A Study of Integration and Its Relation to Music Education

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By

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In order that the child reaps the full benefits of education, he must himself be integrated. Hopkins states, "Integration is a term to designate the internal aspects of behavior exhibited by an individual in resolving the conflicts which arise within his movements in his environment." He further states that the integrated individual

1. Makes wide contact with the environment.
2. Approaches the ensuing disturbances or problems with confidence, courage, hope, optimism.
3. Collects, selects, and organizes material for the solution of these problems.
4. Draws relevant conclusions.
5. Puts into practice the conclusion in changed behavior.
6. Takes responsibility for the consequences of his behavior.
7. Uses feelings either as instruments or ends as compatible with the preservation of wholeness.
8. Organizes pertinent aspects of his successive experiences so that they are better available for use in subsequent experience.

Each individual is born into a culture composed of a great variety of aspects—economic, esthetic, physical, and religious; all of which are more or less complex and interrelated. In developing, a child's life is conditioned by growth needs and the accumulated experiences of culture in meeting these needs. This means that the culture affects

3. Loc. cit.
him, and that he affects culture. He is constantly in the process of interacting with his environment.

The interacting adjusting process goes on in an environment. In facing and resolving situations with increasing internal unity, the environment is included since the individual and his environment are closely, directly, and uniquely related. Any thinking, feeling, physical movement, or physiological change belongs as much to the situation in the environment as to him for these aspects are a part of the process which joins the two together.

Individuals strive to maintain a unity within themselves and a unified relation to their environments. They tend to resist, withdraw from, or evade any situation which tends to break down the essential integrated and integrating unity of the self.

If the child is well adjusted to his environment in his day by day living in the totality of his experiences or as a total organism, this is an indication that personal turmoil and disturbances do not exist within the person, and that he is well integrated. Unity prevails in all the emotions and actions of such a person. He does not act in terms of impulsive action without reflection. What he does is based upon well established reasons, which guide his actions.

When a change either within or without the individual
causes the equilibrium to be upset, there occurs a force called need, want, and wish. To satisfy these elements of force, the individual moves to relieve the situation. This results in a change in him and in his situation. He becomes increasingly intelligent in his interactions, resulting in increased integration within himself and with his environment. Integration can also be applied for the process of intelligent interacting. Growth in personality and character are a result. Since the individual interacts to maintain whatever integration he has developed and to improve the integrating process in situations to follow, the personality and character developed are dependent upon his success in achieving these ends.

The child undergoes an expansion and maturing of personality which constitute integration when his experiences bring him happiness, joy, enthusiasm, satisfaction, understanding of his natural and social environment, and a feeling of confidence that robs him of self-reliance.4

When a child is happy and joyous, he has a sense of freedom from fear that is a result of the integrative influence in his life.

"Richness of personality refers to the number and variety of types of situations which the individual has

met in his living and the quality of his interaction."\textsuperscript{5}

This is definitely related to integration in that the normal integrating, adjusting individual has the tendency to move confidently in an increasingly wider environment and interact with the numerous situations with increasing quality. He tends to develop breadth of internal individuality, which is recognized as richness of personality.

A sense of security and protection results from integration. A feeling of companionship with other children with whom he has accord or with their parents brings a feeling of belongingness to a child. Whatever can foster a sense of security in him serves integration.

Each child develops ways of behaving appropriate to the different situations which arise in his culture; each child differentiates certain tendencies to behavior or to personality traits; and each child's traits are evaluated by the surrounding culture in the light of what is considered to be acceptable or unacceptable. The process of interactive adjusting which builds integration also builds, at the same time, personality and character.

Character is closely associated with personality, but the former evaluates tendencies in the light of standards

\textsuperscript{5} Hopkins, \textit{Integration}. p. 14.
developed in and accepted by the particular culture; and the latter describes the differentiated tendencies to behavior.

One problem of the teacher employing integration is to help pupils to respond to such processes. In methods which lead boys and girls into fuller touch with surrounding life and into an understanding of its issues, the child is encouraged to understand his environment and to express through his art whatever events and issues, capturing his interest, offers a channel for wholesome interaction with life about him. This must be done gradually. The teacher cannot thrust the pupil into problem solving that will bring utter confusion in the solution of the problem. The child must decide what is the best path to follow, and as soon as the child experiences this, integration appears. The child assumes an obligation to contribute as richly as he can to the life about him.

The child can contribute to his fullest through creativeness. For example, in the working out of a dance composed by a group to show the life of the cowboy, children will assimilate the rhythm of a lone rider, as they would rarely do if given an exercise to effect this.

Sensitivities developing in range and quality give evidence of integration at mounting levels. The appreciations
that spring from creative activity are sound since they grow out of standards set by the children themselves under wise guidance. Awareness is broad, tolerant, and discriminating; it is developed under social conditions. The creative child becomes able to discriminate among upsets. His sensitivities to those that are significant leads him to respond to them rather than to trivial excitations.

The business of education is to keep such growth continuous by means of learning activities which will correlate the real world of living with the formal world of studies. A completely integrated program would not advocate discarding either subjects or learning from books.

The theory of growth through reconstructed experience is rooted in the belief that learning is never finished because life is not static, that studies, subjects, knowledge, books, and skills are not ends but means of supplementing actual experience.  

When a school program is based on correlated, fused, or co-ordinated subjects, it is on the way toward improving the conditions of learning. The program must not omit any significant contributions to human thought and experience; thus music must be considered, since it is to free and to broaden social relationships through heightened appreciative

understanding. Children will feel satisfaction in such a program when they realize their purposes.
MUSIC IN THE CURRICULUM

Remarkable changes have been made in music education in the schools since it was inaugurated in 1838. These changes have been dictated by the tremendous development of the art itself, by the changing conditions of economic life in America, and by new conceptions in the general educational system. From the single system in Boston in 1838, music education in the schools has spread so that it is now included in almost all school systems.

The first system of teaching children entirely by specialized music teachers quickly was found to be insufficient with schools organized as they were then. In 1853, in Cleveland, the plan of musical instruction by grade teachers was begun. This necessitated some kind of direction and the process of music supervision began. Great advances have been made in the training of grade teachers and supervisors in music to meet the varying and increasing demands arising from the public education field, but the problem of providing ideal instruction and supervision calls for continuous study and effort.

In recent years the whole general educational program has been subject to extensive revision which has brought about an examination and evaluation of all subjects taught in the curriculum of our schools in terms of their relative
value to present day living. The increasing need for training for interests other than those required by a person's occupation is becoming more apparent. New educational philosophies are affecting both instruction and supervision.

In this evaluation of the curriculum, music finds a place in the total educational program rather than being considered the specific contribution to a particular kind of course. "If music is to become an active part of daily life it must of necessity be closely woven into the different activities of the school program, so that it may no longer be thought of as something separate and apart." 7

Historically, music entered the curriculum as a "special subject", and today it suffers from that classification. The indispensable learnings were those directly contributing to preparation for the professions. Music—all arts—were considered frivolous. The "singing master" appeared once a week to raise the quality of the hymnal renditions. Vocal and instrumental lessons were for the cloistered ladies of the rich and the well-born.

Music should fit into the total picture of general education and not be considered a fad and frill. Music should become another expression of ideas, moods, etc. Music is an example of the development of man and civilization as

the basic themes are developed. Music teachers are not fighting to protect interest, but are happily contributing their part when music is pertinent to the total learning.

General education becomes a philosophy of learning, a sympathetic interest in and understanding of youth and music; all the arts playing their part, not as particular interests, but as examples of the progress of humanity. Above all else, true general education, integration, fusion, comes not from juggling of hours, classes, teachers, or pupils; but from creating understanding and sympathetic relationships.

Today, new values are merging with old. It is probable that means for the continuation of the process of transcending subject matter divisions will proceed. There is always a tendency to shrink away from the new; so integration is approached cautiously or in easy stages. One way is to find some idea about which a unity may be contrived, the aim being to concentrate in simplification. In this manner, programs are fused, co-ordinated, cored, or correlated. It is hoped that through such methods, combinations and responses are drawn from the pupils.

The interpretation of all learning is influenced by acquaintance with the esthetic, and music as a cultural subject has the power to enrich and vivify the entire school program.
Various phases of music in elementary education have had for their objective the development within the child of an ever-growing understanding of music and love for it in all his experiences. It is only by integration of all these phases of music that it becomes functional and most meaningful to him. Mursell states:

The central purpose of music in education is to contribute to human betterment... human life is composed of individuals, and human values can be universally realized only through developing the individuals who compose the sum total of a social group.

Personal and social growth through music entails helping children to:

a. gain insight into themselves
b. discover their innate tendencies to express and to respond musically
c. channel their creative energies into varied lines of musical activity
d. appreciate the values of their own individual experiences
e. appreciate the value of sharing in the experiences of others
f. translate the high lights of individual and group experiences into musical terms.
g. understand music as a method which can be applied to solving many of the personal and social problems of daily life.
h. gain the mastery of those tools of musical expression that are essential for adequate realization of values of living.
i. discover and develop enabling skills at a time that certain motor abilities are psychologically ready to function.

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8. J. L. Mursell, Human Values in Music Education. (Chicago: Silver Burdett and Co., 1934), Chapter I.
j. discover and develop their social instincts and tendencies in situations where musical activities are functional aspects of social interchange appropriate for the several levels of child maturation.

k. prepare for social competence by providing situations in which whatever musical power children possess may be used for immediately valued social ends.

l. appreciate the pinnacles of inspiration and the vistas of beauty that are made possible by the life of mind and spirit.9

As the individual grows and matures so must the music program develop and grow; otherwise, it would grow static and would have nothing to give the child. First grade experiences are not to be discarded but are modified by new experiences which are broader in their scope. There must be a wholeness in the music program whereby with the guidance of the teacher the music stimulates and initiates on the part of the child, those activities which will make it more meaningful and functional and which will tend to be of interest in further participation and enjoyment of music. One type of music participation does not replace another; various types develop simultaneously throughout the child's music education.

Music should not only be integrative within itself, but it should also contribute to the rest of the educative program. If it is to become a vital force in the daily life

of the child, music should reach into the entire curriculum of the school. The curriculum offers a vast territory which music may invade for enriching the life and culture of the child and for developing appreciations, understanding, and emotional attitudes, if music leaves the "special" place provided for it in the school program. Integration begins early in the school life of the child, and music should become a vital element in this integrative process by affording musical experiences whenever they are appropriate in promoting growth and development. By capturing the interest of the moment, especially in the case of the young child, and enhancing it with musical experiences, music becomes a meaningful element in the growth and life of the child. It may be made a part of the reading activities, the story hour, the playground activities, art experiences, or any other phase in his development.

Integrating music in the curriculum entails an extensive search on the part of the teacher because materials of all kinds and all fields of man's contemporary and past civilization will be needed. Not only will the teacher's thinking and growth be stimulated but she, in turn, will stimulate the child to explore.

Music is not conceived as a system of knowledges of skills and techniques, but as a quieting,
integrating frame of thought and feeling in which clashing problems of earth are resolved and the spirit can become whole again. Unless this integration takes place within the child himself, and not merely in the mind of the teacher or school program, it will be no more significant for growth than the same number of activities studied as separate units.

Music in the integrative program means the use of more music and the kind that will enrich the child's exploration of the culture. In this way, interests and tastes are developed which will remain with the child in his out-of-school life. On account of this permanency, the abilities and skills acquired become not just transient technicalities but abiding functional attitudes in the daily living of the child.

In order that music makes real the child's interests, needs, and problems in his daily home and school living, it should cut across all subject matter fields to broaden and enrich their content. It becomes a part of the music learning experiences and is no longer thought of by either teacher or child as an isolated subject with a fixed number of minutes allotted to it in the daily program. It becomes a medium for the interpretation of man and civilization, for music through the ages has been man's natural expression of moods and ideas.

It does not mean that here in the curriculum at a particular time a certain piece of music shall be taught because it fits into a particular phase of American history. This has been the difficulty with the integration program. The teacher decides what music fits into a certain unit, and it is handed to the child. He has no part in its selection, nor does he sense its value. It carries no more meaning for him than it would if it had been taught at some other time. It is merely bringing together certain facts and materials based on a center of interest, and it has no integrating influence on the child in this way. For example, a child might be very much interested in the shifting of the colonial frontier to the West and the change in the culture of the people. To understand this culture, it is necessary to understand all phases of social living. Music has been an important part of the cultural change in American life, for Americans have always been a people of music. This period of American life was filled with strength, energy, and ideas, and it was all pictured in the music of the people, their songs, their fiddle tunes, and their dances. Music expressed their feelings in work, love, and laughter.

Both in school and out are found children reliving some experience through plays, pageants, dramatizations, or festivals. Music usually plays a very important part in this
experience. It is a means by which the child can interpret and express his ideas in many varying ways and thus create new experiences out of those in his many school and home activities.

Before considering music as a part of other subjects, thought must be given to the various phases of music; thus the individual has a realization of exactly how the outgrowth of such a program may develop. A child is given an opportunity to express himself musically through singing, playing, listening, rhythmic activities, and creativity. He expresses himself in a way different from any previous experience. He has created a new musical experience for himself and in addition, has had interaction of music, of self, and of some stimulating force in his environment.

Music is emotionally and intellectually satisfying in the lives of both children and adults, and through its power as a socializing influence, it brings about an immeasurable increase in human happiness.

Everyone needs music. The talented need it as a satisfying self expression; the less endowed need it for the enriching and humanizing quality it lends to life in general. Children differ in abilities in subjects; therefore, timid children need to be encouraged and need to gain confidence; this can be accomplished through music.
Most of us are not aware of the amount of music in those things in our immediate surroundings. As children walk among leaves, the rhythmic sound of their steps may move in on their consciousness and stimulate them to exaggerate their movement with ever increasing rhythmic emphasis. They may pick up in musical sound the rhythm which they improvise as they walk along. Walking in deep snow, riding at dusk, and sleeping under the trees are experiences that may be associated with sound, as well as with color or pattern. Many others can be enriched through music.

If a child learns at an early age that various qualities—sadness, joy, death, somberness can be expressed through music, they will become more meaningful to him. Children should learn that music which appeals to the imagination and intelligence must represent the distillation of real experience.

There are many ways in which children can discover this interpretive quality of music and use it to enrich their appreciation of people, of different ways of living, and of life about them.

1. May sing songs of different people and observe distinctive quality of each.
2. May learn dances appropriate to customs and temperament of people about whom they are studying.
3. After listening to songs, they may be helped to discover basic patterns and rhythms of songs which expressed the lives of the people who created them.
4. Children should become more sensitive to sounds about them and to rhythm of different activities in which they participate.

5. Select songs to special days, occasions, worship, dance, and help children understand the mood and rhythm.

6. In reading, children could learn to observe songs and dances just as industries, resources, and other phases.

7. Create songs to express mood or moods of people.

8. Paint or draw impressions of what they hear.11

Associations of ideas may be built up between most diverse elements, but those associations which are most significant come about when there is intertwining of many relationships, some of which are casual. Connections between music and other subjects can exist only when one or more elements are found in both. In the school room, connections have been made by using every type of association, ranging from the trivial and insignificant to the vital and illuminating. In this manner music as a teaching device has served purposes ranging from simple recreation to a revealing interpretation that casts light upon a subject otherwise obscure and uninteresting.

Lilla Belle Pitts' book, *Music Integration in the Junior High School* gives an account in outline form which might fit all levels of children as to why we should use the unit plan in integration.

1. To provide a richer musical experience through integration of pupils':
   a. Interests
      - physical
      - emotional
      - social
      - intellectual
      - cultural
   b. Talents
      - musical
      - artistic
      - literary
      - social
      - executive
      - manual
   c. Activities (in school)
      - in music
      - in other subjects
      - clubs
      - home rooms
      - assemblies
   d. Activities (out of school)
      - homelife
      - social group
      - recreation
      - church
      - community in general

2. To consider each music class as a social group with
   a. Teacher as director of musical activities and chairman of discussions
   b. Definite responsibility placed upon each pupil to cooperate with the group in:
1. Self-control
2. Helpfulness in routine classroom matters
3. Considerate attention to individuals who speak or perform.
4. Working well with others.
5. A willingness to forget self for the common good.

c. Definite responsibility placed upon each pupil to contribute his share in
   1. Discussions.
   2. Contribution of illustrative material.
   3. Giving what talent he has in solo, ensemble and chorus performance.

d. Cooperation between pupils and teacher in establishing objectives and in selecting materials. Interest and efforts motivated by setting up goals that are concrete and valuable both from the students' viewpoint as well as the teachers.

3. To extend and deepen meanings through conscious associations of music with the social, political, religious and cultural life of the race.

4. Providing opportunities for pupil reports on:
   readings
   related subjects
   related arts
   concerts
   radio programs
   travel

5. To capitalize added insight in procuring more expressive vocal and instrumental performance.

6. To seek such musical knowledge as will increase the esthetic appreciation of music through
   a. Elements of musical appeal:
      tone
      rhythm
      musical symbolism
      musical design
      musical media of expression.
   b. Creating helpful emotional and mental attitudes towards music.
7. Historical background of important periods of musical productivity.

8. Becoming acquainted with composers through their music.

9. To develop those skills necessary for active and enjoyable participation in group singing and for discriminating and intelligent listening to the performance of others:
   a. ear training
   b. sensitive listening
   c. pleasing tone in singing
   d. expressive interpretation of songs
   e. comprehension and interpretation of musical scores of reasonable difficulty
   f. ready use of helpful tools

The importance of the unit organization is not the amount of material used but the definiteness of objectives sought, the significance of the associations and integrations made, the functioning of learning activities and the educational results achieved. 12

Since music is an art, it might be well to consider its relation to the other art areas; the most prominent of these are literature and art. Evidently the first point of similarity is found in the emotional content. All arts owe their origin primarily to an aroused emotional state that seeks expression so that the emotion may be clarified, intensified, and rendered permanent as a subject of later contemplation by the creator and by others who come into contact with it. An artist, in the presence of any situation that moves him deeply, whether it be a beautiful idea, a lovely emotion, a stirring deed, or some external object, may be moved to express this effect in his own peculiar manner. With this might be paralleled similar ideas in literature and song which relate the creator's true feeling.

Music may be easily related to other arts through similarity of workmanship in the form and structure of the varied embodiments.

Parallels exists as shown in the rondo in music, with the constant return of a predominating theme. It is closely paralleled in the French rondeau, which is a lyrical form. The poem or the prose selection that states a theme at the beginning, introduces a contrasting idea, and then returns
to the first one, finds its parallel in three part form in music. The symphony, with its statement of themes, its development of the possibilities contained in it, and then its restatement of the original themes or propositions at the close, is frequently paralleled in prose forms, especially in descriptions and orations.

Art, itself, has a very close relation to music if the basic elements and principles in each are understood, as well as the extent to which the arts influence each other.

Music is a form of design in its melodic arrangements, its interweaving, accents, structural tone, intervals. The rhythm of primitive tom-tom has its counterpart in the same even spacing and accents that are found in a painted or woven pattern. The feeling of color, movement, and pattern may have a distinct integration peculiar to the primitive qualities of art; unity being the predominating factor.

In connecting the two, there is an astonishing picture of sound, movement, and color, with great variation in tempo that will immediately seize upon the imagination of the child. Connections can also be made by catching the rhythm of music and translating it into line, acquiring the feel of color qualities expressing mood, searching for ideas of light and shade suggesting contrasts.

Even the smallest child can discover how repetition
makes for unity, and how balance is achieved. He can learn that contrast is needed in order that one's interest may be held.

In correlating these two subjects, a simple obvious theme should be used first. The composition need not be of literary content but it should be one in which the rhythm is easy to follow, such as a waltz or march. Each child may put down his impressions while the music is being played. It is advisable to seize upon a significant part of the music so that children may easily express the spirit.

A picture might start a group looking for songs which have close relations to one another. Songs might be sung or dancing might better fit the mood of the particular picture. Children may hear the story of a musical composition and try to express themselves through art. This makes the musical composition significant; when the child hear it again, there is a direct reference to it.

Any of these processes could develop into murals, block prints, puppet shows, or wall hangings. By thus doing, an appreciation of the qualities of art and a richer experience of its interpretation are secured.

Music and literature find much in common. They have like attributes—both appeal to the ear and both bring about their combination in song. Sometimes a poem gives a feeling of inventing a melody, and frequently a musical composition
impels an expression of mood in words. In the case of songs, the poem and the melody must have the same rhythm, and they must express the same mood; thus really being one.

Parts of poems which have been set to music certainly can arouse some youths to read the entire poem and others will be remembered far longer if they have had a common connection.

A composition of some composer might be played and at the same time a selection of literature read to a group. By asking the group to find different types of literature which they think fits the mood of the song, interest is aroused and discussion becomes a vital element.

There is considerable similarity between the process of reading music and that of reading language; teachers in both subjects stressing to read by phrases instead of single words or notes so that the composition will sound more smoothly to the listener. Emphasis can also be placed on the fact that the eyes should be constantly looking ahead to feed the mind what is coming before it is actually played, sung, or pronounced.

Songs and literature of the highest grade must be selected for the fusion of these areas. Texts of songs are often read aloud in order that such reading can contribute something to the language power and literary tastes of the child.
Physical education very definitely has musical factors. From history books, it is remembered that the Indian medicine men sang and beat drums for centuries to heal the sick. Doctors have offered evidence of the connection between health and music.

The therapeutic value of music as a benefit to singer and instrumentalist is important. Correct posture is a requisite for both and music teachers stress it. Singing promotes proper breathing which, in turn, stimulates all bodily processes.

The maladjusted child is often times very susceptible to music. Many correctional institutions now provide a complete program of musical activities. Music for the maladjusted is as good medicine as can be obtained.

Folk dancing is both physical training and rhythm training. This can go along with history and literature of the different countries at the same time. Likewise can other dances--minuet, waltz, polka, go with periods of time and other countries. Indian dances could also be brought in here with considerations being given to the reasons for this being a part of the Indian social organization. Interpretative dancing is excellent rhythm training, wonderful physical training, high grace ear training and it furthers other aims such as the development of grace, poise, and self-confidence.
Music and sports have a great deal in common. There is beauty in the perfect rhythm of the best athletes whether it be the runner, the basketball or football players. Early sculpture of Greece shows the relationship of arts and sports.

Music makes all formal physical education far more delightful. This is a fact which teachers of physical education are rapidly finding out and utilizing. Conflicts can arise in the two subjects. Sometimes the physical education teacher may use music in classes which seems to destroy musical ideals rather than to build them up, but this can be easily solved by teachers in the two fields working together and selecting music appropriate for the particular situation.

Activities in these fields could develop into a play day, sports program, or even an operetta. In the case of the latter, other departments could also help.

Music is a great power in promoting cultural, moral and spiritual growth. In an era of scientific discovery, and especially in the lives of the science minded youths, it can be even more powerful. It can serve as a co-ordinator of scientific knowledge and spiritual understanding. In this capacity it can give rise to a true conception of the underlying principle of unity that permeates all of the forces and substances at work in this vast universe.
Science explains the mechanical factors in music, and furnishes new and improved media for producing, recording, and reproducing the great works of art. When a child has obtained his first glimpse of the physical wonders of the universe—solar system, stars, and the balance of nature, and realizes that many secrets of his intelligent plan of creation are yet to be revealed, he thrills to the magnitude of it all and finds an emotional outlet. There are meanings in music which have to do with these forces; resulting in a greater understanding.

Experimentation can also be done with sound. By striking objects with sticks of wood or metal rods, children become intrigued with the sounds they hear. They discover that sounds differ, depending on the kind of material—rubber bands, pieces of wood, or metal and the lengths into which the materials are cut. Calls of birds and other sounds of nature create another avenue of investigation in this science field as well as a comb covered with tissue paper and made to vibrate by the mouth. Tuning water glasses will be another project in which elementary students become fascinated.

Songs concerning stars will be of little help in a lesson of nature unless it would be to develop a feeling of awe, wonder, and mystery of the starry sign. Such an activity might be utilized if it is significant to the subject.
Songs of clouds, the lake, sea calm, spirit of summertime, the steppes, the sun worshippers, and other interpretations of nature would not go along with the idea of integration unless they promote ideas for further investigation of the subjects.

Mathematics and physics can be found in music in the demonstration of the laws which underlie the production of sound; and the elements of tone, pitch, intensity, and quality can be explained by these. Explanations in the laboratory of the applications of these laws are far too often separated from the actual music and are restricted to meaningless exercises. The human voice in song and the playing of short compositions on musical instruments augment the understanding of the science lesson and prepare the students to listen to music with deeper appreciation.

Younger children will not understand physics, but they can understand numbers more clearly through musical application. In playing singing games which might involve dividing children in groups or giving specific directions with numbers included, the child is being exposed to this field. In simple songs, children are very eager to clap rhythms, and many can tell the meter of the piece through this rhythmic activity. A feeling for phrases can involve numbers when children try to count the number of phrases in a
particular song and which ones sound alike. Music can be utilized in the study of factions when students fail to see how many different parts can be made a whole. One child might take series of slow steps, which would be equivalent to a whole number, while another takes series of two steps—another four and any number of others—all showing that equal numbers of small steps can make one large step; or that equal parts make a whole.

Geography is a field of knowledge that has much in common with music. First of all come the folk songs of other nations. Even in the earliest years, folk music from England, Germany, Italy, and France was used. In referring to these countries, pictures of their inhabitants dressed in native garb can be shown along with pictures of buildings and scenes and events. Later on, in the study of countries, it might be brought out about composers being from different countries and how their music reflects the influences of the countries.

There are various references to rhythms and instruments characteristic of the different countries: the Spanish guitar, the minuet, which represents a certain phase of French court life in the 18th century; the drums and other harsh sounding instruments as characteristic of the civilization of South Africa. Some of the music referred to will
probably not be suitable for children's performance, but it will make clearer the type of social life or civilization that it accompanies.

There are the national songs of other countries which are always interesting to sing or to hear. There are the characteristic moods of the various national folk songs and dances as induced by climatic or political conditions; the happy songs and quick dances of Italy and Spain; the note of sadness characterizing most Russian music; the despair as found in the slave songs of America.

By giving children a start in this manner, they will begin to raise questions about other countries and why their music is different, thus music and geography become integrated, and the children feel they are studying about something that really exists. In reality these subjects are so closely knit that it almost seems impossible to be able to teach them separately; but this is done in a great many classrooms.

The most prominent subject areas for co-ordinating study are history and music. Here, it can be realized that actual events are tied together. For instance, the fact that Columbus discovered America in 1492 becomes more real and more easy to remember if this fact is associated with the story of the court of Isabella and the three ships putting out to sea from the harbor of Genoa. This, in turn, will
bring up the fact that knights fought for many causes; soldiers called crusaders dressed in armor decorated with a red cross as a token of their mission; the emblem of the Red Cross of our own day as a survival of this custom; crusaders singing hymns as they marched along and of the Crusader's Hymn as one of these songs which we still sing. All of these things can make the discovery of America more significant.

In this study, music is merely an incident and is brought to enrich the historical points, but it could be the focal point in other areas of history. It should be brought out that the effect will not be the same on the child if a song is sung about Columbus, or about knights because the music is just being added for variety instead of growing out of a study.

In teaching national songs, not only will the geography of the countries be studied, but the history of countries will also be learned. This is the place to give background of wars and the types of songs that developed during and as a result of wars. More children know that Francis Scott Key wrote the Star Spangled Banner, but it is better if every child knows that it was the spirit of the War of 1812 which was responsible for it being written. This will immediately bring up other questions as to what countries fought in the war, and what were their reasons for fighting; thus creating a topic for integration. Other songs written during these
years are not typical of the revolutionary spirit although they have historical connections.

Indians are connected with most subjects, but in studying their history, rhythms, dances, and songs might be brought out. Rhythm discussions might lead to the construction of instruments which could later be used to accompany an original Indian dance or a song.

Historical pageants are another means of connecting the subjects. Much research is needed in order that various periods of history would have the correct music for dramatization. This research is worthwhile because it brings music into prominence and it brings out the factors in history that gave rise to civilization.

A dull class can be inspired through a unit of work which involves many subjects. It might begin from just the mention of a band instrument and how it looked many years before. Consideration can be given to how and why instruments were used, the types of people who lived at that time, and other aspects of history. By studying different periods of history, and the types of people that lived in each period, a study might be made of musical form and just how it changed through the years. This could eventually culminate into a group attending a concert and later discussing the instruments as a result of hearing music played on them.
Since all phases of education can have similar integrative points, music does not necessarily need to go with one subject at a time, and one unit of work can very amply utilize all subjects. As a follow-up of a study, all subjects might combine in a school festival, play or other similar activity. It may mean creating a song for some dramatic situation. This may call for many modifications of the original before it is accepted by the child or group as expressing the spirit and mood of the situation in key, rhythm, and style. It may be music for a dance. There may be within the group the child who can improvise a melody on the piano, which may be orchestrated and become a very fine accompaniment for the dance.

It may not necessarily mean creating new music but rather involve choosing from various music resources whatever best fits the need. It may be songs which the children know or have seen in some song book and think might be usable for the particular occasion. It may be a piano selection or a piece of recorded music they have heard. Whatever it is, it necessitates suggesting by individual pupils or teacher; then, a trying out of the suggestion in the setting of the activity; and finally the selection made on the results of such experience.
OTHER CONSIDERATIONS

The classroom teacher is the key person in the integrated program and her enthusiasm and attitudes or her lack of it will be conveyed to the children.

The climate that is created by such a curriculum is the most important of all in releasing the impulse to do, to make, to live creatively in the classroom. The working atmosphere stems from the teacher. It is her enthusiasm, her encouragement, that inspires even the least outgoing child to make a try. It is her respect for each individual's capacities, her accent on the position, her constructive use of criticism that helps children set their own standards of accomplishment and hold to them.

In a climate of warmth, friendly understanding and intellectual challenge, where the child's best efforts are always accepted, where the shoddy or insincere are gradually discouraged, children will try and try again—we know that is how they learn.13

The classroom teacher may not be talented in music and may feel incompetent. This is where the music supervisor can find some types of activities in which she could share with her children and thereby build up her self-confidence to such an extent that she feels that certain phases of music can be quite adequate for her.

If she cannot sing, she can learn to play the psaltery or autoharp. Teachers can actually become learners with their children, and at the same time will not lose any of the children's respect. This sort of teacher can do amazing

things with children in music when given the opportunity and encouragement.

By taking such a teacher and her group of children at whatever level they are and working slowly in the direction of the desired goal, fine attitudes toward music, real and vital interests, sincere participation in simple experiences, and eventually confidence will be the result of the music activities.

The classroom teacher fits into the picture more than the music teacher from the standpoint of training for the position. The former will have had training in every subject, emphasis being evenly distributed; while the latter's training will have been centered on music although all others were briefly studied. For this reason, it seems as if the classroom teacher is better equipped for the job of unit study in schoolrooms.

Just where does the music teacher fit into the picture if the classroom teacher seems to be the logical one to guide children in the program of integration? As has been previously mentioned, the music teacher's job will be one of guidance toward the classroom teacher. This does not mean that the music teacher will do nothing in connection with the integrative program. In situations where the music teacher comes into the classroom one or two days a week, there may be musical aspects which she can make clearer,
or there may be points which the classroom teacher has left to the discretion of the music teacher. In the case where the music teacher is in the classroom every day or where she, at least, teaches all the music, this type of program will be a co-operative matter on the part of both teachers. If a music teacher handles all the music and wishes to integrate her program with that of the classroom teacher, it is wise to study tables of contents of books which are being used in the grades in which the work is to be done. Perhaps there may be some phase which the classroom teacher needs inspiration to bring the true picture to the children, and this might be fulfilled if the children can approach it from a musical standpoint. Along the same line, a phase of music might be more completely understood if a background in another subject were given, thus making explanations significant.

If, then, the classroom teacher is to be the vital force in this type of program, will she find adequate resource material in school books? Will children always find an interest and need for just those things that are found in textbooks?

This seems to be the most prominent weakness in the integration program. The teacher feels a sense of insecurity because of a lack of concreteness about facts in all subjects. This is not helped by the fact that the libraries
in most schools are inadequate as are the libraries in most towns; some not even having any. Small schools might not have much in the line of music resources: records, rhythm instruments, music books; and although these may be borrowed from the State Library, it takes time to secure these; and it may be possible that someone else may have what is wanted at the time it is to be used.

Even though this seems to be a reason not to use integration, it is not sufficient evidence to have the music program just one of singing songs, and listening to records. Sometimes, just a word to a child about a mention of a country or a historical fact can arouse an interest in him, and the teacher discovers that this individual may have much resource material in his home, as may others in the class. This brings about another question—must there always be a book which has to be used? Why not have children and teachers do some investigating on their own—talking to others who are well versed on a particular subject might solve the problem.

Another controversial point might be that of techniques and skills. Can these be accomplished in a program of this kind? According to the music program which we are to use in our schools, these two items are to become a part of music when they will be meaningful and significant to the child. When music is a subject by itself or a part of a unit of
subjects, there is going to come a time when a child begins to want to know why certain things occur as they do in music. Maybe in the discussion of a country and the evolution of a certain instrument, the final analysis will be concerned with instruments that we use today. If two, which are to play the same note simultaneously, sound differently; the child will, no doubt, want to know why. Here is where transposition can be brought about. It is quite possible that it will not be a significant experience for everyone in the class, but it will be meaningful to the few who are really going to get the most from technique and skill study. It could also be mentioned here that this integrative program is not going to keep our society from having good musicians. Children, who are really aggressive and are eager to have musical experiences are not going to wait to get in a school music class for these; they will want to do this outside of class through private lessons. As was previously mentioned, music is not solely for the talented few, but for the growth and development of everyone.

There may also be concern with the length of the music period if we are going to accomplish this integrating experience. In the case where the classroom teacher is doing the music teaching, there is not much of a problem. The music could come at any time during the day. Maybe the
children will be involved in something that calls for music the first period of the morning, perhaps it will not be until after lunch; and again, it may not be at all on some days. This brings up the point of just how long shall the music period be? It might happen on some days that an hour needs to be spent to accomplish what the group has to do; while another day there may be only a song which the children want to sing while they are working on some other project. The length of time is not the important fact, but rather that a need has been aroused for music.

One last thought might be whether or not our music program is going to consist wholly of integration. Will there ever be a time when the group just wants to sing? Must every day be full of significant and meaningful ideas which refer to a project which has stemmed from another subject? If we refer back to the beginning of this investigation when the meanings of integration were given, it was found that this does not necessarily need to be in reference to subject matter but can also be concerned with behavior of the child which includes satisfying his needs. Perhaps his needs on a certain day will be to just sing—even while a unit of work is being done on a particular subject. Accordingly then, we should spend that day in singing and continue on project work another day. Of course, it is realized that
a child cannot dictate to a teacher what is going to be done every day of the week. Neither should the teacher go into the class and say, "Well, children, what shall we do today?" Guidance on the part of the adult will be the influencing force.
CONCLUSION

The significance of integration and how this process acts upon the individual and guides his growth and development through the relation of all subject areas is expected to be the basis for further consideration and discussion. Since the curriculum revision is a group project, the foregoing ideas will serve as a personal contribution in future meetings.

The information, heretofore given, is but a small part which would be used in a program consisting wholly of integration. Many other areas offer material for investigation. The purpose, then, has not been to set up a program for a particular school, but rather to investigate the possibilities that such a program can offer.

It is hoped that, as a result of the study, teaching will become more meaningful and that children will realize their part in the planning of the year's work.

Only through using music constantly and with great enjoyment will it become significant to children. This cannot be done in a tightly compressed music program. It can only be done when music is allowed to permeate the entire school life, and when responsibility for its being carried on is not concentrated in one person alone in any school, but is shared by eager students and enthusiastic teachers.14

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