prove that children can communicate and learn through music. In developing the program, the following criteria was considered and deemed necessary for the success of the project.

1. The program must be musically sound, incorporating songs that maintain a quality structure of rhythm, harmony, melody and text.
2. The music and script must be educationally sound.
3. The music text must offer significant historical information.
4. The program must be an enjoyable experience for the children as they learn the music, text, script and then perform it.
5. The program must provide positive reinforcement to the children's self-esteem.
6. The results of the project must be measurable through testing, observation, and feedback.
7. The program must be entertaining to the audience.

With these guidelines in place, I searched for appropriate music that was musically and educationally sound and at the same time offered a historical text.

After selecting 14 songs I adapted a script based on the musical My Country 'Tis of Thee by Ruth Roberts. Using portions of Robert's script, I modified, added, and deleted dialogue to suit our purposes. The following script is the result.

America Sings

1. Hey, Bill. How are you doing?
2. Okay, I guess.
1. What's the matter?
2. Well, you know that geography test we're having tomorrow? I'm not ready for it. I don't know the names of all 50 states. Fifty states and we've got to know them all!
1. That's no problem. I know this song and it lists all the states. It's easy to learn them that way. Listen. (Sing one line of Fifty, Nifty, United States). Hmm. (Look around). Maybe I can get some help!

Song: Fifty, Nifty, United States

Fifty, Nifty, United States
From thirteen original colonies.
Fifty, Nifty, stars in the flag
That billows so beautif'ly in the breeze.
Each individual state
Contributes a quality that is great.
Each individual state
Deserves a bow.
Let's salute them now!

Fifty, Nifty, United States
From thirteen original colonies.

Shout 'em, scout 'em,
Tell all about em.
One by one
'Til we've given a name
To ev'ry state in the U.S.A.
In the U.S.A.
In the U.S.A.

Alabama, Alaska, Arizona,
Arkansas, California, Colorado,
Connecticut, Delaware, Florida,
Georgia, Hawaii, Idaho,
Illinois, Indiana.
I-o-way, Kansas, Kentucky,
Louisiana, Maine, Maryland,
Massachusetts, Michigan.

Minnesota, Mississippi, Missouri,
Montana, Nebraska, Nevada.
New Hampshire, New Jersey,
New Mexico, New York,
North Carolina, North Dakota,
Ohi(y)o!

Oklahoma, Oregon, Pennsylvania,
Rhode Island, South Carolina,
South Dakota, Tennessee, Texas.
Utah, Vermont, Virginia,
Washington, West Virginia,
Wisconsin, Wyoming.

North, South, East, West,
In our cool, considered, objective,
Unprejudiced opinion, Missouri is the best of
the
Fifty, Nifty, United States
From thirteen original colonies.
Fifty, Nifty stars in the flag
That billows so beautif'ly in the breeze.
Each individual state
Contributes a quality that is great.
Each individual state
Deserves a bow,
Let's salute them now!

Fifty, Nifty, United States
From thirteen original colonies.
Add up to U.S.A.

1. Did you ever wonder how America grew to be America?

I mean, 50 states sure sounds like a lot and they

all started from 13 little colonies.

2. Yeah! Thirteen doesn't sound like too many, does it? I wonder why we didn't have to memorize the 13 original colonies instead of all 50 states?
3. That must have been quite a job---to grow from 13 to 50. The people really must have wanted freedom. The seeds of independence were planted in Jamestown and took root at Plymouth Rock. As colonies spread up and down the eastern seaboard, the dream of independence traveled. It traveled by horseback and stagecoach, by foot and by flatboats going up the river.
4. The dream of independence traveled to quilting parties and sewing bees (girls sitting with quilts over them, sewing)
5. (Spoken from the sewing bee) We came to this country for freedom of religion.
6. Independence travelled to town meetings.
7. (Several boys and girls seated on benches) We must strive for independence. We must be free to rule our own lives.
8. Independence traveled to one room school houses.
9. (Children seated on floor, teacher standing) You see, children, we must forge our own futures and strive for freedom.
10. Independence traveled to Boston where they had a

spectacular tea party.

11. (Boys dressed as Indians) No taxation without representation.
12. Independence traveled to Virginia where Patrick Henry made a fiery speech.
13. Give me liberty or give me death.
14. Finally, the dream reached a hot, crowded Philadelphia courthouse on July 4, 1776.
15. I move that the resolution called the "Declaration of Independence" be put to an immediate vote.
16. And so a new nation was born. And for every job to be done, there seemed to be a man there to do it.

Song: <u>Hi, Ho! There Was a Man</u>

Well, to begin with...
There was a man...
John Smith, there was a man,
Down in Jamestown he began
To make our country grow,
Make our country grow.

Roger Williams, there was a man,
In Rhode Island he began
To make our country grow,
Make our country grow.

Across the rivers,
Across the mountains,
Across the valleys -
To the new frontier.

Daniel Boone, there was a man
In Kentucky he began
To make our country grow,
Make our country grow.

Sam Houston, there was a man,
Fought for Texas and began
To make our country grow,
Make our country grow.

Brigham Young, there was a man,
Up in Utah he began
To make our country grow,
Make our country grow.

Across the rivers,
Across the mountains,
Across the valleys -
To the new frontier;

Chorus:

Hi-ho, diddle-i-o,
Hi-ho, there was a man;
Hi-ho, diddle-i-o,
Hi-ho, there was a man,
Hi-ho, diddl-i-o
Hi-ho, there was a man.

17. Independence. The voice of the people had spoken. Liberty! Freedom! The words thundered in a Revolutionary sky. America was ready to fight for them.

Song: Yankee Doodle: major key, then minor to lead chant

Yankee Doodle went to town,
A-riding on a pony,
Stuck a feather in his hat
And called it macaroni.

Yankee Doodle keep it up,
Yankee Doodle dandy.
Mind the music and the step
And with the girls be handy.

All: (Repeat chant) Lexington, Concord, Bunker Hill, Saratoga, Valley Forge, Trenton, Yorktown

18. They were an army of farmers, carpenters, wheelwrights, blacksmiths, coppersmiths. They were dressed in ragged clothes and tattered shoes. They were untrained, frozen and half-starved to death, but

freedom burned in their hearts.

Song: Freedom Loves to Sing

Freedom helped to build America,
Freedom loves to sing.
Freedom helped to build America,
Freedom loves to sing.

Freedom helped to build America,
Freedom fought for right.
Freedom helped protect America,
Freedom's out-a-sight,

So we can sing a song of Freedom
In the morning light.
Sing a song of Freedom
In the darkest night.

Freedom helped to guide America,
Freedom led the way.
Freedom helped to guide America.
Freedom's here to stay.

Freedom wants to give America,
A gift that it can share,
Oh Freedom wants to sing its song
To people ev'ry where.

Sing a song of Freedom
In the morning light.

19. America---a nation born in revolution. Slowly and painfully the nation had to move ahead, establish law and order, settle differences, and finally frame a representative government. A government of the people, by the people and for the people. And so the Constitution of the United States of America was created.

20. It took a lot to keep the roads of opportunity developing and it took a lot of great men and women to keep those stars of liberty shining. Men like

George Washington, Thomas Jefferson, and Benjamin Franklin. And great women like Betsy Ross and Molly Pitcher. But it also took the unsung hero, that relentless pioneer whose restless eye and itching foot led him West.

Song: Goin' West

Goin' West in a covered wagon,
Git along mule,
Giddiyap, giddiyap.

'Spite of the danger
Goin' thru Indian country
We're gonna cross the Cumberland Gap,
The Cumberland Gap.

21. America was on its way. Linked to the vast unexplored West by the Cumberland Gap and doubled in size by the Louisiana Purchase. Pioneer America! Confident, daring, bold and tough. The Homestead Act of 1862 did the rest. One hundred and sixty acres of free land, courtesy of the United States government.

Song: With An Empty Jug

Clearin' the land, cuttin' the timber,
Storin' up sorghom, molasses and rye,
Puttin' down stakes, raisin' up fences,
Diggin' new wells when the water runs dry.

Ploughin', plantin', rakin' and hoein',
Workin' all day on the homestead site.
Churnin', weavin', spinnin' and sewin',
Until Saturday night.

With an empty jug and a musical saw,
We dance to "Turkey In The Straw,"
That's the way Maw got Paw.

22. Hey, there. What's all the commotion about?

23. Haven't you heard? Abe Lincoln was elected president!

24. Abraham Lincoln, sixteenth president of the United States; a Kentucky born country lawyer whose neighbors named him "Honest Abe". His election in 1860 set off an explosion that had been building up for half a century.

Song: Battle Hymn of the Republic

Mine eyes have seen the glory
Of the coming of the Lord;
He is trampling out the vintage
Where the grapes of wrath are stored;
He has loosed the fateful lightening
Of his terrible swift sword;
His truth is marching on.

Glory, glory, hallelujah!
Glory, glory, hallelujah!
Glory, glory, hallelujah!
His truth is marching on.

25. War! Once more the country was torn apart but this time, Civil War; friend fought friend, brother fought brother, father fought son. The price of freedom was never higher.

26. When the war ended, the country faced a difficult time of reconstruction and reconciliation. The country's wounds were healed to the sound of train whistles, chugging engines driven by steam power, four wheel horseless carriages, and flying machines. There was no stopping a nation of whittlers and tinkerers. America, the land of inventors.

Song: Inventors' Song

Oh, it took Bell to make the telephone ring,
And it took Edison to light up our way.
Oh, it took Robert Fulton in a steamboat
To go chug-chug-chuggin' down the bay,

Howe knew how to make a sewin' machine,
The Wrights learned the right way to fly,
So when you're spellin' the word America,
Don't forget to dot the "I" for the inventors,
Don't forget to dot the "I."

That it took Morse to make the telegraph hum,
Colt to make a Colt forty-five,
Oh, it took Henry Ford to make an auto
So folks could go and take a drive,

Otis made the elevator go up,
McCormick's reaper reap'd the rye.
So when you're spellin' the word America,
Don't forget to dot the "I" for the inventors,
Don't forget to dot the "I."

27. Progress! That was the word that made the century turn. People coming from everywhere. France, England, Poland, Africa, Japan, Mexico, Israel, Ireland, Italy. And all bringing their contributions to add to the richness of America.

Song: It's A Small World

It's a world of laughter, a world of tears;
It's a world of hopes and a world of fears.
There's so much that we share,
And it's time we're aware,
It's a small world after all.

There is just one moon and one golden sun,
And a smile means friendship to everyone.
Though the mountains divide and the oceans are wide,
It's a small world after all.

It's a small world after all,
It's a small world after all,
It's a small world after all,
It's a small, small world.

28. Indeed, the world was small. And in 1917, America once again found herself in war---this time fighting for world democracy. And while the storm clouds gathered far across the sea, America rolled up her sleeves and did her part to ensure freedom for all.

Song: God Bless America

While the storm clouds gather
Far across the sea,
Let us swear allegiance
To a land that's free.

Let us all be grateful
For a land so fair,
As we raise our voices
In a solemn prayer.

God bless America, land that I love.
Stand beside, her and guide her
Through the night
With a light from above.

From the mountains, to the prairies,
To the oceans white with foam,
God bless America,
My home sweet home.

God bless America,
My home, sweet home.

29. Finally Armistice Day, November 11, 1918, came and America welcomed her heroes home. America was anxious to get back to normal. And she went looking for it is the dizziest, craziest decade of the century...The Roaring Twenties!

Song: Opus 1920

Jazz baby, what d' ya know?
Twenty-three skidoo, and vaudeodo.
Charleston, Charleston,
No kind of coat but a raccoon coat,
Stocks are going up, going up, going up,

I'm a flagpole sitter, how about you?
I'm a dapper flapper, boop boop adoo.
I'll be down to get you in a tin lizzie
Stocks are going up, going up, going up,

Barney Google has googley eyes,
Stocks are going up, going up, going up.
Have you seen Valentino playing "The Sheik?"
Babe Ruth hit another home run this week.
Stocks are going up, going up, going up.

Well I never would have bet,
On a crystal set you can even get Pittsburg
That's right.
Al Jolson gotta go hear it,
Lucky Lindy, that's the spirit

Abba, daba, daba, daba,
Daba, daba, daba, daba,
Big bull market, gonna get rich,
Buy on margin, get rich quick,
Stocks are going up, going up, going up,
Up, up, up, up, up, up, up, Oh!

30. The stock market crashed in October, 1929. And people found themselves without homes, without money, without food. Franklin Delano Roosevelt, newly elected president, promised a "New Deal". Americans were hopeful as the recovery began. And soon America was on her feet again, and the Depression was just a memory. And there were other memories as well.
31. Joe Louis, the Heavyweight Champion of the World.
32. Amelia Earhart, challenging the skies.
33. The beautiful voice of Marion Anderson.
34. And there were sadder memories too. World War II, the Korean War, the Vietnam War, Desert Storm.
35. Great men and women like John F. Kennedy and Martin Luther King who had visions and dared to dream.

Song: I Have a Dream

I have a dream. I have a dream.
March with me across this land,
For I have a dream.

I have a dream. I have a dream.
Come march with me, come march with me,
For I have a dream.

I have a dream. I have a dream.
March hand in hand, march hand in hand,
For I have a dream.

I have a dream. I have a dream.
I'm free at last, I'm free at last,
For I have a dream.

36. The dream is still alive and well, for we, your children, are the future of America, and we have visions and we dare to dream about our tomorrows.

Song: America the Beautiful

O, beautiful for spacious skies,
For amber waves of grain,
For purple mountain majesties,
Above the fruited plain!

America! America!
God shed his grace on thee,
And crown thy good with brotherhood,
From sea to shining sea.

O, beautiful for patriot dream
That sees beyond the years.
Thine alabaster cities gleam,
Undimmed by human tears!

America! America!
God shed his grace on thee,
And crown they good with brotherhood,
From sea to shining sea.

Song: You're a Grand Old Flag

There is a flag, a very high flying flag,
Ever will it wave,
It's the noble emblem of the nation that I love,
Free and brave.

All hearts beat true
Before the Red, White and Blue,
Never boast or brag,
But should auld acquaintance be forgot,
Just keep your eye on that flag.

You're a grand old flag,
You're a high flying flag,
And forever in peace may you wave,

You're the emblem of the land I love,
The home of the free and the brave,
Every heart beats true,
Under Red, White and Blue,

Where there's never a boast or brag,
But should auld acquaintance be forgot,
Keep your eye on that grand old flag,
Keep your eye on that grand old flag!

With the script and music set, parts were given out to individual children and music rehearsals began. Because of the nature of the show as well as the physical limitations of our building, it was necessary to keep staging at a minimum. Props and costumes were merely suggestive of the times and were not of an elaborate nature. All the children were required to memorize their parts and all the musical selections. For a four week period, two 30-minute weekly sessions were devoted to the preparation of the choral music. Additional rehearsal time was required to prepare the children with speaking parts. During the last two weeks before the performance, rehearsal time was increased to approximately 45 minutes daily.

I chose to teach the music to the children by rote. I find this technique works well when preparing students

for a program. Their attention is focused immediately on the director, their posture is good, and they are able to hold their heads high, instead of continually glancing down at the music. Working phrase by phrase, the children feel immediately successful, as they can make beautiful music instantly, refining and memorizing one phrase at a time. This sets the tone for the entire song and, eventually, the entire program. We often begin learning a song by rhythmically saying the words. Various methods are used to make this a fun and challenging game. The children then learn the melody and any harmony parts. Finally, the accompaniment is added to complete the song. In addition to the advantages already mentioned, teaching by rote also eliminates the need to purchase music for each child, thus accommodating a limited budget. The main drawback to this approach, however, is that the children are not expanding their knowledge of reading music. Rote teaching is also vocally demanding and tiring for the teacher. It is, however, the system I prefer to use when time and money are in limited supply.

After the children felt comfortable with the music and script, I staged the program and allowed the children many rehearsal opportunities on "stage" so they would feel confident and secure during the performance. A dress rehearsal was given for the student body and an

evening performance for the parents. Five weeks after the program, I tested the students on the historical material in the text of the songs. I allowed five weeks to pass before testing as I was interested in evaluating long term memory as opposed to short memory span.

Let's take a look at some of the material presented in the songs for which the children were held accountable and tested. The complete text as well as the music to all the songs used in the program may be found in the appendix of this work. The first song, Fifty, Nifty United States is a wonderful aid in helping the children memorize the states in alphabetical order. By the time they have learned the song they have, indeed, memorized all 50 states, as well as knowing that the 50 states originated from 13 colonies. The second song, There Was a Man, speaks not only of some of the people who helped make our country great, but also mentions the areas they developed.

Another song, Goin' West, spoke of the pioneers traveling West across the Cumberland Gap my mule drawn covered wagons. The musical selection With An Empty Jug and a Musical Saw taught the children that the pioneers had to clear the land, cut the timber, store up food, put down stakes, raise up fences, dig wells, plough, plant, rake, hoe, churn, weave, spin, and sew---until Saturday night when everyone danced to the music provided by the

"empty jug" and the "musical saw".

The Inventors Song introduced the children to Bell who "made the telephone ring", Edison who "lit up our way", Robert Fulton who chugged down the river in his steamboat, Howe who invented the sewing machine, and the Wright brother who "learned the right way to fly".

Opus 1920 was an interesting selection. It was a rhythmic speaking chorus with accompaniment that in just a few minutes gave the children a capsule version of the decade known as the "Roarin' Twenties". It mentioned such people and things as the Charleston, vaudeville, raccoon coat, flag pole sitters, tin lizzies, Barney Google, Valentino, Babe Ruth, the crystal set, Al Jolson, Lucky Lindy, and finally the rise and fall of stocks, culminating in the infamous stock market crash.

After portraying a portion of our country's history in song, I decided to select three patriotic songs to conclude the program, I Have A Dream, America, the Beautiful; and You're a Grand Old Flag, in the hope that these numbers would instill in the children a connection to their past and a dream for their future.

The evening program for family and friends met with great audience approval, receiving a standing ovation. Many positive comments were made on both the quality of performance and the content of program. One grandfather who attended happened to be a history teacher and his

remarks proved very interesting. He was delighted that the children had learned so many historical facts through music and script and was convinced that they would never forget this "lesson" or experience. Parents, who always seem pleased to see their children perform, were touched by the young and beautiful voices singing about America. Many commented on the fact that it was, indeed, a learning experience for the children and some parents even admitted to learning one or two new historical facts themselves.

Feedback was also positive from the student body and teachers after the dress rehearsal. Although the children in the audience did not memorize historical facts through song, they were allowed to look through a window of the past, one that, hopefully, might excite their curiosity and stimulate their desire to learn more.

The 80 fourth graders that worked so diligently to learn the material for this show were also pleased with the results. I always take a few minutes during the class immediately following a performance to talk to the children about the show, allowing them to enjoy the afterglow of the performance by sharing their feelings and thoughts about what they accomplished. All admitted it had been hard work, but it was worth the effort. The greatest disappointment was expressed by "Patrick Henry", who came down with a mean case of the chicken pox the day

of the show and, of course, could not recite his famous line. Two months after the performance, the children were still requesting to sing the show tunes in music class and continued to reassure me that they still "knew their parts".

Approximately five weeks after the presentation the three fourth grade classes that participated in the show were tested. Fig. 17 provides a copy of the test completed by one of the children. This particular child knew all the answer and received a 100% score. The test is presented here not to imply that all the children excelled, but only to offer a good and clear copy of the test. Copies of the test that display average and below average work may be found in the appendix. The children who were involved in the program and were subsequently tested are members of ordinary, average fourth grade classes. Within these classes some of the children participate in a weekly program for the intellectually gifted and some participate in a daily resource program for children needing assistance, but the majority of the children are considered of average intelligence and talent.

In order to establish a base from which a comparison might be made, the classroom teachers were asked to provide scores from two randomly selected social studies tests that the children had taken during the year. I

LIST THE FIFTY STATES OF THE UNITED STATES OF AMERICA IN ALPHABETICAL ORDER.

1. Alabama
2. Alaska
3. Arizona
4. Arkansas
5. California
6. Colorado
7. Connecticut
8. Delaware
9. Florida
10. Georgia
11. Hawaii
12. Idaho

Fig. 17

13. Illinois
14. Indiana
15. Iowa
16. Kansas
17. Kentucky
18. Louisianna
19. Maine
20. Maryland
21. Massachusats
22. Michigan
23. Minnesota
24. Mississippi
25. Missouri
26. Montana

27. Nebraska
28. Nevada
29. New-Hampshire
30. New Jersey
31. New Mexico
32. New York
33. North Carolina
34. North Dakota
35. Ohio
36. Oklahoma
37. Oregon
38. Pennsylvania
39. Rhode Island
40. South Carolina

41. South Dakota

42. Tennessee

43. Texas

44. Utah

45. Vermont

46. Virginia

47. Washington

48. West Virginia

49. Wisconsin

50. Wyoming

51. HOW MANY ORIGINAL COLONIES WERE THERE? 13

52. WHAT WAS THE METHOD OF TRANSPORTATION THAT MANY PIONEERS USED TO TRAVEL WEST? covered wagon

THE PIONEERS HAD TO DO MANY THINGS TO ESTABLISH THEIR NEW HOMES. LIST FIVE THINGS THEY HAD TO DO.

53. clear the land

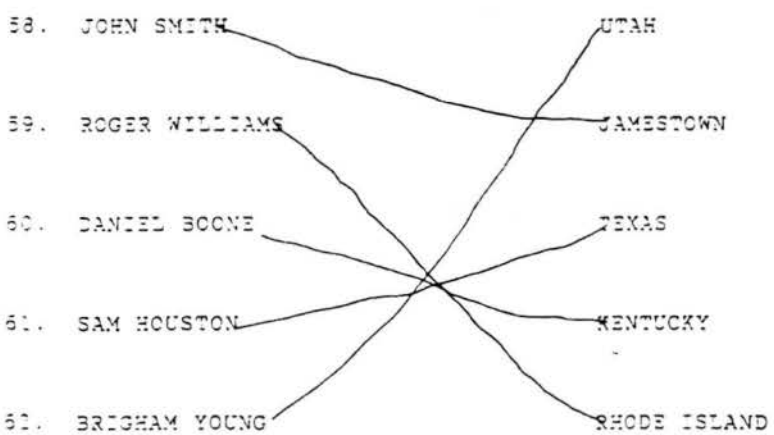
54. cut the timber

55. store up molasses

56. dig new wells

57. spinning

THERE WERE MANY PEOPLE WHO HELPED DEVELOP OUR COUNTRY. DRAW LINES TO MATCH THE FOLLOWING MEN TO THE AREAS THEY HELPED DEVELOP.



AMERICA WAS A LAND OF INVENTORS. NEXT TO THE INVENTOR'S NAME, WRITE THE THING HE INVENTED OR HELPED DEVELOP. CHOOSE YOUR ANSWERS FROM THE FOLLOWING WORDS: AIRPLANE, LIGHT BULB, PHONE, STEAMBOAT, SEWING MACHINE.

63. BELL phone

64. EDISON light bulb

65. FULTON steam boat

66. HOWE sewing machine

67. WRIGHT BROTHERS airplane

NAME THREE THINGS ASSOCIATED WITH THE DECADE OF THE 1920'S.

68. The stock market crashed

69. 10 lizzy

70. Barney Google

believe that the results of these three tests, two taken without the benefit of learning through music, and one based on the knowledge learned only through song, substantiate my theory that music is a master communicator and educator.

The following charts (Fig. 18-27) illustrate the results of the testing and reflect these figures. Thirty-three students attained higher scores on the test using music than on both of the regular social studies tests. Twelve students achieved the same grade on all three tests. Twenty-eight students scored better on the test using music than on one of the other tests, with the other regular social studies test reflecting the same score as the music test for 25 students and lower scores for three of the children. Three students scored lower on the test scores using music than on the other two tests. One child scored higher on one of the regular tests than the test using music and attained the same letter grade on the second social studies test as he did on the test using music.

Although 80 children participated in the program, only 77 were tested as three were absent the day of testing. The following results are the scores of those 77 children. Sixty-five received a grade of "A" (92-100), six achieved a grade of "B" (84-91), three received a "C" grade (82-75), one received a "D" (74-65), and two

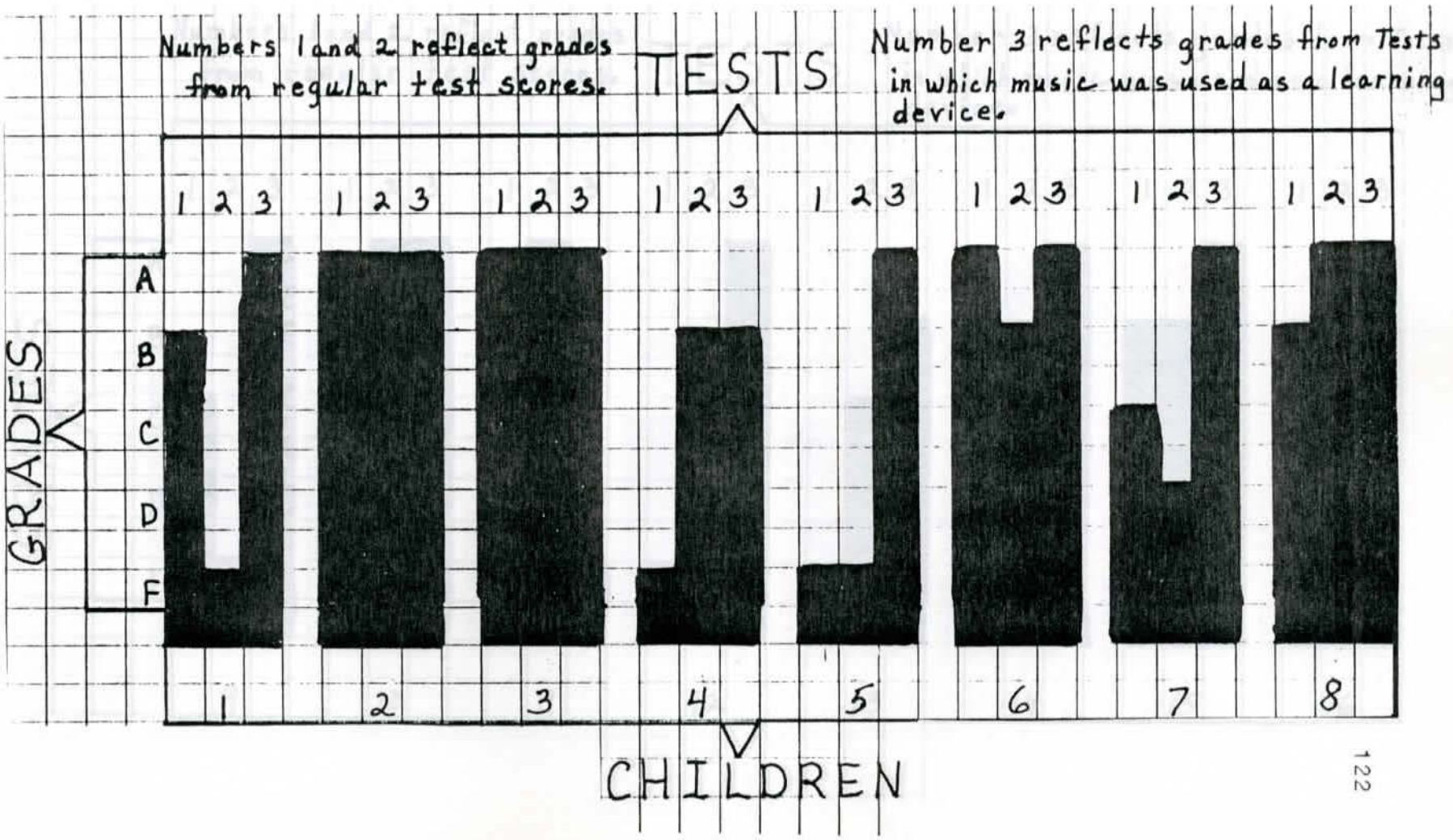

Numbers 1 and 2 reflect grades from regular test scores.
TESTS
Number 3 reflects grades from Tests in which music was used as a learning device.
1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3
GRADES
A
B
C
D
F
1
2
3
4
5
6
7
8
CHILDREN

Fig. 18

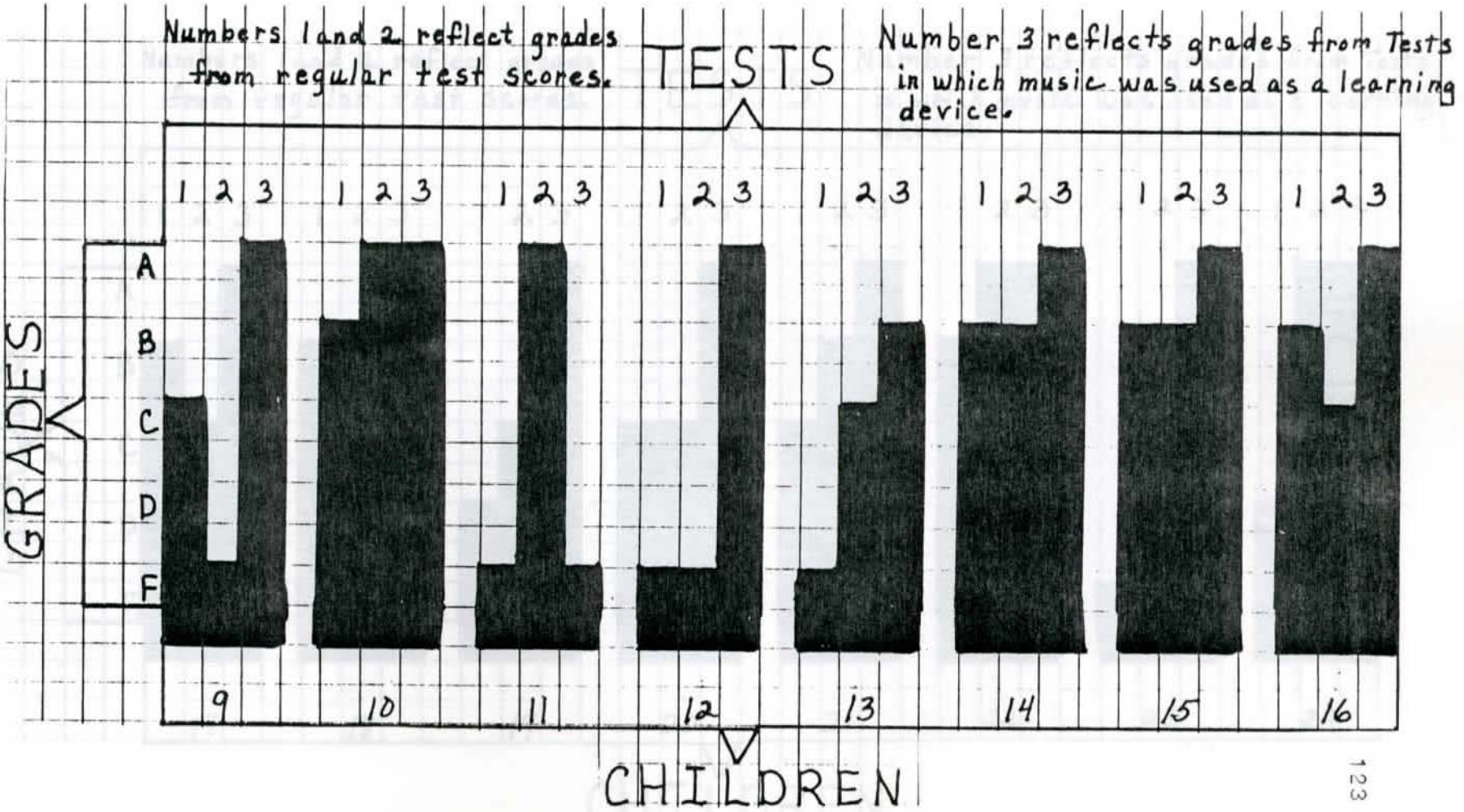

Numbers 1 and 2 reflect grades from regular test scores.
TESTS
Number 3 reflects grades from Tests in which music was used as a learning device.
1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3
GRADES
A
B
C
D
F
9
10
11
12
13
14
15
16
CHILDREN

Fig. 19

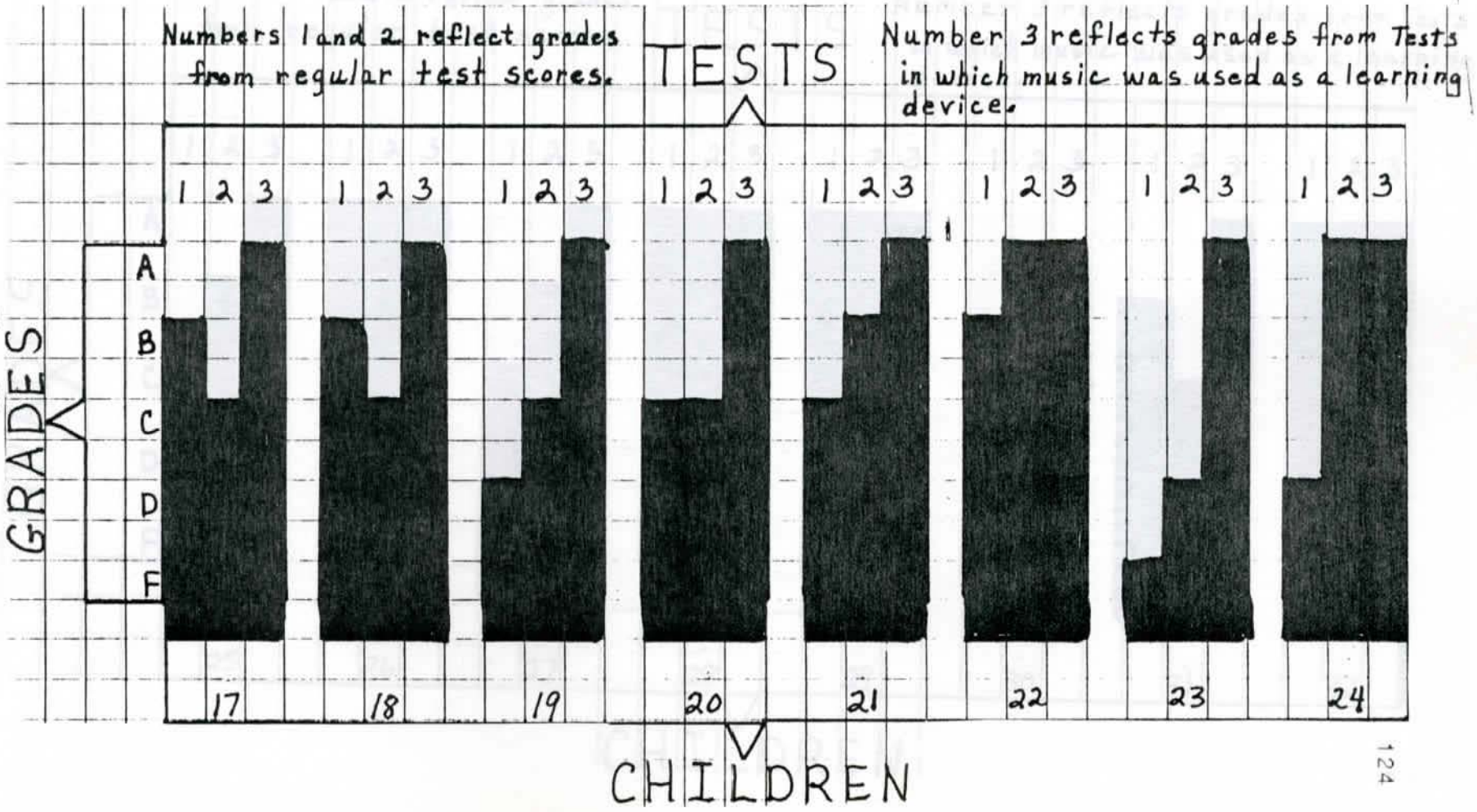

Numbers 1 and 2 reflect grades from regular test scores.
TESTS
Number 3 reflects grades from Tests in which music was used as a learning device.
1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3
GRADES
A
B
C
D
F
17
18
19
20
21
22
23
24
CHILDREN

Fig. 20

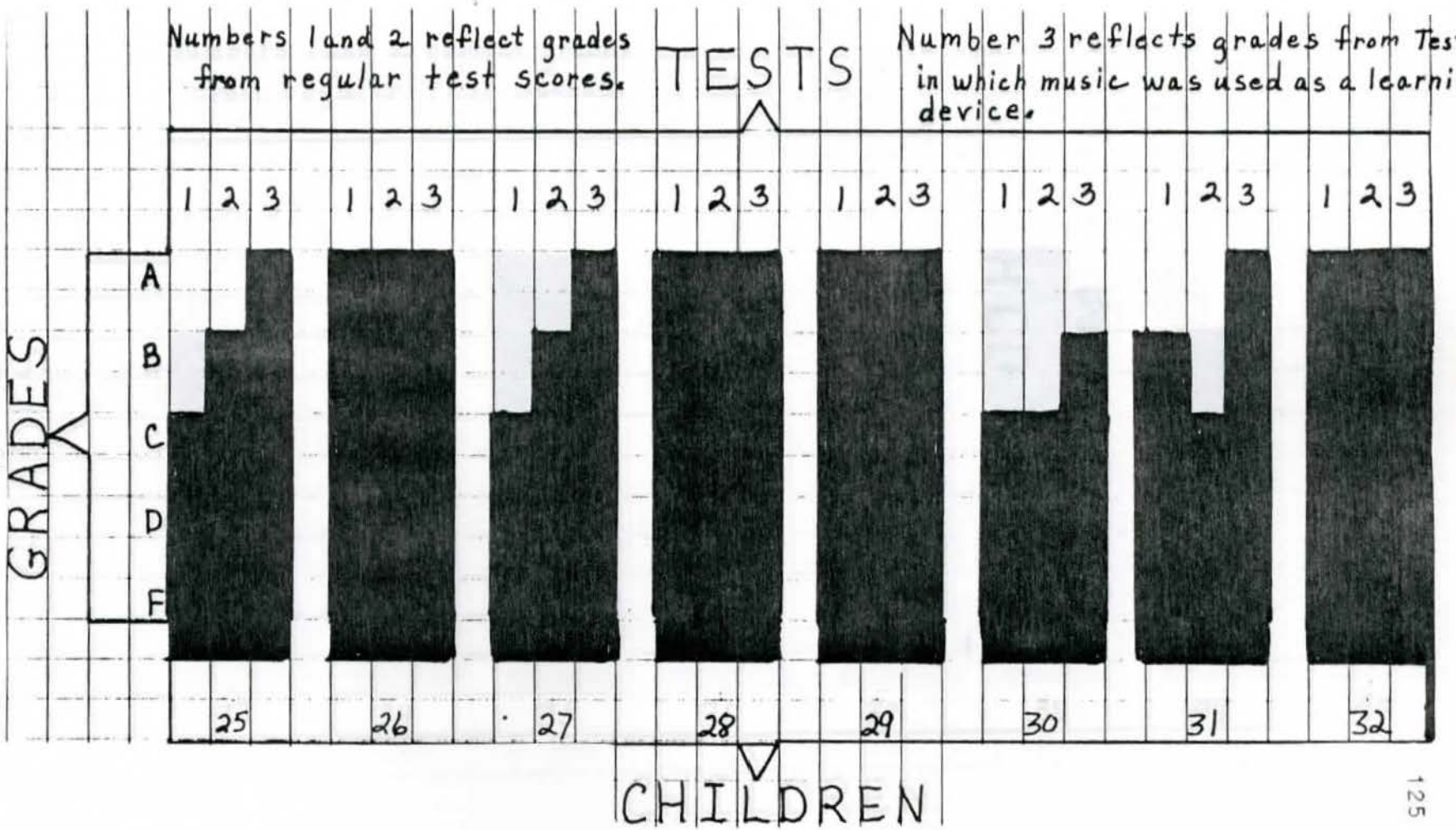

Numbers 1 and 2 reflect grades from regular test scores.
TESTS
Number 3 reflects grades from Tests in which music was used as a learning device.
1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3
GRADES
A
B
C
D
F
25
26
27
28
29
30
31
32
CHILDREN

Fig. 21

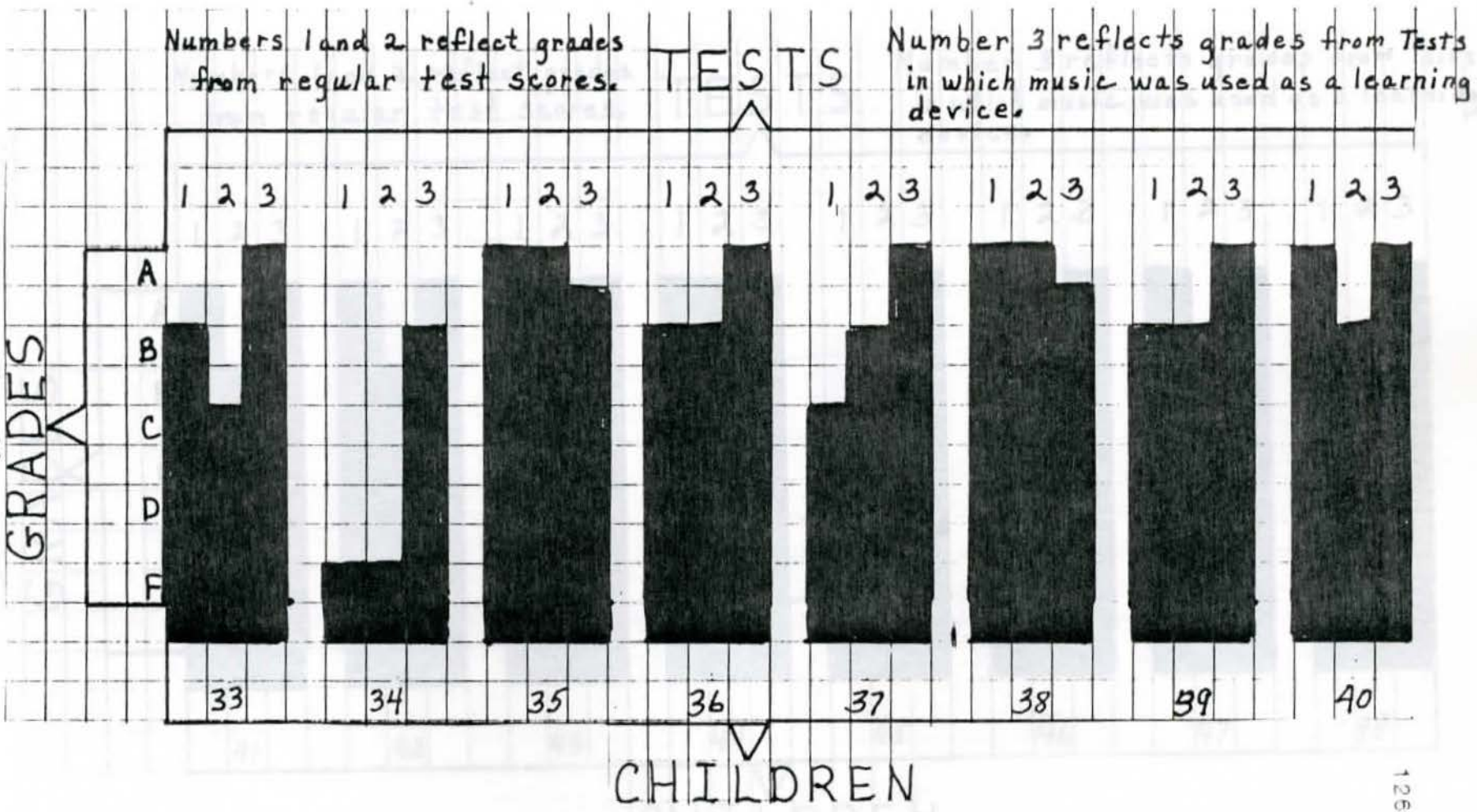

Numbers 1 and 2 reflect grades from regular test scores.
TESTS
Number 3 reflects grades from Tests in which music was used as a learning device.
1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3
GRADES
A
B
C
D
F
33
34
35
36
37
38
39
40
CHILDREN

Fig. 22

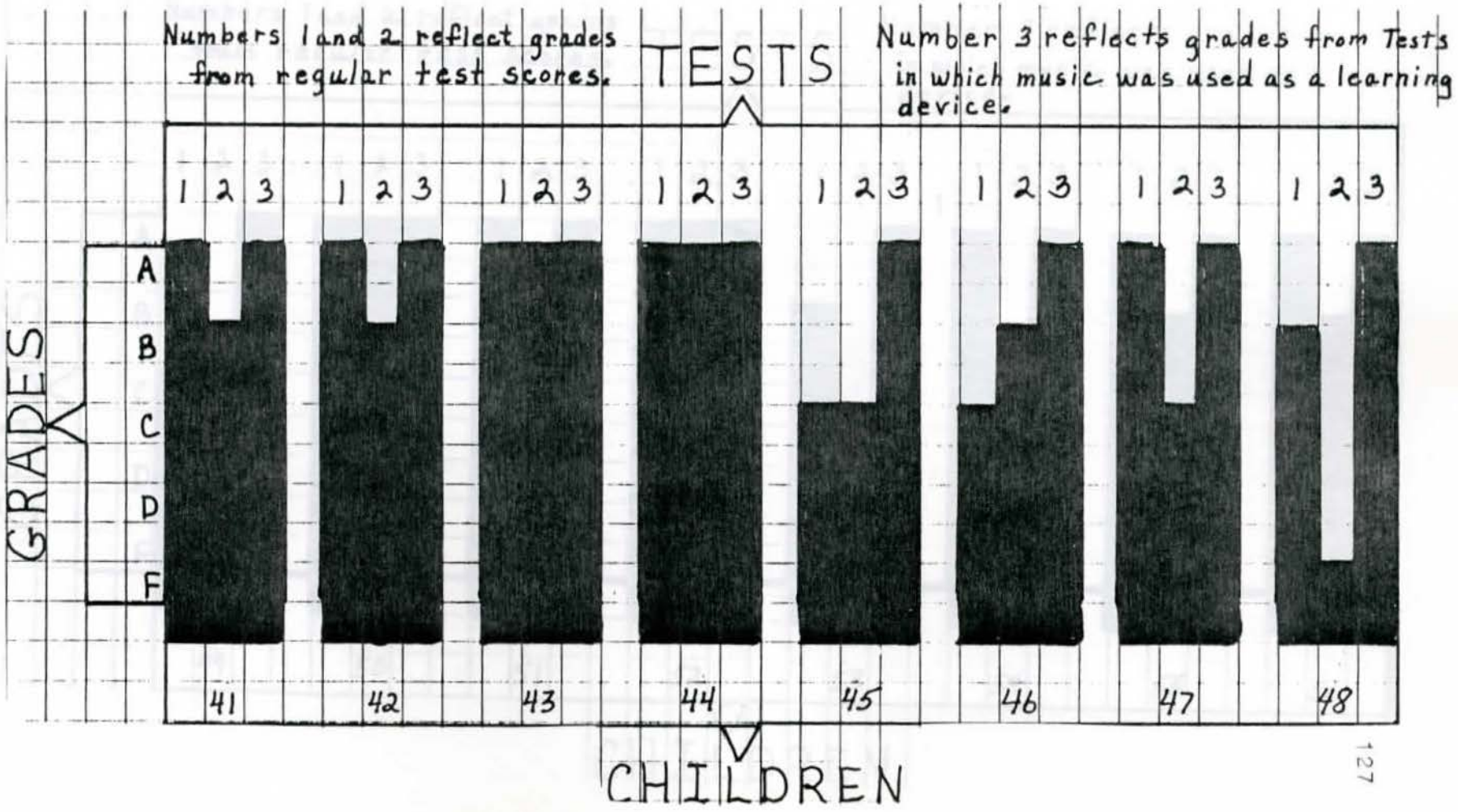

Numbers 1 and 2 reflect grades from regular test scores.
TESTS
Number 3 reflects grades from Tests in which music was used as a learning device.
1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3
GRADES
A
B
C
D
F
41
42
43
44
45
46
47
48
CHILDREN

Fig. 23

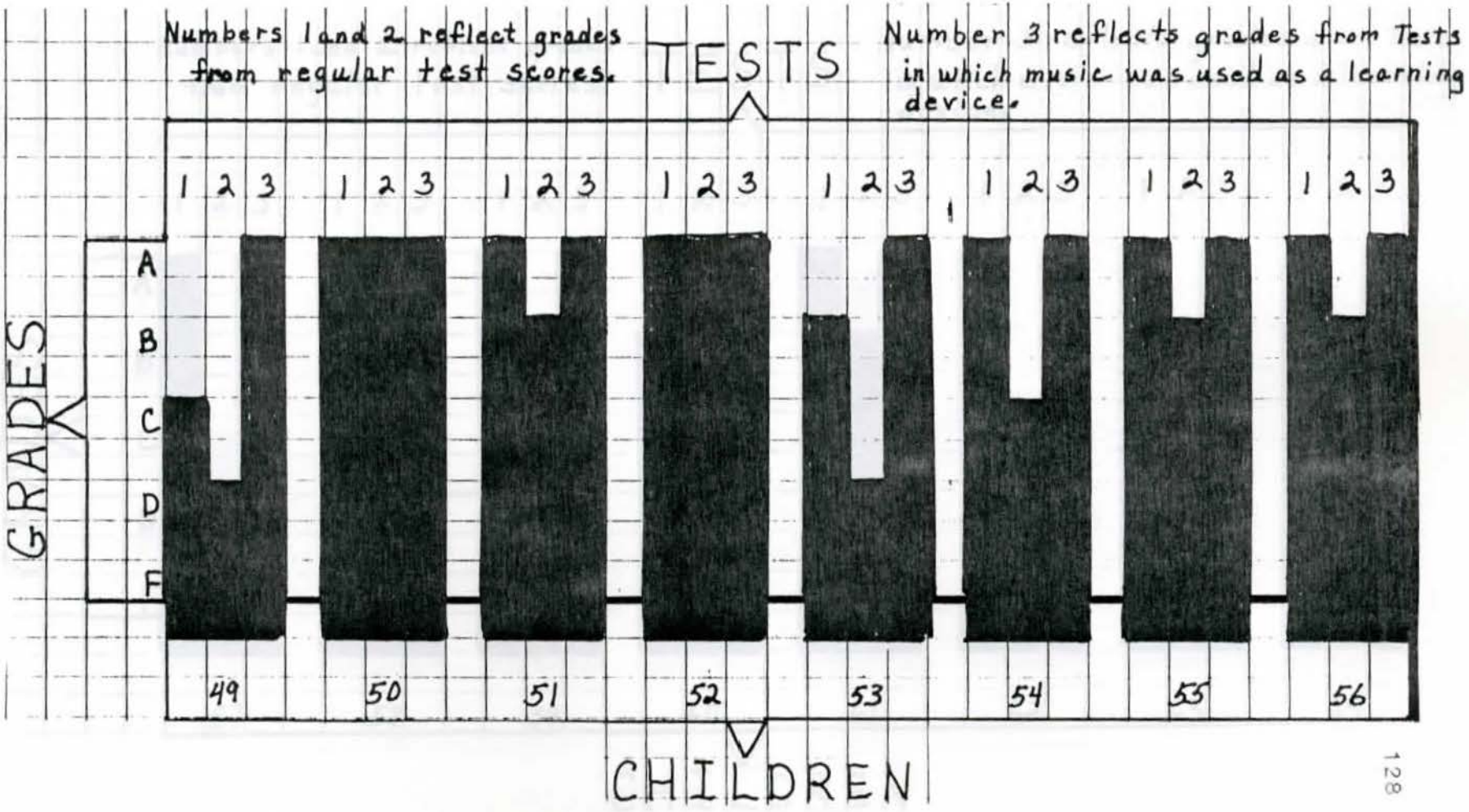

Numbers 1 and 2 reflect grades from regular test scores.
TESTS
Number 3 reflects grades from Tests in which music was used as a learning device.
1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3
GRADES
A
B
C
D
F
49
50
51
52
53
54
55
56
CHILDREN

Fig. 24

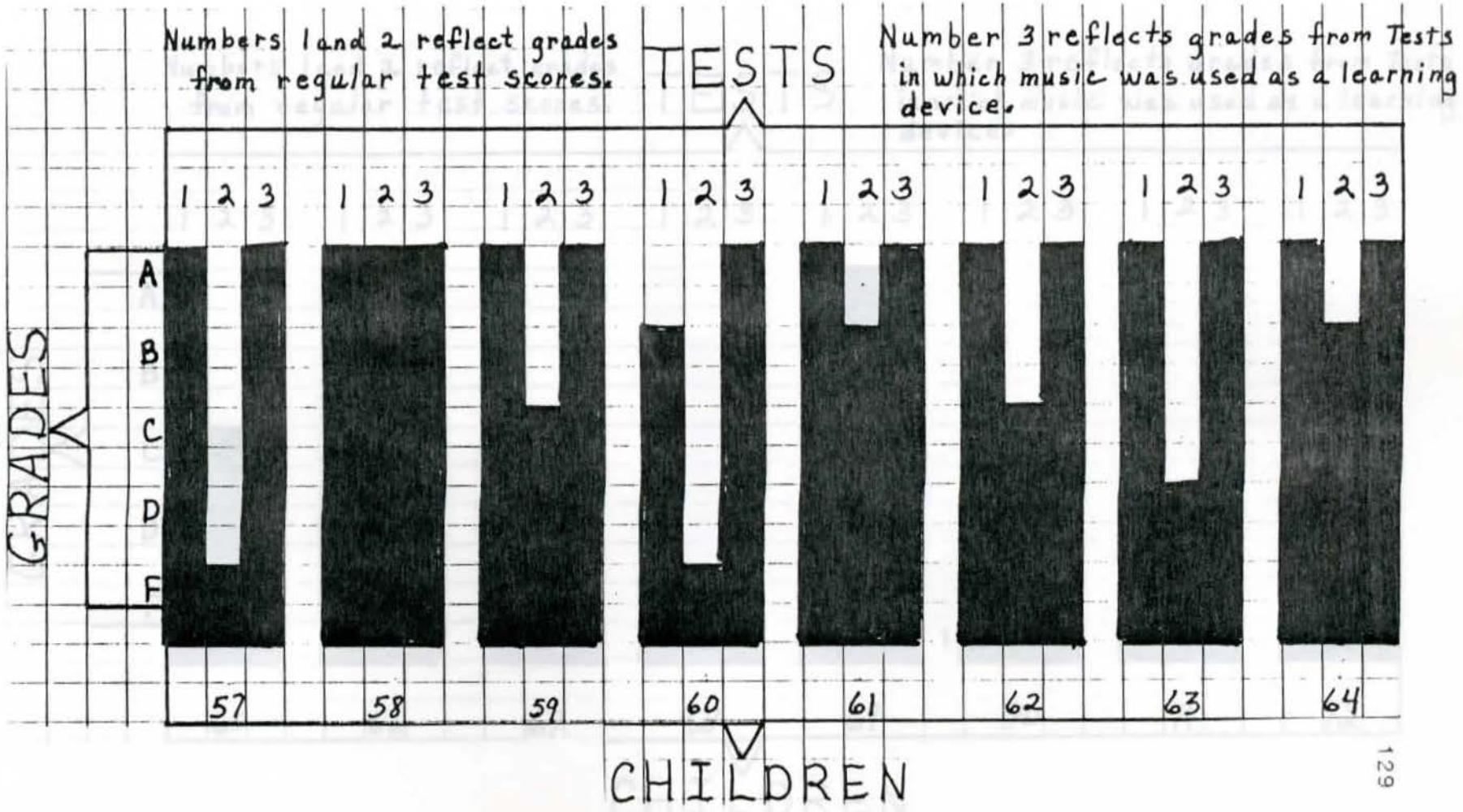

Numbers 1 and 2 reflect grades from regular test scores.
TESTS
Number 3 reflects grades from Tests in which music was used as a learning device.
1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3
GRADES
A
B
C
D
F
57
58
59
60
61
62
63
64
CHILDREN

Fig. 25

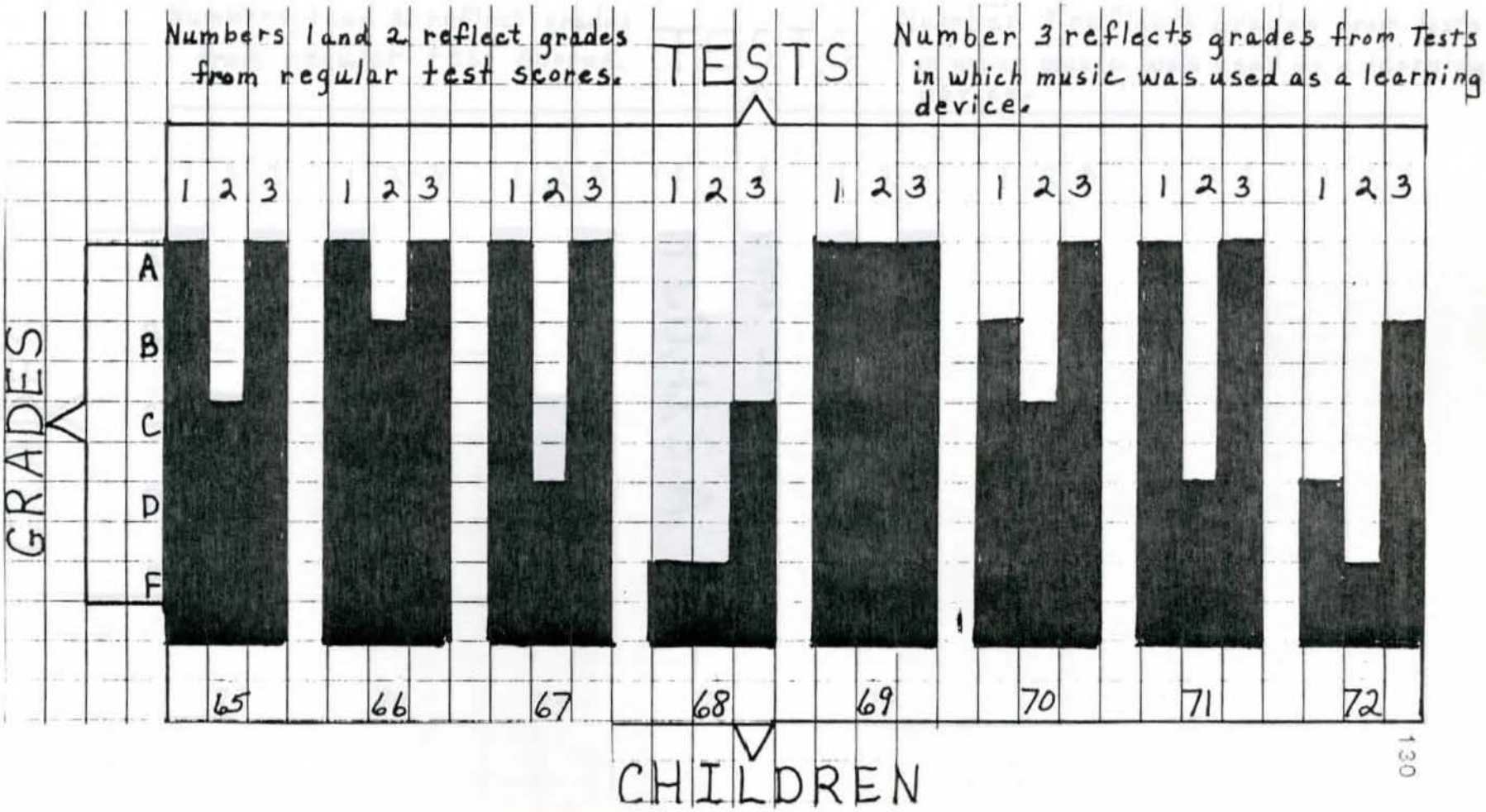

Numbers 1 and 2 reflect grades from regular test scores.
TESTS
Number 3 reflects grades from Tests in which music was used as a learning device.
1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3
GRADES
A
B
C
D
F
65
66
67
68
69
70
71
72
CHILDREN

Fig. 26

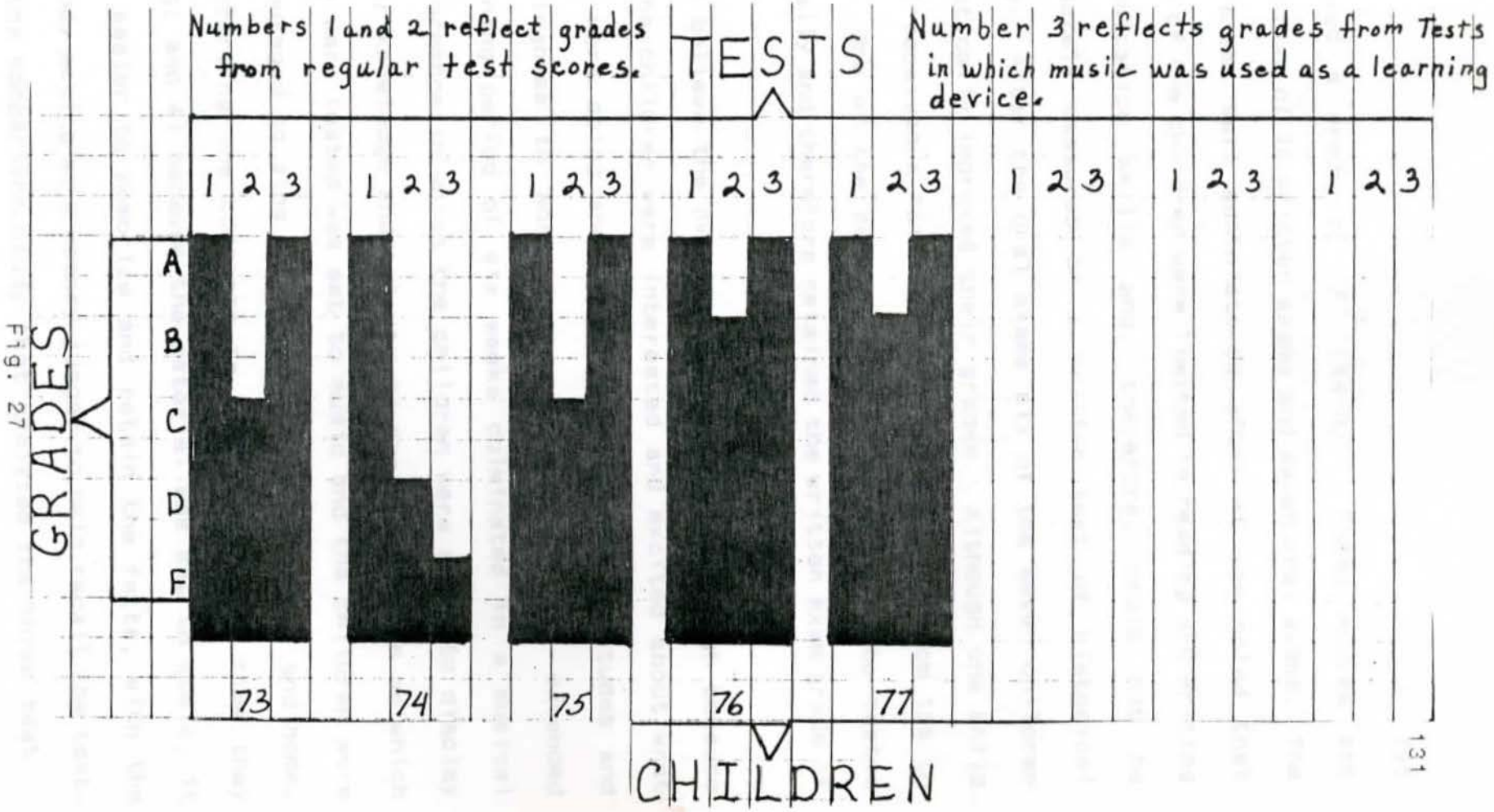

Numbers 1 and 2 reflect grades from regular test scores.
TESTS
Number 3 reflects grades from Tests in which music was used as a learning device.
1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3
GRADES
A
B
C
D
F
73
74
75
76
77
CHILDREN

Fig. 27

received a grade of "F" (64-0). These scores are reflective of 70 written exams and seven oral exams. The oral exams were administered after it was noted that seven of the children were limited in reading and writing communication skills and, therefore, could not be adequately measured on a written test of historical facts. After the oral exams six of the seven children dramatically improved their grades. Although one child still received a failing grade, he improved from 15% to 64%. One of the seven children declined to be tested verbally and therefore retained the written exam grade of "F".

I believe the overall success rate was high because 1) the children were interested and excited about what they were doing and exhibited excellent attitudes and willingness to work and cooperate; 2) the extended learning period of six weeks culminated in a musical performance in which the children were eager to display their knowledge and talent; 3) the information on which they were tested was set to music and the children were encouraged to sing these songs both at school and home, reinforcing the concepts to be learned each time they sang; and 4) because the material was set to music, it was easier to memorize and retain the facts, with the melody acting as a memory jogger to help recall the text. In the comparison study that analyzed the three test

scores of each child, it is significant to note that not only did the children who normally excel continue to do so, but learning with music also enabled the average and below average student to excel as well. Music is very definitely a resource that can and should be used in the communicative process of education.

Chapter V: Discussion

Views and Opinions on Why Music Is An Educational Asset and Master Communicator

For decades music in public and private education has been the center of a tug of war between parents, teachers and administrators. Most seem to agree that music is necessary in education to some degree; what seems at controversy is the question of why it is necessary and to what extent it should be supported. I have been offered some of the following reasons as to why music is essential in our schools: 1) we need music so our children will have a well-rounded and complete education; 2) music (as well as art and physical education) are necessary so the classroom teacher may have free time for classroom planning; 3) music programs provide good public relations for the school and community; 4) parents want to see their children perform in musical programs; and 5) students need breaks and diversions from regular classroom studies.

As a parent and a music educator, I do see value in most of the reasons stated above, although I view these as fringe benefits and not as the primary goal of music education. I believe that often people are unaware of the tremendous impact music can and does make in the lives of children. Music is capable of surviving strictly on its own merit, existing because it is a necessary part of life. As illustrated in previous

chapters of this work, music not only endures but also sustains when many other aspects of normalcy and communication have ceased to exist. James Galway, in the book Music in Time written by William Mann, expresses his thoughts on music in the following quotation:

> Music, which we rank high among the sophisticated arts of human communication, is the oldest of them all, the most primitive in intention. It evolved from the essential rhythms and pulses of the planet on which we live---from the sounds of wind and water, air and fire. (Mann 13)

Because music is an essential part of life, music will always exist. How music is perceived and to what extent it can be used in communication, therapy, and education is, however, a topic open to further research, testing, and opinion.

I believe sufficient research, observation, and testing have been presented in this work to support the theory that music is a communicator and that music can and should be used as an educational tool to aid in the learning process. As illustrated in America Sings, using music to complement and enhance the learning procedure is most effective. I would never recommend that music be used as an isolated resource of education, but rather as a device to assist and maximize the total process of education.

As the children prepared for the musical America Sings, very little time and attention was devoted to

explaining and learning the historical concepts presented in the music. Rather, for the purposes of the project, I wanted the music to speak to the children and I wanted to test exactly what they could gain from the music exclusively. Although the results showed positively that children do benefit from the use of music while learning, I think the advantages would have been far greater if the music had been used in conjunction with the normal strategies used in teaching. This, in effect, would have moved the learning situation out of the rote mode and escalated it to the heights of better comprehension, clarity and understanding. This area of study---how music can enhance normal teaching procedure---would be interesting to research and develop further.

Joel Kabokov, composer and artist, is a product specialist in advanced technology and piano performance. He states that "Music educators, manufacturers and performing artists have the corroborating proof they have long sought about the importance of music in education" (Kabakov D-7). The unlikely source of this evidence comes from Dr. Leonid Nesturuk and Dr. Frank Wilson, two neuroscientists who, working independently, arrived at very similar conclusions which argue for the "primacy of musicality in human physiology". Dr. Wilson focused on the diminished technical capacity of brain injured skilled musicians and also the role of music-based

rehabilitation of both skilled and unskilled musicians. Wilson concludes that:

> Music is among the most remarkable human inventions, and is arguably the preeminent expression of human psychomotor potential. Music making not only encompasses human orolingual and manual proclivities as powerfully as language does, but can draw the performer far closer to the technical limits of fine motor control than writing or speech can.
> (Kabokov D-7)

Dr. Nesteruk studied the Russian theory of mental hierarchical organization known as the "dominanta". In the dominanta mode the brain harnesses its powerful memory, motor and emotional abilities to one highly concentrated cause such as a skilled musical performance. At this time the brain functions are literally suppressed thereby minimizing distractions and interference. Both doctors have adopted the MIDI language as an ideal medical-diagnostic means for mapping pathology and cure in the areas of human motor performance. MIDI keyboards are being used as precise scientific instruments in the measurement of human performance. Dr. Wilson states:

> MIDI technology provides what may be the most singular example of serendipity in the history of movement science. Not only is the equipment itself equal to the standards of the contemporary neurophysiology lab, but it is completely familiar to human subjects who have already spent thousands of hours diligently preparing for the comparatively simple motor tasks they will be asked to perform on it.
> (Kabakov D-7)

Dr. Wilson further adds "that our present understanding of brain neurophysiology establishes that language skills

and music skills are supported virtually equally on the neuronal level".

If Nesteruk's and Wilson's findings stand up to the rigorous empirical investigations of their peer scientists, then educators will indeed have substantial scientific data to support the importance of music in education. This will result in a stronger mandate for the integration of music into the core curriculum and will in effect support the theory that music can be used as a valid resource in the education process (Kabakov D-7).

This theory is actually already in practice in St. Augustine School of the Arts in South Bronx of New York. This school, which serves children in the nation's poorest congressional district, uses a curriculum which is built around music, dance, visual arts and creative writing. In a district where only 25% of the children graduate from high school, St. Augustine seems to defy the odds. Ninety-five per cent of the St. Augustine's students read at or above grade level and although most come from fractured homes and are victims of drugs, AIDS, and/or violence, all are model students, displaying discipline, cooperation, and confidence. U.S. News and World Report, March 30, 1992, in an article titled "Looking for a Renaissance: The Campaign to Revive Education in the Arts", written by Miriam Horn, states:

Successes like St. Augustine's are fueling a growing campaign nationwide to restore the arts to their former place in the basic curriculum. Mounting evidence that comprehensive programs in the arts can radically improve graduation rates, grades and overall achievement levels has captured the attention of an array of groups with a vested interest in educational reform, from the Future Business Leaders of America to the National Council of Teachers of Mathematics. These seemingly unlikely advocates are taking on those who view music, dance and painting as frills that can safely be axed in a budget crunch...The arts are simply not viewed as critical to the job of preparing young people for the workplace---an attitude that was reflected in the six National Educational Goals announced by the president and the governors in 1990. No mention was made of the arts. That stance may be softening. In a speech last week to the President's Committee on the Arts and the Humanities, Secretary of Education Laram Alexander outlined plans for an America 2000 Arts Partnership...Such initiatives clearly stop short of a major commitment. Yet even if school is viewed in the narrowest possible terms---as preparation for standardized tests and the job market---research has shown arts education to be an asset. Recently, a College Entrance Examination Board study found that students who took more than four years of music and arts scored 34 points higher on verbal SAT's and 18 points better on math SAT's than those who took music for less than one year...The explanation for such improvements is not mysterious, given the close connection between disciplines such as music and math. Through the study of rhythmic and harmonic structures, for instance, fractions and ratios acquire concrete meaning. In fact, the study of music may affect basic brain development. Scientists at the University of California at Irvine are finding that musical training at a very early age, even before the development of verbal skills, stimulates neural activity. They believe music exercises the brain and expands a child's thinking ability. The visual arts are similarly useful. A study by the National Arts Education Research Center found that nonart majors significantly improved their understanding of geometry through the study of sculpture and architecture. Among female students, who typically lag in math

> skills, the gains nearly closed the gender gap.Such alternative approaches to education owe much of their inspiration to the work of Howard Gardner and Project Zero at Harvard's Graduate School of Education. Educators miss a great opportunity, argues Gardner, by focusing too narrowly on development of linguistic and logical-mathematical abilities. Equally important, he believes, is the development of spatial, musical, bodily-kinesthetic, interpersonal and intrapersonal skills. 'The arts are a major area of human cognition, one of the ways in which we know about the world and express our knowledge,'he says. 'Much of what is said in the arts cannot be said in another way. To withhold artistic means of understanding is as much of a malpractice as to withhold mathematics. (Horn 52-53)

Although most school districts will not go to the extreme that St. Augustine did to integrate and incorporate fine art into the curriculum, most districts could easily accommodate such programs as America Sings, devoting more time and attention to using music as an implement to optimize growth and learning in all subject areas and teach necessary life skills. Horn points out that a growing number of educators believe that the arts provide valuable preparation for the working world as well. In a report issued by the U.S. Department of Labor, it was urged that schools teach for the workplace of the future. The skills they called for---the capacity for working in teams, communication, creative thinking, self-esteem, imagination and invention---are precisely those found to be fostered by arts education (Horn 54). Those skills are exemplified in such musical performances as America Sings. In order to successfully produce such

a program, the children must listen to and follow directions carefully, must work together to help one another create a successful performance, and must use critical and creative thinking for staging, costuming, and scripting.

Marcia Hansen, music specialist with the Webster Groves Public School District, believes that music educators teach life skills when they teach music. When a child performs, maintains Hansen, he or she is developing skills in discipline, teamwork, and concentration, as well as instilling the value of the work ethic for a job well done. All of these skills are transferrable to other aspects of their live. Hansen believes that the programs such as America Sings are very beneficial to the students as they help the child assimilate, understand, and remember better. Information that can be activated and brought to life through music, art, drama or other sources, makes a clear-cut and lasting impression on the child. Hansen also believes that it is necessary to teach children how to read music, and how to be discriminating listeners. She teaches across the curriculum, often relating music to other studies such as literature and history. Hansen is quick to point out to the children that music is not isolated. Music is part of life and is a constant reflection of life. As she teaches, Hansen always tries to make this

connection to help the students relate this information to their own lives.

In a letter to the editor of The New York Times dated February 14, 1993, Stephanie B. Perrin of the Walnut Hill Boarding School for the Arts and Academics says:

> ...In this postindustrial society what is required of workers at all levels is that they be creative thinkers, problem solves, able to work well with others and able to work independently. Schools must no longer simply train students for specific tasks; we must educate them in broad skills so that they can function in any number of capacities.
>
> Arts training develops these skills. The student artist (musician, dancer, studio artist, writer, actor) learns by doing. Often in schools students do not do anything: they learn about doing something, or they watch someone else do it. The young musician, however, learns by doing, by playing the violin, not by listening to someone lecture about playing. Artists often work in groups, which requires listening, responding and asserting their own voices while supporting the voices of fellow artists. Research tells us that an important reason Japanese education produces such productive workers is not the many classroom hours, rote learning or longer days, but that children are taught how to work well in groups. Artists take risks and learn from their mistakes. The 'mistakes,' the parts that are not yet well executed, tell the artist where the work is, rather than being an indication of failure. Working toward mastery of an art form is a long-term goal and lifelong process, not something that is completed on the day the student receives a diploma.
>
> The artist works for himself or herself, as well as against an external standard of excellence. Having chosen an artistic pursuit, the student feels a level of investment not always found in the classroom. Other characteristics gained from the arts are thinking creatively, acting on one's belief, development of self-identification and good judgment. In American schools for the

> last century, we have been concerned with training; that is, turning out young people who will perform certain tasks and share the same specific knowledge (back in the days when a teacher could convey most important cultural knowledge). Now we should seek to educate, a different proposition altogether; to produce young people who ask questions and can continue to learn throughout life. (Perrin, 12 E)

When children participate in programs such as America Sings, they are taking a "safe" risk, one that is programmed for success and yet teaches them that a mistake is acceptable. They are learning to set personal goals and they are learning to accept external standards of achievement. Through frequent rehearsal they learn discipline and the rewards of commitment. They learn to communicate with one another, with their audience, and most importantly, the children become aware of many facets of their own being.

Judy Liddle, music specialist with the St. Louis Public Schools, believes that music is indeed a communicator. She points out that a lullaby sung to a baby communicates love and security. Children make up songs and in this way may verbalize and communicate their thoughts and feelings to others. Music plays a major role in communicating special times: holidays and major life events. Music, either listened to or performed, is capable of communicating moods and feelings. Music enhances the quality of life. Liddle uses the following quote to illustrate the importance of music: "After

silence that which comes nearest to expressing the inexpressible is music" (author unknown).

Music is essential in the education of our children. Horn quotes Plato as saying that music is "a more potent instrument than any other" (54). It is imperative that our children be exposed to this "potent instrument" called music. Music the master communicator; music the ultimate educator; music the transformer; music the voice of the heart, the intellect, and the spirit. The greatest value of music may be that it offers people the means to envision other worlds, opening the windows of the mind to dream and allowing them to "transform reality with the exercise of their own creative will. For kids whose horizons extend no further than the dead ends of the inner city, that leap of imagination can be critical" (Horn, 54).

APPENDIX

_____ _____ DATE_____

LIST THE FIFTY STATES OF THE UNITED STATES OF AMERICA IN ALPHABETICAL ORDER.

1. Abemale
2. Alive
3. Aaile
4. arker
5. Cafare
6. Caldo
7. Cankit
8. dowak
9. fold
10. gorer
11. Hiall
12. Idaho

13. Fll ing
14. Indoin
15. Ii Oway
16. Kice
17. kritex
18. Loywel
19. ming (an)
20. mirial
21. Masey
22. missey
23. minssely
24. missely
25. Miserey
26. MiSsouRI

27. minteno
28. wodrass
29. n voldo
30. new jese
31. new hapey
32. n ew meixo
33. new york
34. northcarey
35. northdocd
36. ohio
37. orkey
38. oroger
39. Penecl venly
40. Shorcarey

41. Sone dact

42. tensier

43. texen

44. Vouter

45. Verent

46. verge

47. was d

48. Was t verge

49. Wace

50. Vou moe

51. HOW MANY ORIGINAL COLONIES WERE THERE? 13

52. WHAT WAS THE METHOD OF TRANSPORTATION THAT MANY PIONEERS USED TO TRAVEL WEST? curve wage

THE PIONEERS HAD TO DO MANY THINGS TO ESTABLISH THEIR NEW HOMES. LIST FIVE THINGS THEY HAD TO DO.

53. cerar the lade cut the temd
suge up suger and maset
Put dow stay

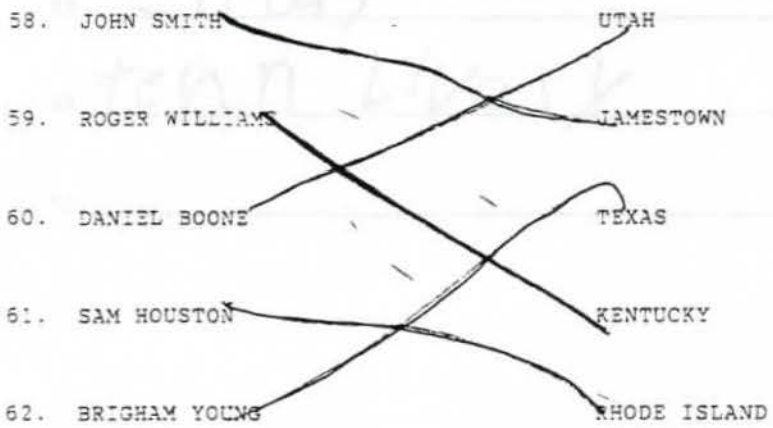
54. _____

55. _____

56. _____

57. _____

THERE WERE MANY PEOPLE WHO HELPED DEVELOP OUR COUNTRY. DRAW LINES TO MATCH THE FOLLOWING MEN TO THE AREAS THEY HELPED DEVELOP.



AMERICA WAS A LAND OF INVENTORS. NEXT TO THE INVENTOR'S NAME, WRITE THE THING HE INVENTED OR HELPED DEVELOP. CHOOSE YOUR ANSWERS FROM THE FOLLOWING WORDS: AIRPLANE, LIGHT BULB, PHONE,STEAMBOAT, SEWING MACHINE.

63. BELL Tellful

64. EDISON light

65. FULTON stem boat

66. HOWE sowen mecem

67. WRIGHT BROTHERS flay

NAME THREE THINGS ASSOCIATED WITH THE DECADE OF THE 1920'S.

68. chary

69. tenn livaly

70. _____

NAME _____ DATE April 23rd

LIST THE FIFTY STATES OF THE UNITED STATES OF AMERICA IN ALPHABETICAL ORDER.

1. Alabama
2. Alaska
3. Arizona
4. Arksas
5. Californa
6. Colorado
7. Conneict
8. Delware
9. Flordia
10. Georgia
11. Hawii
12. Idaho

13. Illonis
14. India
15. Iowa
16. Kanas
17. Kentuckey
18. Louisana
19. Maine
20. Maryland
21. Massachets
22. Mischagen
23. Minasota
24. Mississippi
25. Misouri
26. Montana

27. Nebraska
28. Nevada
29. New Hapshire
30. New York
31. North Carolir
32. North Dakota
33. Ohio
34. Oklahoma
35. Oregon
36. Pennsylvalind
37. Rode Ilan
38. South Carolina
39. South D
40. Tennese

41. Texas

42. Utah

43. Vermont

44. Virgina

45. Washington

46. West Virgina

47. Wisconsin

48. Whyomie

49.

50.

51. HOW MANY ORIGINAL COLONIES WERE THERE? 13

52. WHAT WAS THE METHOD OF TRANSPORTATION THAT MANY PIONEERS USED TO TRAVEL WEST? Covered Wagons

THE PIONEERS HAD TO DO MANY THINGS TO ESTABLISH THEIR NEW HOMES. LIST FIVE THINGS THEY HAD TO DO.

53. Sewing, ~~Spinning, Churning, wea~~ 4
Putting up steaks,

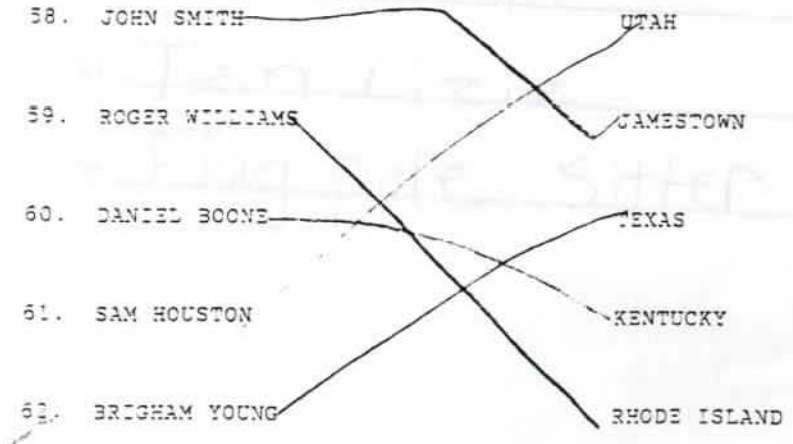
54. Spinning

55. churning

56. weaving

57. putting up Stairs

THERE WERE MANY PEOPLE WHO HELPED DEVELOP OUR COUNTRY. DRAW LINES TO MATCH THE FOLLOWING MEN TO THE AREAS THEY HELPED DEVELOP.



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63. BELL Phone

64. EDISON Light Bulb

65. FULTON Steamboat

66. HOWE Sewing Machine

67. WRIGHT BROTHERS Airplane

NAME THREE THINGS ASSOCIATED WITH THE DECADE OF THE 1920'S.

68. Charleston

69. Ten Lizie

70. Flag pole Sitter

THE FOURTH GRADE PRESENTS

AMERICA SINGS

MARCH 15, 1993 7:00 p.m.

FIFTY, NIFTY UNITED STATES.....CHARLES

THERE WAS A MAN.....KATZ

YANKEE DOODLE.....TRADITIONAL

FREEDOM LOVES TO SING.....COLEMAN

GOIN' WEST.....ROBERTS

WITH AN EMPTY JUG.....KATZ

BATTLE HYMN OF THE REPUBLIC.....STEFFE

INVENTORS' SONG.....ROBERTS

IT'S A SMALL WORLD.....SHERMAN

GOD BLESS AMERICA.....BERLIN

OPUS 1920.....KATZ

I HAVE A DREAM.....SPARKS

AMERICA THE BEAUTIFUL.....WARD

YOU'RE A GRAND OLD FLAG.....COHAN

****

PRINCIPAL.....

MUSIC TEACHER.....MRS. LEE

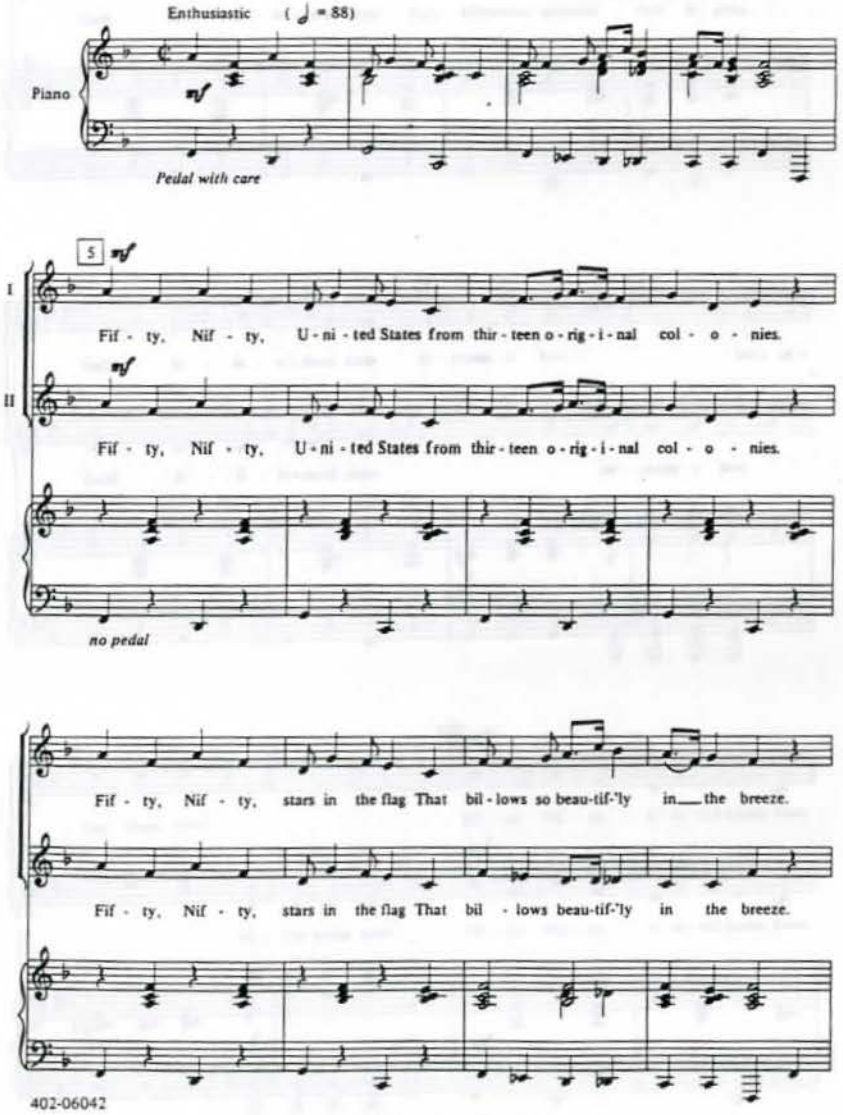
ACCOMPANIST.....

FIFTY, NIFTY, UNITED STATES

2-Part, Accompanied

Educator Note:
A fun song that is a valuable teaching tool is a rare find. Year after year, my former students return to tell me how this song continues to help them remember the alphabetical order of the states. FIFTY, NIFTY, UNITED STATES is more than just a clever song, it is an important part of their education.

Words and Music by RAY CHARLES
Arranged by JOYCE EILERS BACAK



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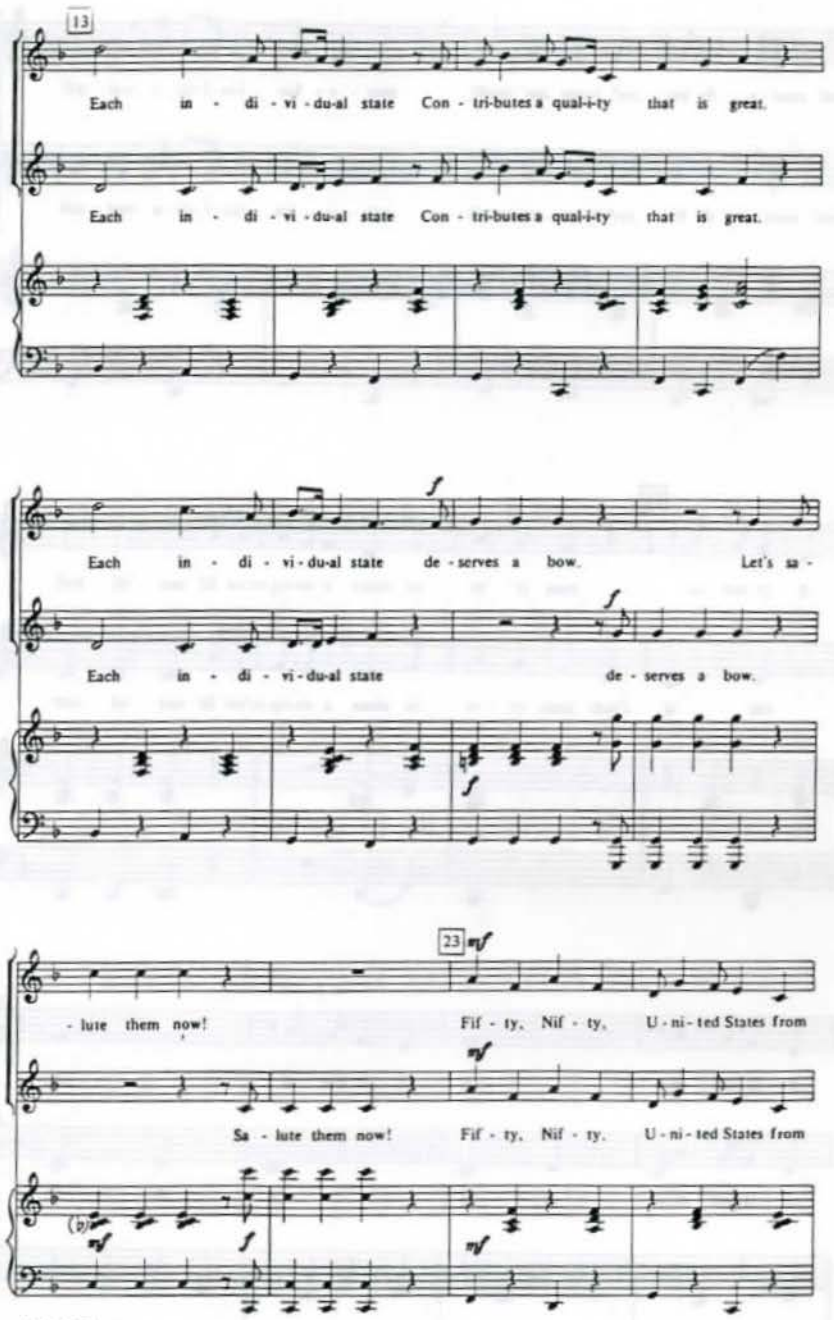
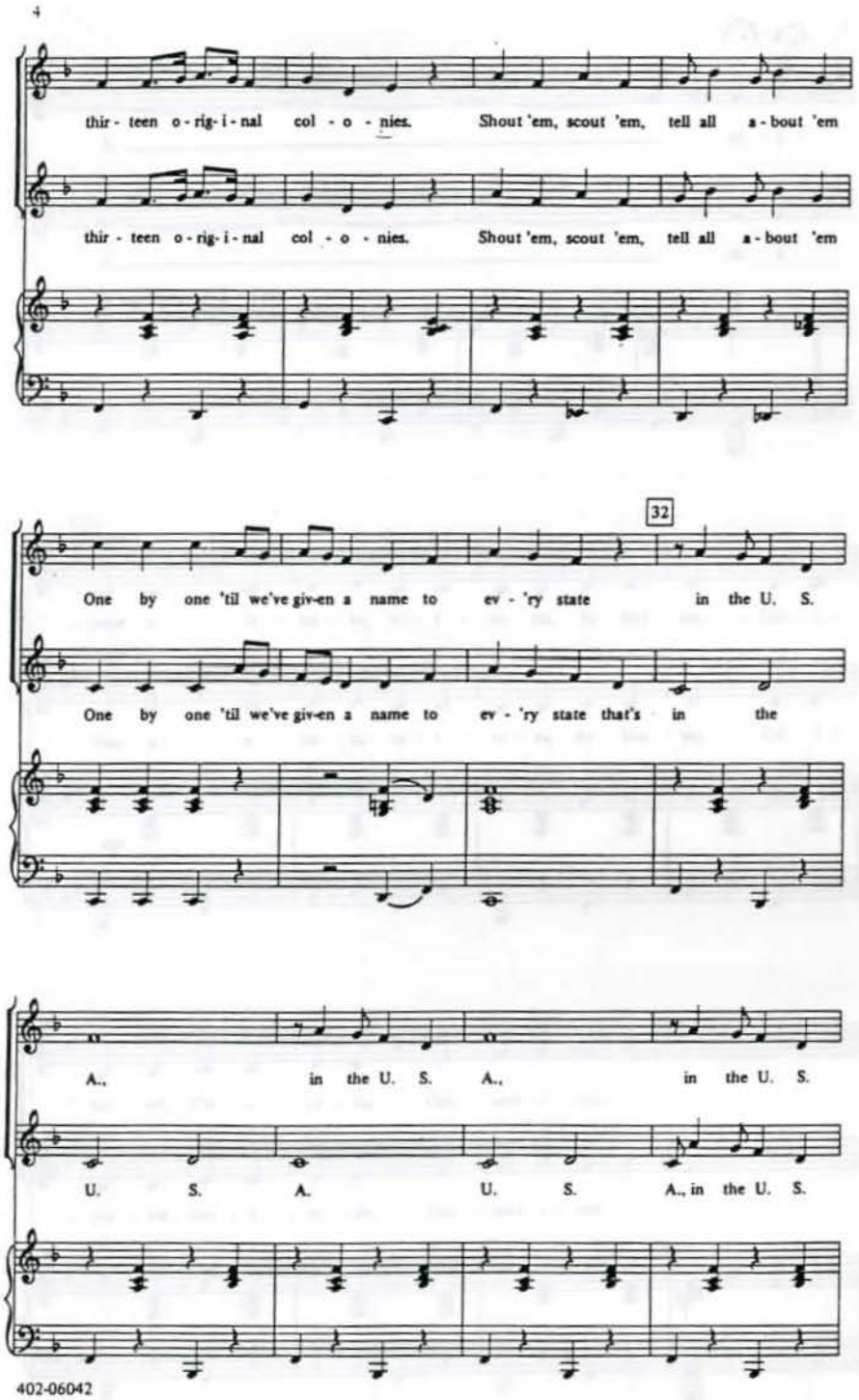
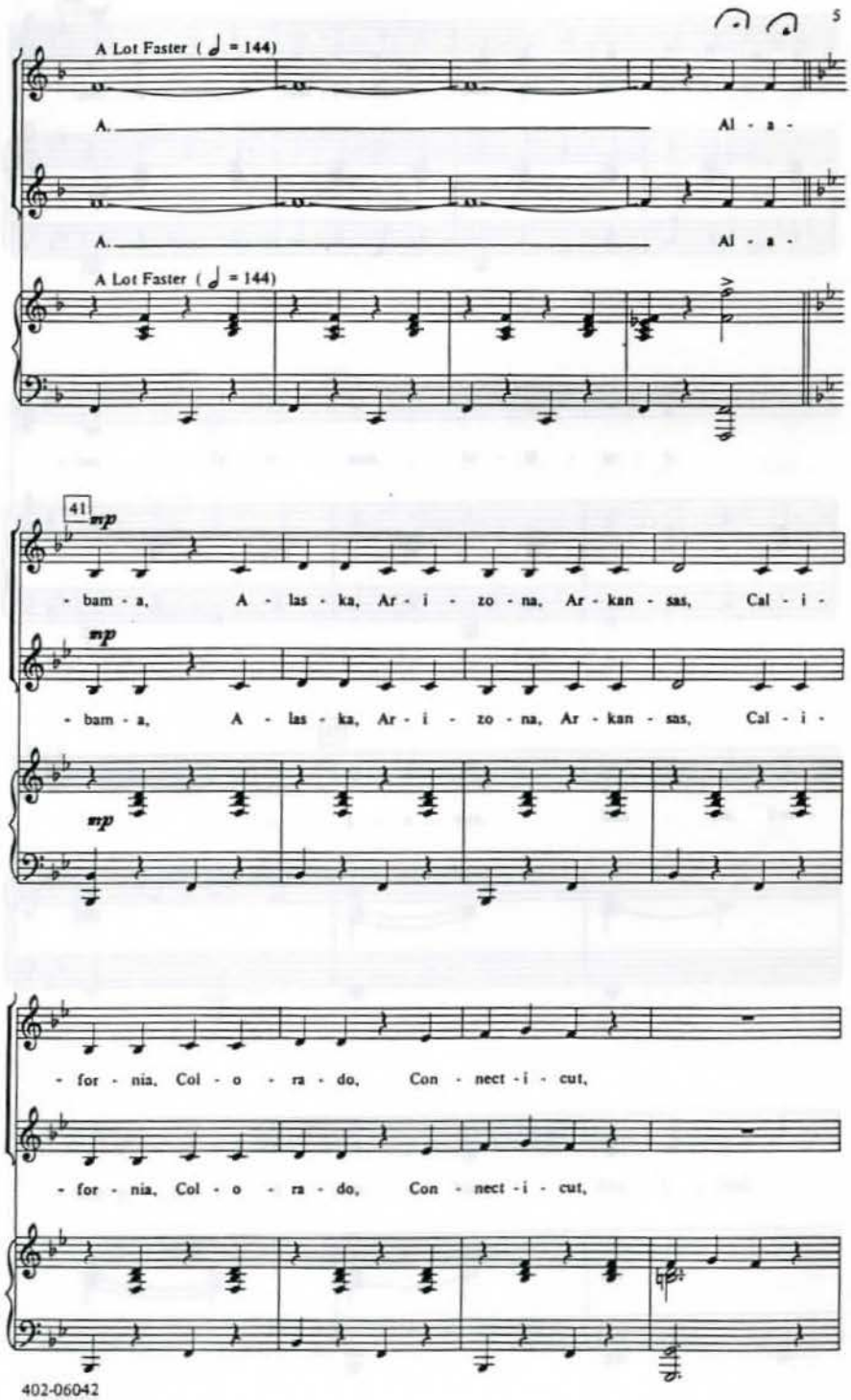
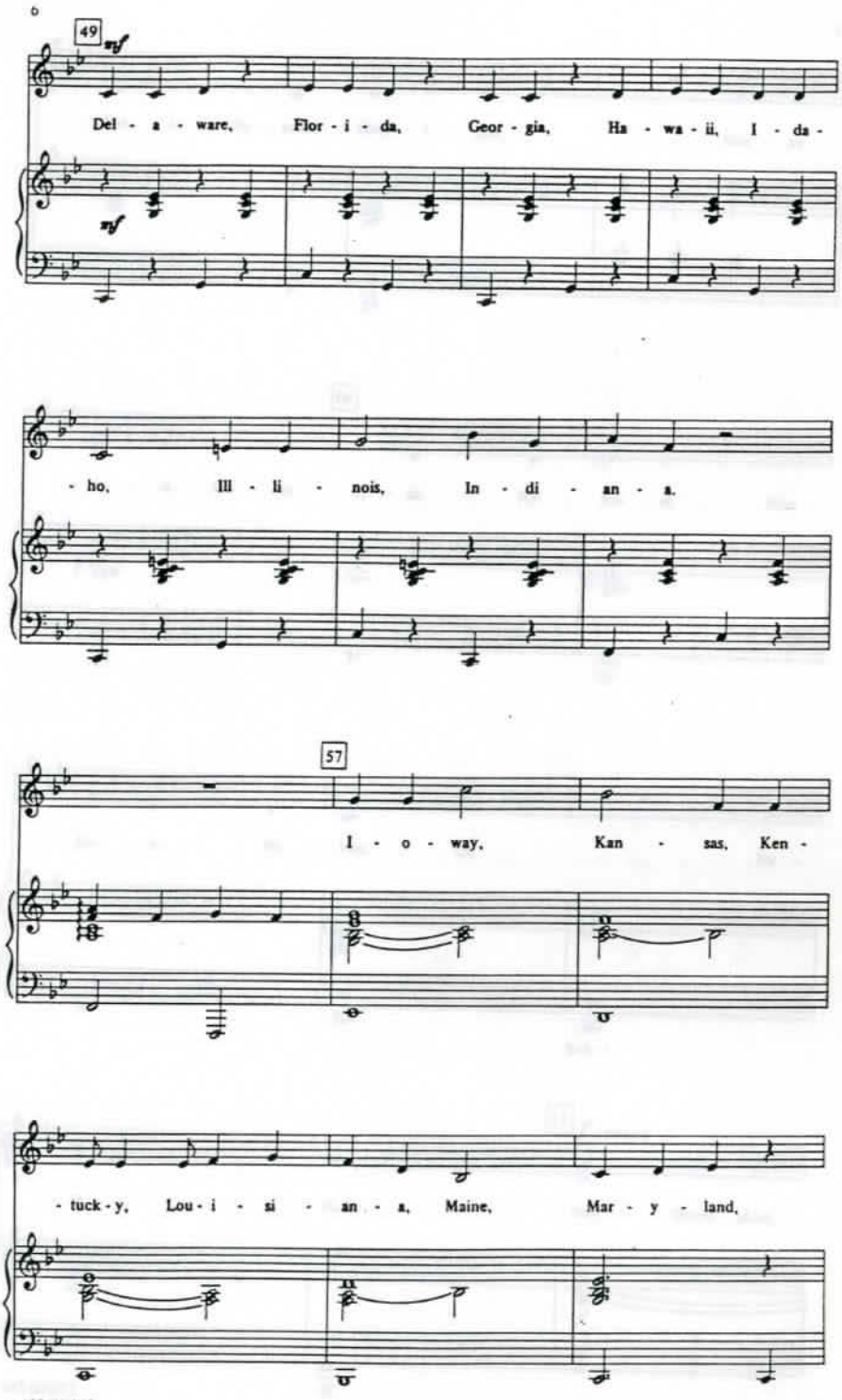
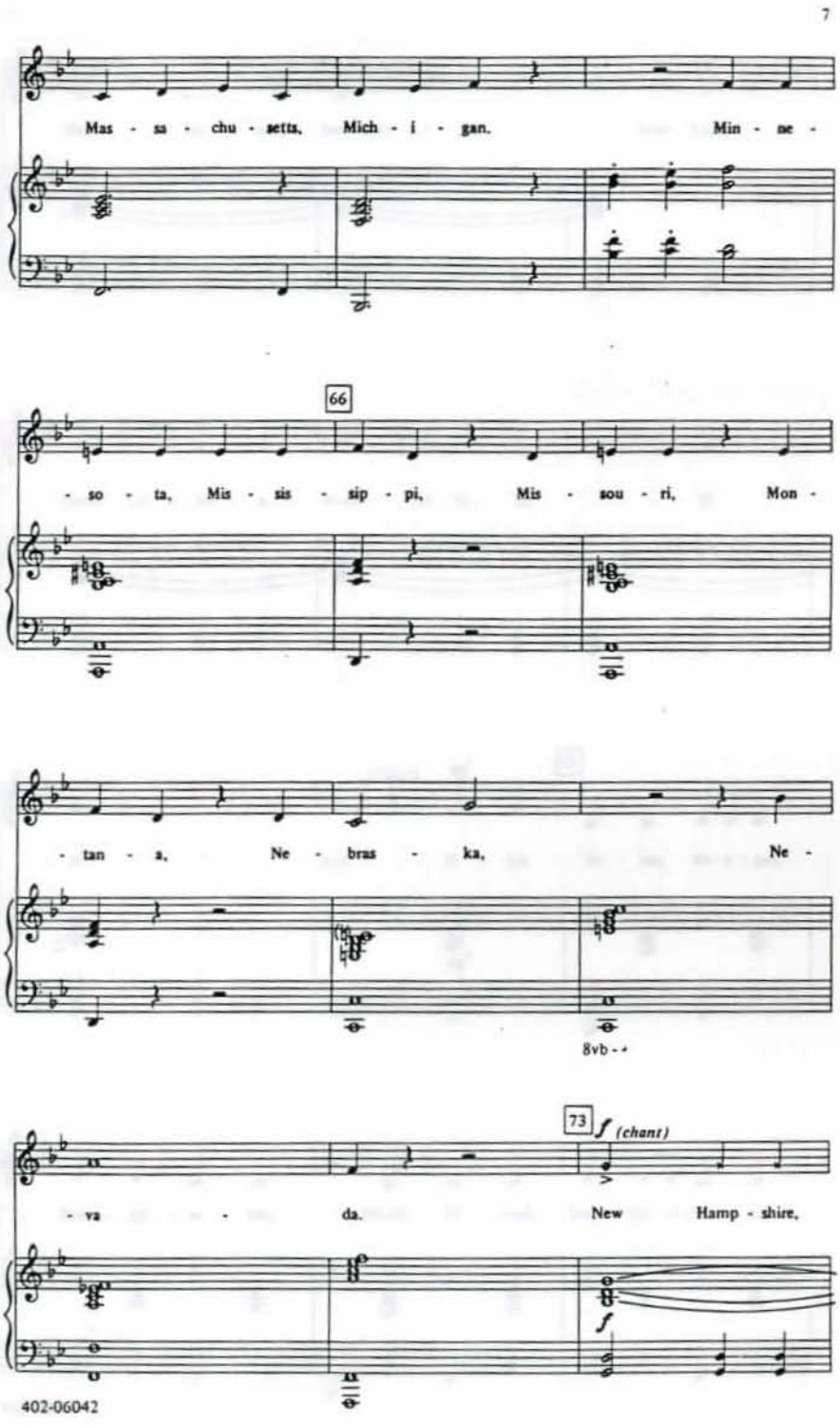

13
Each in - di - vi - du-al state Con - tri-butes a qual-i-ty that is great.
Each in - di - vi - du-al state Con - tri-butes a qual-i-ty that is great.
Each in - di - vi - du-al state de - serves a bow. Let's sa -
Each in - di - vi - du-al state de - serves a bow.
23
- lute them now! Fif - ty, Nif - ty, U - ni - ted States from
Sa - lute them now! Fif - ty, Nif - ty, U - ni - ted States from

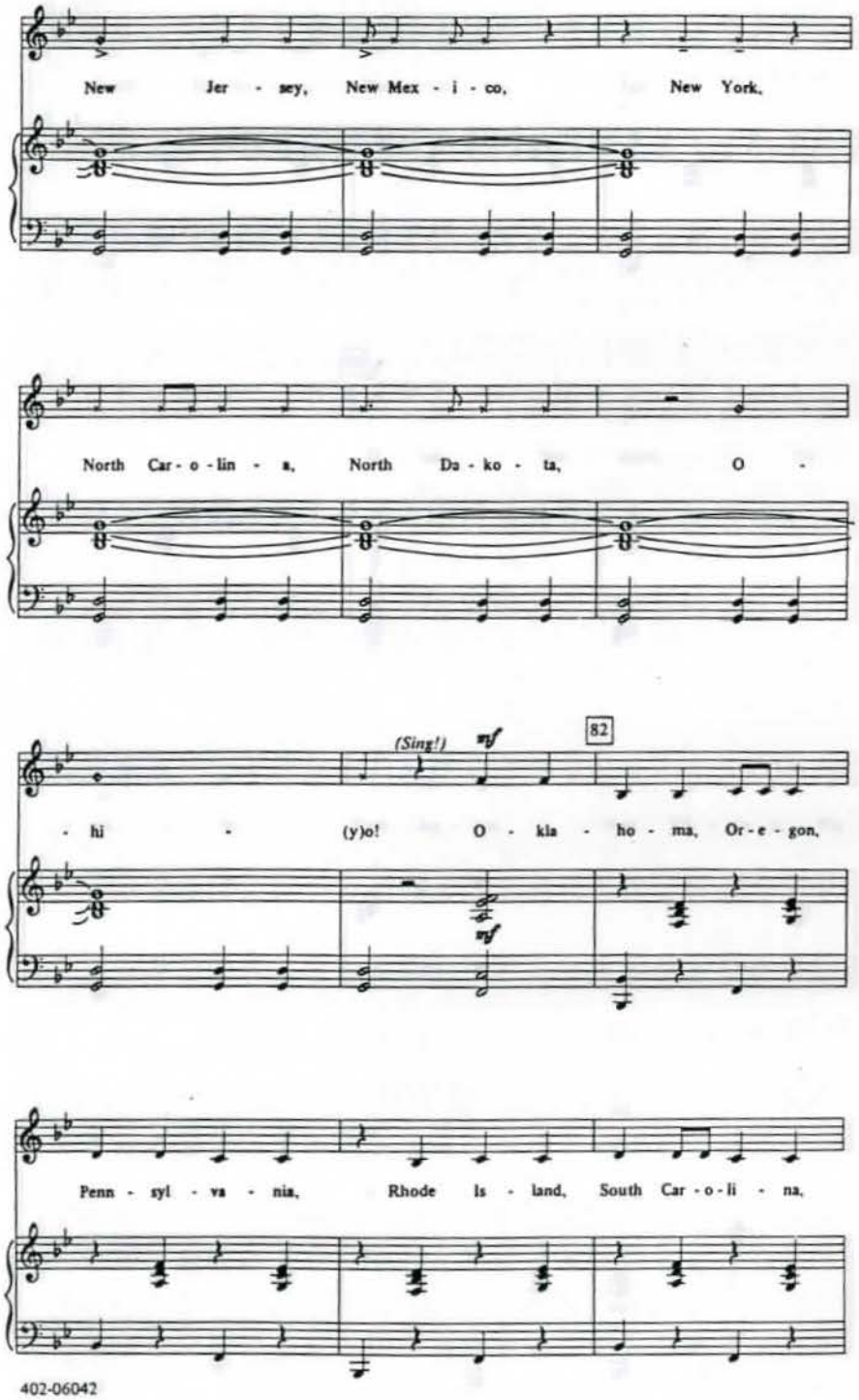
402-06042

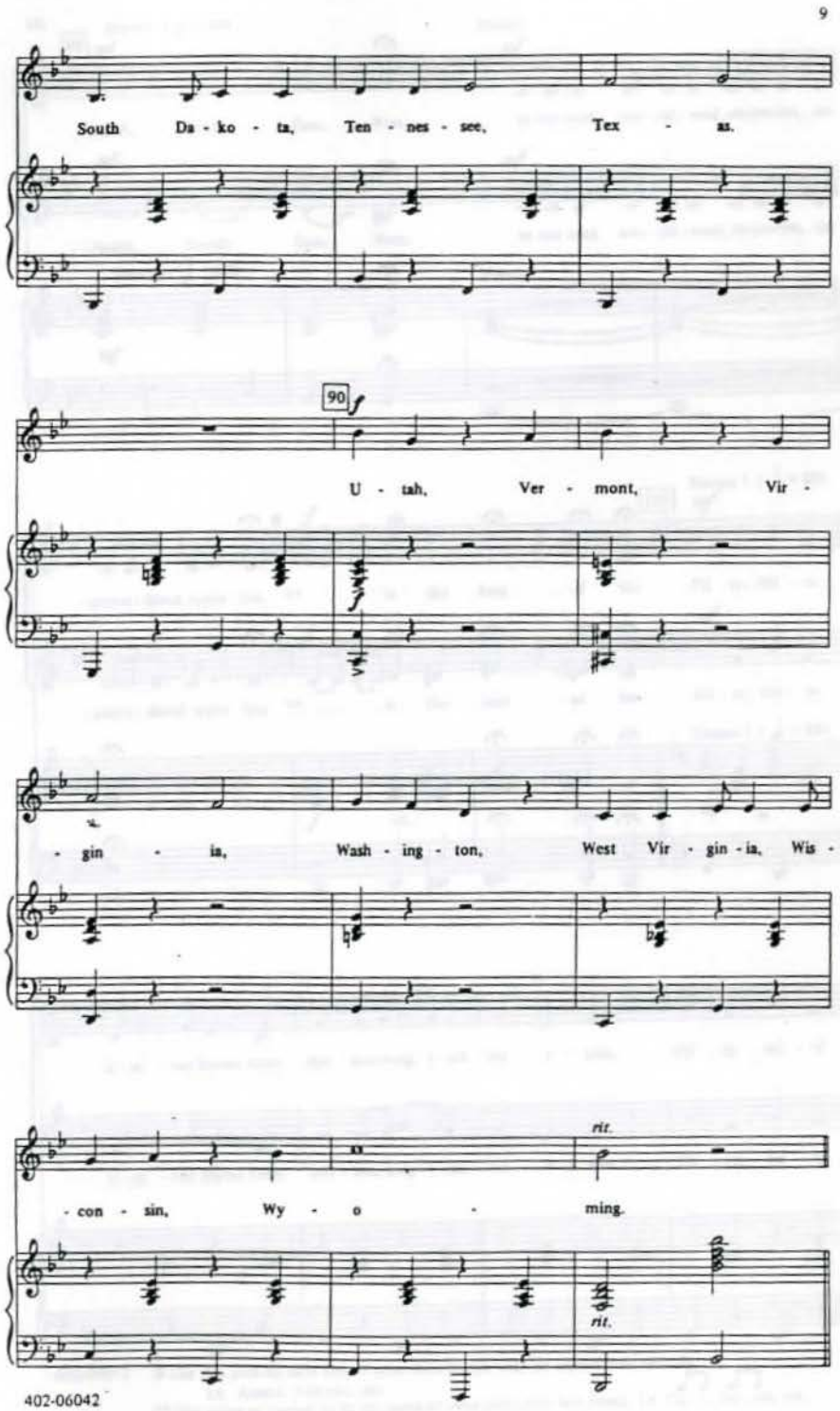

4
thir - teen o - rig - i - nal col - o - nies. Shout 'em, scout 'em, tell all a - bout 'em
thir - teen o - rig - i - nal col - o - nies. Shout 'em, scout 'em, tell all a - bout 'em
32
One by one 'til we've giv-en a name to ev - 'ry state in the U. S.
One by one 'til we've giv-en a name to ev - 'ry state that's in the
A., in the U. S. A., in the U. S.
U. S. A. U. S. A., in the U. S.

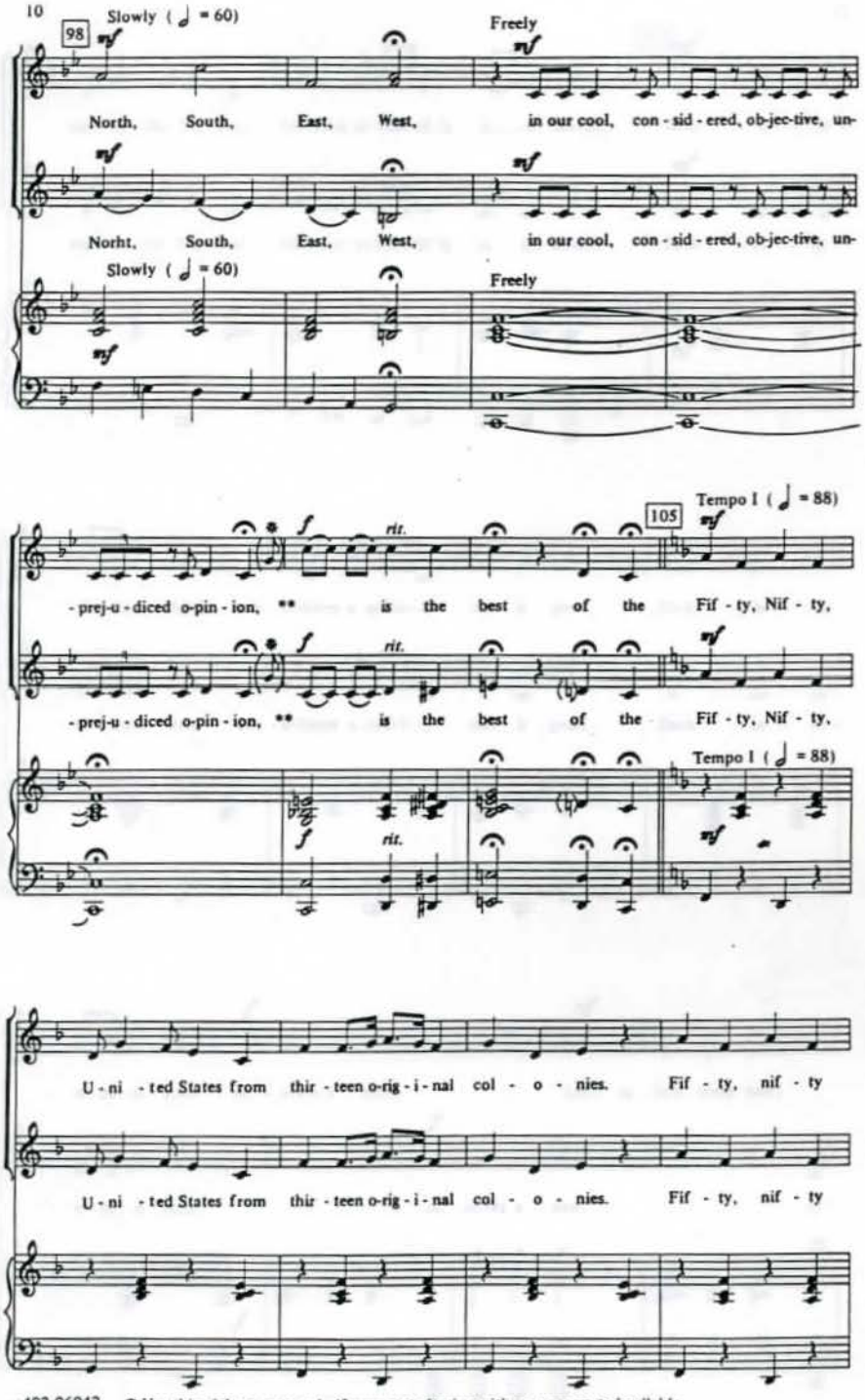

5
A Lot Faster (♩ = 144)
A. Al - a -
A. Al - a -
A Lot Faster (♩ = 144)
41
mp
- bam - a, A - las - ka, Ar - i - zo - na, Ar - kan - sas, Cal - i -
mp
- bam - a, A - las - ka, Ar - i - zo - na, Ar - kan - sas, Cal - i -
mp
- for - nia, Col - o - ra - do, Con - nect - i - cut,
- for - nia, Col - o - ra - do, Con - nect - i - cut,


49
mf
Del - a - ware, Flor - i - da, Geor - gia, Ha - wa - ii, I - da -
mf
- ho, Ill - li - nois, In - di - an - a,
57
I - o - way, Kan - sas, Ken -
- tuck - y, Lou - i - si - an - a, Maine, Mar - y - land,


7
Mas - sa - chu - setts, Mich - i - gan, Min - ne -
66
- so - ta, Mis - sis - sip - pi, Mis - sou - ri, Mon -
- tan - a, Ne - bras - ka, Ne -
8vb
73
f (chant)
- va - da. New Hamp - shire,
f
402-06042

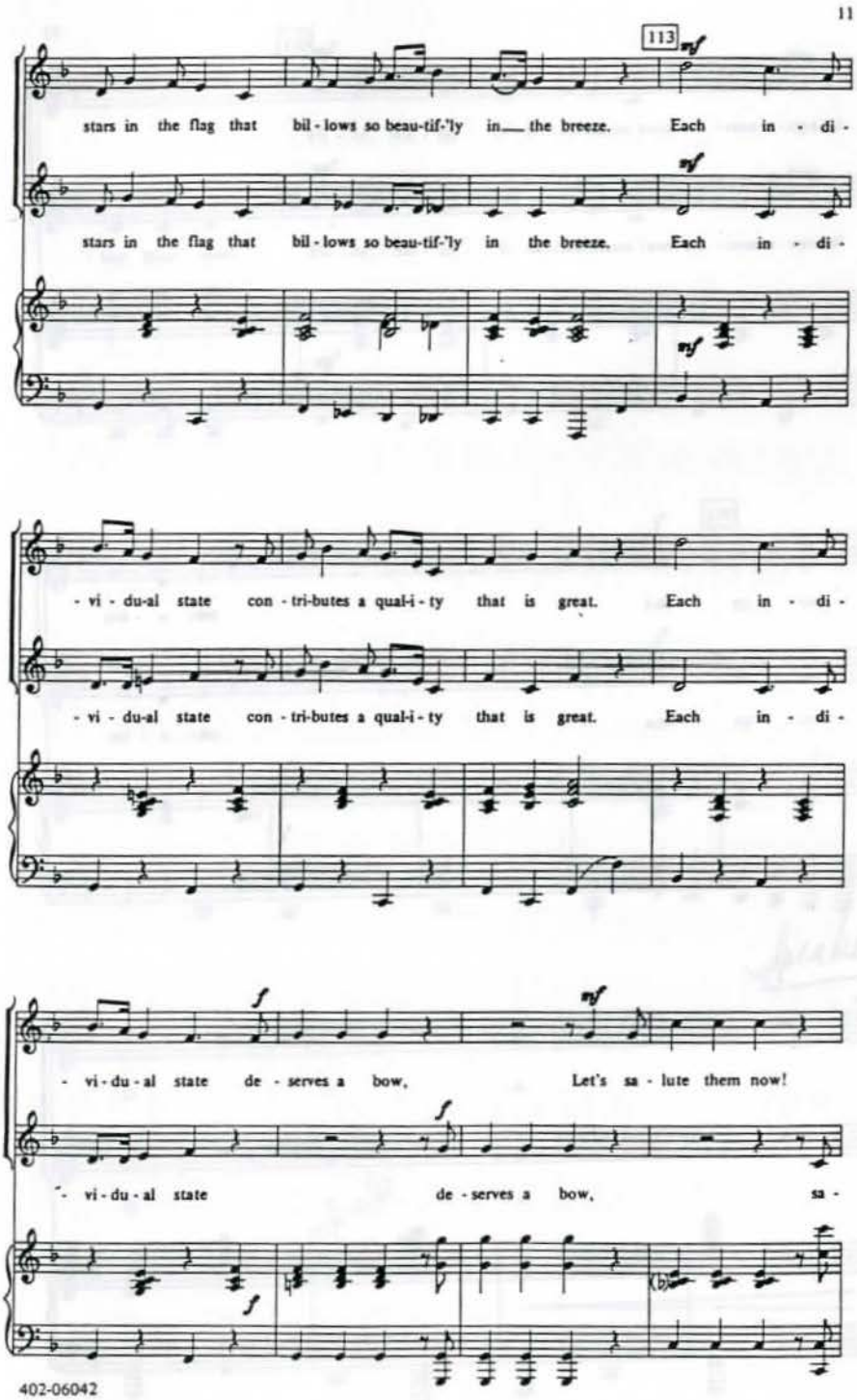

New Jer - sey, New Mex - i - co, New York,
North Car - o - lin - a, North Da - ko - ta, O -
(Sing!)
82
- hi - (y)o! O - kla - ho - ma, Or - e - gon,
Penn - syl - va - nia, Rhode Is - land, South Car - o - li - na,

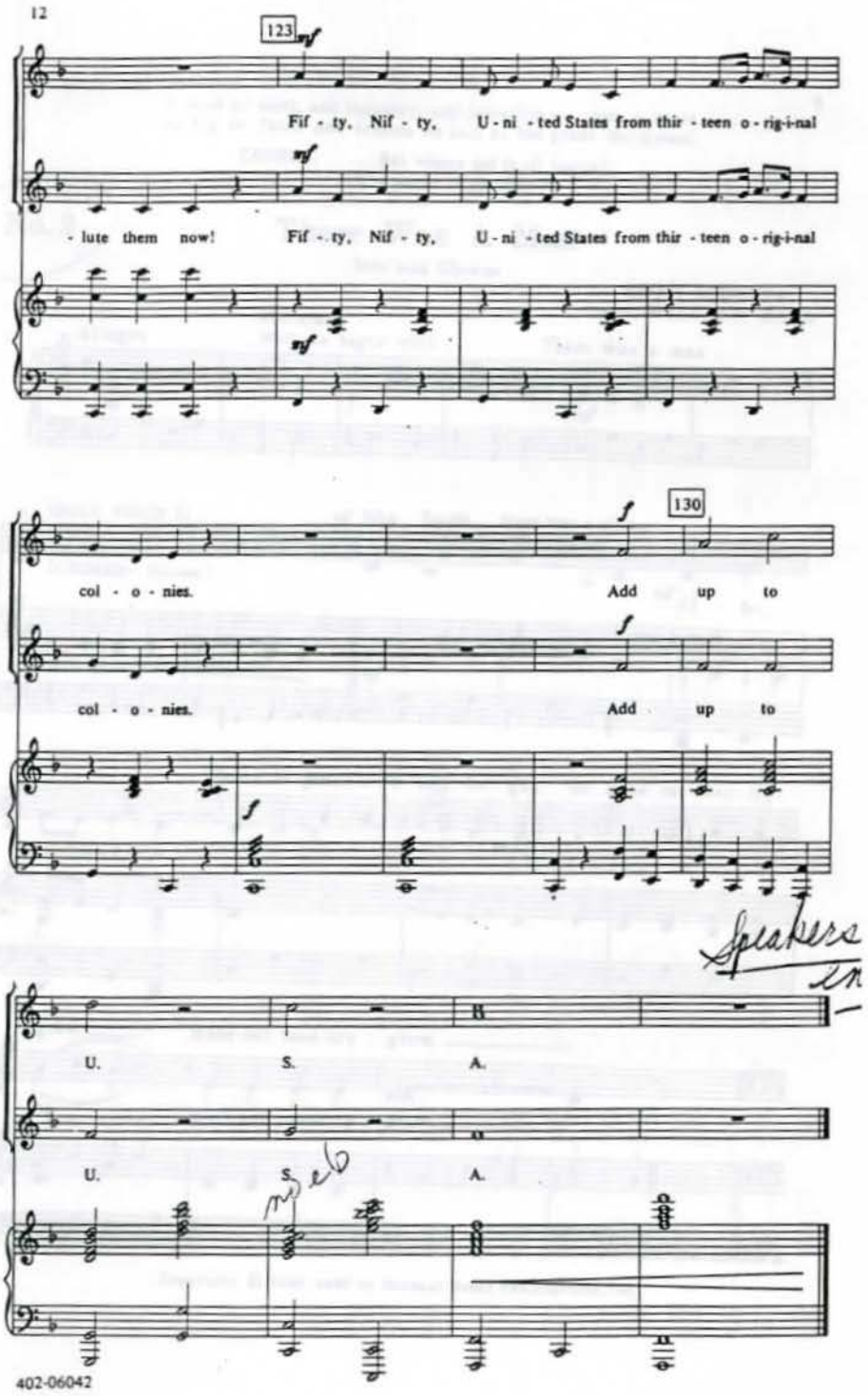

9
South Da - ko - ta, Ten - nes - see, Tex - as.
90
U - tah, Ver - mont, Vir -
- gin - ia, Wash - ing - ton, West Vir - gin - ia, Wis -
rit.
- con - sin, Wy - o - ming.
rit.



402-06042 * Use this pick-up note only if your state begins with an unaccented syllable. i.e. Alaska, Alabama, etc.

** Use notes as needed to fit the name of your state into two beats, i.e. Cal - i - for - nia, etc.


11
113
mf
stars in the flag that bil - lows so beau-tif-'ly in the breeze. Each in - di -
stars in the flag that bil - lows so beau-tif-'ly in the breeze. Each in - di -
- vi - du-al state con - tri-butes a qual-i - ty that is great. Each in - di -
- vi - du-al state con - tri-butes a qual-i - ty that is great. Each in - di -
f
mf
- vi - du - al state de - serves a bow, Let's sa - lute them now!
- vi - du - al state de - serves a bow, sa -


12
123
mf
Fif - ty, Nif - ty, U - ni - ted States from thir - teen o - rig-i-nal
- lute them now! Fif - ty, Nif - ty, U - ni - ted States from thir - teen o - rig-i-nal
130
f
col - o - nies. Add up to
col - o - nies. Add up to
U. S. A.
U. S. A.
402-06042

Narrator:
A land of steel, and industry, and invention — with a heart as big as Texas and dreams as tall as the great Northwest.

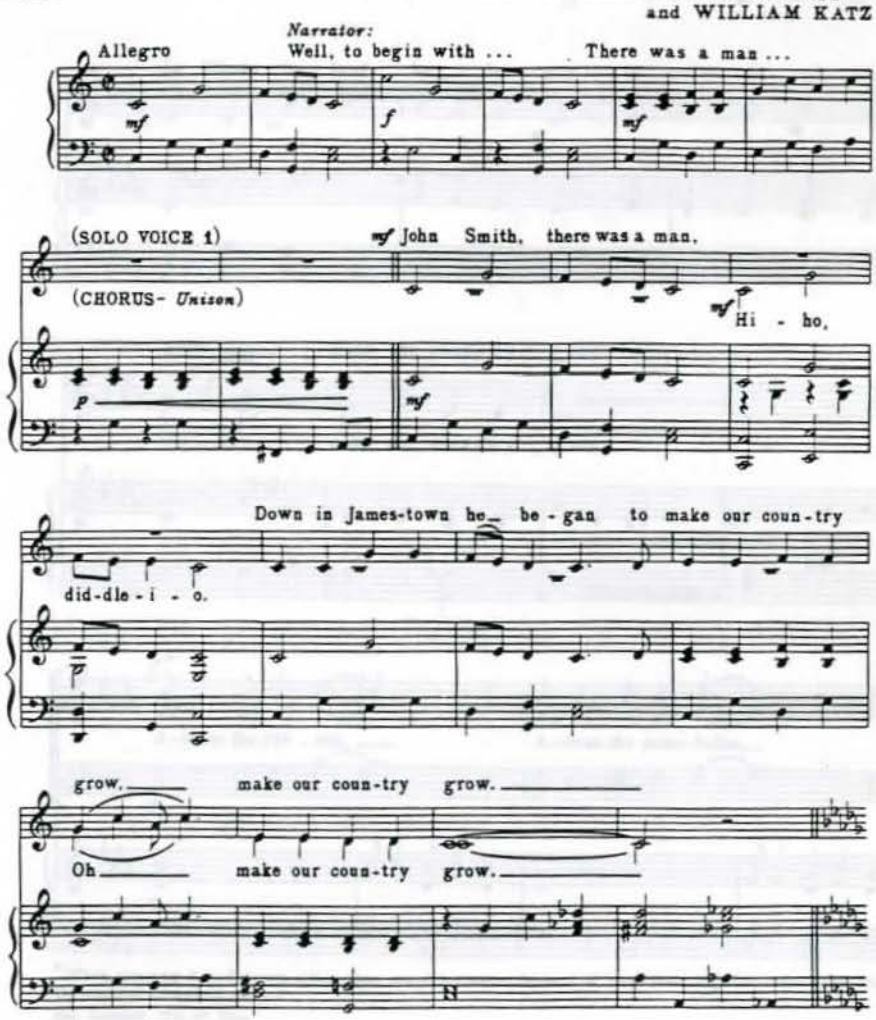
CHORUS: ... But where did it all begin?
Who made it possible?

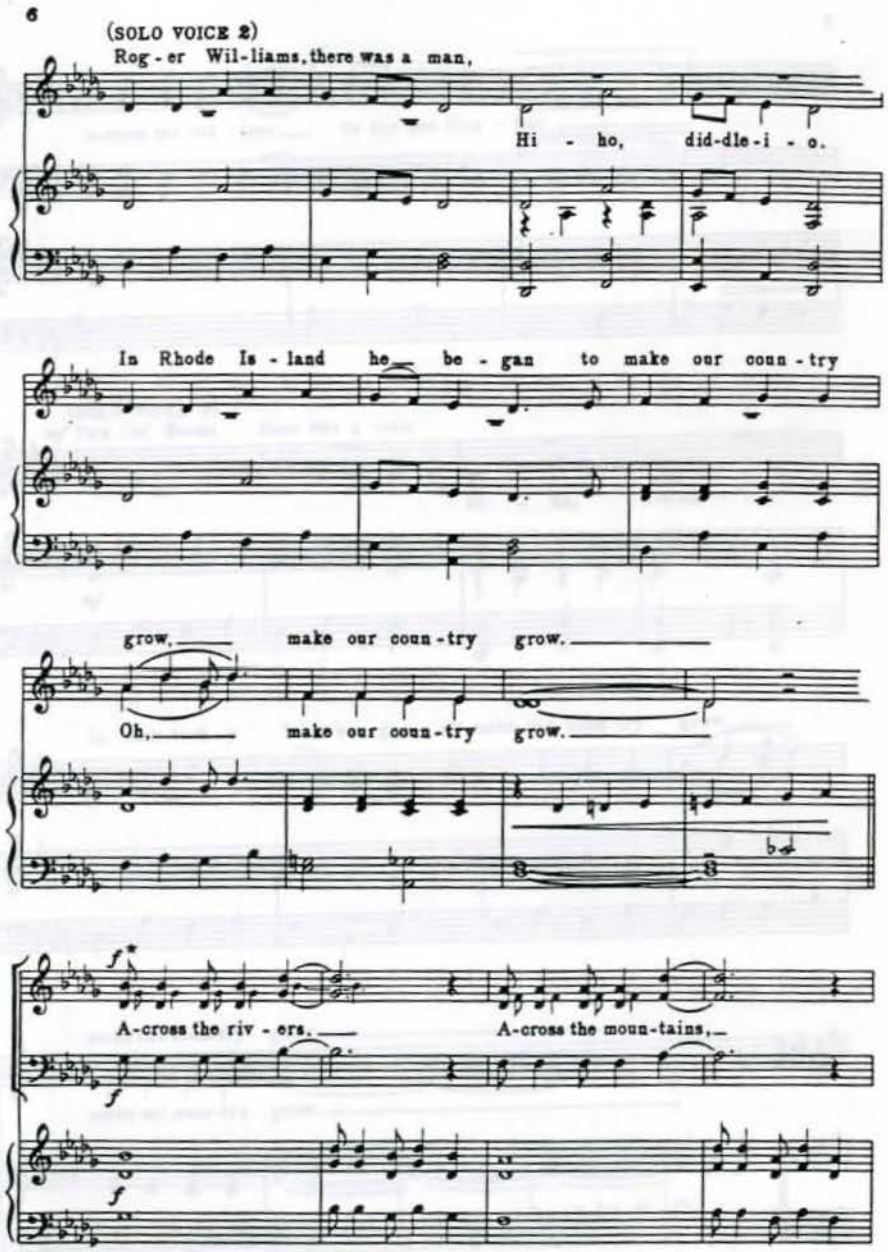
No. 2

There Was A Man

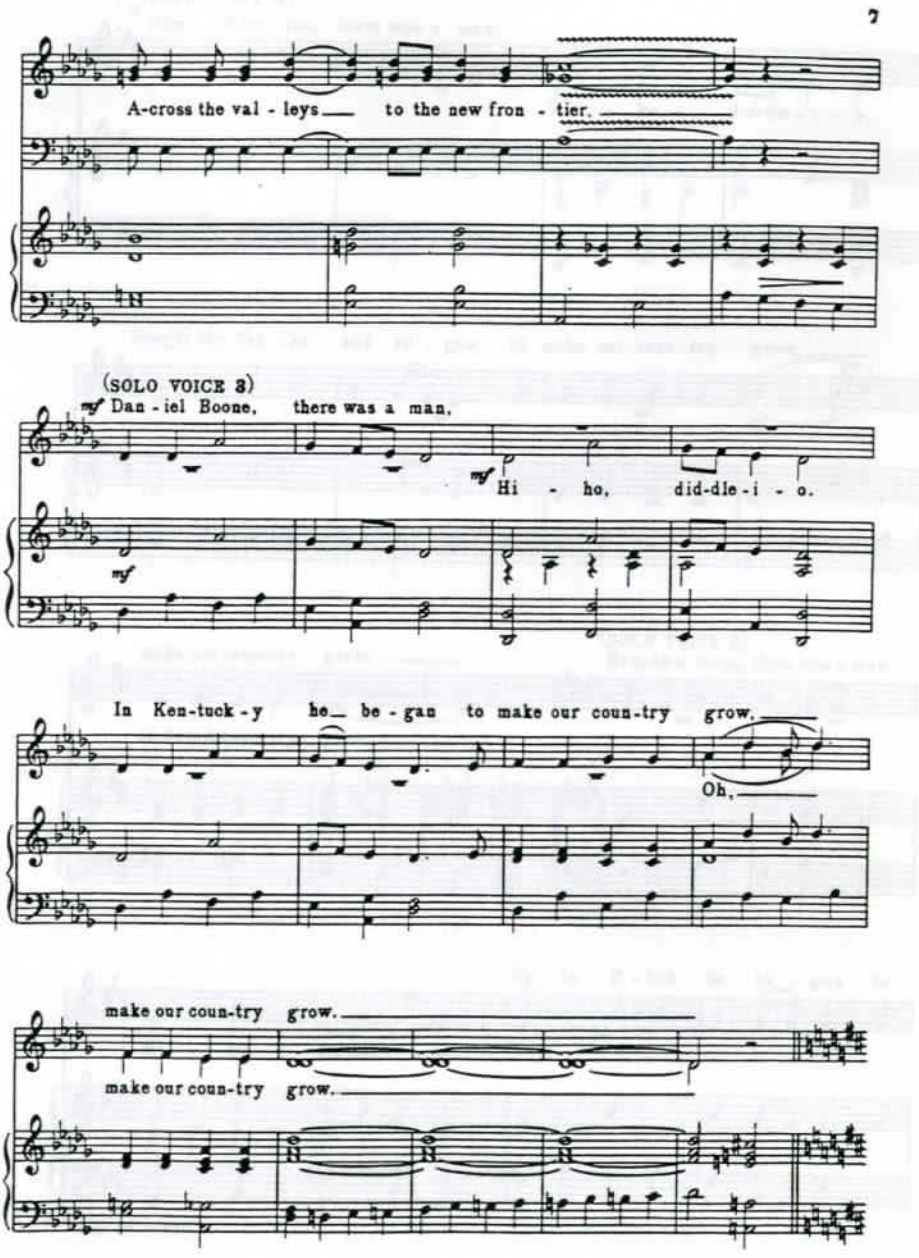
Solo and Chorus

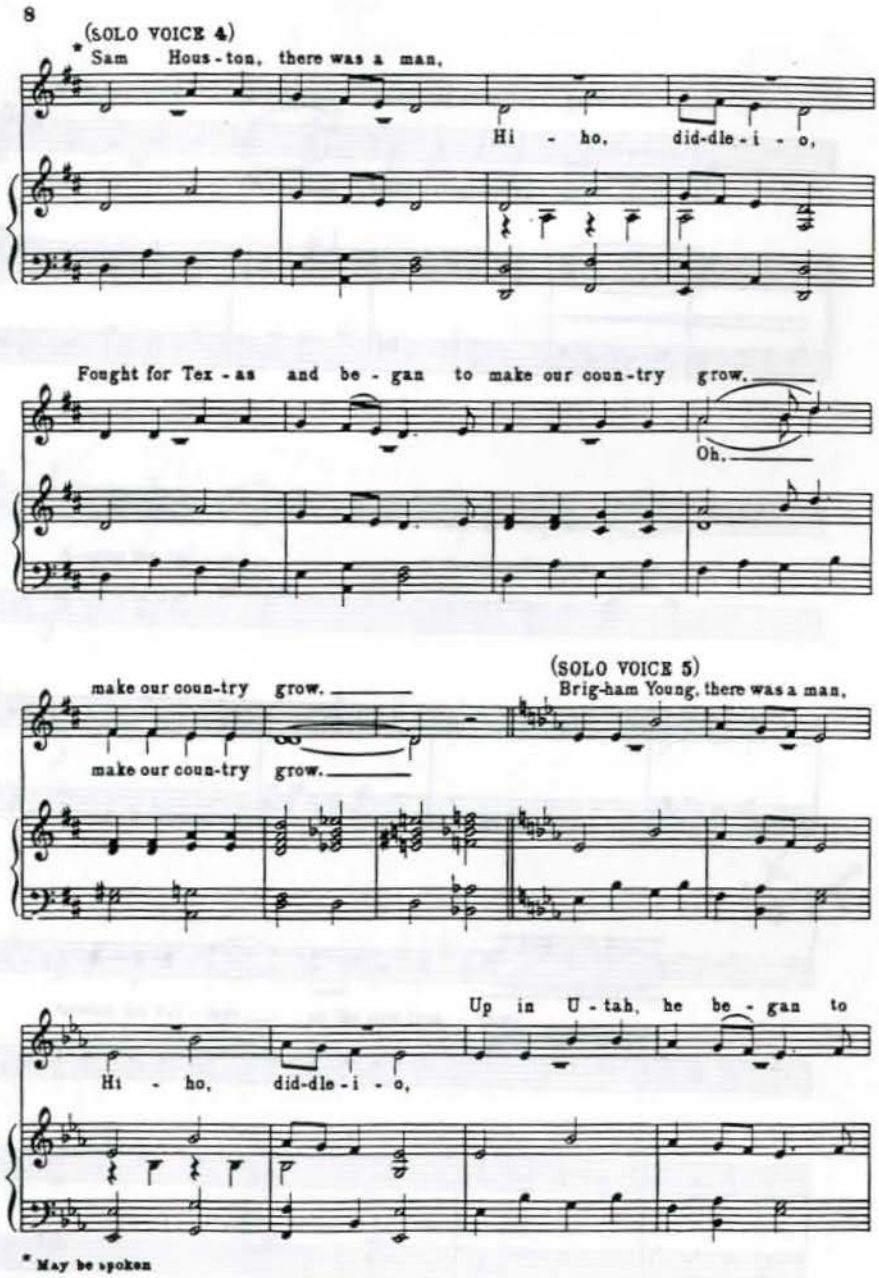
RUTH ROBERTS
and WILLIAM KATZ



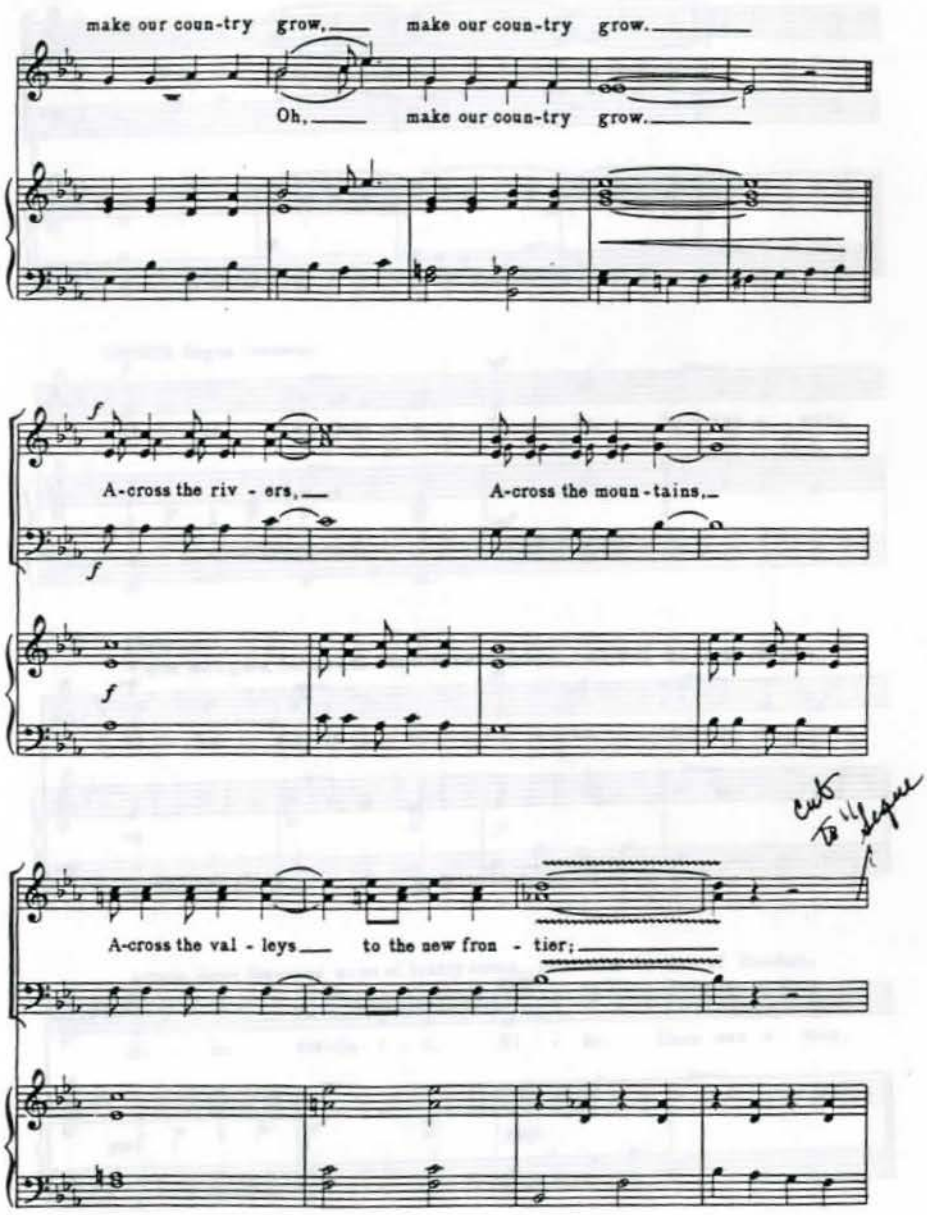


* When sung by S. A. Chorus, Altos sing cue-sized notes instead of large note regular Alto part. (Same throughout complete work.)

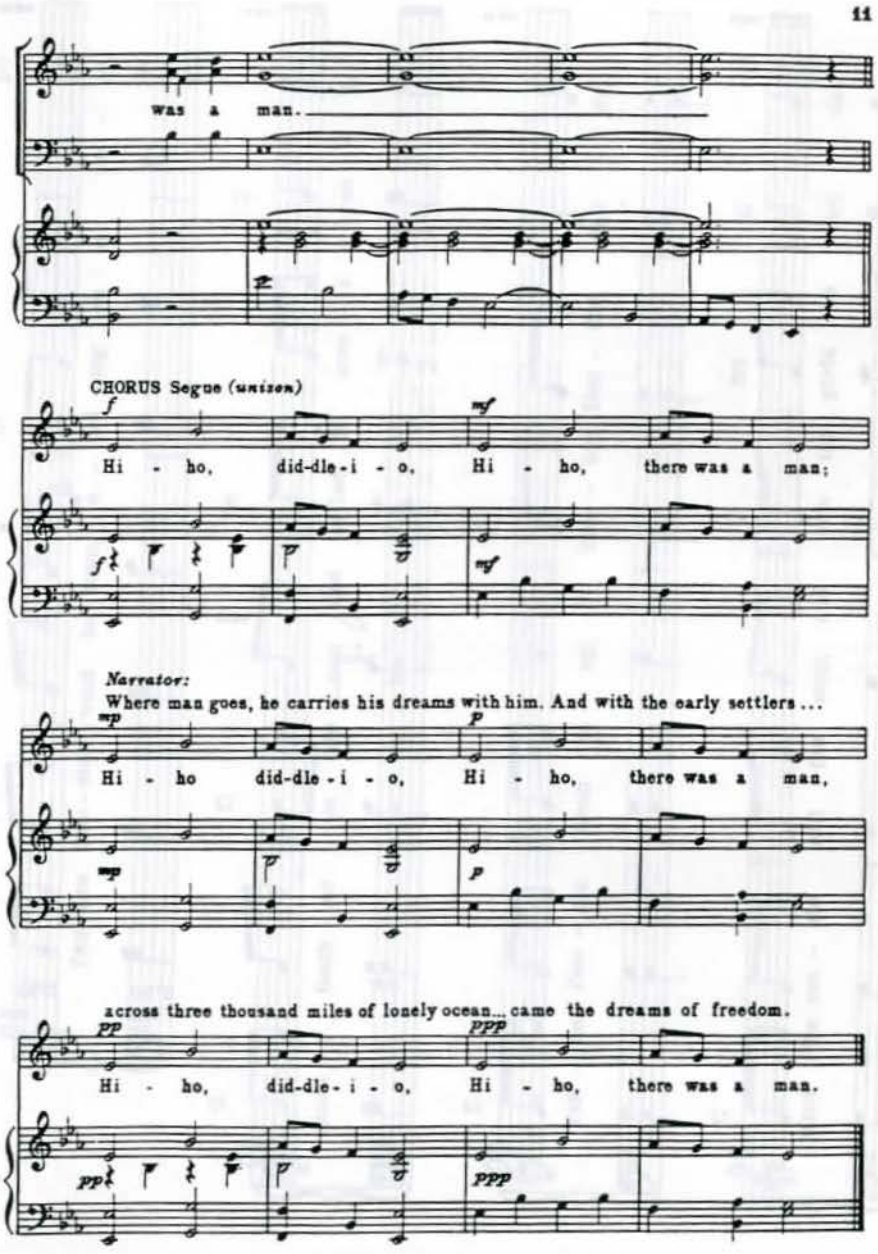

7
A-cross the val - leys to the new fron - tier.
(SOLO VOICE 8)
mf Dan - iel Boone, there was a man,
mf Hi - ho, did-dle-i - o.
In Ken-tuck - y he be - gan to make our coun-try grow,
Oh,
make our coun-try grow.
make our coun-try grow.



* May be spoken

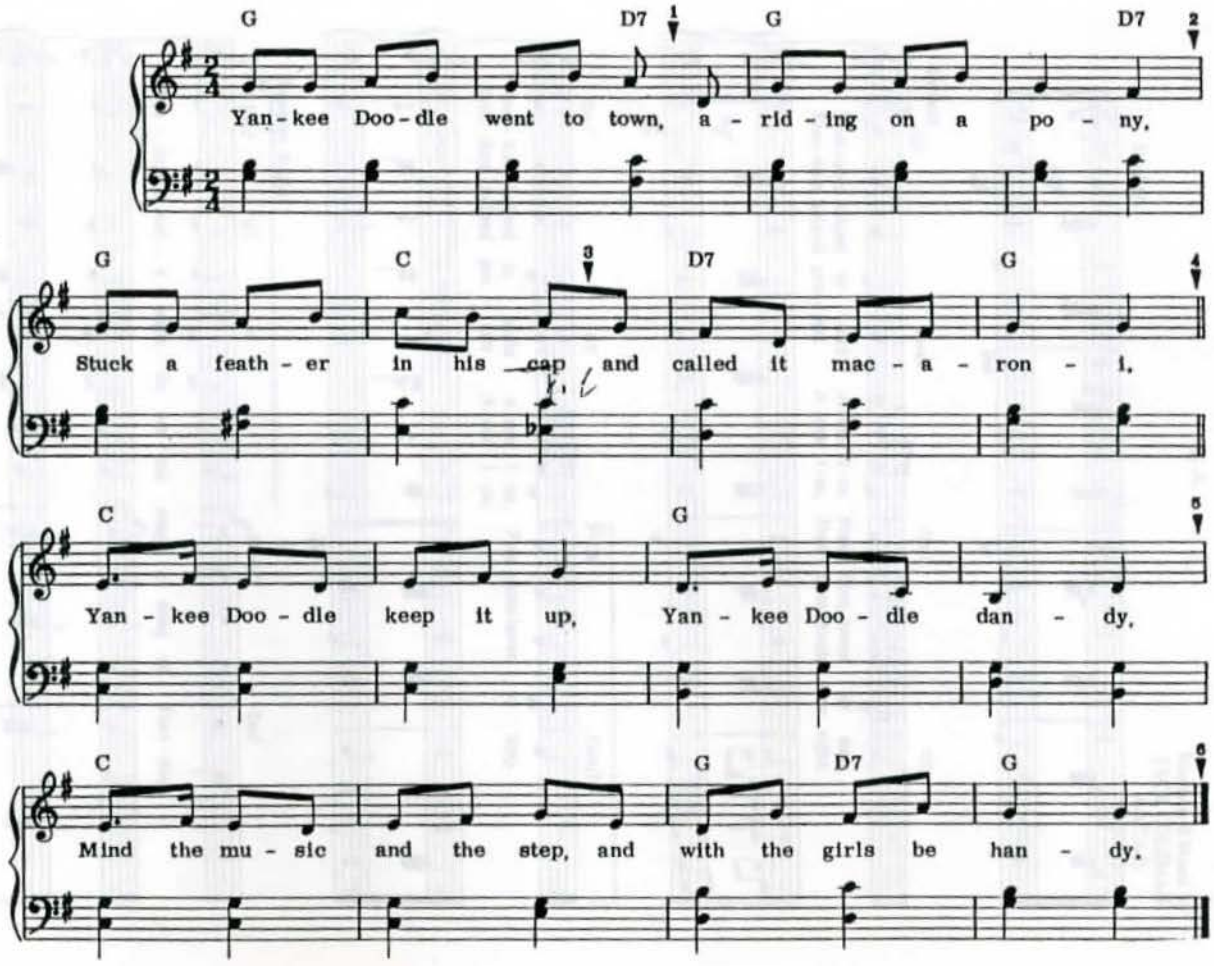


Our Country 'Tis Of The-


11
was a man.
CHORUS Segue (unison)
Hi - ho, did-dle-i - o, Hi - ho, there was a man;
Narrator:
Where man goes, he carries his dreams with him. And with the early settlers ...
Hi - ho did-dle-i - o, Hi - ho, there was a man,
across three thousand miles of lonely ocean... came the dreams of freedom.
Hi - ho, did-dle-i - o, Hi - ho, there was a man.

227. Yankee Doodle

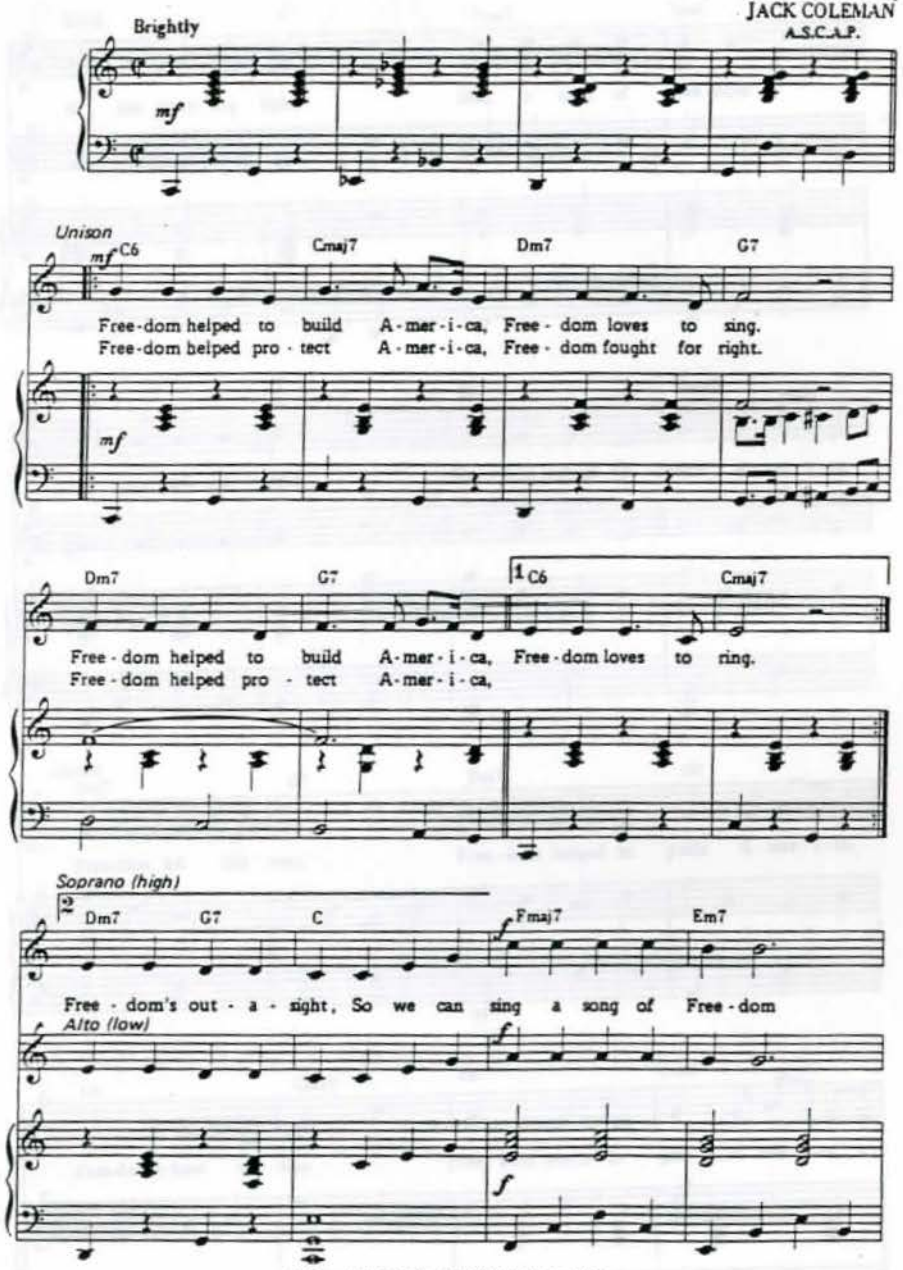
Traditional



Freedom Loves to Sing

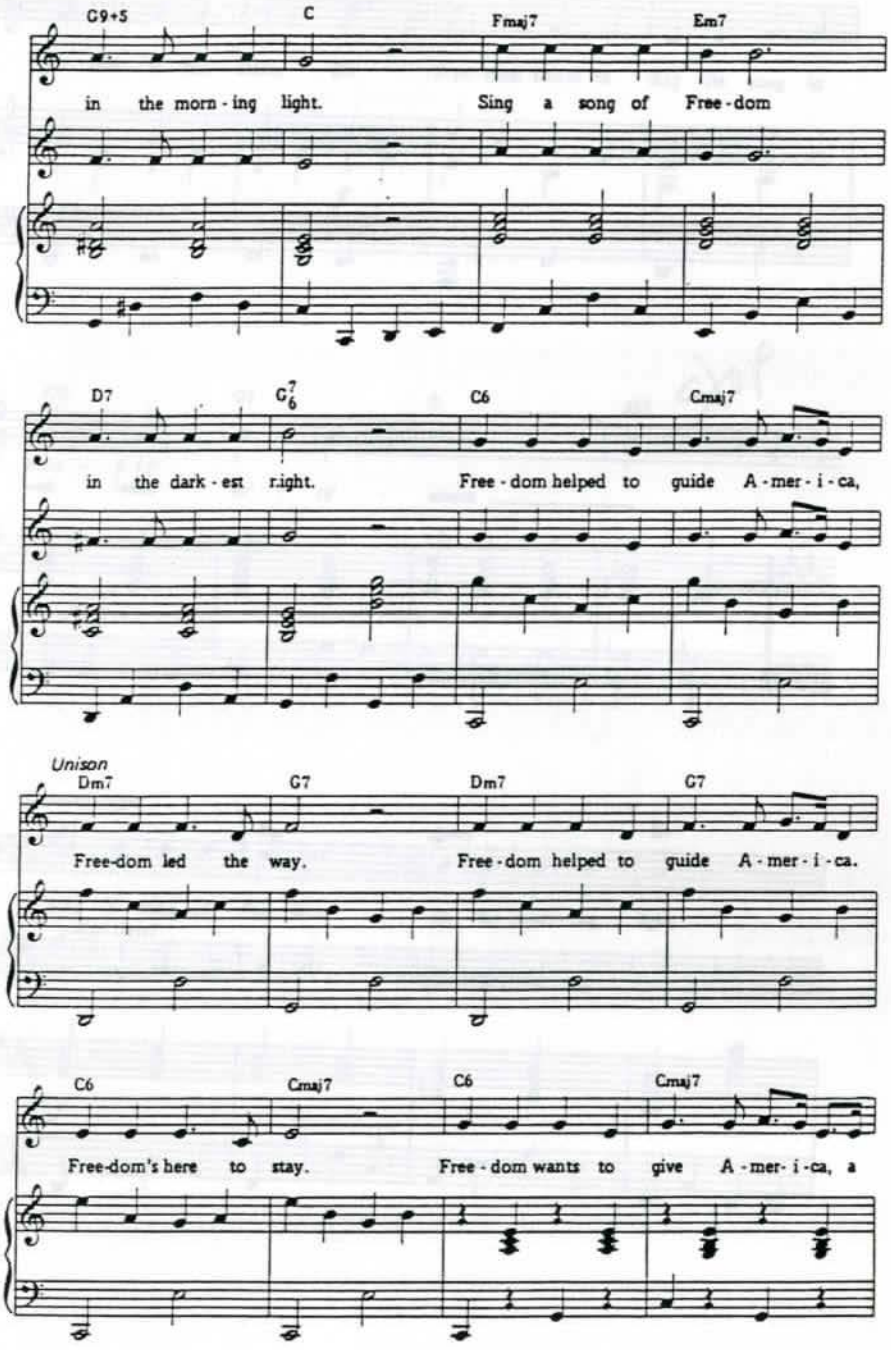
S. A.

Words and Music by
JACK COLEMAN
A.S.C.A.P.

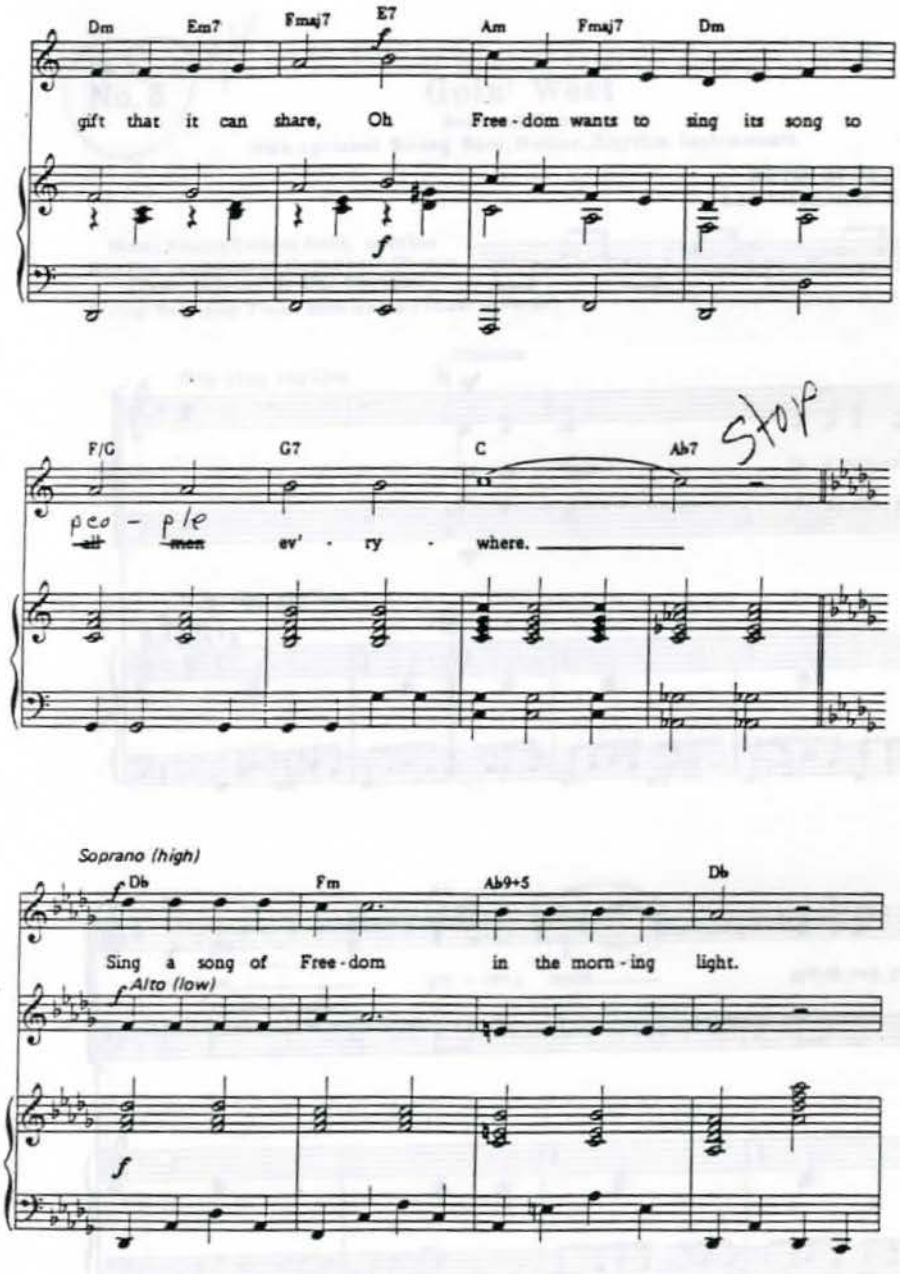


M-194-5

3


G9+5
C
Fmaj7
Em7
in the morn - ing light.
Sing a song of Free - dom
D7
G7/6
C6
Cmaj7
in the dark - est night.
Free - dom helped to guide A - mer - i - ca,
Unison
Dm7
G7
Dm7
G7
Free-dom led the way.
Free - dom helped to guide A - mer - i - ca.
C6
Cmaj7
C6
Cmaj7
Free-dom's here to stay.
Free - dom wants to give A - mer - i - ca, a

4


Dm
Em7
Fmaj7
E7
Am
Fmaj7
Dm
gift that it can share, Oh Free - dom wants to sing its song to
F/G
G7
C
Ab7
Stop
peo - ple
all men ev' - ry - where.
Soprano (high)
Db
Fm
Ab9+5
Db
Sing a song of Free - dom in the morn - ing light.
Alto (low)

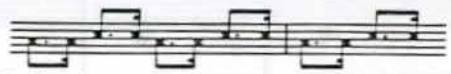
24
No. 5

Goin' West

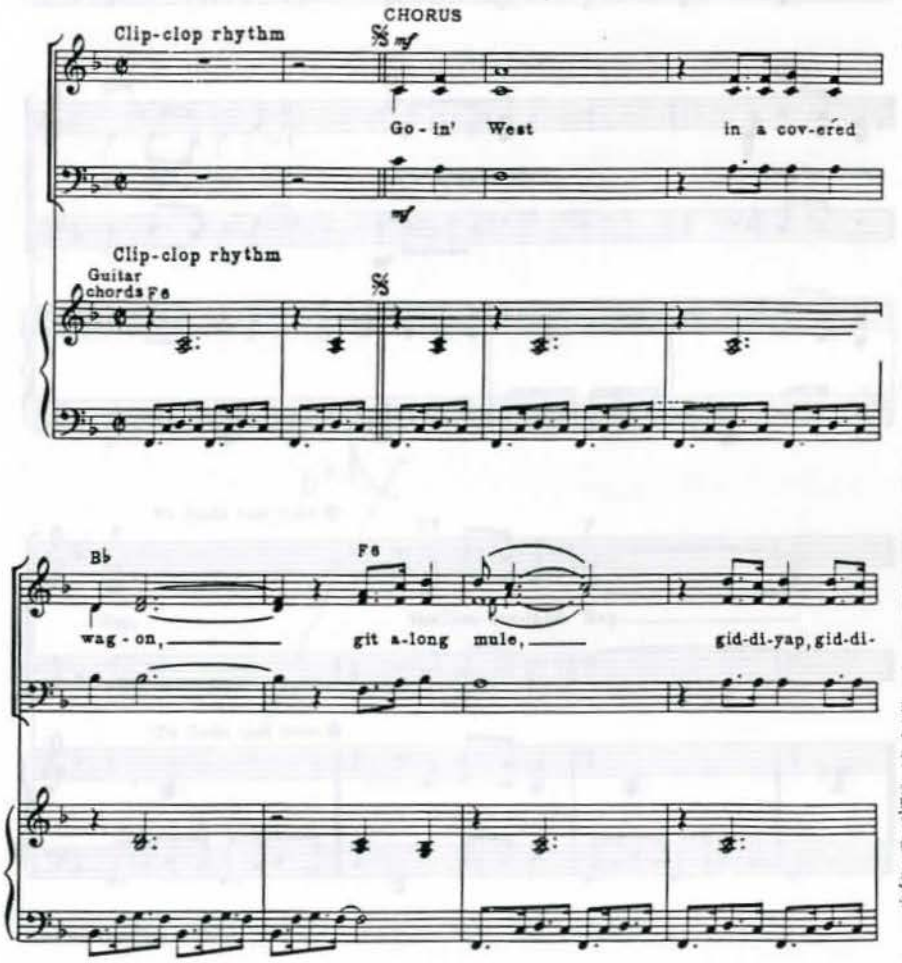
Solo and Chorus
with optional String Bass, Guitar, Rhythm instruments

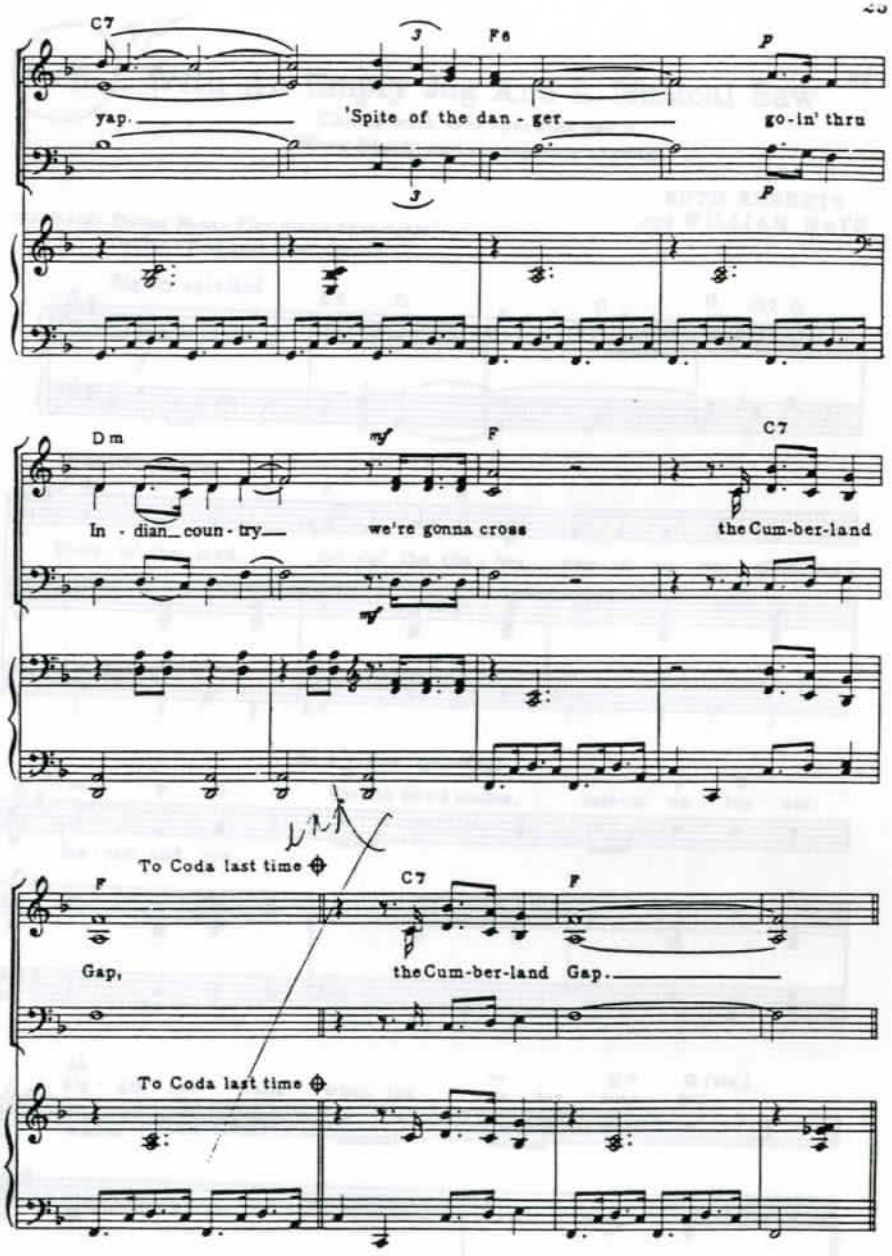
RUTH ROBERTS
and WILLIAM KATZ

Wood Blocks, Temple Bells, or other Rhythm Instruments throughout Chorus (Tacet in Verse) in this Rhythm:



String Bass play Piano bass-notes (Tacet in Verse)



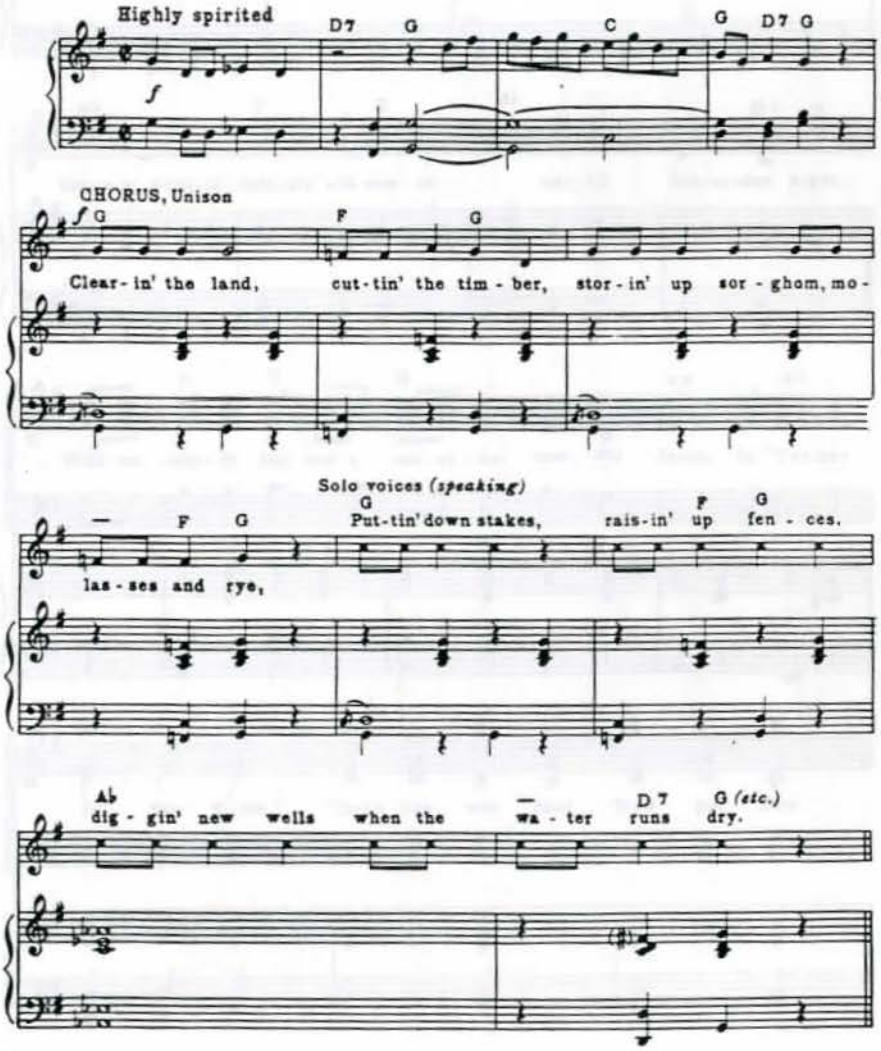

C7
F6
yap.
'Spite of the dan - ger
go-in' thru
Dm
F
C7
In - dian_ coun - try
we're gonna cross
the Cum-ber-land
To Coda last time
F
C7
F
Gap,
the Cum-ber-land Gap.
To Coda last time

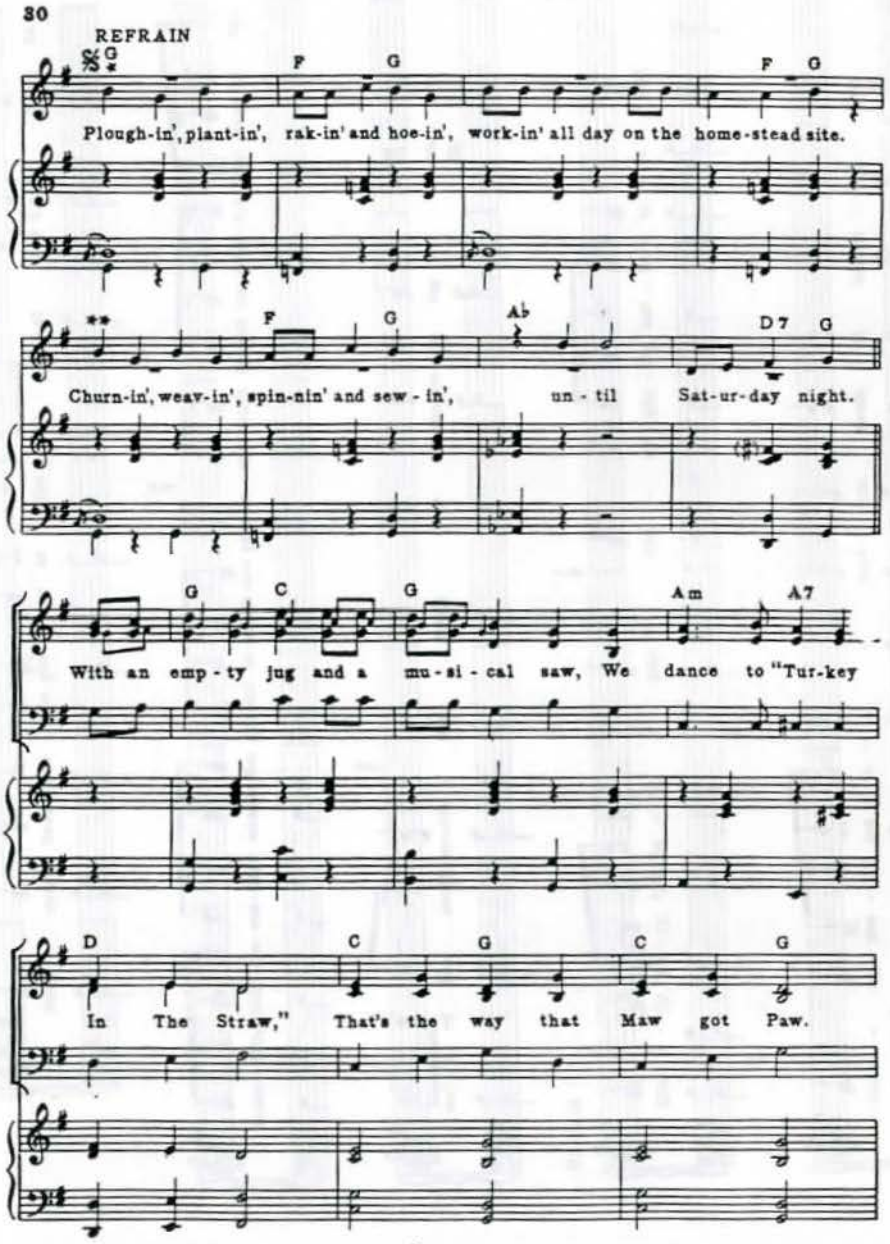
No.6 With An Empty Jug And A Musical Saw

Chorus with solo speaking parts
Wood Block any appropriate rhythm

RUTH ROBERTS
and WILLIAM KATZ

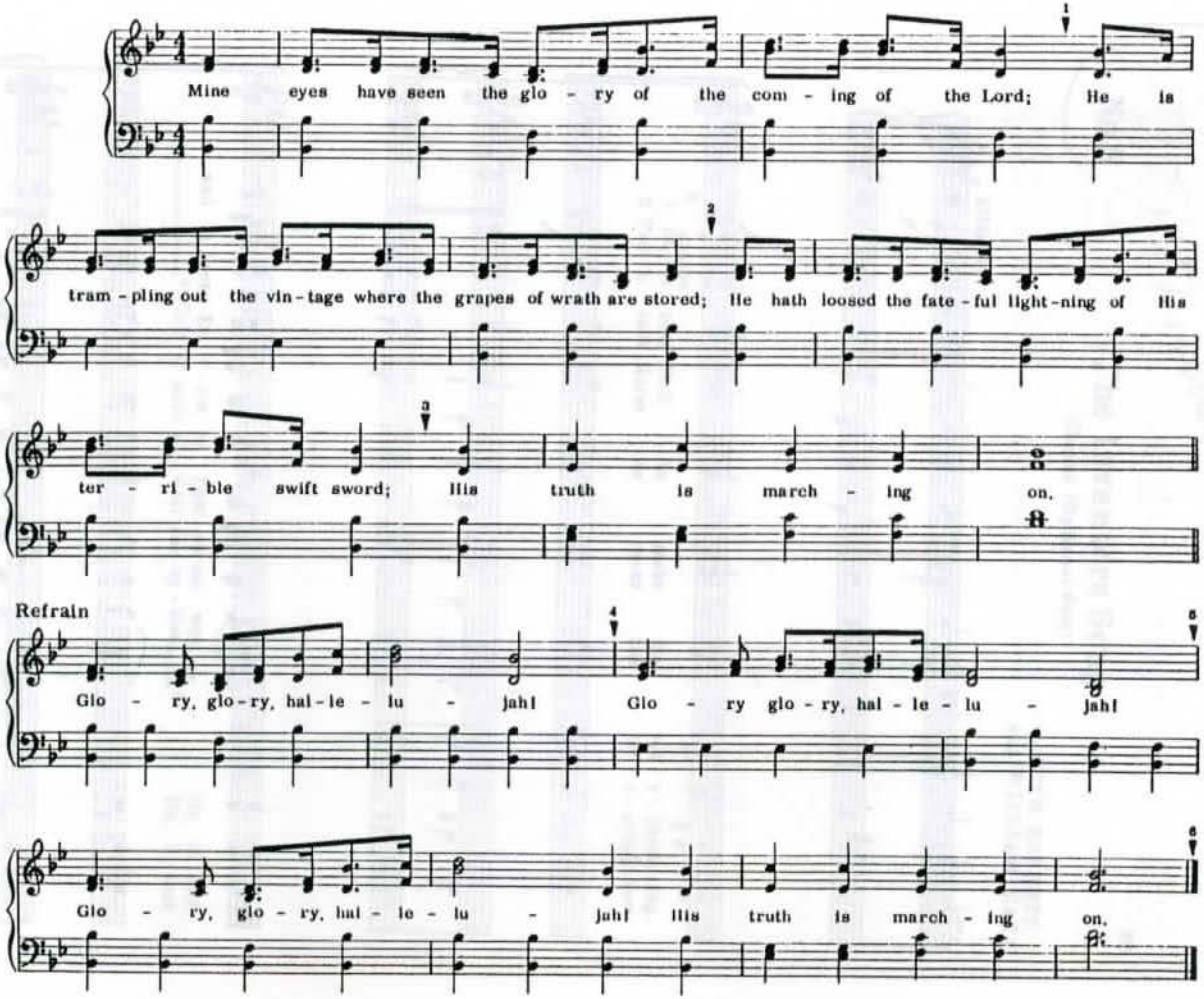
Optional: String Bass – Play piano bass notes
Guitar – Play indicated chords




30
REFRAIN
G
F
G
F
G
Plough-in', plant-in', rak-in' and hoe-in', work-in' all day on the home-stead site.
F
G
A♭
D7
G
Churn-in', weav-in', spin-nin' and sew - in', un - til Sat-ur-day night.
G
C
G
Am
A7
With an emp - ty jug and a mu - si - cal saw, We dance to "Tur-key
D
C
G
C
G
In The Straw," That's the way that Maw got Paw.

248. Battle Hymn of the Republic

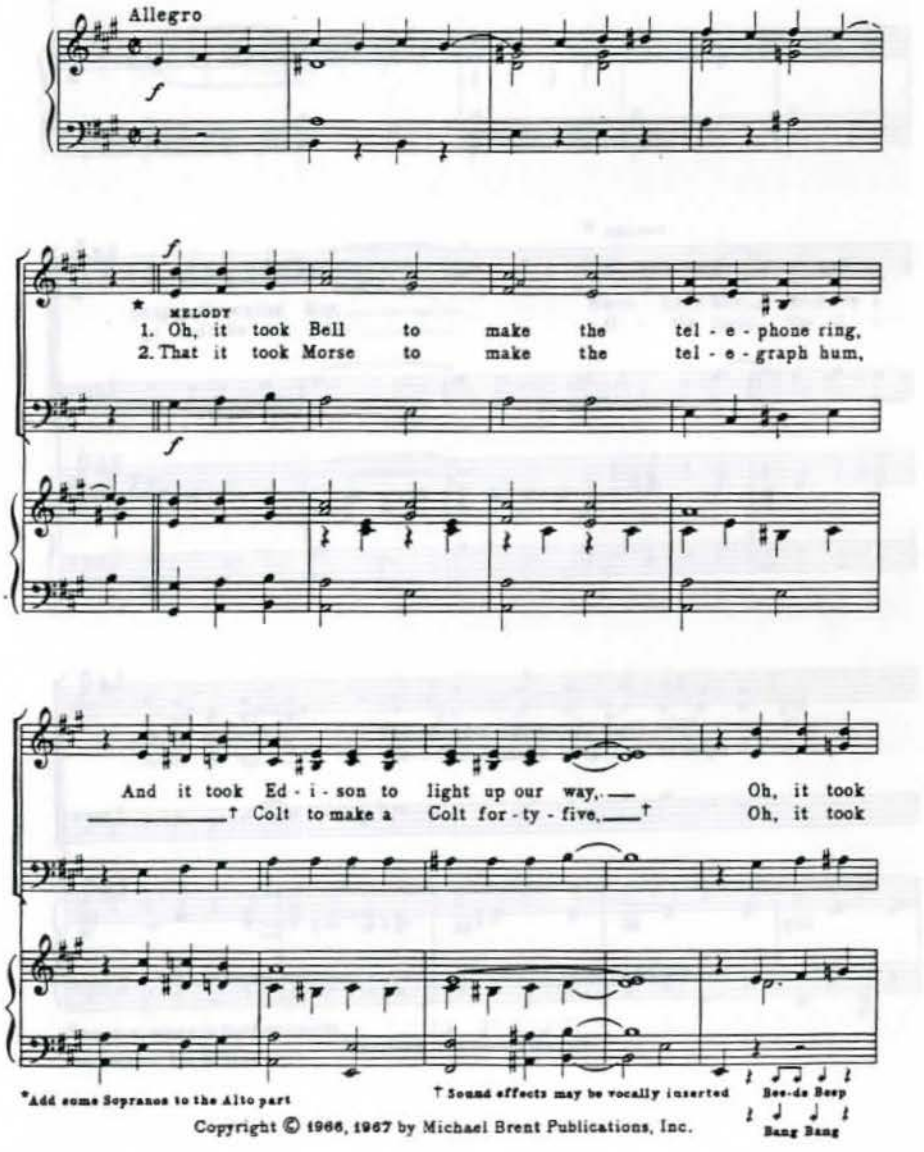
Words by Julia W. Howe
Music by William Steffe



No.8 The Inventors Song

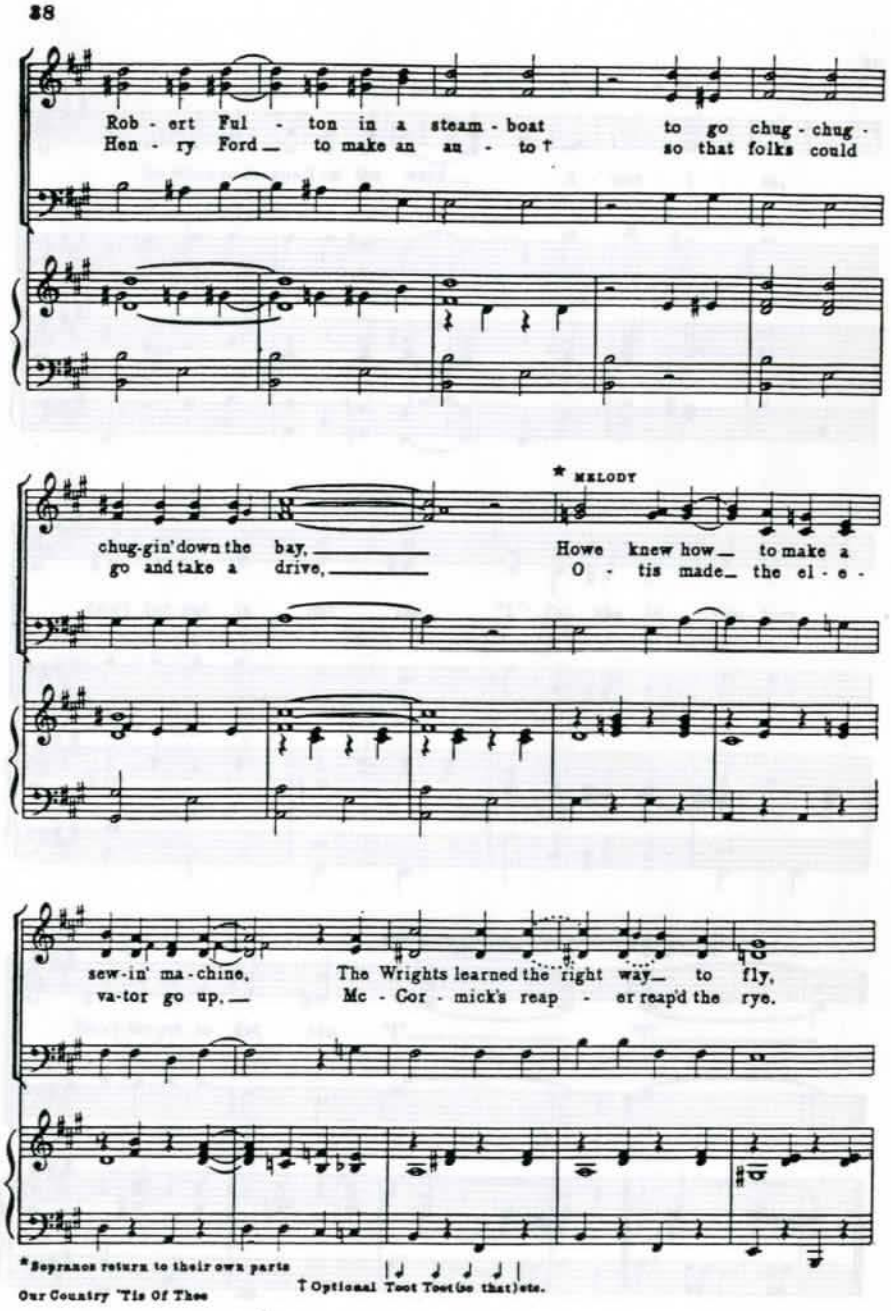
Chorus (Optional Solo)

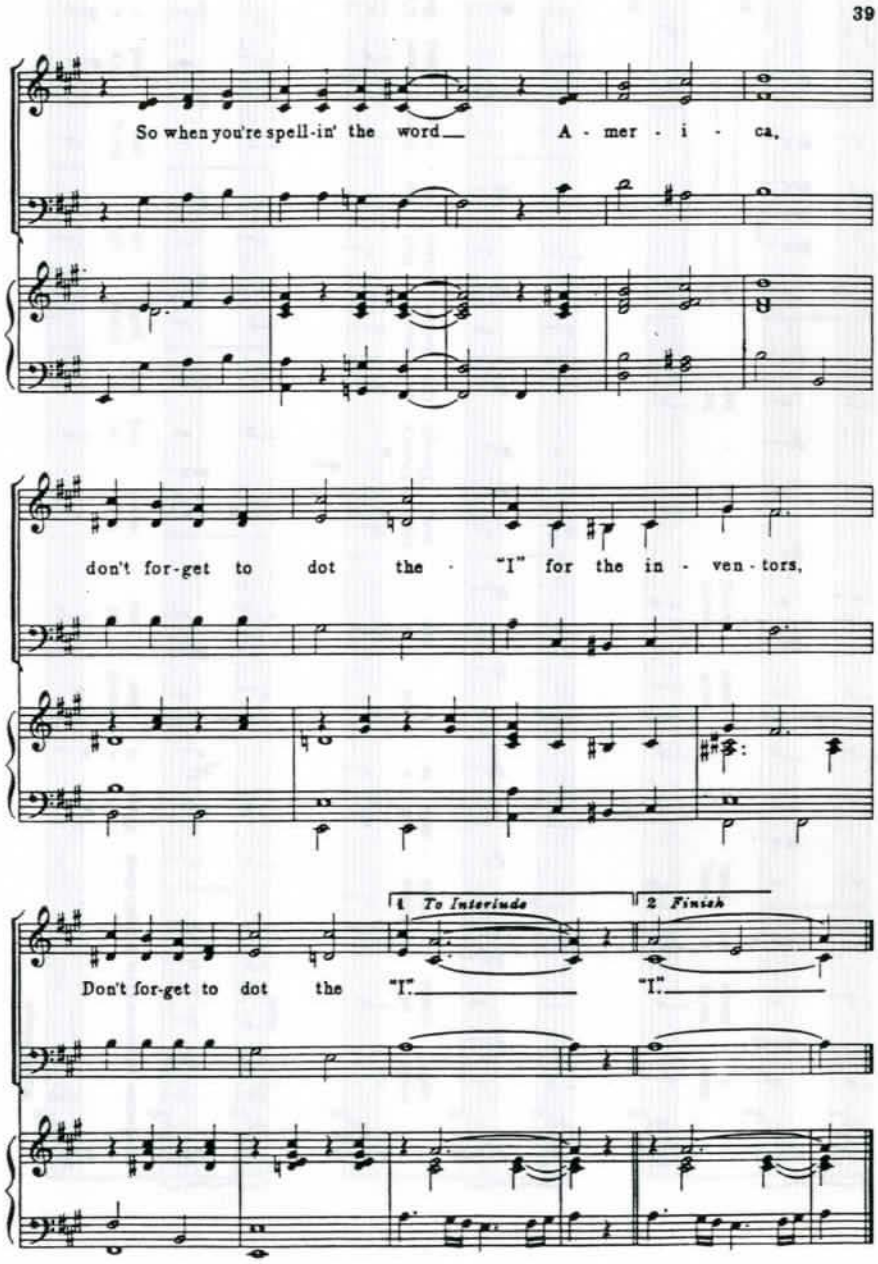
RUTH ROBERTS
and WILLIAM KATZ



*Add some Sopranos to the Alto part

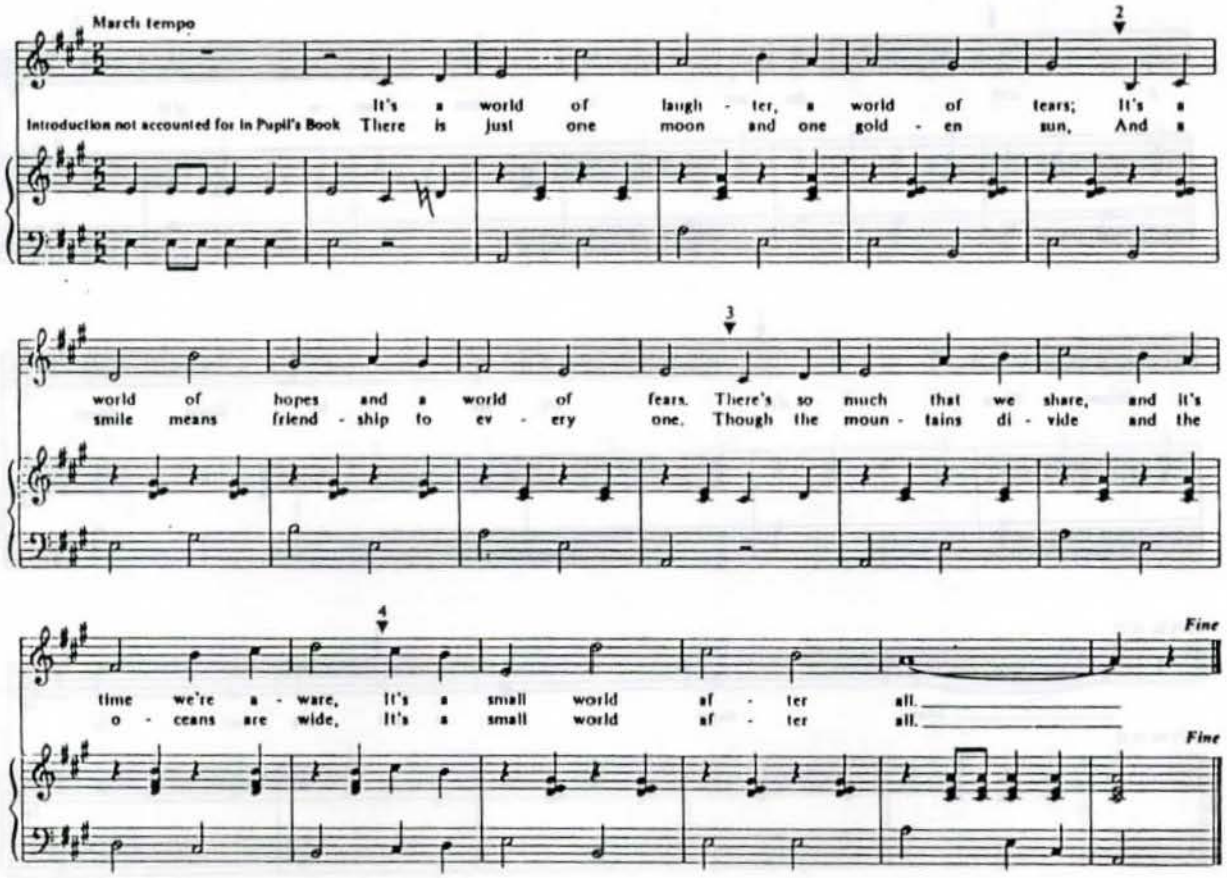
† Sound effects may be vocally inserted

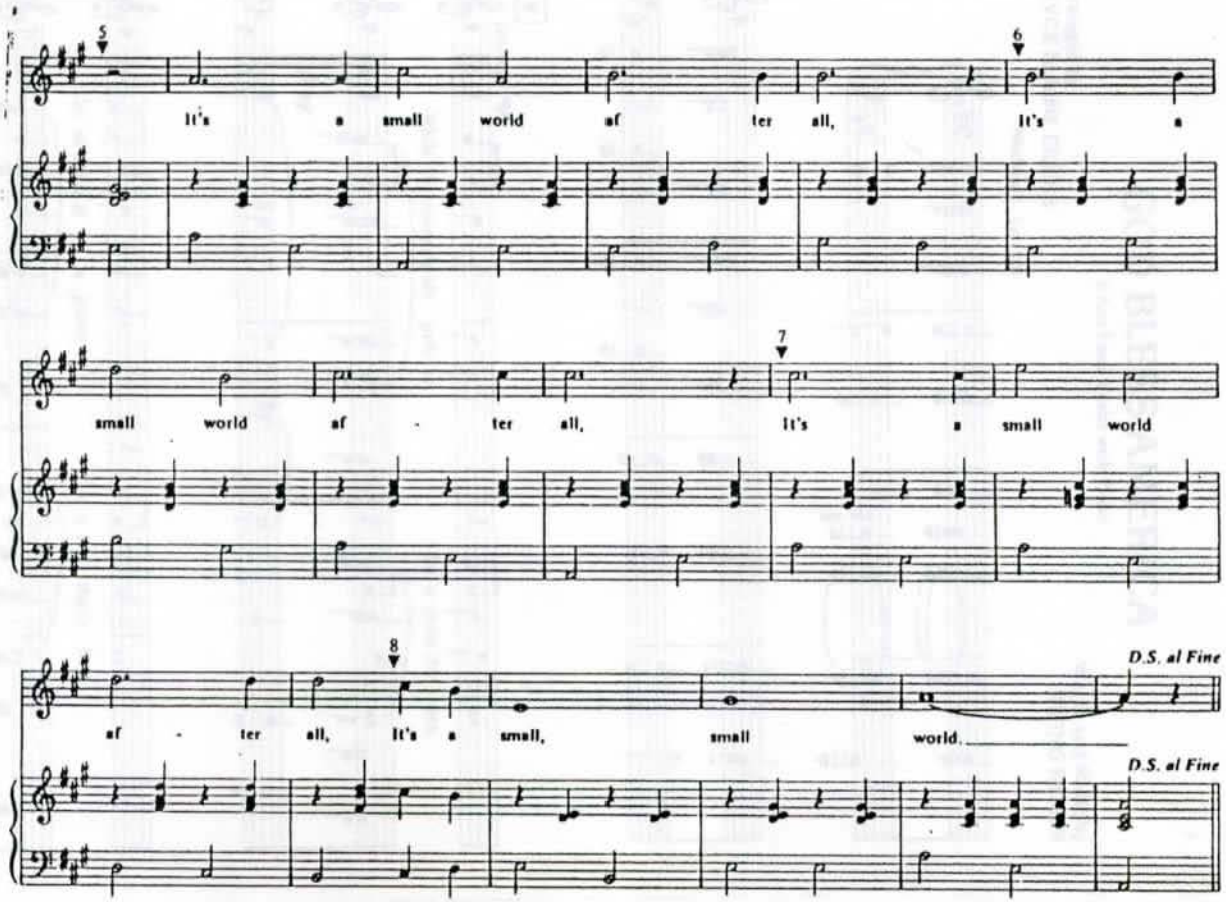

38
Rob - ert Ful - ton in a steam - boat to go chug - chug -
Hen - ry Ford to make an au - to† so that folks could
* MELODY
chug-gin' down the bay,
go and take a drive,
Howe knew how to make a
O - tis made the el - e -
sew-in' ma-chine,
va-tor go up,
The Wrights learned the right way to fly,
Mc - Cor - mick's reap - er reap'd the rye.
*Sopranos return to their own parts
Our Country 'Tis Of Thee
† Optional Toot Toot(oo that)ets.


39
So when you're spell-in' the word A - mer - i - ca,
don't for-get to dot the "I" for the in - ven - tors,
1 To Interlude
2 Finish
Don't for-get to dot the "I". "I".

120. It's a Small World

Words and Music by Richard M. Sherman
and Robert B. Sherman



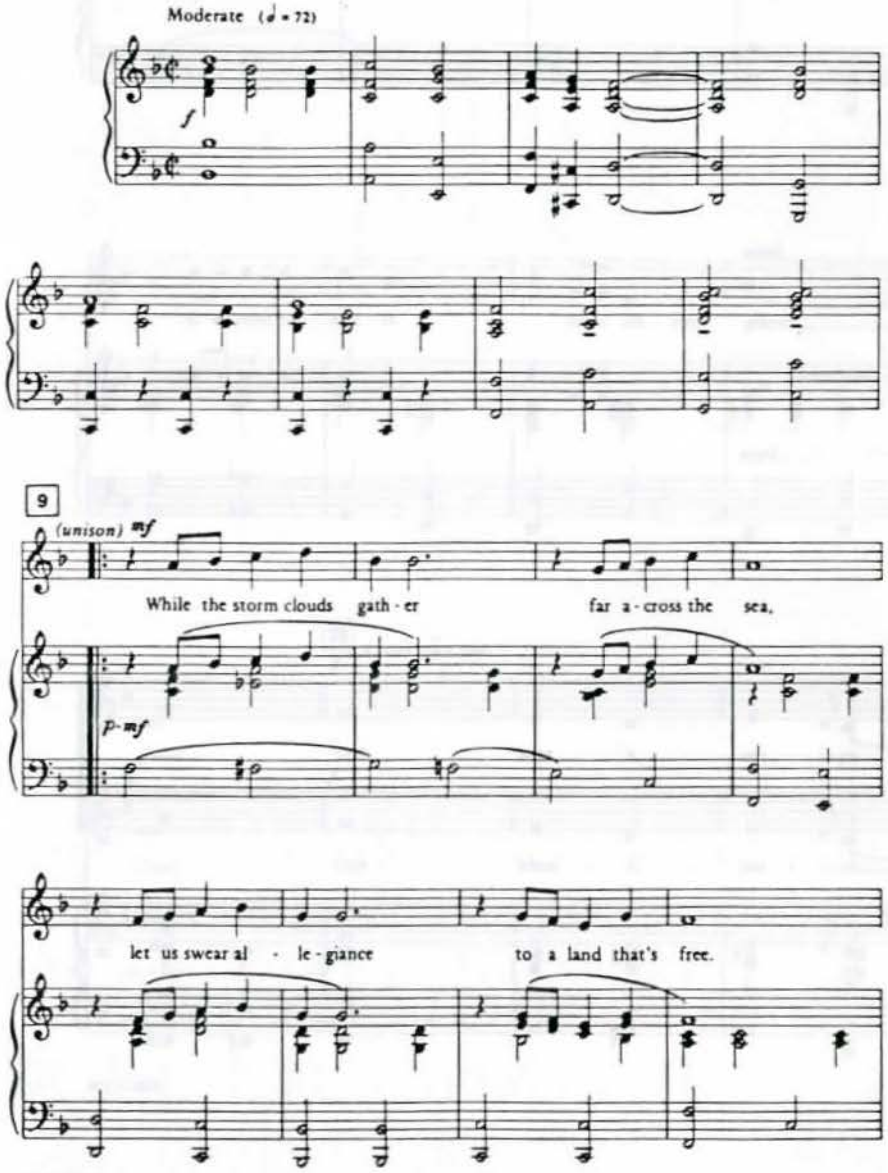

5
It's a small world af ter all,
6
It's a
small world af - ter all,
7
It's a small world
af - ter all, It's a small,
8
small world.
D.S. al Fine
D.S. al Fine

GOD BLESS AMERICA

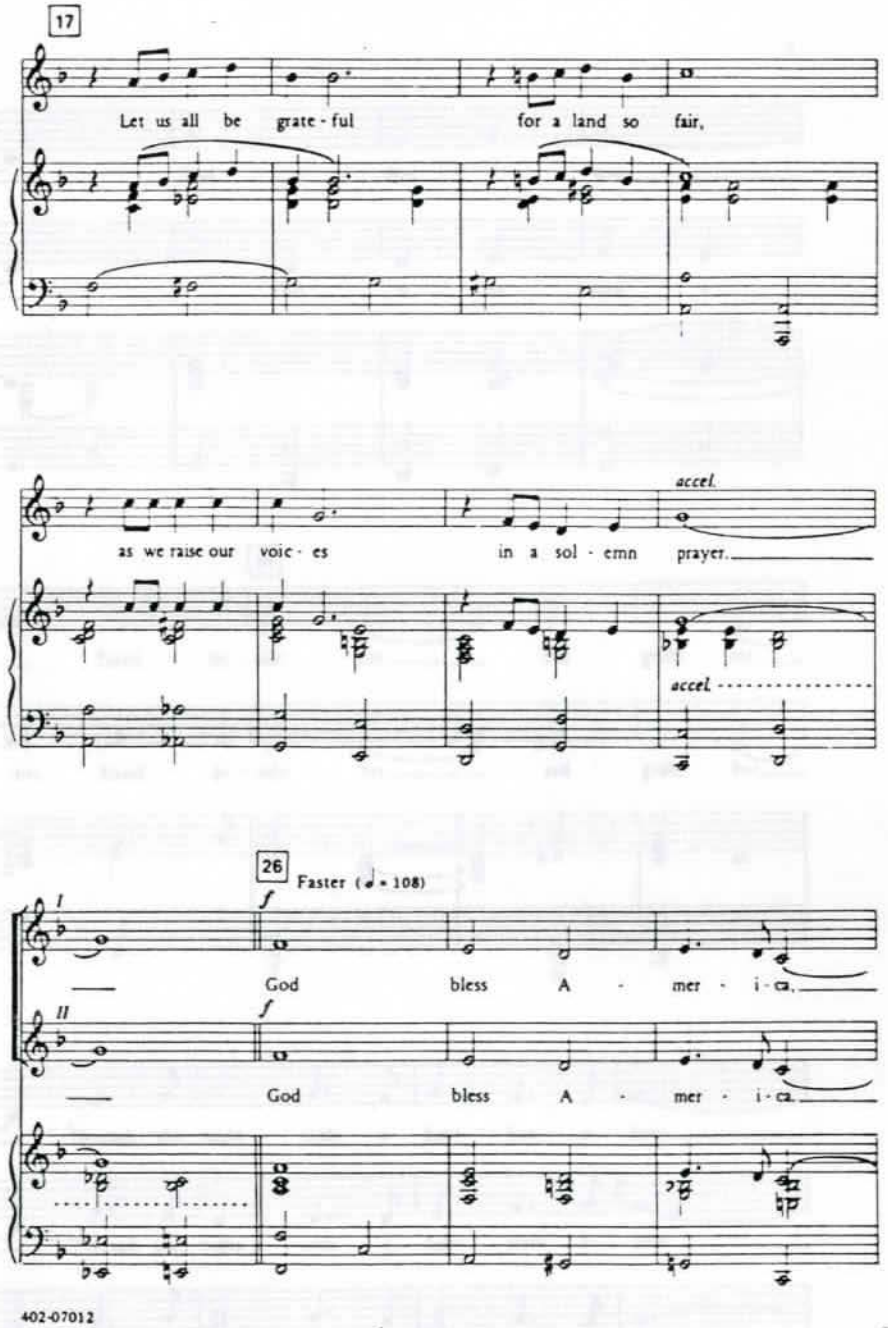
2-Part Equal Voices with Piano

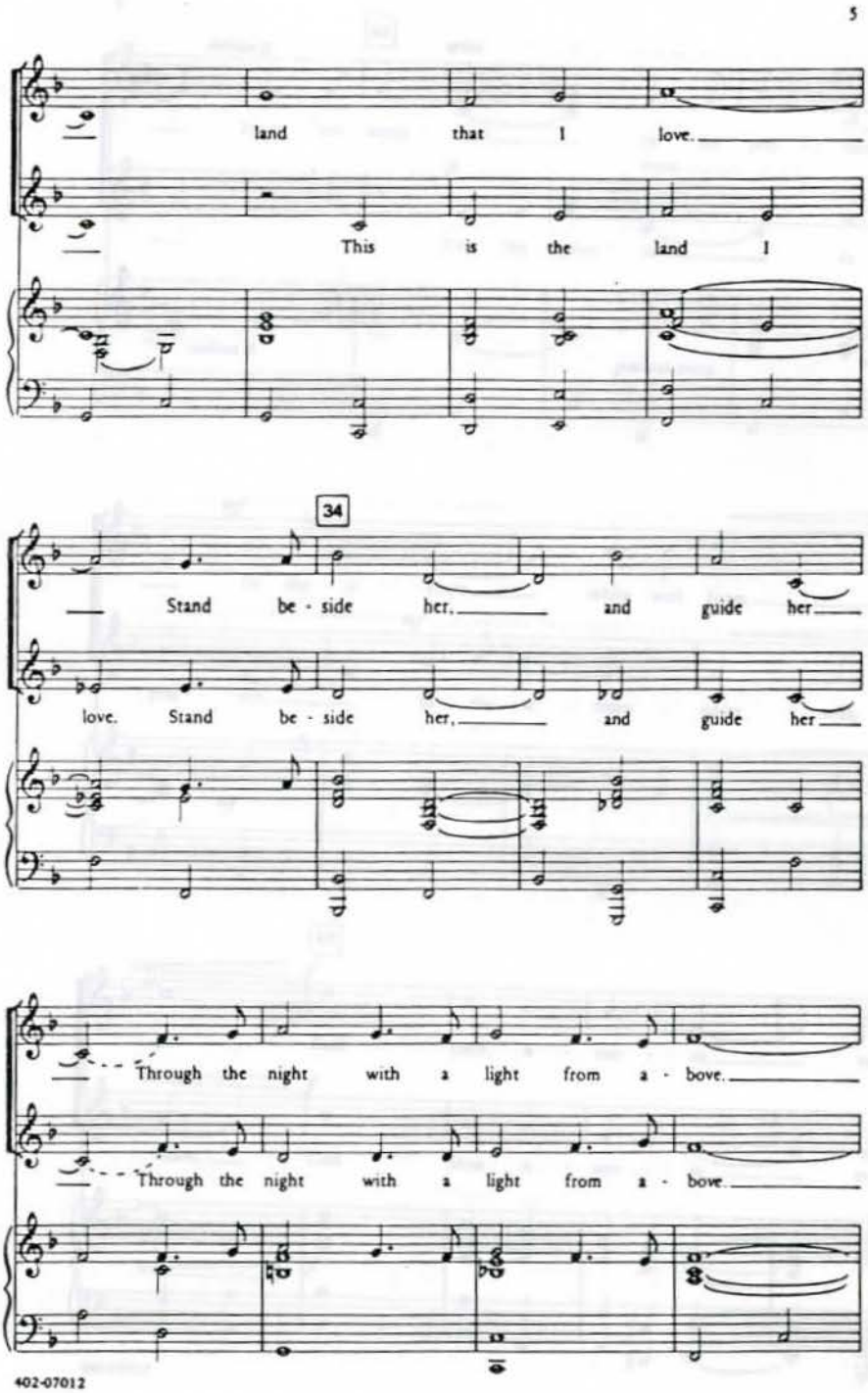
Arranged by
JOYCE ELAINE EILERS

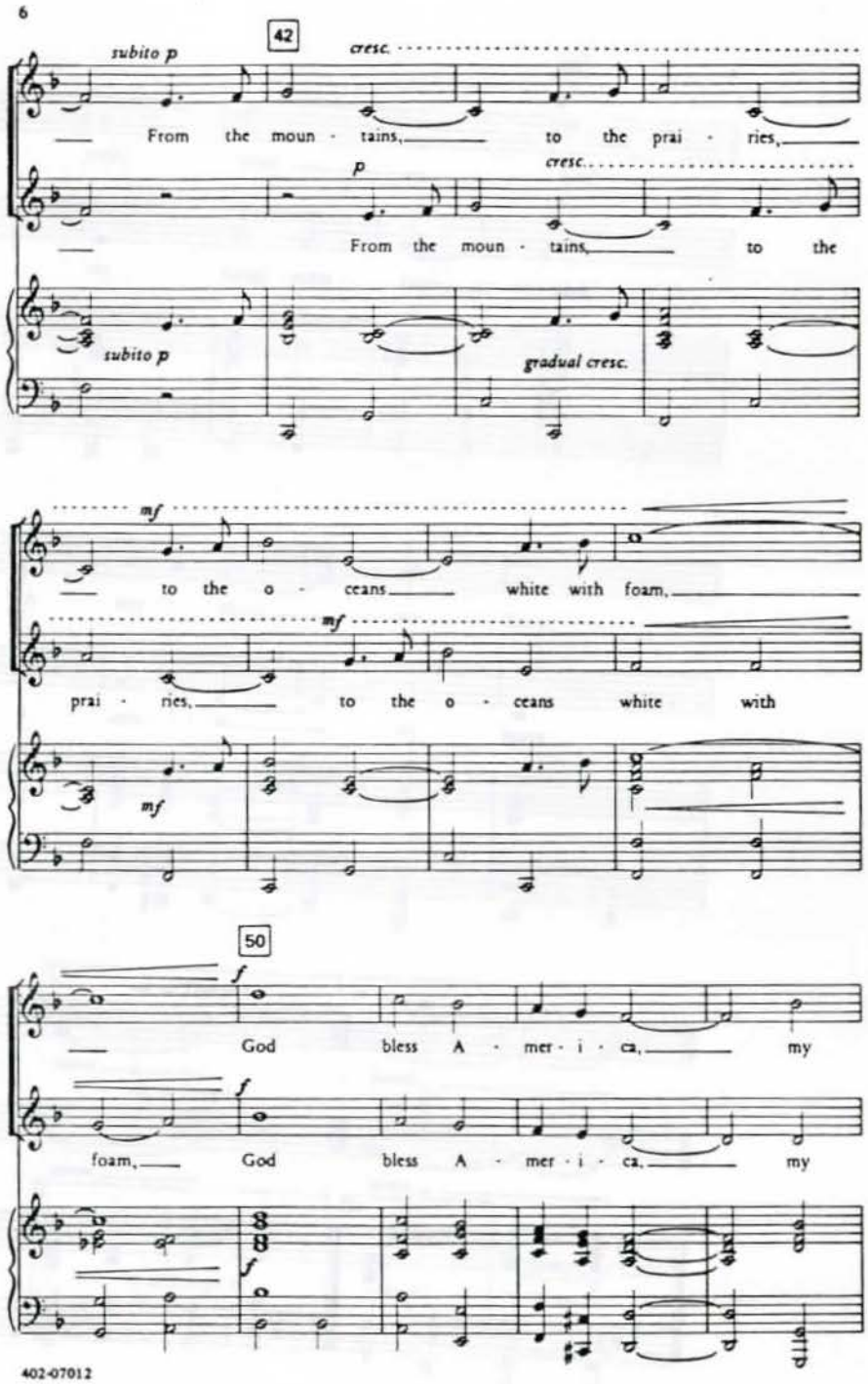
Words and Music by
IRVING BERLIN

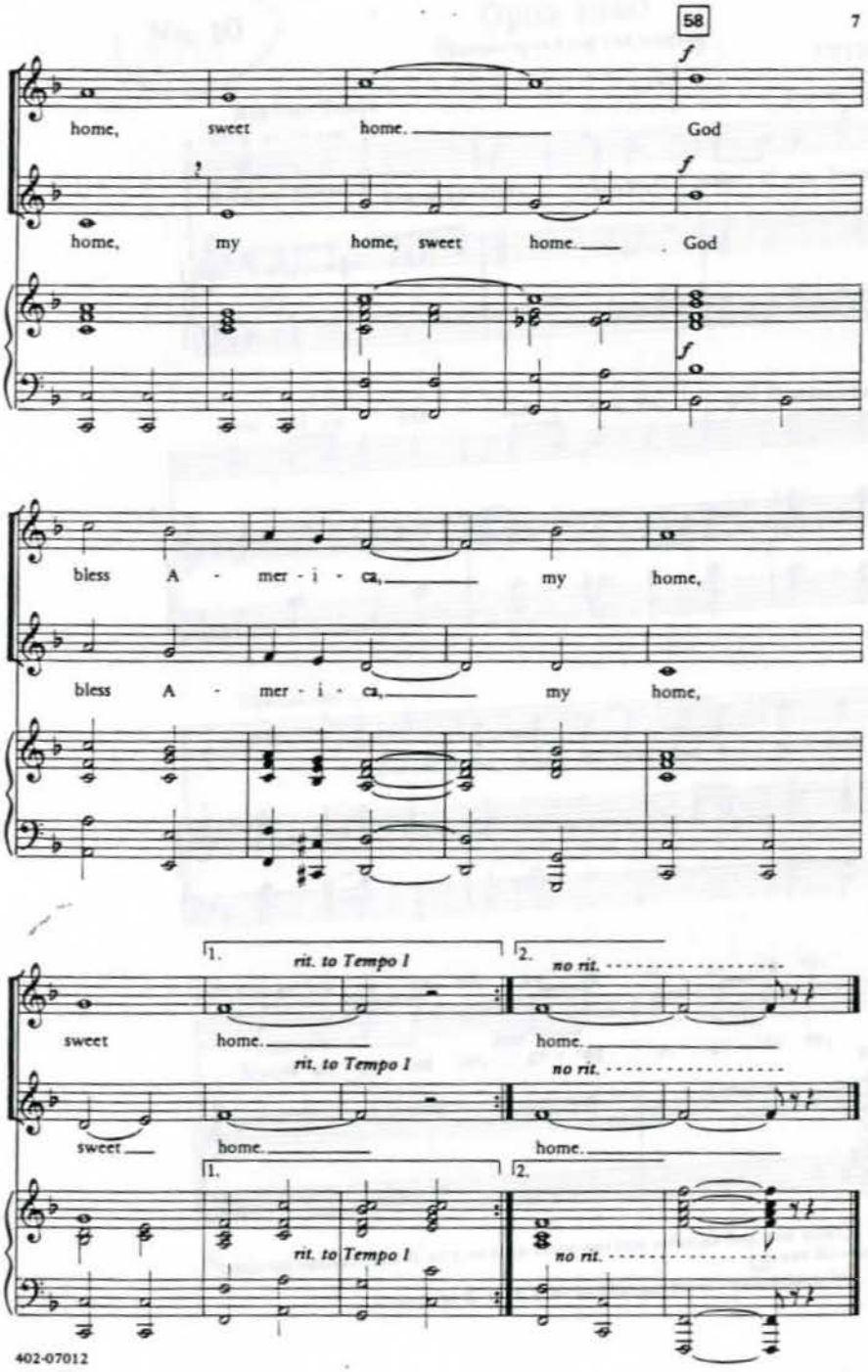


402-07012


17
Let us all be grate - ful for a land so fair,
as we raise our voic - es in a sol - emn prayer.
accel.
accel.
26
Faster (♩ = 108)
I
II
f
f
God bless A - mer - i - ca,
God bless A - mer - i - ca.


5
land that I love.
This is the land I
34
Stand be - side her, and guide her
love. Stand be - side her, and guide her
Through the night with a light from a - bove.
Through the night with a light from a - bove.


6
42
subito p
cresc.
From the moun - tains, to the prai - ries,
p
cresc.
From the moun - tains, to the
subito p
gradual cresc.
mf
to the o - ceans white with foam,
mf
prai - ries, to the o - ceans white with
mf
50
f
God bless A - mer - i - ca, my
f
foam, God bless A - mer - i - ca, my
f
402-07012


58
7
f
home, sweet home. God
home, my home, sweet home. God
bless A - mer - i - ca, my home,
bless A - mer - i - ca, my home,
1.
rit. to Tempo I
2.
no rit.
sweet home. home.
sweet home. home.
402-07012

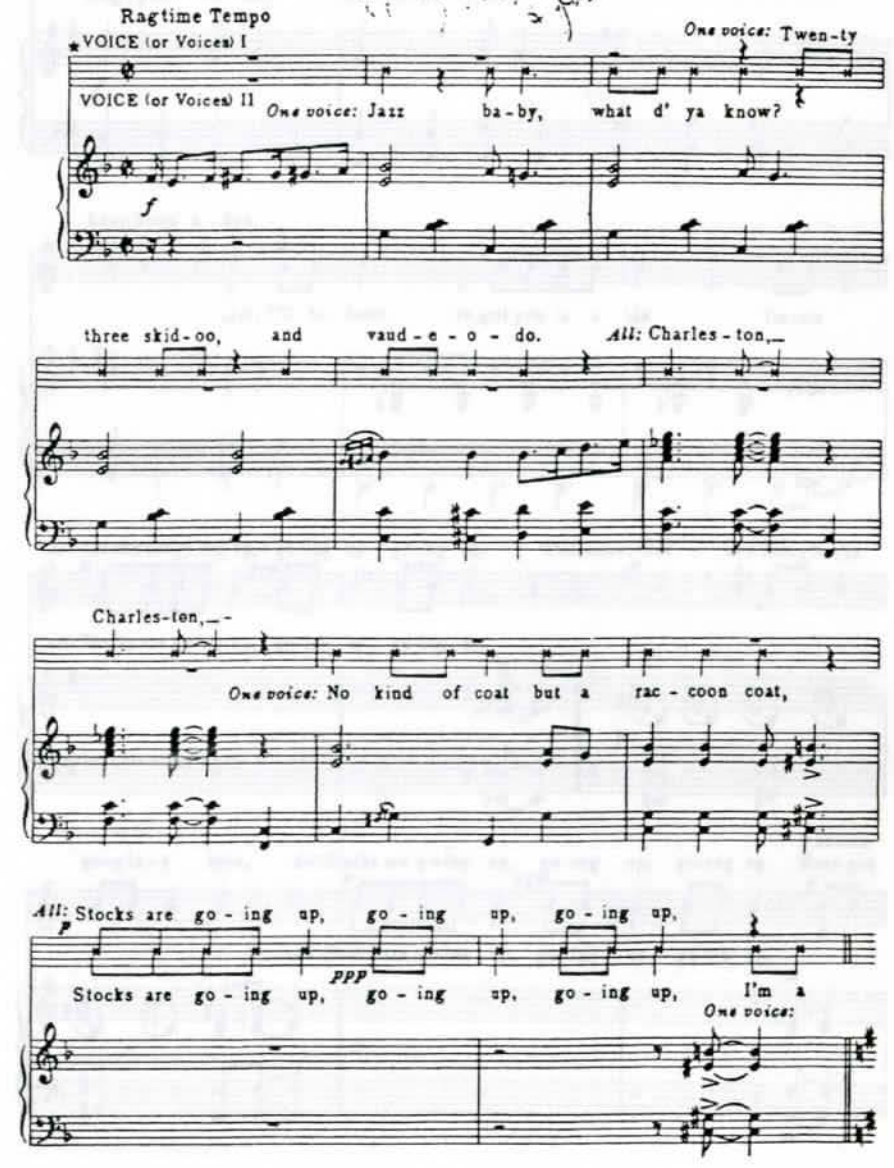
No. 10

Opus 1920

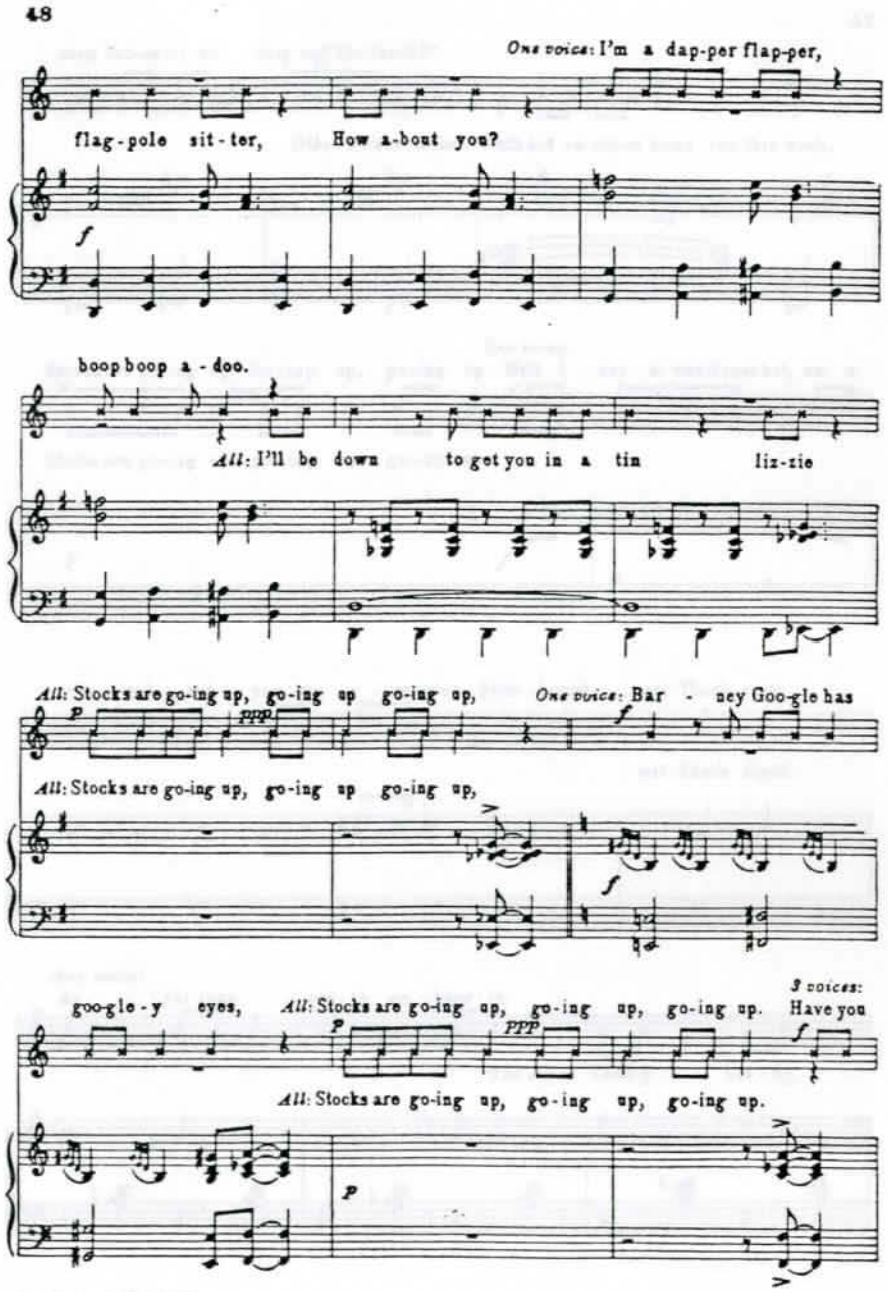
47

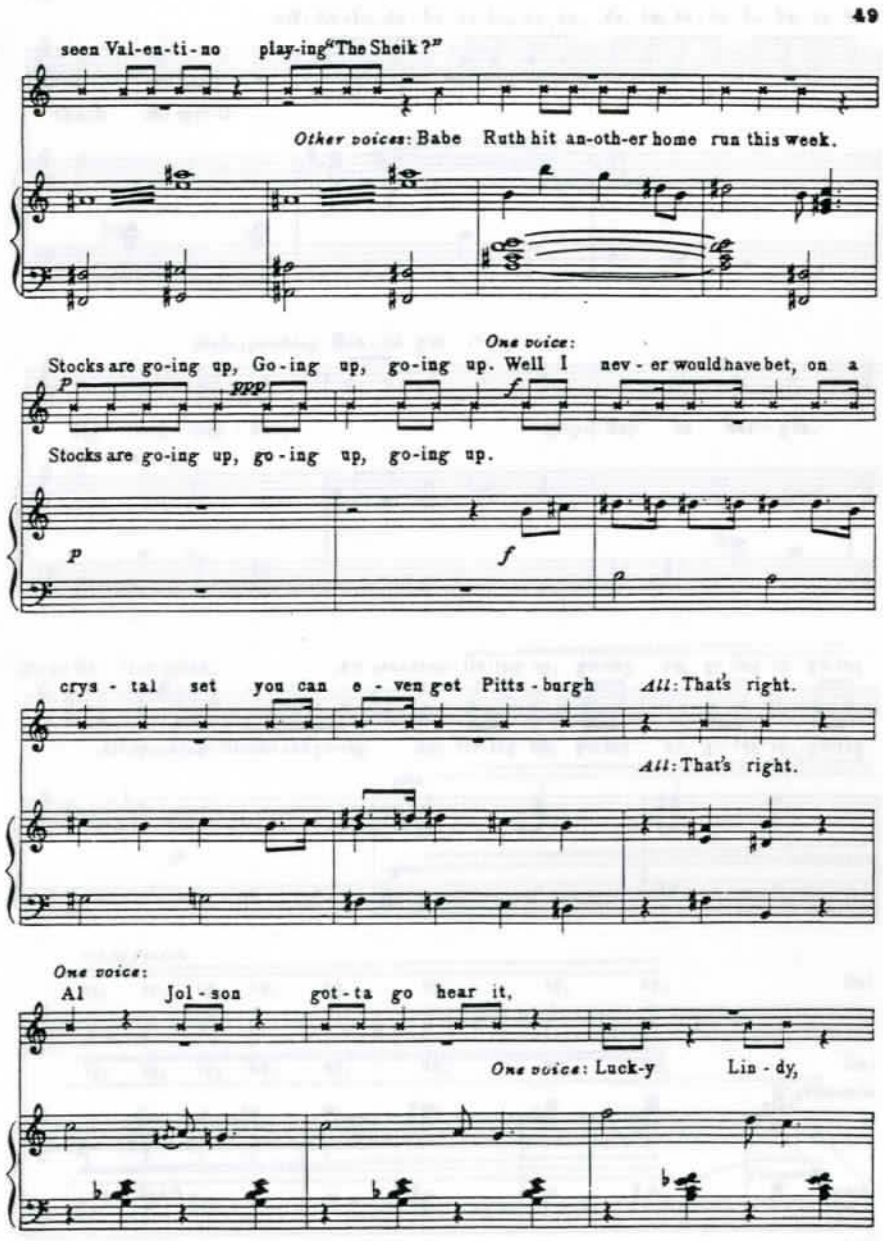
Chorus - speaking and singing

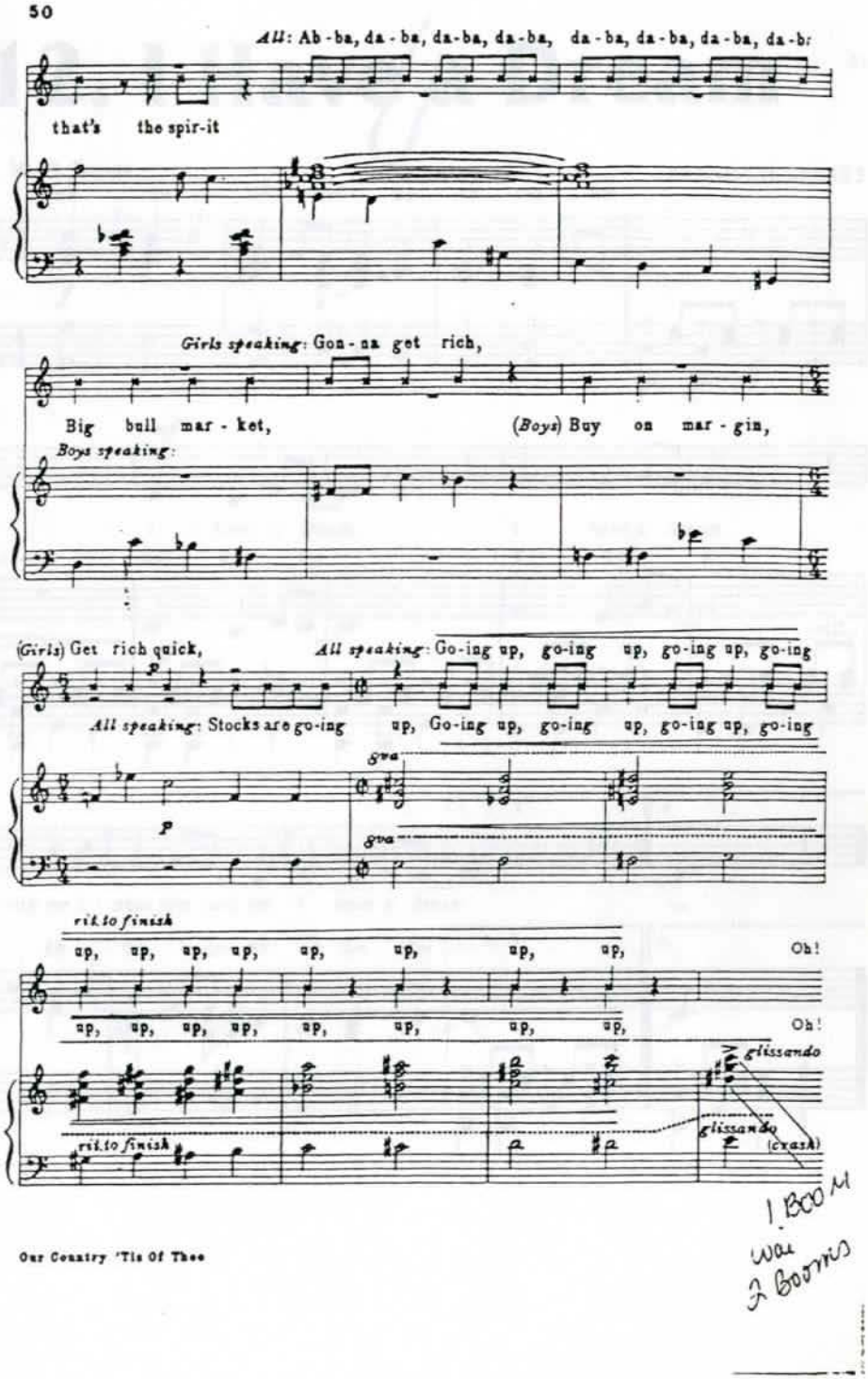
RUTH ROBERTS



*Voice (or voices) I and II may be high voice and low voice (as Sop. and Alto) or girls and boys (as S. A. and B.) - or any desired division.


48
One voice: I'm a dap-per flap-per,
flag-pole sit-ter, How a-bout you?
boop boop a-doo.
All: I'll be down to get you in a tin liz-zie
All: Stocks are go-ing up, go-ing up go-ing up, One voice: Bar-ney Goo-gle has
All: Stocks are go-ing up, go-ing up go-ing up,
goo-gle-y eyes, All: Stocks are go-ing up, go-ing up, go-ing up. 3 voices: Have you
All: Stocks are go-ing up, go-ing up, go-ing up.


49
seen Val-en-ti-no play-ing "The Sheik?"
Other voices: Babe Ruth hit an-oth-er home run this week.
One voice:
Stocks are go-ing up, Go-ing up, go-ing up. Well I nev-er would have bet, on a
Stocks are go-ing up, go-ing up, go-ing up.
crys-tal set you can e-ven get Pitts-burgh All: That's right.
All: That's right.
One voice:
Al Jol-son got-ta go hear it,
One voice: Luck-y Lin-dy,

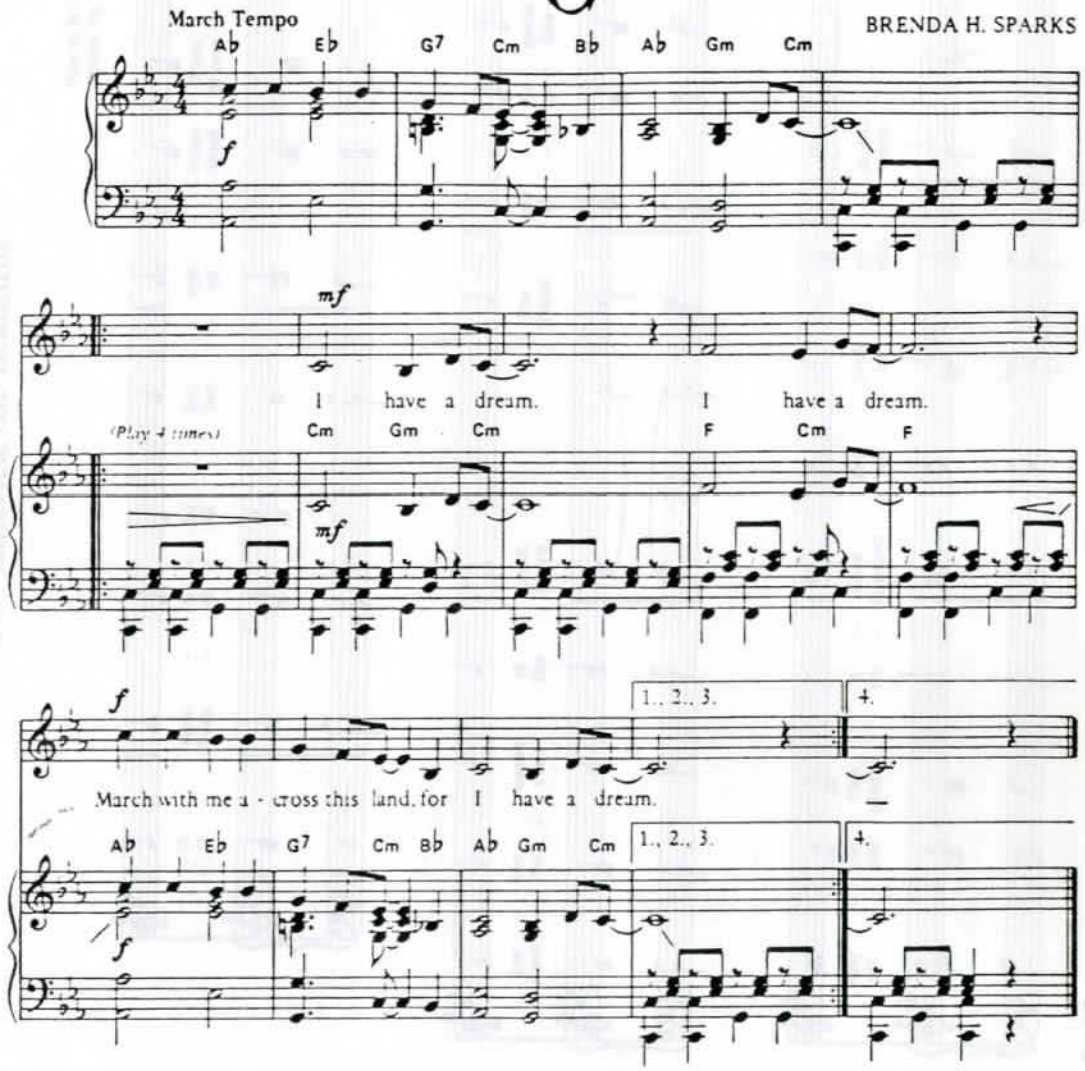


Our Country 'Tis Of Thee

1 BOOM
war
2 Booms

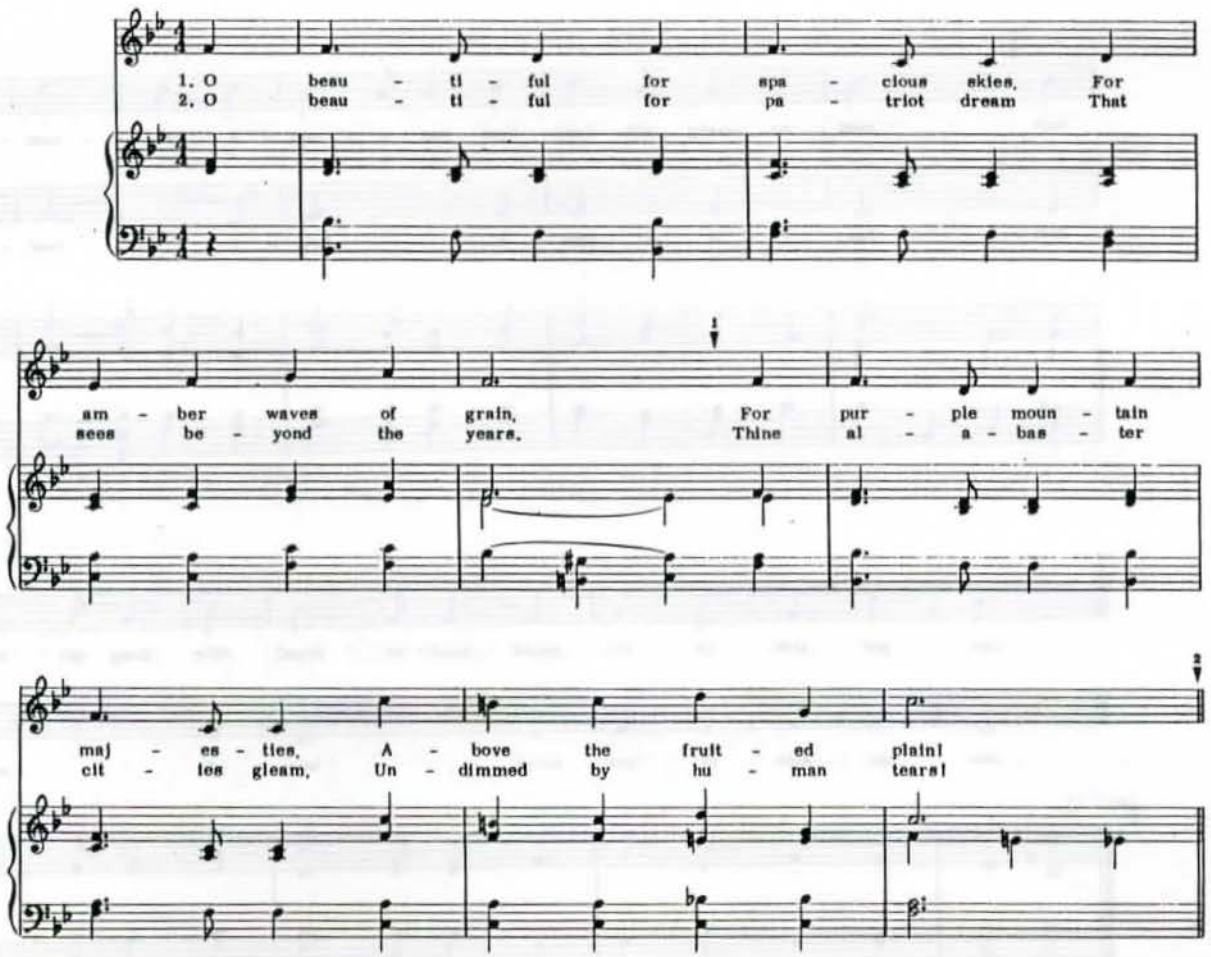
12. I Have a Dream

31

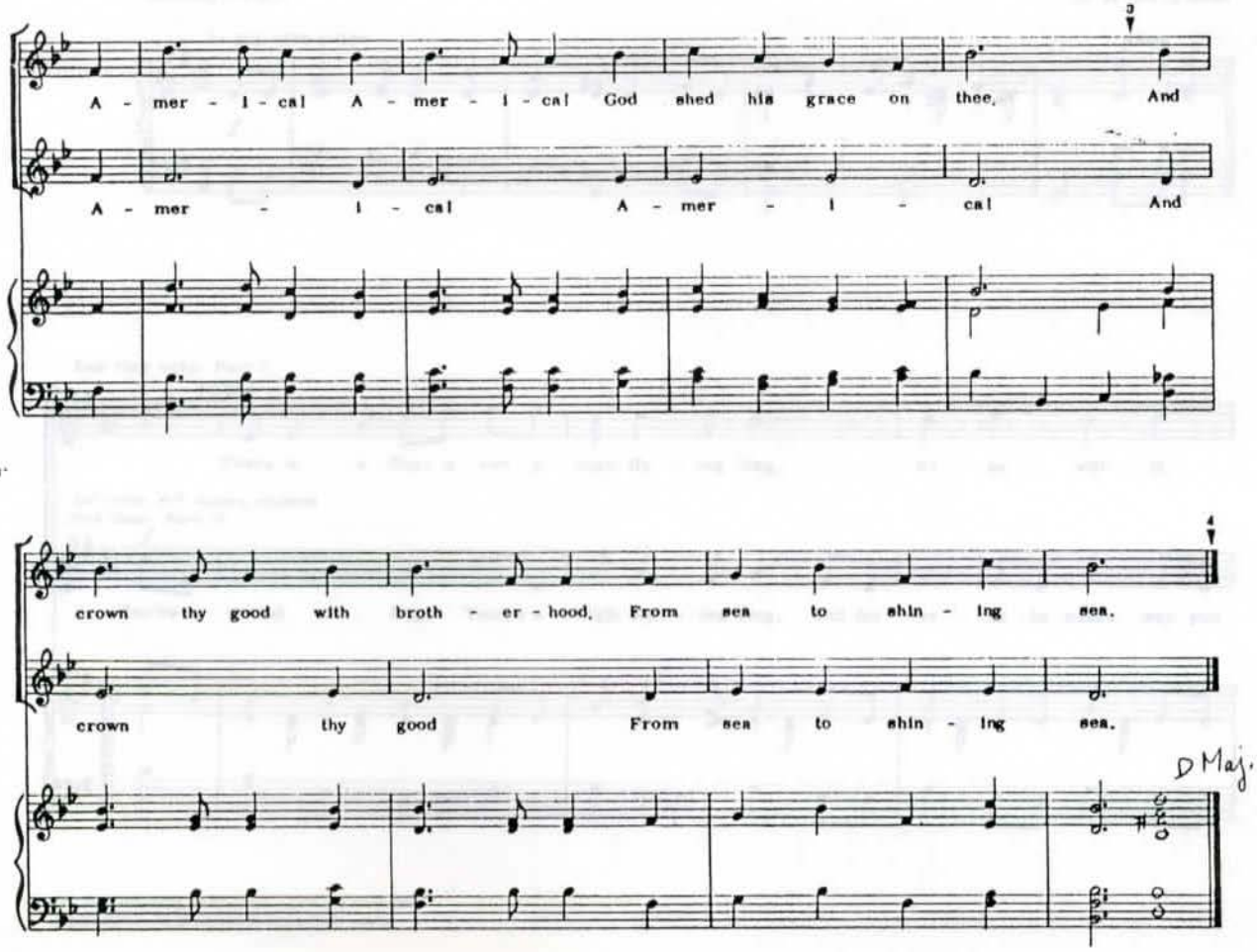


247. America, the Beautiful

Words by Katherine Bates
Music by Samuel A. Ward



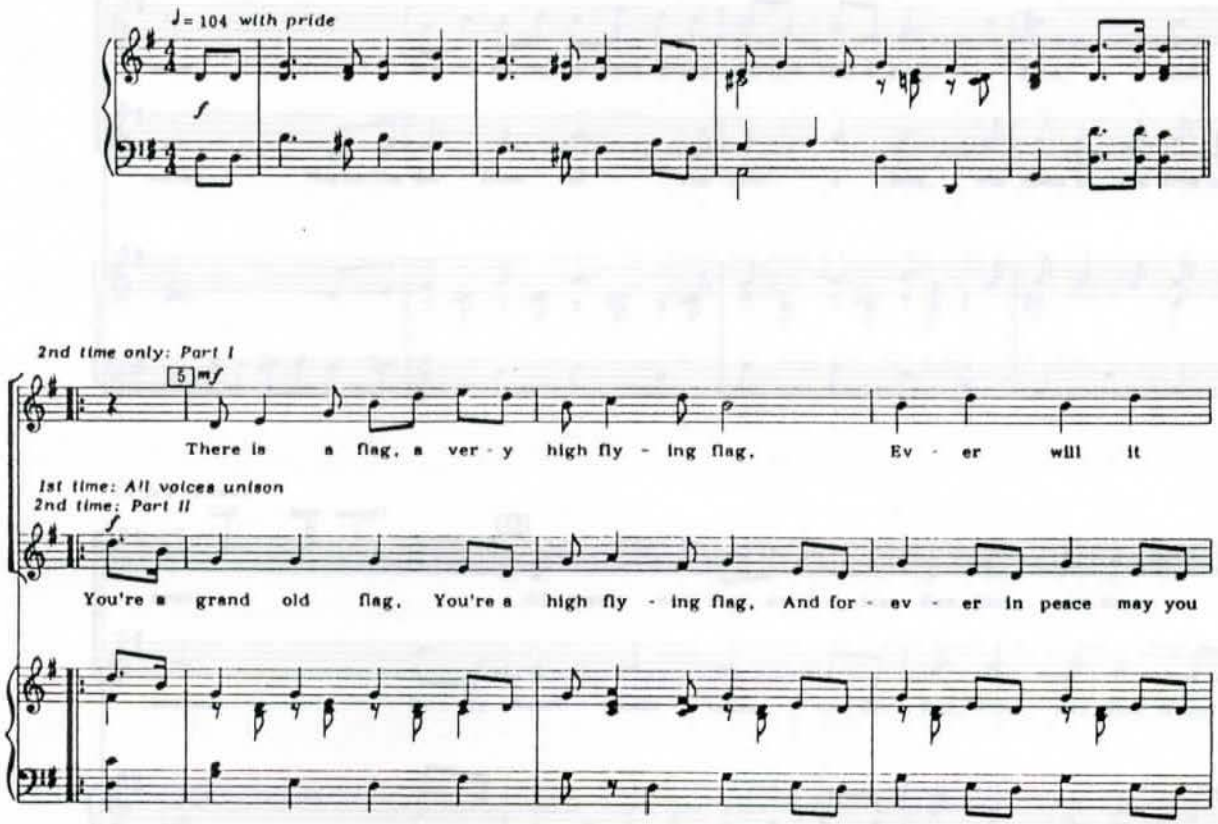
P.A. 130


A - mer - i - ca! A - mer - i - ca! God shed his grace on thee, And
A - mer - i - ca! A - mer - i - ca! And
crown thy good with broth - er - hood, From sea to shin - ing sea.
crown thy good From sea to shin - ing sea.
D Maj.

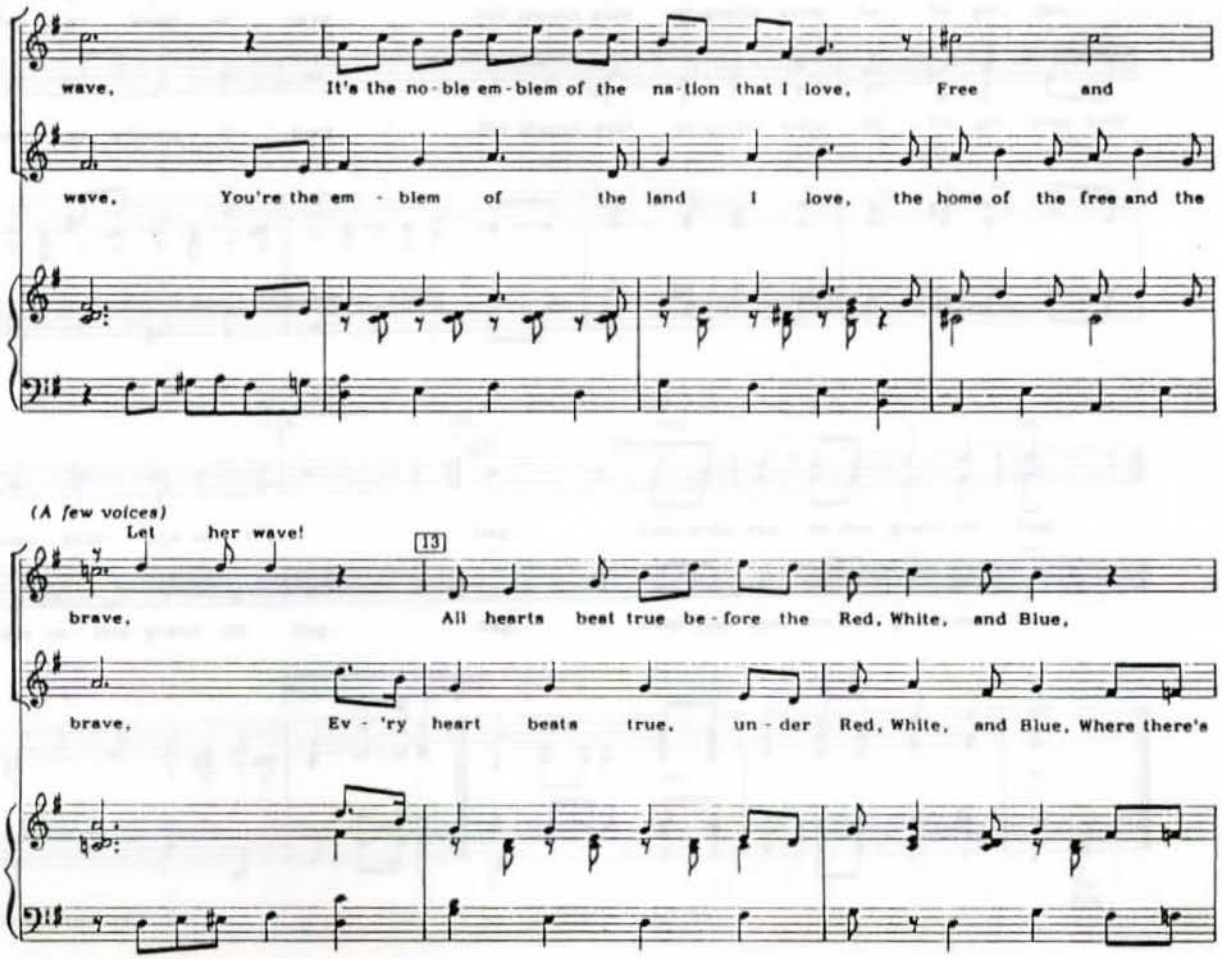
You're a Grand Old Flag

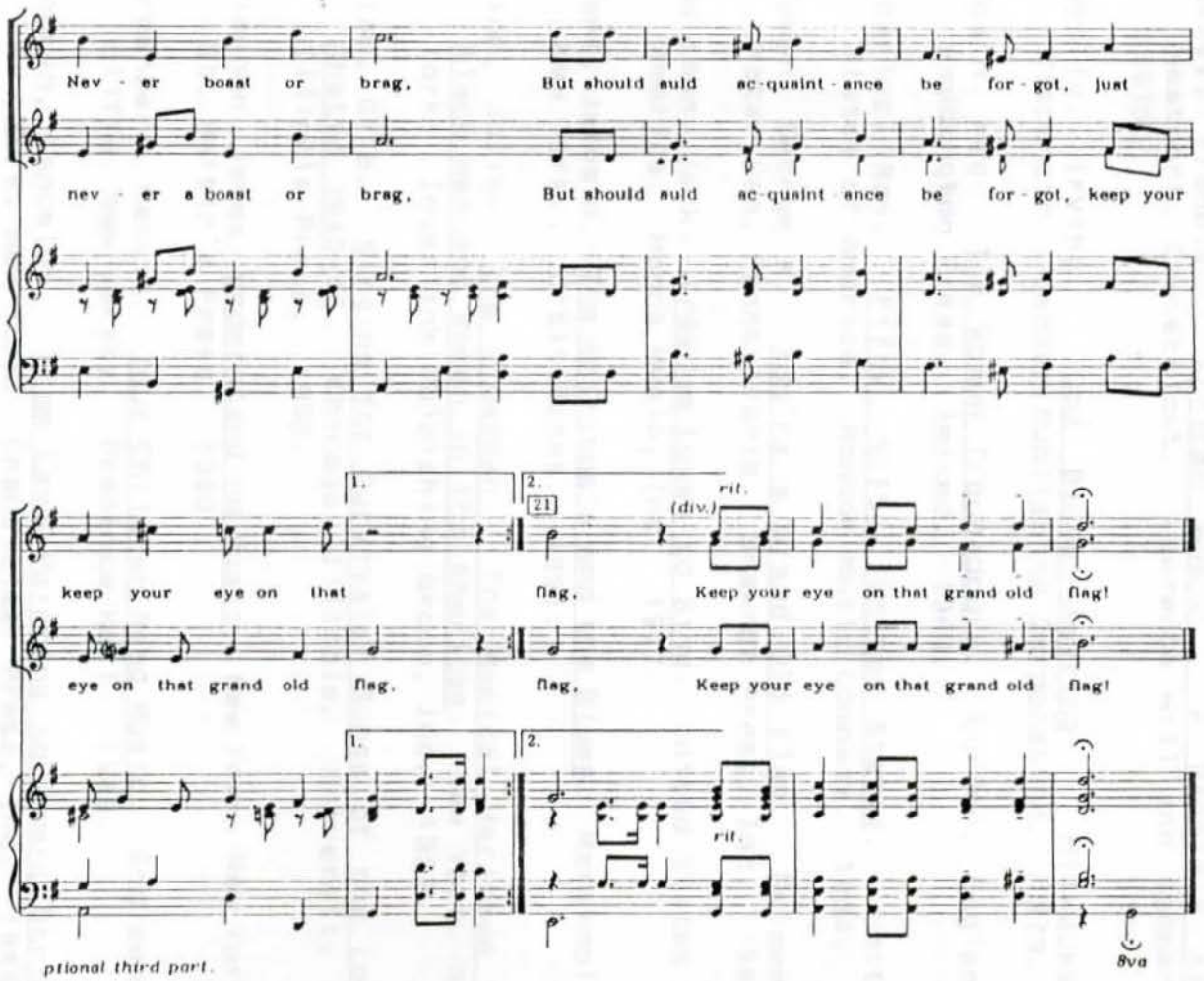
Recording 10 Side A

George M. Cohan
Arr. by Mary Val Marah



On the recording, individual parts are recorded separately to help students learn their parts.


wave, It's the no-ble em-blem of the na-tion that I love, Free and
wave, You're the em - blem of the land I love, the home of the free and the
(A few voices)
Let her wave!
brave, All hearts beat true be-fore the Red, White, and Blue,
brave, Ev - 'ry heart beats true, un - der Red, White, and Blue, Where there's



ptional third part.

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