TEACHING MUSIC FUNDAMENTALS IN THE
ELEMENTARY AND JUNIOR HIGH SCHOOL
INSTRUMENTAL MUSIC CLASS

by
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submitted in partial
fulfillment of the requirements for the degree of
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CHAPTER I

THE PROBLEM AND BASIC ASSUMPTIONS

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The purpose of the following thesis is to examine the problem of teaching music fundamentals in elementary and junior high school instrumental music courses. For the purpose of this thesis, music fundamentals will be defined as "the facts and principles relating to the construction and notation of music." In the literature, it is quite apparent in surveying the literature relating to this area of instruction that many authorities feel students are not receiving adequate training in music fundamentals.

Geller says that most students have little to show for the years they spend in bands or orchestras aside from learning to play an instrument and to follow directions. They do not know what notes are required to construct specific chords and have no knowledge of intervals, counterpoint or form. The situation would not be so serious if this information were learned in other courses, but in most instances it is not."


CHAPTER I

THE PROBLEM AND BASIC ASSUMPTIONS

THE PROBLEM

Statement of purpose. The purpose of the following thesis is to examine the problem of teaching music fundamentals in elementary and junior high school instrumental music classes. For the purposes of this thesis, music fundamentals will be defined as "the facts and principals relating to the construction and notation of music." 1

Importance of the study. It is quite apparent in surveying the literature relating to this area of instruction that many authorities feel students are not receiving adequate training in music fundamentals.

Hoffer says that most students have little to show for the years they spend in bands or orchestras aside from learning to play an instrument and to follow directions. They do not know what notes are required to construct specific chords and have no knowledge of intervals, counterpoint or form. The situation would not be so alarming if this information were learned in other courses, but in most instances it is not. 2


Thompson says that many band and orchestra directors, in their efforts to produce immediate results in performance, often tend to forget their long term goal of equipping their students with an understanding of music. For example, a band director who conducts a march has an opportunity to teach a great deal about harmonic style, melodic patterns, textures, key relationships and formal design.\(^3\)

Performing groups should be laboratories where students not only develop technical skills needed for performance, but also probe the structure of music. Providing entertainment is a valid activity, but this function often tends to obscure the basic educational objective of the development of musical understanding.\(^4\)

House says, "In school groups where so much time is spent mastering works for public performances, the degree of musicianship displayed by students is not impressive. There is little depth of understanding."\(^5\)

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Thompson says that many students do not get to experience music as anything more than a succession of "pretty" sounds, a state far short of the aesthetic experience that is the potential of music. Giles and Ricci call attention to the problem as they write:

Music educators at the college level in the United States are wringing their hands at the inadequate preparation of entering music students. While a number of freshmen music majors have a substantial amount of technical facility, many cannot sight-read or improvise and nearly all perform with little or no comprehension of style, structure or nuance. Very few entering freshmen have any knowledge of music theory, even of the rudiments of musical notation.

The results of this situation are obvious in the curriculae of the college music departments throughout the country. Courses in the fundamentals of music begin at the simplest of levels in many colleges and conservatories of music. Such an elementary beginning, of course, limits the achievements of the theory program. "Most music majors never attain facility with the materials of music, the theoretical basis of their art, beyond the intermediate levels."

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8 Ibid.
BASIC ASSUMPTIONS

Before proceeding, it would seem appropriate to call attention to some of the values of the study of music fundamentals. First, the study of music fundamentals makes it possible to understand music more completely—including all of the details of the tonal complex that characterize our music. The listener who is trained in music fundamentals becomes more aware of the details of rhythm, melodic line, harmonic content and musical structure. His reaction to music, as a result, can be fuller and more complete. The study of music fundamentals also brings a realization that good music is the result of the patient work of a skilled craftsman—the composer. The study of music fundamentals thus enlarges the range of the listener's reaction so that his enjoyment is greater than that of the untrained listener. The student who studies music fundamentals should also become a more artistic performer because he gains a greater understanding of the functions of the various tones on the scale. 9

The basic assumption of this thesis is that since these many values can result from the study of music fundamentals, one of the primary purposes of the instrumental music class should be the development of as thorough an understanding of music fundamentals as is possible.

ORGANIZATION OF THE THESIS

In order to deal with the problem of teaching music fundamentals it seemed necessary to examine the literature relating to this area to determine the causes for the apparent lack of understanding of music fundamentals on the part of instrumental music students. These causes are discussed in Chapter II.

Chapter III discusses various steps to be taken in developing an adequate instructional program in music fundamentals within the instrumental music class.

Chapter IV consists of a list of musical terms and their definitions for use in teaching music fundamentals. Questionnaire I (see Chapter VI p. 40) asked instructors to name the music method books used in their instrumental music classes. After receiving the responses to this questionnaire, the three most widely used method books were examined to discover whether these books included adequate explanations of these terms. This examination revealed that, in most cases, only brief and inadequate definitions were given. Therefore, it seemed appropriate to include a more thorough explanation of these terms in this thesis.

A program for teaching music fundamentals in instrumental music classes is presented in Chapter V.

In addition to a survey of the related literature, a questionnaire was mailed to each of the thirty-three
elementary and junior high school instrumental music teachers whose names appear on the 1966-67 mailing list of the Central Coast Section of the California Music Educators Association.* Another questionnaire was mailed to each of the seventeen high school instrumental music teachers whose names appear on the same mailing list. This was done to determine more clearly the extent and causes of the problem. The findings of the two questionnaires are discussed in Chapter VI.

Veldmane points to three weaknesses in American music education which have caused the study of music to lose its value and importance. One, there is a prevailing attitude on the part of many school administrators and music teachers that the primary purpose of having a music curriculum is to provide entertainment for the community and publicity for the school. While performance is necessary, in some schools the emphasis is all on performance with little or no time given to the development of a music curriculum which will provide for the complete musical growth of the students. Two, there is an excessive amount of emphasis placed upon the development of performance technique with little or no emphasis placed upon other facets of music which could educate the student in musical understanding and discrimination so that he might become a more intelligent performer and consumer of music. Three, many schools are primarily concerned with
CHAPTER II

REVIEW OF THE LITERATURE

The following chapter will attempt to identify possible causes for the lack of understanding of music fundamentals on the part of instrumental music students. It will also attempt to determine the extent of this problem.

CAUSES AND EXTENT OF THE PROBLEM

Weidensee points to three weaknesses in American music education which have caused the study of music to lose its value and importance. One, there is a prevailing attitude on the part of many school administrators and music teachers that the primary purpose of having a music curriculum is to provide entertainment for the community and publicity for the school. While performance is necessary, in some schools the emphasis is all on performance with little or no time given to the development of a music curriculum which will provide for the complete musical growth of the students. Two, there is an excessive amount of emphasis placed upon the development of performance technique with little or no emphasis placed upon other facets of music which could educate the student in musical understanding and discrimination so that he might become a more intelligent performer and consumer of music. Three, many schools are primarily concerned with
educating the student through music and less with educating him in music. These schools tend to place more emphasis upon music as a subject which has as its goal the development of desirable social habits rather than as a subject worthy of study for its own sake.  

Because many instructors assume that the quality of performance is the measure of success of a music ensemble, they establish professional standards of performance. These include 1) select personnel, 2) a choice of music based upon audience appeal and 3) intensive rehearsals under pressure for perfection. The educator, House says, should realize that these are professional standards rather than educational standards.  

Thompson believes that excessive emphasis placed upon performance in the public schools has crowded out any opportunity for a systematic education in music. He says, "By making the ensemble a kind of social fetish, we tend to lose sight of the individual who, if he is to be a functioning musician, must learn to read his language, musical notation, as fluently as he reads English."  

Thompson also believes that the important experiences

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12 Thompson, p. 73.
of listening in bands, orchestras and choruses are at best infrequent. These groups are essentially "action" groups, and in this they fulfill a significant need. In terms of what students can hear and respond to, however, there are built-in limitations. For example, the possibility is almost negligible that a tuba player in band can actually have an opportunity to hear a whole piece rather than merely his own part.\(^\text{13}\)

House says that it is the daily rehearsal period, not public performance, which provides the primary setting for building musicianship. The success of a school musical organization does not lie entirely in its sound, but in the amount of musicianship which the students have acquired.\(^\text{14}\)

If a conductor really understands the musical selection he is conducting, he then has a responsibility to transmit that understanding to his students. For too long we have assumed that students learned about the structural intricacies of music only in "theory" classes.\(^\text{15}\)

**SUMMARY OF CHAPTERS I AND II**

Chapters I and II cite several authorities who call attention to the inadequate training in music fundamentals.

\(^\text{13}\)Ibid., p.34.

\(^\text{14}\)House, p.54.

which exists in schools throughout the United States. Among the causes of this problem are 1) the attitudes of some administrators and teachers who regard the music curriculum as a source of entertainment for the community and publicity for the school, 2) an excessive amount of emphasis placed upon the development of performance technique, and 3) an excessive amount of emphasis upon music as a subject which has as its goal the development of desirable social habits. 

Evidence says that before an adequate program of instruction in music fundamentals can be offered in the instrumental music classes, music educators must first change their thinking concerning the primary purpose of having music in the school curriculum. With new emphasis now being placed on the teaching of subject matter essential in other fields, it is time for music teachers and administrators to place primary emphasis on teaching scale for its own sake with secondary emphasis on its socializing values. Secondly, the worth or success of our schools must not be judged on the number of appearances the performing groups make during the year. A reduction in the number of performances or in the magnitude of some performances might be beneficial. Often these appearances are too numerous, make use of inferior and unchallenging material and are exploitations of students. Music for performances must be chosen on the basis of its educational
CHAPTER III

SOLUTIONS TO THE PROBLEM

This chapter will examine selected literature to seek possible solutions to the problem of teaching music fundamentals in instrumental music classes. Other possible solutions which were gathered through the use of a questionnaire will appear later in Chapter VI.

Weidensee says that before an adequate program of instruction in music fundamentals can be offered in the instrumental music class, music educators must first change their thinking concerning the primary purpose of having music in the school curriculum. With new emphasis now being placed on the teaching of subject matter content in other areas, it is time for music teachers and administrators to place primary emphasis on learning music for its own sake with secondary emphasis on its socializing values. Secondly, the music programs of our schools must not be judged on the number of appearances the performing groups make during the year. A reduction in the number of performances or in the magnitude of some performances might be beneficial. Often these appearances are too numerous, make use of inferior and unchallenging music and are exploitations of students. Music for performances must be chosen on the basis of its educational value to the student rather than on the basis of its entertainment value.
value to the student rather than on the basis of its entertainment value to the public. Thirdly, there is a need for more factual material included in the curriculum of performing groups. This factual material, including such matters as scale and chord construction, should be taught along with the rehearsal of music. 16

Thompson says that there is no reason for the performance orientation of our bands and orchestras to rule out teaching about melody, harmony, form and texture in the rehearsal period. These are concepts which the student will encounter over and over again. 17 It is essential that musical analysis is not confined to classes bearing a title which includes the word "analysis". Analysis must be an acknowledged part of any class which is intended to further musical understanding, including the elementary and secondary classroom and rehearsal room. 18

Any worthwhile composition contains rhythmic patterns, phrasings, harmonic progressions or contrapuntal devices that deserve attention for their effect upon the student's musical understanding. An important factor for effective

16Weidensee, loc. cit.


18Ibid. pp.77-9.
learning is the choice of musical selections. A composition is educationally questionable when it contains nothing new for the student to learn, or when it is so simple that nothing can be done with the music after a reading or two.

The most successful directors are those who make a special effort to develop the musicianship of each student as fully as possible. They may, for example, instruct students to put down their instruments and sing through difficult passages, or they may require their groups to read unfamiliar music just for the sake of discovery and reading practice—a music experience that cannot be gained through the recurrent practice of a concert repertoire. Warmup exercises, if they are used, should challenge the mind as well as limber up fingers and lips. They afford an excellent opportunity for a study of fundamentals.

Added emphasis on music fundamentals will not necessarily reduce the quality of performances. It may even result in the music being performed with added freshness and vitality. At present, selections for programs are often overrehearsed. Regular public appearances are, in most cases, necessary to motivate students and to secure their best efforts throughout rehearsals; but rehearsals for public performances must be

\[19\text{Ibid.}, \ p.34.\]
carefully directed toward learning. 20

Opportunities should be made for serious reflective listening as a regular part of the music program, both in the classroom and in the rehearsal room. This should be correlated with an opportunity to verbalize about what is heard in a simple vocabulary that suits the student's own level of expression. In this way, music can become a more meaningful system of organized sound which can be discussed, followed, and enjoyed. Through the above listed activities, the student can develop a more acute sense of listening and a more articulate music vocabulary. 21

A more adequate job of teaching music fundamentals might require the purchase of recordings, record players, scores, and other materials directed toward this subject area. It will require teachers to change their class organization and teaching methods. It will also require changes in the students' thinking concerning the objectives of band, orchestra and other instrumental ensembles. 22

The effectiveness of school music organizations should be evaluated not only on the basis of performing proficiency, but also in terms of the musical growth of the students. "Merely working harder and harder to sound better and better is not enough." 23

20Hoffer, loc.cit.
21Thompson, op.cit., p.34.
22Weidensee, loc.cit.
SUMMARY OF CHAPTER III

Chapter III has discussed changes of approach which will be necessary before the implementation of an adequate instructional program can be accomplished. First, primary emphasis must be placed on learning music for its own sake and not for its socializing values. Secondly, the music programs of school performing groups must be carefully planned as educational experiences, and the music for these programs must be chosen for its educational value. Thirdly, a program of music theory must be carefully planned for use during the rehearsals of instrumental ensembles.
CHAPTER IV

MUSICAL TERMS AND DEFINITIONS

This chapter will present an explanation of musical terms referring to specific areas of music fundamentals which must be clearly defined to develop an adequate understanding of music fundamentals. After surveying several sources for possible definitions for each term, only the clearest and most logical definitions were chosen and included here.

Accidental—sharp, flat, double sharp, double flat or natural sign, used temporarily in a composition, but not included in the key signature. An accidental affects the pitch of a note throughout the remainder of the measure unless it is counteracted by another kind of accidental. However, the bar line cancels all accidentals that appear within the bar before it. In order to continue a temporary alteration of pitch an accidental must be repeated in each succeeding bar unless the note is tied over from one bar to the next.

The sharp sign (♯) is placed before a note to indicate that that tone is to be raised a half-step.

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25 Ibid. p.104.
The flat sign ($b$) is placed before a note to indicate that that tone is to be lowered a half-step.

The natural sign ($h$) is used to cancel any previous chromatic alteration.

The double sharp ($\times$) is placed before a note to indicate that that tone is to be raised by two half-steps.

The double flat ($bb$) is placed before a note to indicate that that tone is to be lowered by two half-steps.\(^2\)

Double sharps and double flats are required for correct spelling. An $E_b$ major triad, for example, contains three tones: $E_b$, G, and $B_b$. However, if that same chord (because of the context in which it is found) was built on $D#$, the notes would be correctly spelled $D#$, $F\times$ and $A\#$.\(^2\)

Cadence—a more or less definite conclusion in music occurring at the ends of phrases or larger musical units.

The following are five types of cadences classified according to the harmonic progression involved: (see Appendix A)

1) Full cadence (Example No. 1)—a cadence ending on the tonic chord.

2) Half-cadence (Example No. 2)—a cadence ending on a chord other than the tonic, usually the dominant.

\(^2\)Ibid., p.105.

\(^2\)Ibid., p.106.
3) Authentic cadence (Example No. 3)—a cadence involving the harmonic progression of V to I.

4) Plagal cadence (Example No. 4)—a cadence involving the harmonic progression of IV to I, often used for the concluding amen in hymns.

5) Deceptive cadence (Example No. 5)—a cadence involving the harmonic progression of a dominant chord to a chord other than the tonic. The harmonic progression of V to VI is a common pattern.

The following are five types of melodic cadences:

1) Masculine cadence (Example No. 6)—a cadence ending on a strong beat.

2) Feminine cadence (Example No. 7)—a cadence ending on a weak beat.

3) Perfect cadence (Example No. 8)—a cadence ending on the tonic note.

4) Imperfect cadence (Example No. 9)—a cadence ending on a note other than the tonic.

In describing cadences it is helpful to mention both harmonic and melodic characteristics. A perfect authentic cadence, for example, would indicate that the harmonic progression is V to I and that the melody ends on the tonic. 28

Green calls attention to factors which contribute to making certain cadences stronger than others. 1) If the roots of the final two chords are a fifth apart, the cadence is stronger when both roots are in the bass. 2) If the phrase ends on a tonic chord (I), it will be stronger if the root, rather than the third or fifth, appears in the uppermost voice. 3) A cadence which ends on a tonic chord is stronger than one which does not. 4) The presence of the leading tone in the authentic cadence (V-I) makes it stronger than the plagal cadence (IV-I). 29

Chord--Pierce defines a chord as two or more tones sounding simultaneously. In more common usage it may be said to be created by a minimum of three tones at intervals of a third piled one on top of the other—a triad. 30 (On the staff this involves three consecutive lines or spaces.) 31

If an additional third is added to a triad the resulting four-tone chord is called a seventh chord. The addition of still more thirds to the basic triad produces ninth, eleventh and thirteenth chords. (Example No. 10)


Any degree of the scale may serve as the root of a triad. The scale degree is labeled with the appropriate Roman numeral to identify the triad built upon it. The triads built on the seven degrees of the C major scale are: (Example No. 11).

There are four kinds of triads: major, minor, augmented and diminished. (Example No. 12).

A triad may be written in any of three positions: root, first inversion and second inversion. When the third (the first tone in the chord above the root) appears as the lowest tone, the chord is in its first inversion; when the fifth (the second tone in the chord above the root) appears as the lowest tone, the chord is in its second inversion. (Example No. 13). A seventh chord can have four positions. (Example No. 14).

Chromaticism—the use of tones which are not in the regular major or minor scale, or key, requiring the use of accidentals. (33)

Clef—see Staff.

Consonance—a combination of tones which seems harmonically at rest. (34) [A consonance creates a feeling of repose.] (Example No. 15).

32 Castellani, op. cit., p. 15.

33 Ibid. p. 7.

34 Jacobs, op. cit., p. 81.
Dissonance—a combination of tones which seems jarring or harsh, thus requiring a resolution to another chord.\textsuperscript{35} [A dissonance creates a feeling of tension.] (Example No. 16).

What constitutes a consonance or dissonance is not something fixed. Throughout history composers have tended to admit more and different chords as consonant.\textsuperscript{36}

Enharmonic tones—tones having the same pitch but different letter designations. Enharmonic tones can be explained clearly by referring to the keyboard. The black key between C and D can be designated either as C-sharp or D-flat. There are no black keys between E and F, or between B and C; therefore E-sharp is the same as F, F-flat is the same as E, B-sharp is the same as C, and C-flat is the same as B.\textsuperscript{37}

Liepmann gives the following example of enharmonic tones. The G major scale is written using F-sharp and not G-flat as the seventh tone because a scale is supposed to move step by step, which demands consecutive letter names for each degree or step and, visually, the moving from space to line to space on the staff.\textsuperscript{38} (Example No. 17).

\textsuperscript{35}Ibid.

\textsuperscript{36}Ibid.

\textsuperscript{37}Winhold, \textit{op. cit.}, p.43.

\textsuperscript{38}Klaus Liepmann, \textit{The Language of Music}, (New York: Ronald Press Company, 1953.) p.76.
Half-step--see Semitone.

Interval--the number of staff degrees between two notes with the first degree counted as one. C to E is the interval of a third because there are three scale degrees which can be counted: C-D-E.

1) Melodic Interval--the difference in pitch between two tones sounding one after the other.
2) Harmonic Interval--the difference in pitch between two tones sounding simultaneously.

(Example No. 18).

Melodic and harmonic intervals may be further defined as: perfect, major, minor, augmented or diminished.

The somewhat hollow-sounding intervals of the unison fourth, fifth, and octave, as they are found in ascending the major scale from its key tone are called perfect intervals. They possess what might be called a "purity" of sound which distinguishes them from other intervals. The other intervals, as they are found in ascending the major scale from its key tone are called major intervals.

(Example No. 19). 39

Minor intervals are a half-step smaller than major intervals. (Example No. 20).

Perfect and major intervals can be made a half-step larger to form augmented intervals. This can be accomplished either by raising the top note or by lowering the bottom note. (Example No. 21).

Perfect and minor intervals can be made a half-step smaller to form diminished intervals. This can be accomplished either by lowering the top note or by raising the bottom note. (Example No. 22).

Key—see Tonality.

Key signature—flats or sharps placed at the beginning of a piece. The keys of C major and A minor do not require any key signature. Key signatures are usually repeated at the beginning of each staff line. This is not always done. Key signatures are used to save the labor of having to write the flats or sharps before each note which is affected. Flats or sharps of the key signature also apply to all octaves of the affected note(s). Additional accidentals introduced in the composition apply only to the affected note and its octaves, and only in the measure in which the accidental appears. Key signatures are always written in a standard fashion (see Example No. 23), and in order of their

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40 Castellani, *op. cit.*, pp.139-45.

41 Winhold, *op. cit.*, p.52.
culminative appearance. (Example No. 24).  

Major scale—a series of successive tones having a whole step between every degree except three and four, and seven and eight where there are half-steps.

The C major scale can be written on the staff without the use of flats or sharps and can be played entirely on the white keys of the piano. This is not true of the other major scales. For these, sharps or flats are used to create the series of tones mentioned above. In writing a G major scale for example, an F-sharp is required to create a whole step between E and F sharp and a half-step between F sharp and G. (Example No. 25).

Minor scale—there are three kinds of minor scales in modern usage: natural or original minor, harmonic minor, and melodic minor.

The natural minor scale can be played on eight successive white keys of the piano beginning on A. There are whole steps between every degree except two and three, and five and six, where there are half-steps.

The harmonic minor scale is a variation of the original or natural minor scale in which the seventh degree is raised

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42 Liepmann, op. cit., p. 77.

43 Castellani, op. cit., pp. 99-101

44 Ibid., p. 124.
so that the distance between degrees seven and eight is only a half-step. In the seventeenth century the interval between the sixth and seventh degrees, which is a step and a half, was both a vocal problem and harsh to the ear. To avoid this large and awkward skip, composers used the melodic minor scale, in which the sixth and seventh degrees are both raised a half-step when the melodic line ascends. To provide a smooth descending melodic line, and yet preserve the minor character of the scale, composers lowered both the sixth and seventh degrees (as in the natural minor scale). 45 (Example No. 26.)

Two relationships of major and minor scales may be distinguished. First, there are major and minor scales which begin on the same tone, called parallel major and minor scales. Despite the different interval series, the most important tones from the point of view of defining tonality, the fourth, fifth, and seventh degrees, are identical. (Example No. 27). Secondly, there is the relationship of a major scale and a minor scale whose first tone is a minor third lower, called relative minor. If the natural minor is considered, it will be noted that its actual notes are identical with those of the relative major scale written from its sixth degree downward. (Example No. 28). 46


Modulation—changing from one key to another in the course of a composition—such change being accomplished by continuous musical means (i.e., not simply by starting afresh in another key.) It used to be customary to limit the boundaries of modulation to those keys nearly related to each other—i.e., the keys having one sharp or flat more, or one sharp or flat less than the principal, "home" or tonic key, or to the relative major or minor key. [This practice is no longer strictly adhered to.]

When modulating, it used to be essential to pass smoothly from one key to another. To do this it is necessary to establish a link between the two keys. This link is provided by a Pivot Chord, belonging to either key and capable of double analysis. A perfect cadence is necessary to clearly define the new key. (Example No. 29)

Octave—the interval that is considered as having eight (Lat.octo) scale steps, counting both the bottom and top notes; according to our notation, notes an octave apart from each other have the same letter names, the note an octave above A being also called A. This naming corresponds to the fact that notes an octave apart seem to the ear like


48 Liepmann, op.cit., p.76.
the same note sounded at different pitches, not like entirely different notes.  

Phrase—a unit of melody which expresses a complete musical thought. Four measures is a regular length for phrases in moderate tempos; other phrase lengths, however, are frequently used. Although the phrase is the basic unit of music, it almost eludes precise definition. Nevertheless, writers on music seem to agree that the phrase: 1) exhibits some degree of completeness, and 2) comes to a point of relative repose.

Liepmann points out that it is sometimes doubtful where one musical phrase ends and where another begins. Frequently the end of a phrase is not indicated by the composer. Two or more phrases may be so closely knit together that there may be several possibilities of where to end the phrase. Piston points out that phrases do not necessarily begin with the tonic chord, nor do they necessarily begin on the first beat of a measure. Murphy says that phrases may be extended in a variety of ways. He also says

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49 Jacobs, op. cit., p.262.


51 Green, op. cit., pp.6-7.

52 Liepmann, op. cit., p.9.

that phrases and motives are often confused. The first phrase of "America", for example, is sometimes taught as consisting of three phrases, each two measures in length.\footnote{Howard A. Murphy, \textit{Teaching Musicianship} (New York: Coleman Ross Company, 1950.) p.111.}

Pitch designation—the principles of pitch designation can best be explained by referring to the piano keyboard, consisting of fifty-two white keys and thirty-six black keys. The lowest tone on the piano is to the extreme left when facing the keyboard; the tones rise in pitch from left to right. The white keys of the piano are designated by the first seven letters of the alphabet (A through G). The lowest white key is A, the next white key to the right is B, the next is C. Proceeding from left to right on the keyboard, the same seven letters are repeated several times for pitch designation. The next key after G, proceeding from left to right, is A, the next B.\footnote{Winhold, \textit{op.cit.}, p.41.} (For an explanation of the black keys see "half-step" and "whole step").

Rhythm—the distribution of tones in time and their accentuation. Our system of musical rhythm rests upon the grouping of equal beats into groups of two or three with a regularly recurring accent on the first beat of each group.
A set of symbols called notes are used to indicate the relative duration of tones. A parallel set of symbols called rests are used to indicate the relative durations of silences in music. A whole note (or rest) equals in duration two half-notes (or rests), or four quarter notes (or rests), or eight eighth notes (or rests). Any note may be designated as having a duration of one beat, but the half-note, quarter note and eighth note are used most frequently.

The time signature, a sign placed at the beginning of a composition or movement (and thereafter only when a change has to be indicated) conveys by means of figures the kind of beats in the bar and the number of these. (The time signature 3/4 indicates three quarter notes or some equivalent combination of notes in each measure.)

Time signatures with 2, 3 or 4 as the upper number are called simple meters. Time signatures with 6, 9, or 12 as the upper number indicate compound meters. In compound meters the bottom figure is generally not regarded as the beat note; instead the beat note is a note three times as long.

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57 Winhold, *op. cit.*, p.22.
60 Jacobs, *loc. cit.*
For example, 6/8 indicates that there are six eighth-notes in each measure; however, except for very slow tempos, the dotted quarter note is regarded as the beat note, with two beats in each measure. (Example No. 34.) Time signatures of 4/4 and 2/2 are often indicated by the symbols C and $\frac{1}{4}$ respectively. 61

When notes having stems are placed below the middle line of the staff, the stems should be placed on the right hand side of the note-head and extend upward; when notes are written above the middle line of the staff, the stems should begin at the left hand side of the note-head and extend downward; notes written on the middle line may have their stems extend in either direction. 62 (Example No. 35.) The stems of eighth notes and notes of smaller values may either be connected or written separately. 63 (Example No. 36.)

The duration of a note can be extended in two ways:

1) A tie—a curved line connecting two notes and adding to the time value of the first note the value of the succeeding note or notes that are joined together by the tie or ties. (Example No. 37.) 2) A dot—a dot placed after a note indicates that one-half the duration value of the note is to be added to the note. Though used less frequently, a dot

61 Winhold, _op. cit._, p. 25.
62 Ibid., p. 46
63 Ibid., p. 23
may follow a rest as well as a note. As with the note, the
dot lengthens a rest by one half of its value. (Example
No. 28.)

Our system of musical rhythm rests upon the groupings
of equal beats into groups of two or three, with a regularly
recurring accent on the first beat of each group. Any
deliberate upsetting of the normal meter, accent or rhythm,
is referred to as syncopation. Syncopation might also be
defined as the transfer of accent from a stronger beat to a
weaker beat. (Example No. 39.)

No attempt will be made in this paper to explain any
of the other numerous rhythmical possibilities except to
point out the practices of both Shanet and Hindemith of
writing rhythmical patterns with the beats written below.
Such a practice clearly shows the rhythmical patterns in
relation to the beats. (Example No. 40.)

Semitone—the smallest interval commonly used in
European music—on the piano, the distance from one key to
the nearest neighboring key, higher or lower (whether that
next note happens to be black or white.)

64Ibid., p. 24.
65Willl Apel, Harvard Dictionary of Music (Cambridge,
66Karl Ernst, et al., Birchard Music Series, Book
Eight. (Sacramento, California: California State Depart-
Staff—from the total spectrum of frequencies perceivable by the human ear, music employs a selected number of pitches which corresponds approximately to the eighty-eight tones of the piano. The heart of this musical range is represented by the grand staff, two sets of five lines. In order to make it easier for the eye to distinguish the lines and spaces, the middle line (Middle C) is omitted and the upper and lower groups of five lines are separated slightly.

This separation makes it easier to distinguish the two staffs, but there still would be confusion in knowing the pitch of any line or space if each staff were used individually without relation to the other. Therefore, clef signs are used. The two most commonly used clefs today are the G and F clefs. The symbol used to indicate pitches above Middle C was originally the letter G. (The symbol used still resembles the letter G.) Usually placed at the beginning of the staff it fixes the pitch of the second line above Middle C as G. The end of the scroll curls around the second line (G). The symbol used to indicate pitches below Middle C was originally the letter F. It fixes the pitch of the second line below Middle C. The letter starts on the F line and the two dots are placed on either side of the same line.

To indicate pitches which are higher or lower than the confines of the staff, short lines called ledger lines may
be added above or below the staff. (Example No. 41.)

Very high or low pitches can be written in another way. Instead of using many ledger lines above or below the staff, the sign (Example No. 42) is employed. When placed above the staff, it indicates pitches which are an octave higher than written; when placed below the staff, it indicates pitches an octave lower than written.

In addition to the G and F clefs there is another clef commonly used today: the C clef. The C clef, unlike the other two clefs is movable. It may be placed on any line or space, but wherever it is placed it locates Middle C. It is a very useful clef, since it may be moved about the staff to define different ranges within the limitations of certain instruments. For example, by using the C clef to locate Middle C on the third line, a staff is made available which is well-suited to the range of the viola. Using it to locate Middle C on the fourth line, the staff becomes well-suited to the range of the bassoon. (Example No. 43).

Syncopation—see Rhythm.

Tonality, or key—these terms can best be explained by playing a simple melody. (Example No. 44.) Note the final pull toward C. This piece therefore is in the key of C.

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68 Castellani, op. cit., pp.11-14.

69 Ibid., pp.235-6.
This single tone which asserts itself as the principal one is called the tonic. The concept of this relationship to a central tone is called tonality.  

Transposition—the moving of tones or melodies from one pitch level to another, preserving the original interval structure in doing so. (Example No. 45.) Instruments for which music is written in another key or in another octave than that of their actual sound are called transposing instruments. Its abolishment is desirable from the standpoint of both the conductor and the layman. Yet contrary to the general progressiveness of our time, it has successfully maintained its traditional place. Its continued use is of some aid to certain instrumentalists. Since the trumpet player, for example, considers B-flat to be his simplest key, it has become customary to present this key to him in the simplest notation, that of C.

Whole-step, or whole-tone—two tones are a whole-step apart when the distance between them is equal to two adjacent half-steps: as C to D, E to F-sharp, G-sharp to A-sharp. D to C, F-sharp to E, and B-flat to A-flat are also whole-steps, although measured in the opposite direction.

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71 Winhold, op. cit., p.86.
72 Apel, op. cit., p.727.
73 Castellani, op. cit., p.86-7.
CHAPTER V
THE APPLICATION OF MUSIC FUNDAMENTALS
IN TEACHING

This chapter will present a suggested program for
Teaching music fundamentals in instrumental music classes.
Beginning string, wind, or percussion instrument class

A. Music fundamentals

Time signatures: 2/4, 3/4, 4/4, and 6/8
Note values: quarter, half, dotted half,
whole, eighth, and sixteenth notes.
Rest values: quarter, half, dotted half,
whole, eighth, and sixteenth rests.
Rhythm patterns using the above time signatures:
mixed patterns using quarter and half-notes,
eighth and quarter notes, dotted eighth and
sixteenth notes.
Scale patterns

Major scales: D, G, A, C, F, and B-flat (string
class); C, F, B-flat, E-flat,
G, D, and A (wind or percussion
class)

Relative minor scales

Arpeggios: tonic chords in the above major keys

Sight-singing and ear-training

Recognition by sound and sight and ability to sing major and minor scales and arpeggios.

Recognition by sound and sight of intervals—unison, octave, perfect fifth, perfect fourth, and major third.

Transposition: understanding of principals of transposition applied to the student's own instrument.

B. Repertoire

Mastery of contents of beginning and intermediate instruction books and other supplementary materials.

Familiar tunes and melodies in easy keys.

Full ensemble and solo material of easy technical quality.

Arrangements using correct harmonic treatment and counterpoint.

Easy arrangements of standard literature such as chorales, marches, overtures, songs, short pieces, suites, and dances.

Band or orchestra

A. Music fundamentals

All note and rest values.

Major scales including key signatures: C, F, B-flat, A-flat, G, D, A, and E.

Relative minor scales (of the above major scales) and their key signatures.

Arpeggios: tonic chords of the above major and minor keys.

Chromatic scale through practical range of instrument (Band).

Transposition: understanding principals of transposition applied to one’s own instrument.

Sight-singing and ear-training

Recognition by sound and sight of major and minor scales.

Recognition by sound and sight of all intervals in major tonality.

Ability to sing individual parts

Musical terms: knowledge of Italian terms for tempo, style, dynamic markings, and directions.

Conducting: understanding and recognition of basic patterns.

B. Repertoire

(Orchestra)

Simple (but accurate) arrangements of standard symphonic classics including:
symphonies, dances, suites, symphonic
Transcriptions and original compositions for band in easy keys.

Variety of different styles as represented in marches, suites, movements of larger symphonic works, dances, shorter pieces, and songs. 

Murphy suggests that the piano keyboard provides the best means for developing an understanding of musical tonal relationships. The location of octaves, scales and chord structure can all be shown clearly through the use of the piano keyboard. In regard to the teaching of scales, the keyboard offers an excellent solution. Its consecutive white keys form the C major scale. This scale has no signature and chords in it can be formed by using alternate white keys. Using this scale, it is possible to learn a great deal concerning the structure of music. When the need arises for the use of other keys, it is time to explain the change of key, the new scale and its key signature.

Murphy says that the parallel or tonic minor scale should be taught first for purely aural reasons. Tonality is a relationship of a series of tones to a central tone which is perceived aurally. C major and C minor are two

---

forms of the C tonality. There is less aural similarity apparent between C major and A minor. Therefore, the parallel, not the relative, relationship of the minor scale to the major scale is the one which coincides with aural experience.

Murphy also suggests that intervals can be easily taught as parts of chords when it becomes necessary to identify and distinguish the various types of chords. Once the principal of their function as harmonic color tones has been established, all intervals should be found, identified and thoroughly learned. 75

An effective study of music fundamentals must involve the cultivation of intelligent listening. This listening should lead to the identification of musical form, differentiation between repose and tension, recognition of major and minor triads in root position or inverted, recognition of seventh chords with emphasis on the dominant seventh, and finally the repetition of all of these steps attaching specific letter names to all notes. 76

75 Murphy, op. cit., pp. 21-3.
76 Ibid., pp. 63-4.
CHAPTER VI

QUESTIONNAIRES

QUESTIONNAIRE I

As stated previously, a questionnaire was mailed to thirty-three elementary and junior high school instrumental music teachers who are members of the Central Coast Section of the California Music Educators Association. The purpose of this questionnaire was to determine whether or not these instructors believe they are able to offer adequate instruction in music fundamentals within their instrumental music classes. Of the thirty-three questionnaires mailed, twenty-two responses were received.

FINDINGS OF QUESTIONNAIRE I

Questionnaire Item No. 1—Instructors were asked to list the method books used in their beginning, intermediate and advanced instrumental music classes. The following responses were received:

<table>
<thead>
<tr>
<th>Book Title</th>
<th>No. of teachers using book</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Division Band Method (Book I)</td>
<td>11</td>
</tr>
<tr>
<td>First Division Band Method (Book II)</td>
<td>7</td>
</tr>
<tr>
<td>First Division Band Method (Book III)</td>
<td>3</td>
</tr>
<tr>
<td>Belwin String Builder (Book I)</td>
<td>10</td>
</tr>
<tr>
<td>Belwin String Builder (Book II)</td>
<td>7</td>
</tr>
<tr>
<td>Belwin String Builder (Book III)</td>
<td>3</td>
</tr>
<tr>
<td>Rubank Elementary Method</td>
<td>6</td>
</tr>
<tr>
<td>Rubank Intermediate Method</td>
<td>7</td>
</tr>
<tr>
<td>Rubank Advanced Method</td>
<td>6</td>
</tr>
<tr>
<td>Belwin Band Builder (Book I)</td>
<td>5</td>
</tr>
<tr>
<td>Belwin Band Builder (Book II)</td>
<td>2</td>
</tr>
<tr>
<td><strong>Book Title</strong></td>
<td><strong>No. of teachers using book</strong></td>
</tr>
<tr>
<td>--------------------------------------</td>
<td>--------------------------------</td>
</tr>
<tr>
<td>Belwin Elementary Band Method</td>
<td>2</td>
</tr>
<tr>
<td>Belwin Intermediate Band Method</td>
<td>1</td>
</tr>
<tr>
<td>Belwin Advanced Band Method</td>
<td>1</td>
</tr>
<tr>
<td>Easy Steps to the Band</td>
<td>2</td>
</tr>
<tr>
<td>Intermediate Steps to the Band</td>
<td>2</td>
</tr>
<tr>
<td>Master Method (Book I)</td>
<td>2</td>
</tr>
<tr>
<td>Master Method (Book II)</td>
<td>2</td>
</tr>
<tr>
<td>Master Method (Book III)</td>
<td>1</td>
</tr>
</tbody>
</table>

Questionnaire Item No. 2--Instructors were asked to list any supplementary materials used in their instrumental music classes. The following materials were listed:

- Advanced Technique for Band—(Hovey)
- Belwin Materials
- Belwin Rhythm Measure
- Building Technique Through Beautiful Music
- Concert Program for Strings
- Ensemble Music for Strings
- Finger Families—(Satesky)
- Fun with Fundamentals—(Lass)
- Master Method—Second Performance Band Book
- Music for Millions
- Orchestra Collections edited by E. Jurey
- Rubank Intermediate Method
- Rubank Supplementary Book
- Scales, Etudes, Duets, Trios and Quartets
- Tipps (Belwin)
- Wolfhart Studies
- Voxman Ensemble Series

Two instructors stated that they use their own compositions as supplementary materials.

One instructor stated that he arranges various works to fit the needs of his groups.

Questionnaire Item No. 3--Instructors were asked whether they were able, through the use of the method books and supplementary materials, to develop an adequate under-
standing of seventeen different areas of music fundamentals.

Their responses were:

<table>
<thead>
<tr>
<th>Question Mark</th>
<th>No</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Key Signatures</td>
<td>20</td>
<td>2</td>
</tr>
<tr>
<td>2) Major Scales</td>
<td>19</td>
<td>3</td>
</tr>
<tr>
<td>3) Minor Scales</td>
<td>12</td>
<td>8</td>
</tr>
<tr>
<td>4) Chromaticism</td>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td>5) Octave</td>
<td>20</td>
<td>1</td>
</tr>
<tr>
<td>6) Half-step</td>
<td>16</td>
<td>5</td>
</tr>
<tr>
<td>7) Whole-step</td>
<td>17</td>
<td>4</td>
</tr>
<tr>
<td>8) Melodic Intervals</td>
<td>9</td>
<td>11</td>
</tr>
<tr>
<td>9) Harmonic Intervals</td>
<td>9</td>
<td>11</td>
</tr>
<tr>
<td>10) Chords</td>
<td>13</td>
<td>9</td>
</tr>
<tr>
<td>11) Cadences</td>
<td>5</td>
<td>16</td>
</tr>
<tr>
<td>12) Phrases</td>
<td>15</td>
<td>6</td>
</tr>
<tr>
<td>13) Consonance</td>
<td>10</td>
<td>9</td>
</tr>
<tr>
<td>14) Dissonance</td>
<td>6</td>
<td>13</td>
</tr>
<tr>
<td>15) Rhythm</td>
<td>21</td>
<td>0</td>
</tr>
<tr>
<td>16) The Dot</td>
<td>22</td>
<td>0</td>
</tr>
<tr>
<td>17) The Tie</td>
<td>22</td>
<td>0</td>
</tr>
</tbody>
</table>

One instructor responded to all areas with "yes". One checked all "yes" except cadences. Two responded to all "yes" except to melodic intervals and harmonic intervals. One instructor indicated that he makes no attempt to teach minor scales, while one said that he explains minor scales only if the question arises. One instructor checked all items "no" except the dot and the tie, stating that although the capable students were able to pick up bits of information, he was not able to provide adequate instruction because of an inadequate amount of time.

Questionnaire Item No. 4--Instructors were asked to indicate possible causes for the insufficient attention given to music fundamentals in their instrumental music classes. The following replies were given:
1) The pressures of having to prepare programs? 5 6
2) An inadequate amount of time? 17 1

Other causes given were: "Too large classes", "few homogeneous sectionals", "lack of student practice", "the mere problem of producing good tone in rhythm consumes most of the time", "lack of board space and poor place to teach", "immaturity of students at the elementary level", "need more lessons per week", "emphasis is placed upon playing in time as a group and playing well and not on fundamentals", "too many schools (five) and poor facilities at one".

Questionnaire Item No. 5--Instructors were asked whether there are other courses offered in their schools which provide instruction in music theory. If so, state the nature of the course. The following replies were received:

<table>
<thead>
<tr>
<th>Course Offered</th>
<th>Yes</th>
<th>No</th>
<th>No Indication</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Music</td>
<td>12</td>
<td>6</td>
<td>4</td>
</tr>
<tr>
<td>Chorus</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>General Music in Junior High</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>General Music for seventh &amp; Eighth Grades</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Theory in High School</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music Appreciation</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Classroom Music (Actual music teacher sees children about once every two weeks acting only as an advisor to classroom teacher.)</td>
<td>1</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Questionnaire Item No. 6--Instructors were asked whether the courses listed in Question No. 5 provided adequate instruction in the same seventeen areas of music
fundamentals which were listed in Question No. 3. From the
twelve instructors who replied "yes" to Question No. 3, the
following responses were received:

<table>
<thead>
<tr>
<th>Key Signatures</th>
<th>Yes</th>
<th>No</th>
<th>Question Mark</th>
<th>No Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major Scales</td>
<td>10</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor Scales</td>
<td>8</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromaticism</td>
<td>8</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Octave</td>
<td>11</td>
<td>1</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Half-step</td>
<td>12</td>
<td>0</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Whole-step</td>
<td>12</td>
<td>0</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Melodic Intervals</td>
<td>8</td>
<td>2</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Harmonic Intervals</td>
<td>7</td>
<td>3</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Chords</td>
<td>9</td>
<td>2</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Cadences</td>
<td>5</td>
<td>5</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>Phrases</td>
<td>11</td>
<td>0</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Consonance</td>
<td>7</td>
<td>4</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Dissonance</td>
<td>7</td>
<td>3</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Rhythm</td>
<td>9</td>
<td>2</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>The Dot</td>
<td>9</td>
<td>2</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>The Tie</td>
<td>9</td>
<td>2</td>
<td></td>
<td>1</td>
</tr>
</tbody>
</table>

Questionnaire Item No. 7—Instructors were asked to
describe any unique features of their instrumental music
programs relating to the teaching of music fundamentals. The
following responses were received:

1) Challenges, first chairs, medals, auditions and
exams used to motivate toward concentrating on
fundamentals.

2) Written homework assignments.

3) Small group lessons of like instruments (one
lesson per week).

4) Mary Helen Richards' rhythm charts used in
fifth and sixth grade general music.

5) Great emphasis is placed upon rhythm,
accurate reading, listening for balance,
blend, and intonation.

6) Fundamentals are taught only as the need
arises; if information is not needed it
is almost immediately forgotten.
7) Learn each lesson of the method books well—they are structured to teach these fundamentals.

8) "I try to teach fundamentals while teaching instruments. If time is insufficient, I must get students to blowing first."

SUMMARY OF QUESTIONNAIRE I

Instructors involved in this survey believe they are able to develop an adequate understanding of 1) Key signatures, 2) Major scales, 3) Chromaticism, 4) Octave, 5) Half-step, 6) Whole step, 7) Phrases, and 8) Rhythm.

They are less able to develop an understanding of 1) Minor scales, 2) Melodic intervals, 3) Harmonic intervals, 4) Chords, 5) Cadences, 6) Consonance, and 7) Dissonance.

The reasons most frequently given for their inability to teach specific areas of music fundamentals within their instrumental music classes are 1) an inadequate amount of time, and 2) the pressures of having to prepare programs.

Other courses such as general music, music appreciation and music theory are available to provide such instruction in approximately one-half of the schools surveyed.

QUESTIONNAIRE II

The findings of Questionnaire I would seem to indicate that the elementary and junior high school instructors involved in this survey believe their students are receiving
adequate instruction in music fundamentals. Questionnaire II was sent to high school instrumental music instructors to determine whether or not they believe instrumental music students who enter their schools from the elementary and junior high schools surveyed possess an adequate understanding of music fundamentals. Of the seventeen questionnaires mailed out, thirteen responses were received.

FINDINGS OF QUESTIONNAIRE II

Questionnaire Item No. 1--Instructors were asked to indicate the approximate percentage of entering freshmen instrumental music students who possess an adequate understanding of seventeen areas of music fundamentals. The following responses were received:

<table>
<thead>
<tr>
<th>Questionnaire Item</th>
<th>Less than 25%</th>
<th>25%</th>
<th>50%</th>
<th>75%</th>
<th>Nearly</th>
<th>All</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Key Signatures</td>
<td>7</td>
<td>3</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>2) Major Scales</td>
<td>5</td>
<td>4</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>3) Minor Scales</td>
<td>9</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>4) Chromaticism</td>
<td>7</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>5) Octave</td>
<td>4</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>6) Half-step</td>
<td>4</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>7) Whole step</td>
<td>4</td>
<td>4</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>8) Melodic Intervals</td>
<td>9</td>
<td>3</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>9) Harmonic Intervals</td>
<td>9</td>
<td>3</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>10) Chords</td>
<td>10</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>11) Cadences</td>
<td>10</td>
<td>1</td>
<td>4</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>12) Phrases</td>
<td>7</td>
<td>1</td>
<td>4</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>13) Consonance</td>
<td>9</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>14) Dissonance</td>
<td>9</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>15) Rhythm</td>
<td>6</td>
<td>1</td>
<td>2</td>
<td>4</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>16) The Dot</td>
<td>6</td>
<td>1</td>
<td>2</td>
<td>4</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>17) The Tie</td>
<td>7</td>
<td>1</td>
<td>2</td>
<td>4</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

Questionnaire Item No. 2--Instructors were asked to list courses offered in their schools, other than advanced band or
orchestra, which provide additional instruction in music fundamentals. The following responses were received:

<table>
<thead>
<tr>
<th>Course</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Music</td>
<td>30</td>
</tr>
<tr>
<td>Music Theory (offered once every four years)</td>
<td>23</td>
</tr>
<tr>
<td>Musicianship</td>
<td>21</td>
</tr>
<tr>
<td>Music Theory</td>
<td>5</td>
</tr>
<tr>
<td>General Music</td>
<td></td>
</tr>
<tr>
<td>Individual Lessons</td>
<td></td>
</tr>
<tr>
<td></td>
<td>No Indication</td>
</tr>
<tr>
<td></td>
<td>2</td>
</tr>
<tr>
<td>(given during instructor's free period)</td>
<td></td>
</tr>
<tr>
<td>Stage Band</td>
<td>20</td>
</tr>
<tr>
<td>Intermediate Band</td>
<td>25</td>
</tr>
<tr>
<td>Intermediate Band</td>
<td>19</td>
</tr>
<tr>
<td>Intermediate Band</td>
<td>7</td>
</tr>
<tr>
<td>Beginning Band</td>
<td>12</td>
</tr>
</tbody>
</table>

Three instructors indicated that there were no courses offered in their schools, other than advanced band or orchestra, where additional instruction in music fundamentals is available.

Questionnaire Item No. 3—Instructors were asked to include any comments they could to supplement their response to Questionnaire Item No. 1. The following comments were given:

1) The whole instrumental program in the lower grades seems to be performance oriented. Any theory picked up by the students is accidental. Many don't even know the names of the notes.

2) This questionnaire points up a sad situation all music teachers face. An indifferent attitude seems to prevail in elementary schools particularly in regard to classroom music where there is merely a routine presentation of state text materials.

3) The problem is acute because sufficient time is not given to music fundamentals in band or orchestra.
4) Music educators are lucky to get only the most basic aspects of music across with their busy schedules.

SUMMARY OF QUESTIONNAIRE II

The results of this survey would seem to indicate that, although the elementary and junior high school instrumental music instructors surveyed by Questionnaire I feel they are offering adequate instruction in music fundamentals, high school instrumental music instructors do not believe the freshmen music students who come from the elementary and junior high schools surveyed by Questionnaire I are adequately prepared.
CHAPTER VII

SUMMARY, CONCLUSIONS AND
IMPLICATIONS FOR FURTHER STUDY

As stated before, the purpose of this thesis was to examine the problem of teaching music fundamentals in the elementary and junior high school instrumental music class. A survey of literature has indicated that many authorities believe students are not receiving an adequate training in music fundamentals. The survey of Questionnaire II used in this thesis has indicated that the high school instrumental music instructors involved in this survey do not believe entering freshman instrumental music students are adequately prepared in music fundamentals.

Some of the causes of this situation are 1) an excessive amount of emphasis placed upon performance and performance technique, 2) an excessive emphasis placed upon music as a subject which has as its goal the development of desirable social habits, and 3) the attitude on the part of administrators and teachers that the primary purpose of having a music curriculum is to provide entertainment for the community and publicity for the school. The causes most frequently listed by the teachers involved in the surveys of this thesis are 1) an inadequate amount of time, and 2) the pressures of having to prepare programs.

Among possible solutions to these problems are: 1) placing greater emphasis upon music as a subject worthy of...
study for its own sake rather than for its value in developing desirable social habits, 2) implementing a carefully planned program of music theory, 3) planning performances on the basis of their educational value to the student and not on the basis of their entertainment value to an audience, and 4) providing more opportunities for serious reflective listening and discussions of the music rehearsed by performing groups. These proposed solutions may require the reallocation of some music funds to meet these needs. They will require changes in the attitudes of students regarding the purposes of band, orchestra, and other instrumental music classes. They will also require the acquisition of new materials, possibly including new music method books and supplementary books.

Most of the method books listed by instructors in Questionnaire I do present opportunities to deal with technical problems of the various areas of music fundamentals. Very few, however, include adequate explanations of such items as scales, chords and rhythmical patterns. After examining the three most widely used method books listed in Chapter VI, it is the conclusion of this study that the most thorough and most clearly presented study of music fundamentals is offered in First Division Band Method (Parts I and II) by Fred Weber, supplemented by Fun with Fundamentals and Advanced Fun with Fundamentals by Bill Laas.
The problem of organizing a study of music fundamentals requires the compilation of terms, referring to various areas of music theory. Such a list has been included in this thesis.

There are other problems involved in implementing such a program of music fundamentals within school performing groups. The personnel of these groups often have a wide variety of musical backgrounds. Some may have belonged to a group for two or three years longer than others. Some students may receive private instruction.

As stated before, the problem most frequently mentioned by teachers in attempting to teach music fundamentals is an inadequate amount of time. It would seem, however, that regardless of the amount of time available, a portion of that time should be regularly allocated toward the study of music fundamentals.
BIBLIOGRAPHICAL MYTHS

A. BOOKS


BIBLIOGRAPHICAL ENTRIES

A. BOOKS


B. PERIODICALS


APPENDIX A

Musical Examples

No. 1 Full cadence  No. 2 Half cadence  No. 3 Authentic cadence

No. 4 Plagal cadence  No. 5 Deceptive cadence

No. 6 Masculine cadence

No. 7 Feminine cadence

No. 8 Perfect cadence

No. 9 Imperfect cadence

No. 10 Triad Seventh Ninth Eleventh Thirteenth chord chord chord chord chord
No. 11

\[
\begin{array}{ccccccc}
& I & II & III & IV & V & VI & VII \\
\hline
& 1 & 2 & 3 & 4 & 5 & 6 & 7
\end{array}
\]

No. 12 Major triad

- Perfect fifth \[ \text{major third} \]
- Minor third

No. 13 Root position

- First inversion
- Second inversion

No. 14 Root position

- First inversion
- Second inversion
- Third inversion

No. 15 Consonant intervals

- Perfect octave
- Perfect fifth
- Perfect unison
- Major third
- Minor third
- Major sixth
- Minor sixth

No. 16 Dissonant intervals

- Major second
- Minor second
- Major seventh
- Minor seventh
- Augmented seventh
- Diminished fifth

No. 17

- Wrong
- Right

No. 18 Melodic interval

- Harmonic interval

No. 19 Perfect intervals

- Perfect unison
- Perfect fourth
- Perfect fifth
- Perfect octave

Major intervals
No. 20 Minor intervals

Minor second | Minor third | Minor sixth | Minor seventh
--- | --- | --- | ---

No. 21

Perfect fourth | Augmented fourth | Major second | Augmented second
--- | --- | --- | ---

No. 22

Perfect fifth | Diminished fifth | Diminished fifth
--- | --- | ---

No. 23

No. 24

No. 25

No. 26

Minor scales
Natural or original minor | Harmonic minor
--- | ---

Melodic minor (ascending) | (descending)
--- | ---

No. 27

No. 28

No. 29 Modulation
C Major: I

No. 30

C Major: I

Harmonic minor
No. 41
\( \text{G clef) } E C D F E F G A B C \)
\( \text{Middle C} \)
\( \text{F clef) } C D F A E C A B E D F \)

No. 42
\( 8va \)

No. 43
\( 8va \)
\( \text{(transposed a fifth higher)} \)

No. 44
\( \text{(transposed a fifth higher)} \)

No. 45
\( \text{(transposed a fifth higher)} \)
APPENDIX B

QUESTIONNAIRES I

Survey of Instruction in Music Fundamentals in the Elementary and Junior High Schools

1. Please state the name(s) of the method book(s) used in your beginning, intermediate and advanced instrumental music class(es).
   (1) Beginning
   (2) Intermediate
   (3) Advanced

2. Please state the name(s) of any supplementary materials used in these classes.

3. Are you able, through the use of the above materials to develop an adequate understanding of:
   
<table>
<thead>
<tr>
<th>No.</th>
<th>(1) Chords</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(2) Cadences</td>
</tr>
<tr>
<td></td>
<td>(3) Phrases</td>
</tr>
<tr>
<td></td>
<td>(4) Consonance</td>
</tr>
<tr>
<td></td>
<td>(5) Dissonance</td>
</tr>
<tr>
<td></td>
<td>(6) Rhythm</td>
</tr>
<tr>
<td>(7) the dot</td>
<td></td>
</tr>
<tr>
<td>(8) the tie</td>
<td></td>
</tr>
</tbody>
</table>

4. If you feel that insufficient attention is given to the above items, would it be due to:
   (1) The pressures of having to prepare programs?
   (2) An inadequate amount of time?
   (3) (Other), state.

5. Are other courses offered in your school(s) where additional instruction in music theory is available? If so, state the nature of the course(s).

6. Do these courses provide instruction to develop an adequate understanding of:
   
<table>
<thead>
<tr>
<th>No.</th>
<th>(1) Chords</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(2) Cadences</td>
</tr>
<tr>
<td></td>
<td>(3) Phrases</td>
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<td>(4) Consonance</td>
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<td>(7) the dot</td>
<td></td>
</tr>
<tr>
<td>(8) the tie</td>
<td></td>
</tr>
</tbody>
</table>

7. Please describe unique features of your instrumental music program related to the teaching of music fundamentals.
APPENDIX B

QUESTIONNAIRE I

Survey of Instruction in Music Fundamentals in the Elementary and Junior High Schools

1. Please state the name(s) of the method book(s) used in your beginning, intermediate and advanced instrumental music class(es).
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2. Please state the name(s) of any supplementary materials used in these classes.

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<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Key Signatures</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(2) Major Scales</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(3) Minor Scales</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(4) Chromaticism</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(5) Octave</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(6) Half-step</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(7) Whole step</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(8) Melodic Intervals</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(9) Harmonic Intervals</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(10) Chords</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(11) Cadences</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(12) Phrases</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(13) Consonance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(14) Dissonance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(15) Rhythm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(a) the dot</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(b) the tie</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

4. If you feel that insufficient attention is given to the above items, would it be due to:
   (1) The pressures of having to prepare programs?
   (2) An inadequate amount of time?
   (3) (Other), state.

5. Are other courses offered in your school(s) where additional instruction in music theory is available? If so, state the nature of the course(s).

6. Do these courses provide instruction to develop an adequate understanding of:

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Key signatures</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(2) Major scales</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(3) Minor scales</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(4) Chromaticism</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(5) Octave</td>
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<tr>
<td>(6) Half-step</td>
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<tr>
<td>(7) Whole step</td>
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</tr>
<tr>
<td>(8) Melodic Intervals</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(9) Harmonic Intervals</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(10) Chords</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(11) Cadences</td>
<td></td>
<td></td>
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<tr>
<td>(12) Phrases</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(13) Consonance</td>
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<td></td>
</tr>
<tr>
<td>(14) Dissonance</td>
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</tr>
<tr>
<td>(15) Rhythm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(a) the dot</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(b) the tie</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

7. Please describe unique features of your instrumental music program related to the teaching of music fundamentals.
QUESTIONNAIRE II

Survey of Instruction in Music Fundamentals

1. In your opinion, what percentage of entering freshmen instrumental music students possess an adequate understanding of:

<table>
<thead>
<tr>
<th></th>
<th>Less than 25%</th>
<th>25%</th>
<th>50%</th>
<th>75%</th>
<th>Nearly all</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Key Signatures</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2) Major Scales</td>
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</tr>
<tr>
<td>3) Minor Scales</td>
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<td></td>
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<tr>
<td>4) Chromaticism</td>
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<tr>
<td>5) Octave</td>
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<td>6) Half-step</td>
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<tr>
<td>7) Whole step</td>
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<tr>
<td>8) Melodic Intervals</td>
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<tr>
<td>9) Harmonic Intervals</td>
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<tr>
<td>10) Chords</td>
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<tr>
<td>11) Cadences</td>
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<tr>
<td>13) Consonance</td>
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<tr>
<td>14) Dissonance</td>
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<tr>
<td>15) Rhythm</td>
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<td></td>
</tr>
<tr>
<td>16) The Dot</td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>17) The Tie</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

2. Are there other courses offered in your school where additional instruction in music fundamentals is available? If so, state the nature of the course(s) and the present enrollment in the course(s).

3. Include any comments you can to supplement your response to Question No. 1.