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To the Committee on Graduate Study:

I am submitting to you a thesis written by Velma Dynes Stout entitled "A Survey of Opportunities for Musical Experiences Provided for Preschool Children in Their Homes." I recommend that it be accepted for nine quarter hours of credit in partial fulfillment of the requirements for the degree of Master of Science, with a major in Child Development.

Ulla J. Day
Major Professor

We have read this thesis
and recommend its acceptance:

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Accepted for the Committee

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Dean of the Graduate School

A SURVEY OF OPPORTUNITIES FOR MUSICAL EXPERIENCES
PROVIDED FOR PRESCHOOL CHILDREN IN THEIR HOMES

A THESIS

Submitted to
The Committee on Graduate Study
of
The University of Tennessee
in
Partial Fulfillment of the Requirements
for the degree of
Master of Science

by
Velma Dynes Stout

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V.D.S.

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CHAPTER I

INTRODUCTION AND REVIEW OF LITERATURE

Scientific interest in the normal musical development of the preschool child is relatively new. Research studies concerning the child's mental, physical, social, and emotional development have been made throughout the past twenty-five years, but the artistic and aesthetic phases of the child's growth have been neglected. Updegraff¹ believes that probably because music belongs to the arts, relatively few research studies of educational aspects of the development of musical activities and interests of preschool children have been made.

Seashore² at the University of Iowa has made many important studies on the musically talented child, even at preschool level. The concern about normal musical development, however, and the effects of training and environment dates to Jersild and Bienstock³ who have made several studies at

¹Ruth Updegraff, et al, "The Effect of Training upon Singing Ability and Musical Interest of 3, 4, and 5 Year Old Children," University of Iowa Studies in Child Welfare, Vol. 14 (Iowa City: University of Iowa, 1938), p. 129.

²Carl Seashore, "Music Before Five," University of Iowa Studies in Child Welfare, No. 72 (Iowa City: University of Iowa, 1939), p. 27.

³Arthur Jersild and Sylvia Bienstock, "The Influence of Training on the Vocal Ability of Three Year Old Children," Child Development, 2:272-91, 1931.

Columbia University within the past fifteen years. They were interested first in the influence of training on the vocal ability of preschool children. This was the first study of this type to utilize preschool children. A group of 18 children was trained for 40 days in singing simple melodies, tone reproduction and pitch. When they were paired with an untrained group reliable differences were found. The trained group had gained 38 per cent tonal range, and the older children improved more than the younger. Interest remained high throughout the study, and a transfer to other musical activities was noted. They concluded that special training at an early age may help to forestall using only a limited part of range. Three years later, in 1934, a more extensive study was made by Jersild and Bienstock⁴ on the "Development of Children's Ability to Sing." This research was done on the capabilities of children at different age levels, and the improvement through training. The same children who were in the first study were retested as part of this study, and they were found to retain reliable superiority over the control group. A training period of six weeks increased by 30 per cent the number of tones the children could sing. At four years of age the child may be able to reproduce as many tones as the average adult, although he may

⁴Arthur Jersild and Sylvia Bienstock, "Development of Children's Ability to Sing," Journal of Educational Psychology, pp. 481-503, October 1934.

not be capable in singing series of tones. They found that girls sang a larger number of tones than boys, and both sang narrow intervals more readily than wider ones. A lower pitch than has been suggested in children's songs is the more natural pitch for the child's voice. "Singing is one performance that might well have been selected for emphasis in the education of young children."⁵

Williams⁶ became interested in the whole musical development of the preschool child about this time, and made a study on the "Measurement of Musical Development" in which he and his associates considered different types of musical responses shown by children. These included listening, singing, and rhythmic responses. He found that intelligence and rhythmic ability were not related, but that rhythm and chronological age may be related. The trained group of children improved their rhythmic pattern only slightly by practice.

In 1935 Williams⁷ published his study on the memory of preschool children for pitch. A few simple songs were presented

⁵Ibid., p. 502.

⁶Harold Williams, et al, "Measurement of Musical Development," University of Iowa Studies in Child Welfare, Vol. 7, No. 1 (Iowa City: University of Iowa, 1933), pp. 9-107.

⁷Harold Williams, "Immediate and Delayed Memory of Preschool Children for Pitch in Tonal Sequence," University of Iowa Studies in Child Welfare, Vol. 11, No. 2 (Iowa City: University of Iowa, 1935), p. 100.

to a group of preschool children twice a day for thirty days. The children were expected to reproduce the melody as accurately as possible. Great individual differences were found, and a slight loss at the end of the experiment on the part of several of the older children was attributed to boredom due to prolonged practice. Williams concluded that training may be quite uneconomical before a certain level of maturation is reached.

To test the theory that there is no such thing as a "monotone," Wolner and Pyle⁸ made an interesting experiment in which they trained a group of pitch deficient children who had been labeled as "monotones" by their music teachers. This group of children was of elementary school age. After intensive training for three months, the children not only improved in ability to distinguish pitch, but they also learned to sing. The authors concluded the children had been subject to inadequate methods of instruction.

Jersild and Bienstock⁹ have made a more recent study on the development of rhythm in young children, which is closely patterned after their studies on singing. They chose a group of preschool children to observe, and their aim was to

⁸Manual Wolner and W. H. Pyle, "An Experiment in Individual Training of Pitch Deficient Children," Journal of Educational Psychology, 24:9-107, 1933.

⁹Arthur Jersild and Sylvia Bienstock, A Study of Development of Rhythm in Young Children (New York: Teachers College, Columbia University, 1935), pp. 81-96.

investigate ability at various ages. They found that there was a decided increase in the ability to keep accurate time to music between the two and the five year old children. The improvement in rhythmic ability came with growth and with repeated opportunity to respond to music. They discovered that the child who stands high in the ability to sing is likely to be above the average in keeping time, and that the meter of the music does not affect the accuracy of the child's response. A different conclusion from those on the studies in singing is that special opportunities or practice cannot accomplish changes that come normally with maturation. It is assumed that keeping time to music is a motor response that depends on the child's degree of physical development.

The ability to carry a melody is far more complex than mere reproduction of tone because it involves sensory and intellectual co-ordination. Drexler¹⁰ made a study in 1938 concerning the development of the ability to carry a melody. She concluded that there was a definite increase with age in the ability to carry a tune, the most significant increases were between the ages of three and four, and between five and six. There was no sex difference. A closer relationship existed between the abilities of the mothers and children to carry a melody than between the fathers and children.

¹⁰Ethel Drexler, "A Study of the Development of the Ability to Carry a Melody at Preschool Level," Child Development, 9:319-32, 1938.

Many of the conclusions in the previous studies are brought together in one of the more recent research works on the musical development and interests of preschool children which was made by Updegraff¹¹ and her associates at the University of Iowa. It was demonstrated experimentally that three year olds improved in singing ability when trained extensively, but there was a gradual trend of development and many individual differences were noted. Increased ability was paralleled by increased interest and desire to participate in musical activities. They concluded that preschool children became increasingly interested in activities of a musical nature because of a series of short daily practices. The child not only gained confidence in his own abilities, but he became interested in attempting to learn, enjoyed musical activities, and as a result had a wider comprehension of music as a field of enjoyment. "It would seem that the average musical environment for the child is too thinly spread, too unchallenging, too unaware of the child's capacity to respond."¹²

These research studies have centered around the musical development of the preschool child, and one part of a study was concerned with developing musical interests in the young child. Many educators are aware of the part music plays in

¹¹Updegraff, op. cit., pp. 85-129.

¹²Ibid., p. 129.

the life of the preschool child, and an increasing amount of literature has been written on the subject. However, as far as the writer has been able to discover, no studies have been made with regard to the effects of home environment on the musical life of the small child, nor have studies been made to determine what opportunities have been provided for children in their homes to enrich and stimulate musical experiences.

CHAPTER II

PLAN OF THE SURVEY

Purpose

The purpose of this study was to explore the kinds of musical experiences provided for a selected group of preschool children in their homes. Information was sought in regard to:

1. The musical activities taking place in the homes of these children.
2. The types and usage of musical equipment found in these homes.
3. The children's reactions to musical experiences.
4. The part other members of the family played in the musical life of these children.

Limitations

The study was set up to determine the existing environmental conditions in the homes of preschool children. No attempt was made to measure the musical development or abilities of the children.

The survey was limited, for the purpose of collecting data, to parents of children enrolled in the University of Tennessee Nursery School, and to those parents whose children were on the waiting list of the Nursery School.

According to the Goodenough revision¹ of the Taussig and Barr scales for the classification of occupations, the fathers would fall into the first three groups: professional, managerial, and clerical. There was no attempt to compare or relate the socio-economic background of the children and the musical experiences they were reported to have.

Method

The questionnaire method was used to secure a variety of information from as many parents as possible within a limited period of time. The questionnaire² was compiled from a collection of ideas concerning musical interest, experiences, and reactions of preschool children. The collection was made from a survey of printed materials by music educators, child development and child psychology authorities, and from the experiences of the writer as a nursery school teacher and parent.

The ideas used in the questionnaire pertained to musical equipment found in the homes, books, and records for preschool children, use of radio and records, participation of children in musical activities, and family interest and attitudes.

¹Florence L. Goodenough and John E. Anderson, Experimental Child Study (New York: The Century Company, 1931), pp. 501-12.

²See questionnaire in Appendix.

The questionnaire was submitted for preliminary testing to a group of ten mothers of preschool children, who checked the statements for clarity, brevity, and ease of understanding. They were asked to make suggestions for improvement before the final form was mailed. This group of mothers was similar to the survey group in socio-economic and educational background.

Space was provided in the questionnaire for the age and sex of the preschool child included in the survey, and for the ages of other children in the family. The information concerning occupational status of the family was found in the Nursery School applications.

The body of the questionnaire consisted of six parts, each one concerned with a different type of musical opportunity provided for the preschool child in the home situation. Part I was a check list of musical equipment and instruments. Space was provided in Part II for a listing of musical books and compositions enjoyed by the child. Part III included a check list for the child's use of records, and a place to write the title and description of his favorite records. The child's use of radio and a list of the programs he preferred were the information required in Part IV. The fifth part related to the child's participation in musical activities, and Part VI was a check list regarding family interests and attitudes.

A sufficient area at the bottom of the last page was left blank for comments and suggestions from the parents who filled out the questionnaire.

Procedure

A letter of introduction³ was mailed with the questionnaire to the parents. After two weeks, reminder cards were sent out.

Sampling

The entire group of thirty-six children enrolled in the University of Tennessee Nursery School for the winter quarter, 1949, was included in the survey. Three sets of brothers and sisters meant that there were thirty-three families represented. In addition, forty families were selected at random from the waiting lists. When a child's application for enrollment in the Nursery School is accepted, it is placed in a folder according to the age and sex of the child. There are four such folders: one for boys and one for girls aged from two to three and one-half years, and the other two for children from three and one-half to five years of age. Ten children's names were picked at random from each of the four folders, to give an even distribution of age levels.

³See letter of introduction in Appendix.

CHAPTER III

RESULTS

Sample Used in Survey

Thirty-eight questionnaires were returned in time to be tabulated and used in the survey.

For purposes of analysis, the children were divided into three groups, according to age. Group I included the children over two years and under three years of age. Group II was composed of the children over three and under four years old, and the children included in Group III were between the ages of four and five. These were the ages of the children at the beginning of the winter quarter, January 1949. In one case where two preschool children in one family were enrolled in Nursery School, only one child was included in the survey.

There were thirteen children in both the youngest and oldest groups, and twelve children in the middle group. A total of twenty girls and eighteen boys participated in the study.

Organization of Data for Purposes of Discussion

After the survey results were tabulated, interesting relationships between statements in different sections of the questionnaire appeared. The findings in the section "Child's

TABLE I

CLASSIFICATION OF CHILDREN BY AGE GROUPS AND SEX

	<u>Group I</u> <u>Under 3</u> (No.)	<u>Group II</u> <u>Over 3 and</u> <u>Under 4</u> (No.)	<u>Group III</u> <u>Over 4</u> (No.)	Totals (No.)
Boys	4	6	8	18
Girls	9	6	5	20
Total	13	12	13	38

TABLE II

NUMBER OF CHILDREN IN FAMILIES STUDIED
 OLDER AND YOUNGER THAN THE PRESCHOOL CHILD
 BY AGE GROUPS AND "ONLY" CHILDREN

	<u>Size of Families</u>				No. of Older Siblings*	No. of Younger Siblings*	No. of "Only" Children
	<u>No. of Children</u>						
	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>			
	No. of Families						
Group I	3	5	4	1	12	3	3
Group II	5	5	1	1	7	3	5
Group III	4	4	3	1	8	6	4

*Older or younger than preschool child who was being studied.

Use of Records" led to an examination of the types of records the child listened to and enjoyed. The number and kinds of musical equipment owned brought out the use this equipment had in the homes, and what sort of family participation in musical activities resulted. When it was found that every family owned at least one radio, the next logical step was to see if the preschool children listened to programs, the frequency of their listening habits, and what kinds of programs they preferred. Because of this, the data will be reported by considering together all closely related information rather than following the plan of the questionnaire item by item.

Radio Ownership

Every family included in the survey owned at least one radio (see Table III, page 16), and 71 per cent reported that they had two or more in the home. Three children had radios of their own. Though every family owned a radio, relatively few of the children were regular listeners.

Listening Habits of Preschool Children

No child under three years of age made any choice about listening to certain programs, but five children in the oldest group were reported to choose, which might indicate that interest in radio increases slightly with age at the preschool level.

TABLE III

NUMBER OF RADIOS IN THE HOMES, FREQUENCY AND METHODS OF USE

	<u>Families Owning</u>						<u>Listening Habits</u>					
	<u>At</u>		<u>Two or</u>		<u>One for</u>		<u>Family</u>		<u>Child Listens</u>			
	<u>Least</u>		<u>More</u>		<u>Child</u>		<u>Chooses</u>		<u>Regularly</u>		<u>Occasion-</u>	
	<u>One</u>		<u>Per</u>		<u>Per</u>		<u>Programs</u>		<u>Per</u>		<u>ally</u>	
	No.	Cent*	No.	Cent	No.	Cent	No.	Cent	No.	Cent	No.	Cent
Group I	13	100.0	10	77.0	1	8.0	10	77.0	1	7.0	9	69.0
Group II	12	100.0	6	50.0			11	92.0	1	8.0	8	67.0
Group III	13	100.0	11	85.0	2	15.0	10	77.0	2	15.0	9	69.0
Total Sample	38	100.0	27	71.0	3	8.0	31	82.0	4	11.0	26	68.0

*Percentage was computed to nearest whole number.

The sampling is so small, however, that no conclusions can be made. The results show that 68 per cent of the children listened occasionally to musical selections on the radio. Only 11 per cent were reported to listen regularly.

Role of Parents

Permission to tune the radio increased with the age of the child. In Group I 15 per cent of the children were allowed this privilege by their parents. Forty-two per cent in Group II and 61 per cent of the oldest group were permitted to tune the radio.

More than half, or 61 per cent, of the parents encouraged the child's listening to the radio with him. Slightly fewer, or 58 per cent, tuned in appropriate programs, while 47 per cent indicated that they tuned out undesirable music. Only 24 per cent of the parents felt they could explain and interpret music to their children. Eighty-two per cent of the parents indicated that they usually chose their radio programs rather than let the radio run unnoticed.

Programs That Interest Children

Ten different radio programs were listed by parents in the questionnaire. These were programs that were preferred by

their preschool children, and they included a wide variety of interest.¹ "Let's Pretend" and such local shows as "Bugs Bunny Club" were the favorites of several children, and one little girl was reported to listen regularly to daily fifteen-minute serial stories.

Pianos in Homes and Use in Family Activity

Half of the families included in the survey owned pianos (see Table IV, page 19), and almost half, or 46 per cent, of the parents were reported to be able to play the piano. Twenty-seven older siblings were reported in families in the survey (see Table II, page 14), and thirty per cent of these were playing some kind of musical instrument or the piano.

The statement, "Some member of the family sits down regularly with the preschool child to play and sing" was checked by thirty-four per cent of the families, and fifty-five per cent indicated that they made a point of teaching their children the more familiar, well-loved songs.

Music Books

Half of the families had music books or compositions in the home that were enjoyed by preschool children. Although 50

¹See Appendix for complete list.

TABLE IV
NUMBER AND USE OF PIANOS AND MUSIC BOOKS
OWNED BY FAMILIES

	<u>Families Owning</u>				<u>Parent Participation</u>					
	<u>Pianos</u>		<u>Music Books</u>		<u>Parents Play Piano</u>		<u>Parents and Children Sing</u>		<u>Songs Taught to Children</u>	
	<u>Per</u>		<u>Per</u>		<u>Per</u>		<u>Per</u>		<u>Per</u>	
	No.	Cent*	No.	Cent	No.	Cent	No.	Cent	No.	Cent
Group I	6	46.0	7	54.0	6	46.0	5	38.0	6	46.0
Group II	8	67.0	6	50.0	6	50.0	5	41.0	8	67.0
Group III	5	38.0	6	46.0	5	38.0	4	31.0	7	54.0
Total Sample	19	50.0	19	50.0	17	45.0	14	36.0	21	55.0

*Percentage was computed to nearest whole number.

per cent of the families were reported to own pianos and books, only 29 per cent owned both. Eight of the families owned just music books, and seven had pianos in the homes without books, while twelve families reported neither. This shows that the families who provide music books for their children do not necessarily have pianos.

Books that were suggested by the writer in the questionnaire included children's hymns, rhythmic games, collections of songs, piano books, or books of appreciation that help parents. It was discovered that 54 per cent of the families of children in Group I had one or more books suited to the interests of children, 50 per cent in Group II, and 46 per cent in Group III reported the same thing. The thirteen children under three years of age in Group I had twelve older brothers and sisters, 33 per cent more than any other age group. It may be that these older siblings passed on their books to the younger children, which perhaps accounts for the largest percentage of music books enjoyed by the youngest group of children. The four year olds in Group III had only eight older siblings. The difference in the number of older siblings and age of the family together with the small sampling make it difficult to say whether or not this shows any significant difference.

Seven families indicated that they owned four or more books or compositions that were enjoyed by their preschool children.

The most popular books in the survey² were three Little Golden Books, Nursery Songs arranged by Leah Gale, Hymns compiled by Elsa Werner, and Christmas Carols arranged by Marjorie Wyckoff. The Childcraft Music Book and the Golden Song Book arranged by Katherine Wessels came next in popularity.

Musical Instruments

Twenty-one musical instruments other than the piano were reported to be in the homes of thirteen families (see Table V, page 22). The first ranking musical instrument was the violin, having been checked by six families. The results showed that two or more musical instruments were owned by five of the reporting families.

The statement, "Family has formed own orchestra or rhythm band for own recreation" was checked by only one family. There were two older children in this family who were unusually interested in music. A family orchestra is the sort of activity that should have several children as well as the parents participating. Of the preschool children in this survey, thirty-two per cent were "only" children, and an additional thirty-two per cent had younger brothers and sisters (see Table II, page 14). Because such a large percentage were "new" families, it is readily understood why so few had as yet attempted an orchestra.

²See Appendix for complete list.

TABLE V
NUMBER OF MUSICAL INSTRUMENTS
OWNED BY FAMILIES

	<u>Musical Instruments</u>	
	<u>No.</u>	<u>Per Cent*</u>
Group I	9	42.0
Group II	6	29.0
Group III	6	29.0
Total Instruments	21	100.0

*Percentage was computed to nearest whole number.

Rhythm Instruments

Rhythm instruments such as drums, bells, triangles, cymbals, and so on were reported owned by thirty-two per cent of the families (see Table VI, page 24). The drum was by far the most popular, being mentioned ten times. The children in Group I were indicated to own almost fifty per cent of the rhythm instruments, and because these children had the most older siblings, many of these instruments may have been "passed down."

Disc, wire, or tape recorders are evidently almost unknown as yet, even in the upper income families, for only six were reported in this study. Of these, four were disc recorders, one a wire, and the other a tape recorder.

Record Players and Their Operation

The results of the survey show evidence that recorded music holds greater interest for preschool children than either radio or instrumental music. Perhaps it is given more importance by parents, who provide greater opportunities for recorded musical experiences. It was found that 79 per cent of the families (see Table VII, page 25) had record players in their homes, and 34 per cent of the children had record players of their own. It is interesting to note that half of this latter number came from the youngest group, or those children under three years of age.

TABLE VI

NUMBER OF FAMILIES
OWNING RHYTHM INSTRUMENTS

	Families	
	No.	Per Cent*
Group I	6	46.0
Group II	2	17.0
Group III	4	31.0
Total Sample	12	32.0

*Percentage was computed to nearest whole number.

TABLE VII

NUMBER AND USE OF RECORD PLAYERS OWNED BY FAMILIES

	<u>Families Owning</u>				Families Permitting Child to Operate Player	<u>Number Families Which</u>						
	<u>Record Players</u>		<u>Records for Children</u>			<u>Listen with Child</u>		<u>Play Special Records</u>		<u>Explain Music</u>		
	<u>Per</u>		<u>Per</u>			<u>Per</u>		<u>Per</u>		<u>Per</u>		
	No.	Cent*	No.	Cent		No.	Cent	No.	Cent	No.	Cent	
Group I	10	77.0	8	61.0	5	38.0	8	61.0	8	61.0	5	38.0
Group II	8	67.0	7	58.0	7	58.0	8	67.0	7	58.0	6	50.0
Group III	12	92.0	12	92.0	11	85.0	10	77.0	9	69.0	7	54.0
Total Sample	30	79.0	27	71.0	23	68.0	26	76.0	24	71.0	18	53.0

*Percentage was computed to nearest whole number.

Although 79 per cent of the families owned record players, 90 per cent checked the statements included under "Use of Records" in the questionnaire. This would probably indicate that the children had opportunity to hear records regularly in the homes of relatives and friends.

Permission to operate the record player increased with the age of the children in the survey. More than twice as many children in Group III were granted this privilege in comparison with the children in Group I. Of the youngest children under three years old, thirty-eight per cent had permission to operate the victrola, while fifty-eight per cent in the middle group, and eighty-five per cent in the oldest, "over four," group had the same rights.

Role of Parents

Adults encouraged listening to records in several different ways. The most popular was listening with the child, which was checked by 76 per cent of the families. Seventy-one per cent reported that adults played special records to interest the child, while fifty-three per cent explained or interpreted the music. This can be compared with twenty-three per cent of the parents who felt they could interpret or explain radio music to their children.

Other methods of adult encouragement mentioned by the parents were:

1. Singing with records, and encouraging child to do so.
2. Dancing with child in time to music.
3. Showing pictures connected with music.
4. Speaking appreciatively of child's interpretations.

Listening Responses of Children

The children seemed to have developed patterns of listening which indicated real interest and appreciation in their records. Only 38 per cent of the families (see Table VIII, page 28) reported that their child continued his play activity while listening to records, which could be interpreted to mean that almost two-thirds of the children concentrated on the music while they listened. Sixty-eight per cent of the children asked to hear certain records every few days, which shows a continued interest.

Only one child was reported to be indifferent to recorded music, and she did not have a record player in her home.

The most frequent spontaneous response to music by these preschool children was singing, which was reported by eighty-two per cent. Sitting quietly and dancing came next in popularity, each with seventy-one per cent reported. It is interesting to note that nine boys and fifteen girls responded to music by dancing, but eleven boys and nine girls responded by keeping time with their body, hands, or feet. Acting the story and

TABLE VIII

NUMBER AND TYPES OF CHILDREN'S RESPONSES TO RECORDS

	<u>Continue</u> <u>Play</u>		<u>Sing</u>		<u>Children</u> <u>Sit</u> <u>Quietly</u>		<u>Dance</u>		<u>Keep Time</u> <u>with Body</u>	
	No.	Per Cent*	No.	Per Cent	No.	Per Cent	No.	Per Cent	No.	Per Cent
Group I	4	31.0	9	69.0	5	38.0	10	77.0	9	69.0
Group II	2	17.0	8	67.0	8	67.0	6	50.0	5	42.0
Group III	7	54.0	11	85.0	11	85.0	8	61.0	6	46.0
Total Sample	13	38.0	28	82.0	24	71.0	24	71.0	20	59.0

*Percentage was computed to nearest whole number.

beating on objects were each reported as listening responses by twenty-one per cent of the children. There appeared an increase in four types of response to recorded music with the increase of the age of the children. These were: sitting quietly, acting out the story, beating time to music, and singing. Gesell³ reports that the four year old child demonstrates different ways of interpreting music, has high interest in dramatizing songs, and has increased in voice control, pitch, and rhythm. The younger children in Group I responded to music by keeping time with their bodies and by dancing more frequently than did the older children. Gesell⁴ found that two and one-half year old children responded to music by "spontaneous rhythmic response with the whole body."

Records Purchased

Out of the 30 families owning record players 27 listed favorite records of their children (see Table IX, page 30). Group I reported 61 per cent owning records, the middle group reported 58 per cent, and 92 per cent in the oldest group indicated they owned children's records.

³Arnold Gesell and Frances Ilg, Infant and Child in the Culture of Today (New York: Harper Brothers Publishing Company, 1943), p. 325.

⁴Ibid., p. 135.

TABLE IX
PARENTS WHO SELECTED RECORDS

	Mothers Who Selected Records		Fathers Who Selected Records	
	No.	Per Cent*	No.	Per Cent
Group I	9	69.0	4	31.0
Group II	6	50.0	3	25.0
Group III	9	69.0	9	69.0
Total Sample	24	63.0	16	42.0

*Percentage was computed to nearest whole number.

Records and other music purchases were made by sixty-three per cent of the mothers, and forty-one per cent of the fathers. This follows the national purchasing pattern of mother doing most of the buying for the family. The music purchases were of family interest to fifty-eight per cent of those participating in the survey. Almost twice as many four year old children showed interest as compared to the two year olds.

Favorite Records of Children

The lists of favorite records of the children in the survey are long and varied.⁵ For classification purposes, the records listed in the questionnaire by the parents were divided into three groups: popular music, classical or semi-classical music, and records designed expressly for children. Included in the last section were ten and twelve inch single records and record albums, and also the small six inch plastic records. The latter type are new on the market, they are inexpensive, and a wide variety of stories and music can be purchased at a minimum cost. It is not the purpose of this survey to enter into an evaluation of children's records. It was a purpose, however, to try to discover what kinds of records were being

⁵See Appendix for full list.

purchased for and enjoyed by the preschool children included in the survey.

Records designed for children's use were found to be the most popular (see Table X, page 33). The youngest children, those under three years of age, preferred this type of records more than the two older groups. They listed the small six inch records in great numbers, reporting 41, while Group II reported 16, and Group III, 29. In many of the questionnaires the parents listed these records by the number, or merely wrote that they owned six or ten of the Little Golden Records, Pied Piper Records, or Playtime Records. The recordings of Frank Luther were the most popular of the larger records. His "Mother Goose Songs," and "Nursery Rhymes" were owned by fifteen children. Don Wilson's recording of "Little Toot," and Peter Lind Hayes', "The Magic Record," were also very popular. Among the classical records enjoyed by children were Prokofiev's "Peter and the Wolf" which was reported by six families, and the "Sabre Dance" by Khachaturian, reported by two families. Gene Autry's recording of "Here Comes Santa Claus," and Dinah Shore's, "Buttons and Bows" were each preferred by three children.

Singing Habits of the Children

Not one child included in the survey was reported by his family to be indifferent to music and to make little attempt to sing. Out of the total sampling, ninety-five per cent of the

TABLE X

NUMBER AND TYPE OF RECORDS
PREFERRED BY PRESCHOOL CHILDREN

Type	Number of Records			Total
	Group I	Group II	Group III	
Records designed for children	87	45	75	207
Popular Music	3	4	13	20
Classical and Semi- Classical Music	5	5	12	22
Total	95	54	100	249

families indicated that their preschool child attempted to carry a tune (see Table XI, page 35). As the child's age increased, his ability to reproduce a melody increased slightly, for 85 per cent of the youngest reported this ability, and 100 per cent of the children in the two older groups carried tunes. These results compare favorably to those in a study done by Ethel Drexler,⁶ who found that there was a definite increase with age in the ability to carry a tune, which was especially significant between the age of three and four. She also found no sex differences, which was true in this survey.

The children did most of their singing alone, as was indicated in ninety-two per cent of the questionnaires. These preschool children were evidently reluctant to sing for an audience, because only 37 per cent reported this. Gesell⁷ found that two year old children loved to sing and did so spontaneously when at home alone, but were inhibited when singing with others. However, 45 per cent of the children in this survey were encouraged by their parents to share their musical experiences with friends and neighbors, and this encouragement was more frequent with the younger children. Fifty-four per cent of Group I checked the statement, and thirty-one per cent

⁶Ethel Drexler, "A Study of the Development of the Ability to Carry a Melody at Preschool Level," Child Development, 9:319-32, 1938.

⁷Gesell, op. cit., p. 199.

TABLE XI

NUMBER AND TYPES OF SINGING HABITS OF PRESCHOOL CHILDREN

	Children											
	<u>Carry</u> <u>Tune</u>		<u>Sing</u> <u>Alone</u>		<u>Sing for</u> <u>Audience</u>		<u>Sing with</u> <u>Adults</u>		<u>Make up</u> <u>Tunes</u>		<u>Encouraged</u> <u>by Parents</u>	
	No.	Per Cent*	No.	Per Cent	No.	Per Cent	No.	Per Cent	No.	Per Cent	No.	Per Cent
Group I	11	85.0	12	92.0	4	31.0	12	92.0	6	46.0	3	26.0
Group II	12	100.0	11	92.0	6	50.0	10	83.0	5	42.0	3	25.0
Group III	13	100.0	12	92.0	4	31.0	11	85.0	6	46.0	6	46.0
Total Sample	36	95.0	35	92.0	14	37.0	33	87.0	17	45.0	12	37.0

*Percentage was computed to nearest whole number.

of the children in the oldest group were reported to be encouraged to share musical experiences. According to Gesell⁸ the four year old child enjoys singing alone. Perhaps the reason for less encouragement for the older children in the survey was that they needed less and were mature enough to sing spontaneously for friends.

That preschool children sing with adults is given evidence by eighty-seven per cent of the parents who checked this statement: however, thirty-seven per cent indicated that all the family participated in group singing. Approximately the same percentage of a group of parents studied by Warren⁹ sang with their children. It was brought out in a previous section of the findings that thirty-four per cent of the parents made an effort to teach their children the familiar, well-loved songs that are a part of our American heritage.

Almost half, or forty-five per cent, of the children made up tunes to fit their play activity, and as they grew older they were encouraged by parents more frequently. In Group I 46 per cent were encouraged to create their own music, 42 per cent of the children in Group II, and 46 per cent of the Group III children were given encouragement.

⁸Ibid., p. 325.

⁹Kathryn Warren, "A Study of the Relationships Between Family Background, Methods of Guidance, and the Behavior Traits of Fifty-one Preschool Aged Children," (unpublished Master's thesis, The University of Tennessee, Knoxville, Tennessee, 1947), p. 20.

Rhythmic Activities

The results of this survey show that more children kept time to music by dancing than by any other rhythmic response (see Table XII, page 38). It is interesting to note that more of the girls danced to music than did the boys. This was one of the few sex differences appearing in the tabulation, with 45 per cent of the girls responding by dancing and 29 per cent of the boys. Every child in Group I, the youngest children, was reported to dance to music, while less than half of the middle group and 77 per cent of the oldest group indicated the same thing. This follows the studies of Gesell,¹⁰ who found that two and one-half year old children responded to music with their whole body, while the older child participates in a variety of rhythms and singing.

Another sex difference appeared when it was discovered that thirty-one per cent of the boys as compared with twenty-one per cent of the girls moved their hands and feet in time to music. This difference was less marked than in the dancing response.

Slightly more than half, or fifty-five per cent of the total group checked the statement that their preschool child kept time by marching. Here, there was a definite increase

¹⁰Gesell, op. cit., p. 212.

TABLE XII

NUMBER AND TYPES OF RHYTHMIC RESPONSES TO MUSIC BY PRESCHOOL CHILDREN

	<u>Dance</u>		<u>March</u>		<u>Children Beat on Objects</u>		<u>Experiment with Tones</u>		<u>Whistle</u>	
	No.	Per Cent*	No.	Per Cent	No.	Per Cent	No.	Per Cent	No.	Per Cent
Group I	13	100.0	5	38.0	4	31.0	4	31.0	2	15.0
Group II	5	42.0	6	50.0	2	17.0	3	25.0	3	25.0
Group III	10	77.0	10	77.0	4	31.0	2	15.0	10	77.0
Total Sample	28	74.0	21	55.0	10	26.0	9	24.0	15	40.0

*Percentage computed to nearest whole number.

noted with increase in age. Only 38 per cent of the youngest children kept time by marching, and 77 per cent of the oldest group marched to music. Similar findings were made in a study of Jersild and Bienstock¹¹ on development of rhythms in young children. They concluded that the ability to keep time was closely associated with growth, and that there was a definite increase between the ages of two to five years in the ability to keep accurate time.

Keeping time to music by beating on objects such as a drum or a triangle was prevalent only in 26 per cent of the families. Here, as in rhythmic bodily movement, more than twice as many boys as girls were reported to beat on objects.

Two additional rhythmic activities were noted by parents. One little girl was reported to tap her foot in time with music, and one little boy blew a toy horn as a rhythmic response.

Almost half, or forty-seven per cent of the children were participating in group singing games. Age or sex seemed of little importance here.

Out of the total sampling of 38 children, nine of them were reported to experiment with different tonal sounds by striking radiators, glasses, and so on. Whether the other

¹¹Arthur Jersild and Sylvia Bienstock, Development of Rhythm in Young Children (New York: Bureau of Publications, Teacher's College, Columbia University, 1935), p. 95.

children did not experiment or whether the parents were not aware that such "noise" was tonal experimentation is not known.

More than one-third, or forty per cent of the children whistled, or attempted to do so. This tendency increased with age, with 15 per cent of the children in Group I reporting, 25 per cent in the middle group, and 77 per cent of the oldest group who were reported to attempt to whistle.

Instrument Experimentation

The section on instrument experimentation in the questionnaire was designed for everyone in the survey to check, regardless of piano ownership. It was discovered that 58 per cent of the children were reported to experiment on the piano by playing with both hands (see Table XIII, page 41). More than one-third, or forty per cent, played separate notes to hear the difference in pitch, and thirty-four per cent were observed by their parents to experiment with loudness or softness of tone. Fewer children, twenty-one per cent, seemed to be interested in experimenting with the pedals on the piano. Only seven, or 18 per cent, of the preschool children expressed the desire to play an instrument, and four of these were in Group III. The sampling is so small here that no reliable conclusions can be drawn as to age differences.

Several parents had noticed their children experimenting with musical instruments in ways other than were listed in the

TABLE XIII

NUMBER AND TYPES OF INSTRUMENTAL EXPERIMENTATION BY PRESCHOOL CHILDREN

Children - - -	<u>Both Hands</u>		<u>Pedals</u>		<u>Tone</u>		<u>Pitch</u>		<u>Other Instrument Experimen- tation</u>		<u>Desire to Play Instrument</u>	
	<u>Per</u>		<u>Per</u>		<u>Per</u>		<u>Per</u>		<u>Per</u>		<u>Per</u>	
	No.	Cent*	No.	Cent	No.	Cent	No.	Cent	No.	Cent	No.	Cent
Group I	8	61.0	2	15.0	3	23.0	5	38.0	2	15.0	1	8.0
Group II	7	58.0	2	17.0	5	42.0	6	50.0	--	--	3	25.0
Group III	7	54.0	4	31.0	5	38.0	4	31.0	1	8.0	3	23.0
Total Sample	22	58.0	8	21.0	13	24.0	15	40.0	3	8.0	7	18.0

*Percentage was computed to nearest whole number.

questionnaire. One mother added that her son "played a xylophone and blew a harmonica for noise, not for tune," another child imitated guitar playing, and another experimented with the family accordian. A little girl in Group I liked to draw the bow across her big brother's violin, and one of the older boys made instruments from sticks, and pretended to be playing on them.

Musical Interests of the Families

Throughout this chapter on the findings of the survey, family attitudes and practices have been included with other sections of the questionnaire. There are a few points, however, that do not tie in with the other main headings, and need to be brought out separately. These are: family preference for different types of music, their attitudes toward musical training for their children, their interest in concerts, and family participation in group musical activities.

Parental Attitudes Toward Musical Training of Their Children

More than two-thirds of the parents were interested in giving their preschool children music lessons in the future (see Table XIV, page 43). An age difference was clearly shown here, with 61 per cent of the parents of Group I children, 58 per cent of Group II children, and in Group III 85 per cent of the parents indicated interest. This increase of interest of

TABLE XIV

NUMBER AND INDICATIONS OF PARENTAL INTEREST IN MUSIC

	Parent Attitudes in Regard to Music Lessons						Parents Enjoy, not Participate					
	Plan to Give Children		Child Must Show Talent		Child Must Show Interest		Attend Concerts		Participate		Little Interest	
	Per		Per		Per		Per		Per		Per	
	No.	Cent*	No.	Cent	No.	Cent	No.	Cent	No.	Cent	No.	Cent
Group I	8	61.0	5	38.0	12	92.0	12	92.0	4	31.0	1	8.0
Group II	7	58.0	1	8.0	10	83.0	12	100.0	5	42.0		
Group III	11	85.0	2	15.0	9	69.0	11	85.0	7	54.0		
Total Sample	26	68.0	8	21.0	31	82.0	35	92.0	16	42.0	1	3.0

*Percentage was computed to nearest whole number.

the parents of the older children may be due, in part, to the awareness that the time when children usually begin music lessons is coming closer, and they may be aware of the need of more formal education for music than they can provide in the home. Not a single family indicated that they believed a pre-school child too young to appreciate music, but 21 per cent thought that a child should show signs of talent before any emphasis is placed on his musical education.

Only six parents out of the total sample of thirty-eight set down an arbitrary age believed best for children to begin to study music. Three families thought eight years of age was the logical time, two believed that seven was the best age, and one family indicated that six years was the most appropriate time.

Most of the parents, or 82 per cent indicated that the child should begin this musical training when he shows signs of keen interest and desire for learning, regardless of age.

These results show a trend in this survey away from the conception of formalized musical training for "talented" children at an arbitrary age, toward a concern for the individual differences in children, and the idea that all children have a natural love and appreciation for music, to be fostered and encouraged at the child's own level of development.

Parental Interests in Concerts

A large number, 92 per cent, of the parents indicated that they attended music concerts (see Table XIV, page 43). Over half, or 55 per cent, attended occasionally. Twenty-one per cent were interested enough to attend regularly, and 16 per cent reported that they seldom went to concerts.

Family Participation

Only one family checked the statement that very little interest was shown in music other than keeping up with the "hit" tunes of the day (see Table XIV, page 43). The same family reported that their preschool daughter seemed indifferent to recorded music, which may indicate a lack of musical awareness on the part of the whole family.

Music is enjoyed as it comes over the air or on records by 42 per cent of the families, but they do not participate in creating or interpreting their own music. As was previously brought out, 37 per cent of the families engaged in group singing, and 34 per cent of the parents played and sang regularly with their children. It has also been mentioned that only one family had formed an orchestra for its own recreation.

The results show that there were very few group musical activities provided in the families included in this survey.

Music Preferred by Families

Eleven different types of music were listed in the questionnaire, and the parents were asked to check their favorites.

One family checked every type, but most preferred four or five.

More families, 90 per cent, indicated that semi-classical music was preferred (see Table XV, page 47). Symphony was preferred by 55 per cent of the group. Popular dance band music and classical music were the next favored types, with 53 per cent checking each one. Choral music, religious hymns, ballads, military music, and opera followed in succession of preference. "Jive" and "hill-billy" were the least favored, with eleven per cent of the total group checking each of these two types.

In addition to the above eleven types of music listed in the questionnaire, four more were suggested by parents: ballet, light opera, musical comedy, and Latin American music.

TABLE XV

NUMBER AND TYPES OF MUSIC PREFERRED BY FAMILIES

	Families Preferring											
	Semi-		Symphony		Popular		Classical		Opera		"Hill-	
	Classical										billy"	
	No.	Per Cent*	No.	Per Cent	No.	Per Cent	No.	Per Cent	No.	Per Cent	No.	Per Cent
Group I	13	100.0	7	54.0	7	54.0	7	54.0	3	32.0	1	8.0
Group II	11	92.0	7	58.0	7	58.0	7	58.0	4	33.0	1	8.0
Group III	10	77.0	7	54.0	6	46.0	6	46.0	5	38.0	2	15.0
Total Sample	34	90.0	21	55.0	20	53.0	20	53.0	12	32.0	4	11.0

*Percentage was computed to nearest whole number.

CHAPTER IV

SUMMARY

The radio was the only piece of musical equipment found in every home, but only a very few of the oldest children were reported to be listening regularly to favorite programs. However, more than two-thirds of the children were listening occasionally to musical selections. The parents showed evidence that they chose their own radio programs, and they encouraged their preschool children by different methods to listen with discrimination. Listening with the child, and tuning in appropriate programs were the most prevalent.

Among the musical equipment owned by families, record players ranked next to radios in popularity. Over three-fourths of the families reported record players in their homes. Almost all the children were exposed to the playing of records at some time, either in the homes of relatives or friends, if not in their own homes. Almost two-thirds of the children were reported to have records they loved, varying in number from one to ten. Records made expressly for small children were the most often listed, but classical and popular recordings were also preferred. More than two-thirds of the children asked to hear certain records frequently, and the same number gave indications of listening by such responses as singing, listening quietly, and dancing. Sex differences appeared when it was

discovered that more girls responded by dancing and more boys kept time to music by beating on objects such as drums or triangles. The most frequent response by both boys and girls was singing. Adults encouraged the children by listening to records with them and by playing certain favorite records. Permission to operate the victrola increased with the age of the child, more than twice as many of the oldest group were granted this privilege as compared with the youngest group.

The percentage of parents checking the statements in the questionnaire concerning the ownership and use of the piano was found to be consistently around 50 per cent. Half of the families owned pianos, almost half of the parents played the piano, more than half taught their children songs, and about half of the children experimented on the piano. Half of the families owned one or more music book suited to the interests of preschool children, but it was discovered that the families who owned pianos were not necessarily the same ones who had music books for their children. The most popular books listed were three of the Little Golden Books.

Slightly more than one-third of the families owned musical instruments other than the piano, and less than one-third provided any kind of rhythm band instruments for their preschool children. These figures would indicate that this type of musical experience is not provided for a large number of children. The drum was the rhythm instrument reported by

more families, and the violin ranked first among musical instruments. The children in the youngest group were reported to own half of the rhythm instruments. Whether this is true because of greater interest or because they had more older siblings who passed them on, is not known. Perhaps because these families are composed chiefly of preschool children, the musical experiences of playing together is one to be encountered in the future, and is better suited to families where there are older children. Sixteen per cent of the families own one of the three types of electric recorders listed in the questionnaire.

Singing is one musical experience that is most frequent among the children in the survey. Over ninety per cent attempted to carry a tune, and they preferred to sing alone as they went about their play activity. An increase in singing was noticed with the increase of the age of the children. Almost two-thirds sang with radio or recorded music, and a little more than one-third sang for an audience. Parents encouraged younger children especially to share their musical experiences with friends and neighbors. Almost ninety per cent of the preschool children sang informally with adults, but about one-third participated in group singing. Children were encouraged to create tunes to fit their play in almost half of the families, and this parental encouragement increased slightly with the age of the child.

A few of the findings in the section, "Rhythmic Activities of Children," were comparable to the results of the children's listening responses to recorded music. More boys kept time with their hands and feet, and more girls danced to music. The most frequent rhythmic response of the group as a whole was dancing, with marching as the next most popular. A progressive increase in keeping time was noted with increase in the age of the children, and this was especially true of marching. Over a third of the children attempted to whistle and experimented with different sounds in their environment. Almost half participated in singing games.

More children experimented with both hands on the piano than any of the other methods suggested by the questionnaire. Almost one-third of them experimented with different pitch and tones. Little other experimenting was noticed by the parents, and only seven children expressed a desire to learn to play a musical instrument.

The parents showed evidence that they enjoyed music by their choice of radio programs, attendance at musical concerts, and interest in new record purchases. Two-thirds wanted their preschool children to take music lessons when they show interest and keen desire for learning, they encouraged the children to create tunes, to share their musical experiences, and the parents made a point to teach them the more familiar songs. Active participation, however, in creating or interpreting their

own music by such family activities as singing together, playing instruments together, or playing singing games is not a prevalent practice. Semi-classical music was favored above all other types by the family groups; "jive" and "hill-billy" were the least preferred.

Recommendations for Further Study

1. A similar study carried on with a different socio-economic group of families so that results from the two studies could be compared.

2. An experimental study could be set up to relate the musical experiences the child had provided for him in his home, and his musical interests and abilities.

3. A survey similar to this be made in a different section of the nation, or in a rural situation, so that the results could be compared.

4. A comparison could be made of the musical abilities and interests of the children with the rich musical backgrounds and those with the less stimulating backgrounds.

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APPENDIX

Nursery School
University of Tennessee
1206 White Avenue

In an effort to find new and better ways of guiding pre-school children such as yours, I am making a survey of the "Opportunities for Musical Experiences Provided for Pre-School Children in Their Homes." This is being done as part of my graduate work in Child Development at the University of Tennessee, and is under the supervision of Dr. Ella J. Day.

Children enrolled in the U. T. Nursery School and those children whose names are on the waiting list to be enrolled in the school are included in the survey.

The questionnaire on the following pages can be filled out in approximately 20-25 minutes. Please feel free to make comments or suggestions. If you would be interested in receiving a copy of the results of the survey, indicate this on the last page.

Please return the completed questionnaire immediately to the University of Tennessee Nursery School.

Thanking you for your consideration,

Sincerely,

<u>Title</u>	<u>Composer or Arranger</u>
(examples: First Nursery Songs	L. R. Russell
How to Teach Children to Know Music	Barbour)

1. _____
2. _____
3. _____
4. _____
5. _____

(use back of sheet for additional
information)

III. Records

A. Child's Use of Records

1. Asks to listen to certain records
2. Permitted to operate record player
3. Usually listens while continuing play activity
4. Seemingly indifferent to record music even if others are listening
5. Adults encourage listening by:
 - a. playing special records
 - b. listening with child
 - c. explaining or interpreting music
 - d. others (list)
6. Asks to hear records every few days
7. Gives indications of listening while music is being played by:
 - a. sitting quietly
 - b. keeping time with body, feet, hands
 - c. dancing
 - d. beating time on floor, chair, table
 - e. acting out story
 - f. singing

B. List ten of your pre-school child's favorite records

<u>Title</u>	<u>Artist</u>	<u>Record No.</u>
(example: Mother Goose Songs	Frank Luther	Dv90000A)

1. _____
2. _____
3. _____

4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

IV. Radio

A. Child's Use of Radio

1. Chooses own radio programs
2. Permitted to tune radio
3. Listens occasionally to musical selections
4. Listens regularly to favorite programs
5. Adults encourage listening by:
 - a. tuning in appropriate programs
 - b. listening with child
 - c. explaining and interpreting music
 - d. tuning out undesirable music

B. List special radio programs that child prefers

1. _____
2. _____
3. _____
4. _____
5. _____

V. Participation in Musical Activities

A. Singing of Child

1. Attempts to carry tune
2. Sings with other members of the family
3. Sings alone
 - a. as he goes about his play
 - b. for an audience
4. Sings with radio or recorded music
5. Makes up tunes to fit his play
6. Seemingly indifferent to singing and makes little attempt

B. Rhythmic Activities of Child

1. Keeps time to music by:
 - a. marching
 - b. dancing
 - c. moving hands, feet, body
 - d. beating on objects
 - e. other (list)

2. Participates in group singing games.
3. Experiments with different tonal sounds by striking on radiators, water glasses, etc.
4. Whistles, or attempts to do so
- C. Instrument Experimentation by Child
 1. Plays separate notes on piano to hear difference in pitch
 2. Plays with vigor or touches notes softly to hear differences in tone
 3. Tries playing with both hands on piano
 4. Experiments with pedal
 5. Expresses desire to play an instrument
 6. Explain any experimentation on instrument other than piano

VI. Family Interests

- A. Mother or father play piano
- B. Mother or father sing
- C. Older brother or sister play piano or other musical instrument
- D. Family engages in group singing
- E. Members of the family customarily choose their radio music rather than let the radio run unnoticed
- F. Parents are interested in giving their children music lessons
- G. Family has formed own orchestra or rhythm band for own recreation
- H. New records and music purchases are a matter of family interest
- I. New records and music selections are made by
 - a. father
 - b. mother
- J. Children are encouraged to make up their own tunes as naturally as they do their stories
- K. Music is enjoyed and appreciated as it comes over the air or is played on records, but the family members do not participate in creating or interpreting their own music
- L. Children are encouraged to share their musical experiences with friends and neighbors
- M. Parents attend music concerts
 1. regularly
 2. occasionally
 3. seldom
- N. Very little interest is shown by family members in music other than keeping up with the "hit" tunes of the day
- O. Some member of the family sits down regularly with the pre-school child to play and sing

P. The majority of the family favors the following types of music:

1. Choral
2. Religious hymns
3. Opera
4. Popular dance bands
5. Hill-billy
6. Classical
7. Semi-classical
8. Symphony
9. Jive
10. Military band
11. Ballad
12. Others (list)

Q. One or more members of the family makes a point to teach the pre-school child the more familiar, well-loved songs (example: "Way Down Upon the Swanee River")

R. Family believes that a child

1. Too young to appreciate music when pre-school age
2. Should show signs of talent before any emphasis is placed on musical education
3. Should begin to study music when he is _____ years old
4. Should begin musical training when he shows keen interest and desire for learning, regardless of age

Comments:

I would like to receive a copy of the results of the survey. Mail to the following address:

TABLE XVI

LIST OF MUSIC BOOKS ENJOYED BY
PRESCHOOL CHILDREN IN THEIR HOMES

Number of Families Owning Book	Title	Author or Compiler
9	Nursery Songs	Leah Gale
5	Golden Book of Hymns	Elsa Werner
4	Christmas Carols	Marjorie Wyckoff
3	Childcraft Music Book	
3	Golden Song Book	Katherine Wessells
2	New Illustrated Book of Favorite Hymns	Gustave Tenggren
2	First Nursery Songs	L. R. Smith
1	Lullabies from Every Land	Inez Bertail
1	Little Book of Singing Graces	Jeanette Brown
1	Christmas Golden Book	Gertrude Crampton
1	Little Jesus Songs	Alice Day
1	Nursery Rhymes	Dellam
1	Picture Book of Nursery School	Hadar
1	Sing Mother Goose	Elsie Jean
1	Songs and Pictures	Foresman
1	New World Wonder Encyclopedia	
1	American Folk Songs for Children	Ruth Seegar
1	Music Lover's Handbook	Seigmeister
1	New Music Horizons	
1	Holiday Selections	Marie White
1	Christmas Carol Selection	
1	Fifty Favorite Songs	
1	Robbins Mammoth Collection of Children's Songs, No. 4	
1	Stephen Foster Collection	

TABLE XVII

RADIO PROGRAMS PREFERRED BY THE
PRESCHOOL CHILDREN

Name of Program		Number Children
Group I (under 3 years of age)	Popeye Club	1
	Story Hour	1
	F M Dinner Music	1
Group II (over 3 and under 4 years of age)	Let's Pretend	2
	Musical Stories for Children	1
	Musical Clock	1
Group III (over 4 years of age)	Bugs Bunny Club	2
	Kiddies Club	1
	Lone Ranger	1
	Mr. and Mrs. North)	
	Lora Lawton)	
	My True Story)	1
	Front Page Farrell)	
	Lorenzo Jones)	

TABLE XVIII

LIST OF RECORDS PREFERRED BY PRESCHOOL CHILDREN

Name	Artist	Children		
		Group I	Group II	Group III
<u>Children's Singing Records:</u>				
Mother Goose Songs	Frank Luther	4	2	2
Nursery Rhymes	Frank Luther	2	2	2
Land of Song	Uncle Don	1	1	1
Nursery Rhymes	Uncle Mac	2		1
Singing Games	Frank Novak	3		
Jingle Bells	Milton Cross		1	1
Songs for Little Folks	Ray Block	2		
Playland	Uncle Don	1		
Rhymes for Children	Frank Luther	1		
Treasure Songs for Children	David Kurlan	1		
33 Children's Songs	Frank Luther	1		
<u>Children's Listening Records:</u>				
Little Toot	Don Wilson	2	2	4
Genie, The Magic Record	Peter Lind Hayes	3	2	2
Bozo at the Circus	Pinto Caling	2	2	2
Tales of Uncle Remus	Johnny Mercer	4		1
Barbar	Frank Luther			3
Bugs Bunny	Mel Blanc	1		2
Alice in Wonderland	Young People's Record			2
Bozo Sings	Pinto Caling	1		1

LIST OF RECORDS PREFERRED BY PRESCHOOL CHILDREN (continued)

Name	Artist	Children		
		Group I	Group II	Group III
<u>Children's Listening Records:</u> (continued)				
Shoemaker and the Elves	Frank Luther	2		1
David and Goliath	Ray Block	2		
Micky and the Beanstalk	Johnny Mercer	1	1	
Little Black Sambo	Paul Wing		2	
Legend of the Bells	Planquette	1	1	
March of the Little Soldiers	Pierne	1	1	
Stories for Children	Gildersleeve	1		1
When the Sun Shines	Young People's Record	2		
Bambi	Paul Smith		1	
Birthday of a King	Nerdlinger		1	
Bozo and His Rocket Ship	Pinto Caling			1
Bozo Under the Sea	Pinto Caling			1
Building a City	Young People's Record		1	
Cinderella	Jeanette McDonald			1
Goldilocks	Frank Luther			1
Johnny Appleseed	Doris Day		1	
Kiddie Classics	Bob Hannon			1
Looney Tunes	Mel Blanc		1	
Little Brass Drum	Young People's Record			1
Little Indian Drum	Young People's Record			1
Manners Can Be Fun	Frank Luther			1
Music Box	Bob Lindoff	1		
Peter Rabbit	Frank Luther	1		
Rusty in Orchestraville	Paul Wing		1	
Rhythms for Children I,II,III	Victor Orchestra	3		

LIST OF RECORDS PREFERRED BY PRESCHOOL CHILDREN (continued)

Name	Artist	Children		
		Group I	Group II	Group III
<u>Children's Listening Records:</u> (continued)				
Sleeping Time	Pinto Caling		1	
The Churkendoose	Ray Bolger		1	
The Little Fireman	Young People's Record		1	
The Three Little Pigs	Walt Disney		1	
Three Bears	Margaret O'Brien	1		
Three Little Pigs	Barry Thomas			1
<u>Classical and Semi-classical:</u>				
Peter and the Wolf	Prokofiev	1	2	3
Christmas Carols	Lyn Murray		1	1
Sabre Dance	Khachaturian	1		1
Nutcracker Suite	Tschaikowsky	1		
Humoresque	Dvorak	1		
Hallelujah Chorus - Messiah	Handel		1	
Lullabies	Brahms		1	
Waltz Album	Strauss			1
Farandole	Bizet			1
Symphony No. 4	Tschaikowsky			1
Czardas	Monti			1
La Raspa	Don Alfredo			1
Ballad for Americans	Paul Robeson			1
The Elks Parade	Sherwood			1
Here Comes the Band		1		

LIST OF RECORDS PREFERRED BY PRESCHOOL CHILDREN (continued)

Name	Artist	Children		
		Group I	Group II	Group III
<u>Popular Music:</u>				
Buttons and Bows	Dinah Shore	1		2
Here Comes Santa Claus	Gene Autry	2		1
Down at the Station	Spike Jones		1	1
All I Want for Christmas America	Spike Jones		1	
An Old Fashioned Tree	Earl Rogers			1
Dixie	Gene Autry			1
Drop That Gun Louie	Earl Rogers			1
Easter Parade	Spike Jones			1
Hit Parade Album	Irving Berlin			1
One O'Clock Jump	Count Basie			1
Santa Claus is Coming to Town	Bing Crosby			1
Santa Claus is Coming to Town	Frank Sinatra		1	
Slow Boat to China	Kay Kyser			1
Tennessee Saturday Night	Spike Jones		1	
<u>Small Plastic Records:</u>				
	<u>Brand</u>			
	Little Golden	21	16	1
	Musette	2		2
	Peter Pan	2		10
	Pied Piper	4		2
	Picturtone	6		
	Playtime			12
	Teddy Bear	4		
	Voco, Inc.	2		2

TABLE XIX

NUMBER OF FAMILIES OWNING MUSICAL EQUIPMENT

Musical Equipment in Homes	<u>Group I Families</u>		<u>Group II Families</u>		<u>Group III Families</u>		<u>Total Families</u>	
	No.	Per Cent*	No.	Per Cent	No.	Per Cent	No.	Per Cent
A. Piano	6	46.0	8	67.0	5	38.0	19	50.0
B. Record player	10	77.0	8	67.0	12	92.0	30	79.0
1. separate - child	6	46.0	3	25.0	4	31.0	13	34.0
2. family	9	69.0	5	42.0	9	69.0	23	61.0
C. Radio	13	100.0	12	100.0	13	100.0	38	100.0
1. one	2	15.0	6	50.0	2	15.0	10	26.0
2. two or more	10	77.0	6	50.0	11	85.0	27	71.0
3. separate - child	1	8.0			2	15.0	3	8.0
D. Musical instruments								
1. violin	2	15.0	1	8.0	3	23.0	6	16.0
2. trumpet								
3. clarinet			1	8.0	1	8.0	2	5.0
4. drums	2	15.0	2	17.0	1	8.0	5	13.0
5. flute			1	8.0	1	8.0	2	5.0
6. cello	1	8.0					1	3.0
7. others	4	31.0	1	8.0			5	13.0
E. Rhythm band	6	46.0	2	17.0	4	31.0	12	32.0
F. Recorders								
1. Disc	1	8.0	1	8.0	2	15.0	4	11.0
2. Wire	1	8.0					1	3.0
3. Tape			1	8.0			1	3.0

*Percentage was computed to nearest whole number.

TABLE XX

THE USE CHILDREN MADE OF RADIOS

Child's Use of Radio	<u>Group I Families</u>		<u>Group II Families</u>		<u>Group III Families</u>		<u>Total Families</u>	
	No.	Per Cent*	No.	Per Cent	No.	Per Cent	No.	Per Cent
1. Chooses programs			1	8.0	5	38.0	6	16.0
2. Tunes radio	2	15.0	5	42.0	8	61.0	15	40.0
3. Listens occasionally	9	69.0	8	67.0	9	69.0	26	68.0
4. Listens regularly	1	8.0	1	8.0	2	15.0	4	11.0
5. Adults encourage								
a. appropriate	7	54.0	7	58.0	8	61.0	22	58.0
b. listening	8	61.0	6	50.0	9	69.0	23	61.0
c. explaining	3	23.0	2	17.0	4	31.0	9	24.0
d. tuning out	7	54.0	5	42.0	6	46.0	18	47.0
undesirable								

*Percentage was computed to nearest whole number.

TABLE XXI

THE USE CHILDREN MADE OF RECORDS

Child's Use of Records	<u>Group I Children</u>		<u>Group II Children</u>		<u>Group III Children</u>		<u>Total Children</u>	
	No.	Per Cent*	No.	Per Cent	No.	Per Cent	No.	Per Cent
1. Asks to listen	9	69.0	7	58.0	8	61.0	24	71.0
2. Permitted to operate player	5	38.0	7	58.0	11	85.0	23	68.0
3. Continues play	4	31.0	2	17.0	7	54.0	13	38.0
4. Indifferent	1	8.0					1	3.0
5. Adults encourage								
a. special records	8	61.0	7	58.0	9	69.0	24	71.0
b. listening	8	61.0	8	67.0	10	77.0	26	76.0
c. explaining	5	38.0	6	50.0	7	54.0	18	53.0
d. others	2	15.0	1	8.0	1	8.0	4	12.0
6. Hears certain records	7	54.0	6	50.0	10	77.0	23	68.0
7. Listening indications								
a. sitting quietly	5	38.0	8	67.0	11	85.0	24	71.0
b. keeping time	9	69.0	5	42.0	6	46.0	20	59.0
c. dancing	10	77.0	6	50.0	8	61.0	24	71.0
d. beating time	3	23.0			4	31.0	7	21.0
e. dramatization	1	8.0	2	17.0	4	31.0	7	21.0
f. singing	9	69.0	8	67.0	11	85.0	28	82.0

*Percentage was computed to nearest whole number.

TABLE XXII

NUMBER OF CHILDREN PARTICIPATING IN MUSICAL ACTIVITIES

Kinds of Participation	<u>Group I Children</u>		<u>Group II Children</u>		<u>Group III Children</u>		<u>Total Children</u>	
	No.	Per Cent*	No.	Per Cent	No.	Per Cent	No.	Per Cent
A. Singing								
1. Carries tune	11	85.0	12	100.0	13	100.0	36	95.0
2. With others	12	92.0	10	83.0	11	85.0	33	87.0
3. Alone	12	92.0	11	92.0	12	92.0	35	92.0
a. playing	12	92.0	11	92.0	11	85.0	34	90.0
b. audience	4	31.0	6	50.0	4	31.0	14	37.0
4. With radio	8	61.0	7	58.0	9	69.0	24	63.0
5. Composes tunes	6	46.0	5	42.0	6	46.0	17	45.0
6. Indifferent								
B. Rhythmic								
1. Keeps time								
a. marching	5	38.0	6	50.0	10	77.0	21	55.0
b. dancing	13	100.0	5	42.0	10	77.0	28	74.0
c. moving body	8	61.0	5	42.0	7	54.0	20	53.0
d. beating	4	31.0	2	17.0	4	31.0	10	26.0
e. other	1	8.0	1	8.0			2	5.0
2. Singing games	6	46.0	5	42.0	7	54.0	18	47.0
3. Experiments	4	31.0	3	25.0	2	15.0	9	24.0
4. Whistles	2	15.0	3	25.0	10	77.0	15	40.0
C. Instrument experimentation								
1. Pitch	5	38.0	6	50.0	4	31.0	15	40.0
2. Tone	3	23.0	5	42.0	5	38.0	13	34.0
3. Both hands	8	61.0	7	58.0	7	54.0	22	58.0
4. Pedal	2	15.0	2	17.0	4	31.0	8	21.0
5. Desires to play	1	8.0	3	25.0	3	23.0	7	18.0
6. Other instruments	2	15.0			1	8.0	3	8.0

*Percentage was computed to nearest whole number.

TABLE XXIII

MUSICAL ACTIVITIES AND INTERESTS OF ALL THE FAMILY MEMBERS

Family Interests	<u>Group I Families</u>		<u>Group II Families</u>		<u>Group III Families</u>		<u>Total Families</u>	
	No.	Per Cent*	No.	Per Cent	No.	Per Cent	No.	Per Cent
A. Parents play piano	6	46.0	6	50.0	5	38.0	17	45.0
B. Parents sing	8	61.0	9	75.0	6	46.0	23	61.0
C. Siblings play	4	31.0	2	17.0	2	15.0	8	21.0
D. Group singing	5	38.0	5	42.0	4	31.0	14	37.0
E. Choose radio programs	10	77.0	11	92.0	10	77.0	31	82.0
F. Music lessons	8	61.0	7	58.0	11	85.0	26	68.0
G. Orchestra	1	8.0					1	3.0
H. New record interest	6	46.0	6	50.0	11	85.0	23	61.0
I. Selections made by								
1. father	4	31.0	3	25.0	9	69.0	16	42.0
2. mother	9	69.0	6	50.0	9	69.0	24	63.0
J. Compose tunes	3	23.0	5	42.0	6	46.0	14	37.0
K. Enjoy, not participate	4	31.0	5	42.0	7	54.0	16	42.0
L. Share experiences	7	54.0	6	50.0	4	31.0	17	45.0
M. Attend concerts	12	92.0	12	100.0	11	85.0	35	92.0
1. regularly	3	23.0	2	17.0	3	23.0	8	21.0
2. occasionally	7	54.0	8	67.0	6	46.0	21	55.0
3. seldom	2	15.0	2	17.0	2	15.0	6	16.0
N. Little interest	1	8.0					1	3.0
O. Play and sing	6	46.0	3	25.0	4	31.0	13	34.0

MUSICAL ACTIVITIES AND INTERESTS OF ALL THE FAMILY MEMBERS (continued)

Family Interests	<u>Group I</u> <u>Families</u>		<u>Group II</u> <u>Families</u>		<u>Group III</u> <u>Families</u>		<u>Total</u> <u>Families</u>	
	No.	Per Cent*	No.	Per Cent	No.	Per Cent	No.	Per Cent
P. Preferred music								
1. Choral	7	54.0	7	58.0	5	38.0	19	50.0
2. Religious	7	54.0	4	33.0	5	38.0	16	42.0
3. Popular	7	54.0	7	58.0	6	46.0	20	53.0
4. Opera	3	32.0	4	33.0	5	38.0	12	32.0
5. Hill-billy	1	8.0	1	8.0	2	15.0	4	11.0
6. Classical	7	54.0	7	58.0	6	46.0	20	53.0
7. Semi-classical	13	100.0	11	92.0	10	77.0	34	90.0
8. Symphony	7	54.0	7	58.0	7	54.0	21	55.0
9. Jive			1	8.0	3	23.0	4	11.0
10. Military	3	23.0	6	50.0	4	31.0	13	34.0
11. Ballad	5	38.0	4	33.0	6	46.0	15	40.0
12. Other	1	8.0			1	8.0	2	5.0
Q. Teach songs	6	46.0	8	67.0	7	54.0	21	55.0
R. Family beliefs								
1. Too young to appreciate								
2. Show talent	5	38.0	1	8.0	2	15.0	8	21.0
3. Begin at special age	1	8.0	1	8.0	4	31.0	6	16.0
4. Begin when interest is shown	12	92.0	10	83.0	9	69.0	31	82.0

*Percentage was computed to nearest whole number.