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THE DEVELOPMENT OF MUSICAL TASTE AND JUDGMENT.

An investigation of the standard of Musical Taste and Judgment in an Unselected Group of New Zealand School Children.

being

A Thesis for M.A. and Honours in the University of New Zealand, presented by ACROBAT.

A. E. Fieldhouse

1933

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CHAPTER I.

I N T R O D U C T I O N.

CHAPTER I

INTRODUCTION.

The purpose of this investigation is clearly expressed in its title; it is an attempt to trace the development (whether positive or negative) of the degree or standard of musical taste or judgment throughout the school life of an unselected group of normal children. This then, is the primary purpose of the present experiment, namely, to discover whether at certain ages children have distinct aversions to inferior music or whether the converse is true, or again whether the growth of preference for fine, healthy music is a gradual but uniform progression from the inferior to the superior.

Having traced the development of the standard of taste during the school years, it will then be necessary to attempt some interpretation and suggest some explanation of the general nature of the development, and also of any irregularities that may occur therein at certain ages.

The question of sex differences will also be considered, for it is widely believed that in matters aesthetic the female sex is superior to the male.

Further it will be pertinent to attempt to estimate, as far as is possible from the material available, how far musical factors in the environment exert influences, for good or evil, in the formation of the child's taste.

Previous work on this problem, in the field of music, has apparently been neglected. References have been made from time to time in text books on Music to the necessity of cultivating a good musical taste in children, but there seems to have been no attempt made to discover the nature of the development of such a taste. M. Jacques-Dalcroze, whose pioneer work in the rhythmic nature of musical education ranks him as one of the outstanding musical and educational thinkers of this century, warns us that "One cannot be too careful in seeing that, from the tenderest age, the child hears only good music". [1.] And again we find Dr. Whittaker, in his authoritative "Class Singing", setting down as one of the essentials of the school music course, the "Guidance of taste by acquaintance with a large number of songs of sterling value, a general knowledge of the main issues in musical history, and familiarity with examples by the best masters". [2.]

Experimental work in the field of music has been of three types. In the first place there has been the question of musical talent, which Professor Seashore has carefully investigated. In the second place there has been some investigation of the psychology of the learning process, which is closely allied to that of the general learning process. And in the third place

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1. Vide "Rhythm Music and Education" (Chatto and Windus) P. 74.
2. Vide "Class-Singing" (Oxford University Press.) P. 10.

we find a mass of experimental data on the psychology of musical enjoyment, which attempts an explanation of the activity of the mind and like topics during the hearing of music.

It is necessary, therefore, to turn to the field of Art to discover previous work in the question of aesthetic taste. An early experiment in this problem was carried out by Judith Cattell, Josephine Glascock and M. F. Washburn under the title of "Experiments on a Possible Test of Aesthetic Judgment of Pictures".[3.] Thirty-six pictures, being prints in black and white, were "chosen to represent as wide a range as possible, from the sentimentally popular to the technically great. The titles and the names of the artists were removed from the pictures before they were used." Following this the services of three art experts were called on to arrange the series of pictures "in the order in which they would choose to own the originals (the financial value of course being left out of account)." The prints were then placed before one hundred and forty-four female observers, who were called upon to rank them in order, choice being based on which would be the most desirable possession to the observer. "When each observer had completed her arrangement, she was asked the following four questions:

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3. Vide. "American Journal of Psychology". Vol. XXIX.

'Have you ever studied drawing or painting?'

'Have you ever studied the history of art?'

'Have you visited many picture galleries?'

"Are you especially interested in pictures?' "

The conclusions were :- "

(a) That when a correlation was determined between the expert rating and that of each individual observer it was found to vary from +.82 to -.42 with an average of +.19 and a mean variation of .26.

(b) that when an average was taken of the results of all the observers for all the pictures the correlation between that and the expert rating was +.33 with a probable error of .10

(c) that technical training makes the rankings assigned to those thirty-six pictures correlate more closely with the rankings assigned them by experts, which might have been expected.

(d) that where there was no training but interest there was closer approximation to the judgments of the experts."

These were the main conclusions which have been abstracted from some very interesting and significant data. The conclusion expressed in numerical data grouped under (a) above entitles us to the opinion that there was a wide spread in the taste of these one hundred and forty-four women or, in other words, that the distribution tended not to be grouped at either one end of the other of the scale.

The finding concerning the effect of technical training stated in section (c) verified experimentally that which, in the words of the investigators, "might have been expected". The influence of interest on such matters as aesthetic judgment was also illustrated by the conclusion noted under (d).

The present investigation, however, was prompted by another experiment in the field of Art, which was conducted by Miss Margaret Bulley (Mrs. Armitage), and from which rather arresting conclusions were drawn. Mention of this test on artistic preferences was made by Sir Charles Holmes in his provocative article "Can Taste be Taught?" in the British Broadcasting Corporation's magazine "The Listener" (Jan. 18th, 1933. Vol. IX No. 210 p. 76). Sir Charles, in referring to this test, remarks: "The graphs which lie before me indicate a unanimous culmination of good taste at the age of six or seven, followed by a no less unanimous collapse between the ages of ten and fourteen. After fourteen the faculty tends to increase steadily up to the age of seventeen or eighteen.". The question immediately arises as to whether such is the case in the growth of musical taste. Unfortunately the search for the full report of Miss Bulley's original experiment has proved unavailing, so that the benefit of much valuable matter undoubtedly contained therein has not been experienced.

In the same issue of "The Listener" however, as referred to above, Professor Cyril Burt outlines a similar experiment in artistic taste which, in collaboration with Miss Bulley and a

number of art critics, he proposed to make through the medium of the wireless. The technique of the investigation has been explained later (see Chapter II) so that but brief mention of that aspect will be made here. Suffice it to say that a series of photographs of pairs of objects was drawn up - nine pairs in all. Listeners were asked to choose between the pairs, the results of such choice being compared with that of a number of eminent art critics (whose choice was identical). The following questionnaire was to be filled in :-

1. Sex.
2. Age ("Adult" will do if over 21).
3. Trade or profession (to be indicated as precisely as possible).
4. Education (elementary, secondary, and/or University).
5. State (a) whether you practice any form of art or craft (including music or literature) and (b) whether you have had any special training in them.
6. - (space allowed for statement of preferences.)
7. A brief note of the reasons for preferences would be of interest, though not essential.

The results of this experiment were published in the issue of 8th February, 1933, of the "Listener" (Vol. IX No. 213.). The chief results were tabulated as follows :-

Objects.	Critics.	Men.	Women.
Chairs	B2	93%	92%
Bookcases	A1	83%	82%
Wineglasses	G2	79%	80%
Jewellery	H1	75%	84%
Coffee Pots	C1	76%	65%
Vases	O1	62%	74%
Teapots	K2	62%	70%
Voiles	F2	52%	59%
Embroideries.	F1	50%	58%
		70	74.

From these figures we can conclude that women are slightly superior to men, so that sex differentiation enters into the question. Burt also decided from detailed analysis of the figures that whilst in the case of females 15% were absolutely correct in the whole test, in the case of the males only half that number were. Although Burt tells us that the test covered "almost every section of society - from fish hawkers to professors of art and well known collectors" we must not lose sight of the fact that owing to the manner in which the test was conducted, namely through the wireless, the individuals who made the judgments would tend to be only those who were interested in Art, and we have already seen that in the opinion of the investigators previously mentioned, interest means closer approximation to the judgment of the experts.

From these three sources we may summarise the following conclusions.

I In the case of the investigation by Cattell, Glascock and Washburn

(a) that there is no uniform taste but that it is variable

(b) that the effect of technical training tends to raise the level of taste

(c) that a similar tendency results where there is interest but no technical training.

II In the case of the Investigation by Margaret Bulley, as reported by Sir Charles Holmes [4]

(a) that the development of taste is not a uniform progression, but that superior taste is evidenced between the ages of six and seven years followed by a marked decline between

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4. Vide. "The Listener" Vol. IX, No. 210, P. 76.

the years of ten and fourteen which in turn is followed by a rise to the age of seventeen or eighteen.

III In the case of the Investigation by Professor Burt and Miss Margaret Bulley

(a) That sex differentiation plays a determining factor, in that females are slightly superior to males.

It is important to remember that these investigations concerned visual Art and not Music, though it is probable that similar factors operate in both fields.

C H A P T E R II

THE TESTS.

CHAPTER II

THE TESTS.

Reference has been made in the previous chapter to the experiment in Artistic Taste carried out by Miss Bulley and Professor Burt. The technique of the present investigation has been, to a large extent, modelled in and adapted from their method[5] which consists largely of that of "paired comparison".

Miss Bulley, who evidently enjoys no mean reputation in the art world (she was a member of Lord Gorell's committee on "Art and Industry", and is the authoress of several books on Art[6]) selected the material for Professor Burt's experiment. This consisted of nine pairs of objects, the full list being: bookcases, arm chairs, coffee-pots, two-handled jars, printed voiles, embroideries, wine glasses, pieces of jewellery, teapots. Photographs of these were taken and Professor Burt tells us that "the photographs have all been submitted to a number of art critics whose judgments will be universally respected....."[7]. These critics were unanimous in each case in their preferences. The photographs were then reproduced in "The Listener" so that examinees could make their individual preferences. In the same issue a questionnaire was printed to be filled in by those electing to participate in the test. Thus data was collected for the

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5. Vide. "The Listener" Vol. IX No. 210.

6. e.g. "Art and Counterfeit"; "Ancient and Medieval Art"(Methuen "Pictures and Painting" (Chatto and Windus).

7. Vide. "The Listener" op. cit. P. 76.

interpretation of the preferences, which were compared with those "of some of the best judges in the country".

Having planned to conduct the investigation into music on similar lines, it was necessary to replace the photographs by musical examples. Gramophone records were chosen because it is a recognizable fact, among performers at least if not among audiences, that even each performance of the same composition by the same performer varies. To the individual who is exquisitely attuned to music, such variations have a profound effect so that it was necessary for scientific purposes to present the tests, identical in the finest detail, to the examiners. This necessitated supplanting individual performances by gramophone records. Furthermore, in the acceptance of this principle the records were at all times played on the same gramophone, a portable His Master's Voice (Model C 101.).

In many musical investigations the choice of music has been limited to similar instrumental combinations. Take the case of Myer's experimental studies on types of listeners[8]. The six musical compositions he used were Beethoven's Overture to "Egmont" (op. 84); Tschaikowsky's "Valse des Fleurs" (Casse-Noisette Suite op. 71 a.); the same composer's "Italian Capriccio" (op. 45); Mendelssohn's "Hebrides Overture" ("Fingal's Cave" op. 26.); the first of Grieg's Symphonic Dances (op. 64.) and Couperin's

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8. Vide. "The Effects of Music" (Chap. II) ed. Max Schoen International Library of Psychology, (Routledge-Kegan Paul.).

"Aubade Provencale", the latter arranged and played by Kreisler. Thus with the exception of the last named, all the records were for orchestra, the last being for violin solo. It would seem that such a programme is unbalanced, for our purpose at least. Some listeners find a concert composed wholly of orchestral works with no solo items at all, too "heavy". Thus it is obvious that in experimental work one must give the examinee every possible facility, and in order to do so, the pairs of records for this investigation were chosen from the various branches of music (solo voice, orchestra, violin, pianoforte, violincello and organ.)

A preliminary selection of records having been made with the aid of Mr. Karl Atkinson (in charge of the N.Z. Broadcasting Board's Gramophone Department) whose valuable knowledge of recorded music of all types was so freely given, a panel of musicians was formed. The following comprised the panel :-

Miss Valerie Corliss :- Associate and Licentiate of the Royal Academy of Music (London); N.Z. representative of the Tobias Matthay School of Pianoforte Playing; Honorary organiser of the N.Z. Branch of the British Music Society.

Mr. Karl Atkinson :- in charge of the N.Z. Broadcasting Board's Gramophone Department.

Mr. John Bishop :- Royal College of Music (London); conductor of Wellington Philharmonic Orchestra and Wellington Royal Choral Union and of Wellington Royal Male Voice Choir.

Mr. George Ellwood :- Violincellist; teacher of instrumental music.

Mr. Lawrence Watkins Mus. Bac.:- Organist and choirmaster;

teacher of instrumental music and theory.

Mr. Temple White :- Organist and choirmaster; conductor of Wellington Harmonic Society and Wellington Appollo Society.

Teacher of instrumental music.

To each separate member of the panel the records were played. The names of the records were not disclosed, and the portable H.M.V. gramophone was used. These musicians were asked to state their preferences. It was carefully explained to them that the aim in the selection of each pair of records was not so much to have an example of undeniably superior music coupled with an example of equally undeniably inferior music, as to have a pair in which the one, as a whole, was of greater musical worth than the other. On the other hand we did not wish a pair to be so blatantly opposed that discrimination would be unnecessary. Concerning this point Professor Burt said, in reply to the criticism of Mr. W. J. Turner, regarding the choice of artistic objects, "But obviously, if one object in each pair was to be unquestionably bad in its design, it would have been foolish to set beside it something that was 'really beautiful' since there would have been little room for individual difference"[9]. The above statement of Professor Burt's embodies the principle under discussion. This principle had already been applied when the letter came to our notice.

Further, the musicians were reminded that we did not aim, in our selection, primarily at examples of superb technique and

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9. Vide. "The Listener" Vol. IX No. 214. P. 266.

artistry contrasted with examples of indiscriminate technique on the part of the performer or performers, though such would inevitably exercise powerful influences.

The panel of musicians after having heard the original list of records as suggested by Mr. Atkinson and the investigator, recommended some changes in the interests of the investigation. The list that resulted and the classification of each pair of records which was the unanimous opinion of experts is printed below. In each case the unanimous preference of the experts is placed first.

I	PIANO.	(a) Valse in D flat (op.64) by Chopin. played by by Moisevitch. H.M.V. E.10. (b) "Trees" (Rasbach) played by Patricia Rossborough. Parlophone A.3404.
II	VOCAL.	(a) "Impatience" (Schubert.). Sung by Richard Tauber. Parlophone A.R.119. (b) "The Song is Done" (Stolz-Reisch-Robinson). sung by Richard Tauber. Parlophone A.R.142.
III	ORCHESTRAL.	(a) "Morning" (Peer Gynt Suite by Grieg.) played by Royal Opera Orchestra, Covent Garden. H.M.V. C.1298. (b) "Hearts and Flowers" (Czibulka, arr. Shalmer). played by Zonophone Salon Orchestra. Zonophone 5751.
IV	'CELLO.	(a) "O, Star of Eve." (from Tannhauser by Wagner) played by Casals. H.M.V. D.B.1012. (b) "The Blind Boy". (G.W.Moore) played by Ray Stannard. Regal. G.7942.
V	VIOLIN.	(a) "Caprice Viennois" (Kreisler). played by Kreisler. H.M.V. D.B.1091. (b) "Roses of Picardy" (Haydn Wood) played by Manuello. Regal. G.20119.
VI	ORGAN.	(a) Prize Song (Meistersingers by Wagner) Played by Arnold Grier, F.R.C.O. Zonophone 5405. (b) "Salut d'Armour" (Elgar) Played by G.T. Pattman. Columbia 01027.

In the selection of the vocal records choice was limited to a large extent by the fact that compositions sung in foreign languages only were to be chosen. It was necessary to eliminate the emotional content of words, so that the music of the voice could be the deciding factor. It would then be possible for the examinee to judge the song from a musical point of view and not be influenced by suggestive words. Further, it would have been almost impossible to have obtained pairs of records in which the literary value of the words was similar, but in which the standard of the music was sufficiently different. Owing to these factors it was necessary to choose only songs sung in foreign languages. This limitation proved too severe in the matter of choral recordings, suitable ones being unobtainable in New Zealand, or Australia. Had a suitable pair of choral records been available, they would have been utilised. This would have meant that the test would have been composed of seven pairs of records rather than of six.

In the vocal records the versatile nature of the famous German Tenor, Richard Tauber, made it possible to gain the two types of records both sung by him. The Schubert Leider "Impatience" (Ongeduld) and the "Song is Done" are somewhat similar in mood and, both being sung by Tauber, differences of technique are largely eliminated.

In the case of "O Star of Eve" ('cello solo) the record was commenced not at the beginning, but about midway through, where the refrain begins. Having selected the records, it then remained to plan a questionnaire which would be so designed as

to enable a more careful interpretation of the results to be made. The types of questionnaires used in the Primary and Post-Primary Schools were largely similar except that the language of the latter was modified accordingly.

The tests were carried out in Kindergarten, Primary and Post-Primary schools and colleges. In the case of the Primary Schools three public schools were selected which, it was felt, would represent a cross-section of the community. In such a way it was possible to arrive at an "unselected" group in a sociological sense.

In the case of the Boys' and Girls' Colleges, the forms III to VI were divided into component sub-forms on the basis of intellectual attainment. It was not possible to submit the records to all the pupils, so, in order that the pupils chosen should be fairly representative of their age groups, (b) forms were chosen. Despite this precaution one feels that these pupils at the secondary schools are not truly representative of their age groups. Though few of them are fee-paying yet the majority of them, or, at all events, very many of them, come from homes that are decidedly "better class". If this be so, then the results obtained for the years 14 to 17 will be somewhat higher than would be obtained from a truly representative cross section.

In the description of the methods of testing it will be convenient to make four sub-divisions under which the appropriate facts will be subsumed. The technique of conducting the tests was as far as possible identical in all cases. As has already

been noted, the same gramophone was used throughout. However the tests were not played in the same order to each group tested owing to the fact that in any pair the second of the two, owing to recency in hearing, would probably have an advantage. To counteract this, then, the order within the pairs was frequently re-arranged whilst the order in which the six pairs were played was also altered in order to lessen the effect fatigue would have upon the last pairs if a fixed programme were adhered to.

I. Kindergarten Children:-

It was arbitrarily decided to begin the investigation with children at the age of five years. As children are not now admitted to the primary school before the age of six years, it was necessary to make arrangements outside the State School System. The Directress of the Taranaki Street Free Kindergarten was approached, and kindly agreed to assist. This school is situated in as near a definitely slum area as exists in this city. The five-and-a-half year olds of this school were tested in groups of six. Children of this age were obviously ill-fitted to record for themselves their choices, and so it became necessary for the investigator to do this for them. In order to enable this to be done, small groups were essential. At no one session was more than two pairs of records played to the children, as it was considered that more might cause fatigue and result in jading judgment. This meant that there were three tests to make on three different occasions with each group. The actual testing was made into the form of a game. The children came forward

To face 17

QUESTIONNAIRE.

1. SCHOOL .....
2. NAME .....
3. BOY OR GIRL .....
4. AGE .....
5. What musical instruments are there at home?
   (e.g. piano, violin, 'cello. etc.).
6. How often are they played?
   (e.g. every day, three times a week, twice a week, once a week, rarely, very rarely, etc.).
7. Does Mother or Father play them?
8. Do brothers or sisters play them?
9. Does any member of your family teach music?
10. Do you learn yourself?
11. Are you a member of the Juvenile Concert League?
12. Are you a member of a Church Choir?
13. Have you a wireless at home?
14. What is your favourite session?
    (e.g. dinner music, children's, lecturette, concert, dance, etc.).
15. Have you a gramophone at home?
16. What are your favourite records?

17. Do you go to concerts?
18. About how many did you go to last year?
19. Do you go to the Talking Pictures?

1st Pair. Which did you like the better? the first or the second?.....
2nd Pair. Which did you like the better? the first or the second? .....
3rd Pair. Which did you like the better? the first or the second? .....
4th Pair. Which did you like the better? the first or the second? .....
5th Pair. Which did you like the better? the first or the second? .....
6th Pair. Which did you like the better? the first or the second? .....

individually, after listening to each pair of records, to whisper their choice to the investigator. This was entered accordingly. This procedure, savouring of the old game of "Oranges and Lemons", was an effective means for the elimination of the suggestive effect a showing of hands or individual oral decisions would have had. Each little group thus heard the six pairs of records in a sequence of two pairs, on three different occasions.

It will be noted that no questionnaires were filled in for these children. This was due to the fact that the value of whatever data might be collected from such young children was exceedingly doubtful.

II. Infant School Children:-

Children in Infant Schools were over the age of six, and were drawn from the three schools earlier referred to (page 15). The technique of investigation which we have outlined at the kindergarten stage was adhered to at this stage. Nor were more than two pairs of records played at one test. Groups of not more than six were taken as at the earlier stage. It was considered advisable, however, to gather certain details from these children, and for this purpose the Questionnaire used in the Primary Schools was modified. Certain questions chosen from the Questionnaire were asked and the individual answers of the children were filled in by the investigator. The selected questions (for Questionnaire see opposite page) were numbers 1, 2, 3, 4, 5, 6, 7, 8, 13 and 15, the answers being entered prior to the first test.

III. Primary School Children:-

These children were sufficiently advanced to fill in their

To face

QUESTIONNAIRE.

1. SCHOOL. ,,,,,,, ...
2. NUMBER. .....
3. SEX. .....
4. AGE. .....
5. Have you a Gramophone at your home?
6. State a few of your favourite records.

7. Have you a wireless at your home?
8. What is your favourite session?
   (e.g. dinner music(6-7p.m.) Children's, lecturette, concert, dance,
9. What musical instruments are there in your home?
   (e.g. piano, violin, 'cello, etc.).
10. How frequently are they played?
    (e.g. every day, three times a week, teice a week, once a week, rarely, very rarely, etc.).
11. Do your parents play them?
12. Do brothers or sisters play them?
13. Do you play, or learn, yourself?
14. Is there anyone living in your house who teaches music?
15. Are you a member of any musical organization?
    (e.g. Juvenile Concert League; Church Choir, etc.).
16. Do you attend concerts?
17. About how many did you attend last year?
18. Do you go to the Talking Pictures?

1st Pair. Which did you like the better? the first or the second? .....
2nd Pair. Which did you like the better? the first or the second? .....
3rd Pair. Which did you like the better? the first or the second? .....
4th Pair. Which did you like the better? the first or the second? .....
5th Pair. Which did you like the better? the first or the second? .....
6th Pair. Which did you like the better? the first or the second? .....

own questionnaires. A copy of one of these is appended to the opposite page. As they were also capable of recording their own preferences in the appropriate places and in an accurate manner, it was possible to test a class of pupils simultaneously. These classes sometimes numbered thirty-five. The children were given no instructions other than the explanation that they were about to hear two gramophone records, that they were asked to decide which they liked the better, the first or the second, and that they were to record their choice in the place provided. As in the earlier stages, no more than two pairs of records were played at one period of testing.

The children at this stage, were drawn from the same three schools as were the children of the earlier stage.

IV. Post Primary School Children.

Testing was again conducted in classes, the questionnaire having been revised using language more suitable for children of this stage. A copy is appended (see opposite page). Owing to the exigencies of school organisation it was not possible to play the records in a series of three groups, as with the younger children, so that they were all played at the one session.

As the investigation progressed it was felt that, if a measure of the general standard of public taste could be obtained, much assistance would be rendered in any endeavour to account for the course which the general curve of taste was apparently taking. Great difficulty, however, was experienced in finding groups to

test. It was only after considerable negotiation and much disappointment, that the aid of one hundred and twenty-four adults was enlisted. Even then, the feeling is experienced that these do not adequately represent the community. The group of adults was made up of :-

36 male university students resident at Weir House.
59 business girls associated with the Y.W.C.A.
29 men at Whangaehu Unemployed single men's camp.

It is felt that the standard of taste of these adults is somewhat higher than the community average. The University students are obviously of a highly selected type. On the other end were the unemployed men. These, however, could by no means be claimed as an inferior type. Unemployment in New Zealand today, is not confined to any particular social or cultural class. Indeed, the investigator could not but feel that the bulk of these men were highly intelligent and more than reasonably cultured.

The women tested were also a somewhat selected group. One group of them (27) consisted of business girls who, in many cases were resident in their own homes, attended the Y.W.C.A. for instruction in arts and crafts and cultural activities generally. The other group (32) were resident at the Y.W.C.A. hostel. The radio might have been used, but as has already been pointed (page 7) such a method is of extremely doubtful value.

As the aim of the testing the adult group was solely to determine roughly, the standard of public taste, it was not necessary for the Questionnaires to be filled in. Further,

owing to the difficulty of reassembling the groups, the whole series of twelve records was played at a single session.

C H A P T E R III

GENERAL RESULTS.

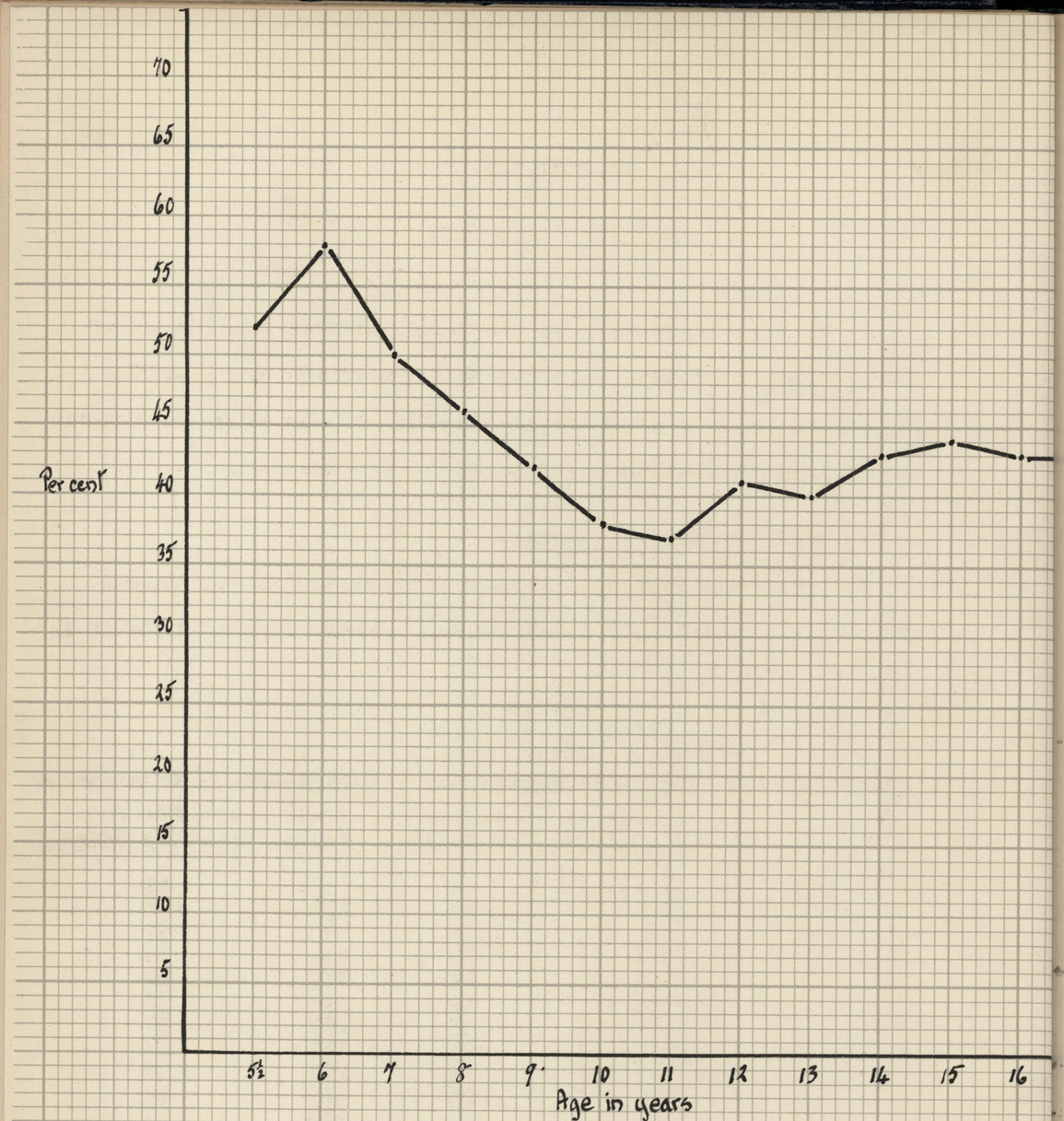

Figure 1:- General Results.

CHAPTER III

GENERAL RESULTS.

It will be convenient to state the general results under their several headings, together with immediate and specific conclusions, and to postpone explanation of the possible reasons for the various results until a subsequent chapter.

1. The Curve of Musical Taste:-

For purposes of more accurate representation the scores have been converted into percentages. These appear in Table I.

TABLE I.

AVERAGE SCORES ACCORDING TO AGE.

Age in Years.	Number of Cases	Total Score.	Average Percentage Score.+
5½- 6	15	47	52
6 - 7	80	278	58
7 - 8	75	223	50
8 - 9	83	229	46
9 -10	82	206	42
10--11	94	214	38
11 -12	98	217	37
12 -13	107	264	41
13 -14	109	262	40
14 -15	206	523	43
15 -16	116	503	44
16 -17	115	293	43
17 -18	26	67	43

+ These scores are approximate.

The scores have been reproduced graphically - see Figure 1.

From this graph the following noteworthy points are evident :-

(a) The highest standard of taste (as measured by this test)

is displayed by the 6 - 7 year-olds with an average score of approximately 58%.

(b) The lowest standard of taste is displayed by the 11 - 12 year-olds, with an average score of approximately 37%

(c) The highest score subsequent to the 11 - 12 year period was 44%, though this test did not, of course, extend past the 17 - 18 year period. This means, therefore, that up to the eighteenth year, the standard of the six year old child is not again even equalled let alone surpassed.

The almost perfect symmetry of the curve, particularly between the years six and eleven, tends to emphasise the validity of the results, for were chance playing an important part, severe irregularities would be present. There is no doubt whatever, that chance plays some part in determining the scores of some individuals, or some of the separate judgments of many individuals. But since the factor of chance must, in the long run, operate in both directions it is not reasonable to expect that it will effect the general course of the curve, unless it operated unevenly at different ages. Assuming that it operated unevenly at different ages, it no doubt would be most prominent at the earlier ages and play a less part at the later. If this be so, the effect would be to accentuate the curve we have obtained. The tendency of chance would be to bring the averages to the 50% mark. This means that it would tend to depress the averages for the years $5\frac{1}{2}$ to 7 years and raise the averages for the subsequent years.

2. <u>Sex Differences</u>.

Table II gives the scores of boys and girls separately.

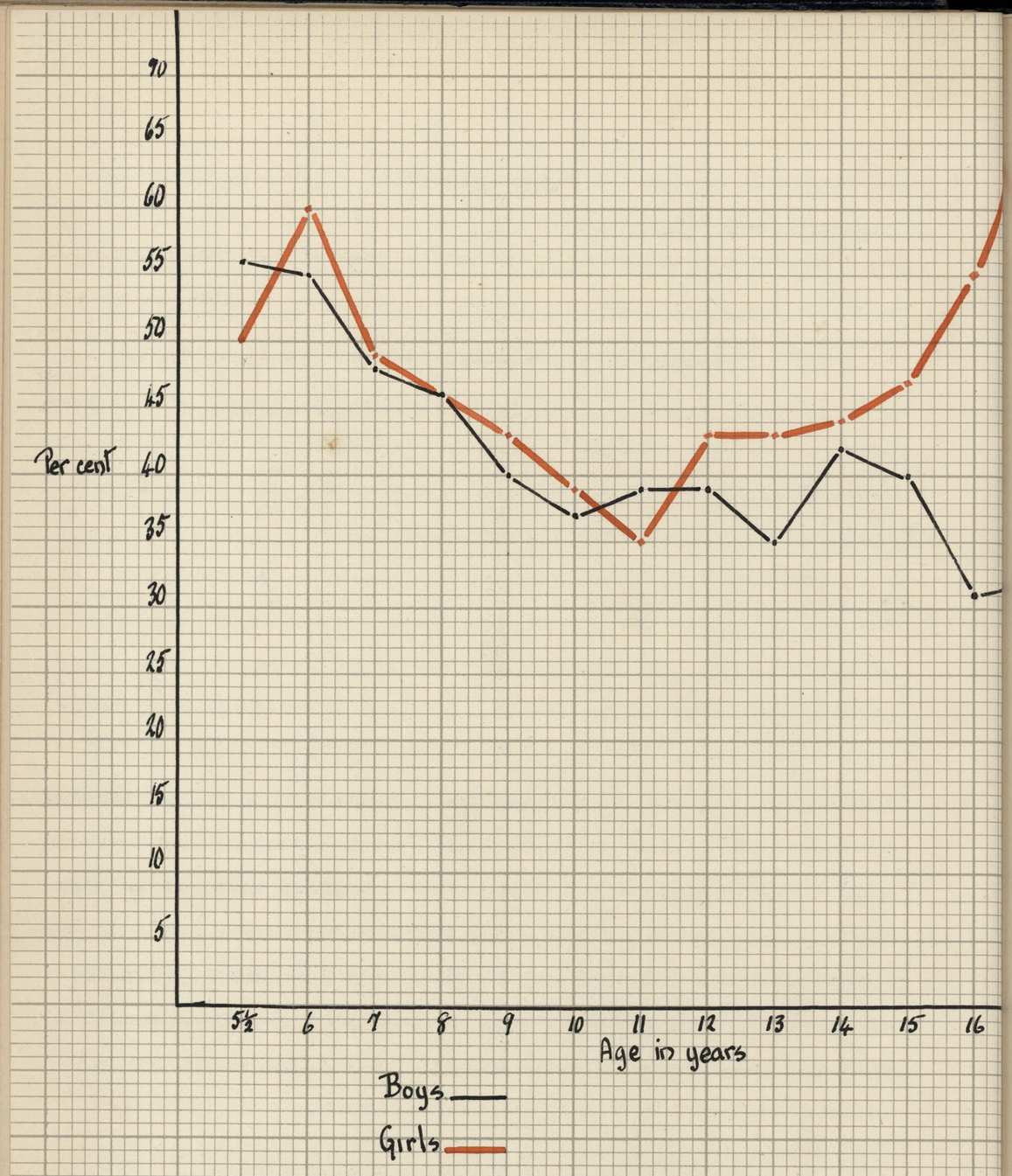

Figure 2:- Sex Differences

TABLE II.

AVERAGE SCORES ACCORDING TO SEX.

BOYS.				GIRLS.			
Age in Years.	Number of cases.	Total Score.	Average percentage	Age in Years.	Number of cases	Total Score.	Average percentage.
5½ - 6	6	20	56	5½ - 6	9	27	50
6 - 7	34	113	55	6 - 7	46	165	60
7 - 8	37	107	48	7 - 8	38	116	51
8 - 9	45	123	46	8 - 9	38	106	46
9 - 10	34	81	40	9 -10	48	125	43
10 - 11	52	116	37	10 - 11	42	98	39
11 - 12	50	116	39	11 - 12	48	101	35
12 - 13	47	109	39	12 - 13	60	155	43
13 - 14	44	93	35	13 - 14	65	169	43
14 - 15	117	297	42	14 - 15	89	236	44
15 - 16	62	148	40	15 - 16	54	155	47
16 - 17	60	112	31	16 - 17	55	181	55
17 - 18	18	35	32	17 - 18	8	32	67

When these figures are graphed (see Figure 2) it becomes evident that girls are, on the whole, superior to boys, and this becomes most markedly so in the later years. Another interesting point is the fact that the girls reach their lowest score (35%) at the 11-12 year period whilst the boys reach a low level (35% also) at the 13-14 year period. One is perhaps entitled to conclude that the onset of puberty in itself, is a definite factor in influencing musical taste.

3. Children who play or learn musical instruments.

The average percentage scores of children who learn and/or musical play/instruments are contrasted with those who do not in Table III

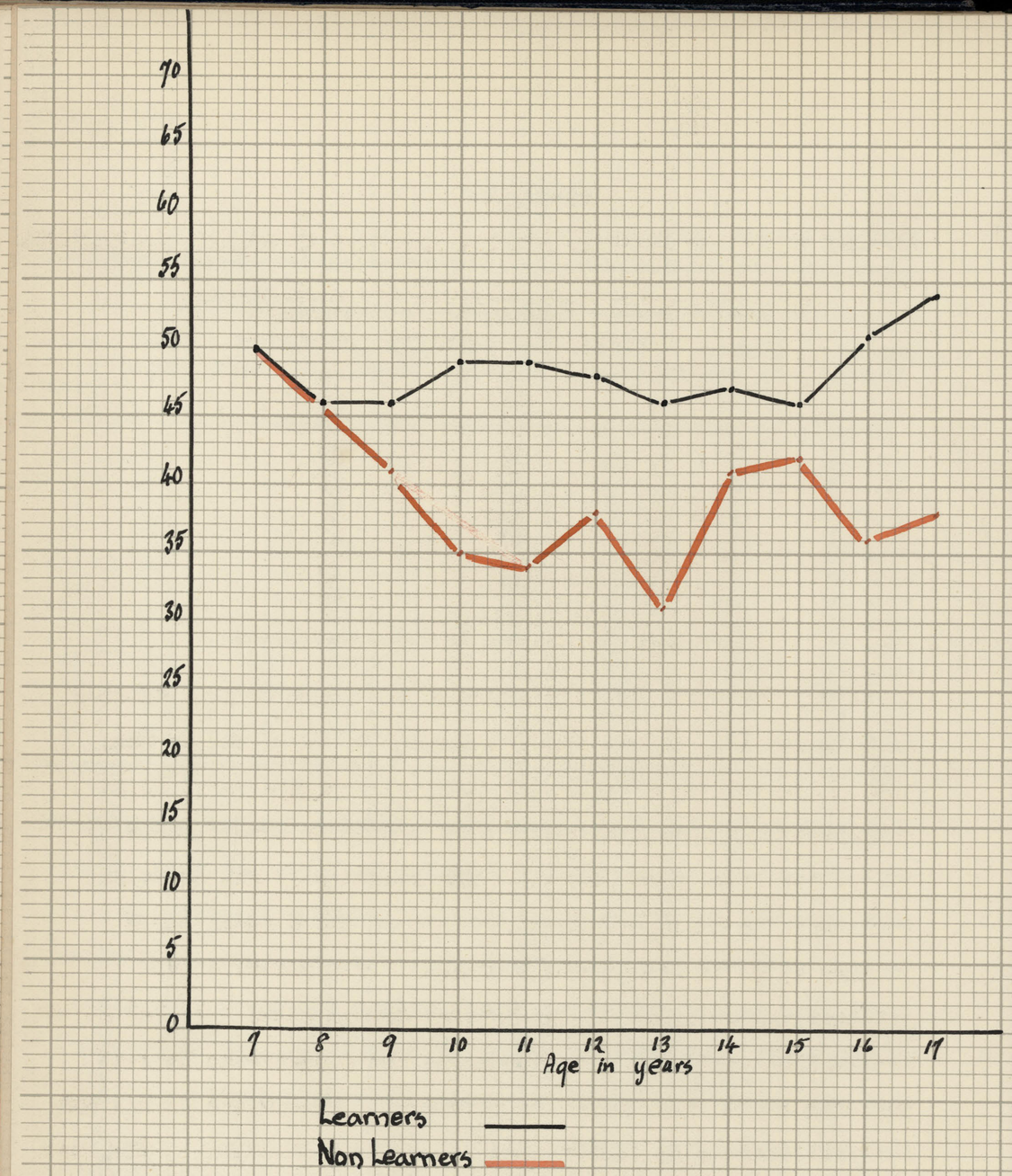

Figure 3 :- Average Scores of Learners and Non Learners of Musical Instruments.

TABLE III

AVERAGE SCORES OF LEARNERS AND NON LEARNERS OF MUSICAL INSTRUMENTS.

Age in Years	Learners.	Non-Learners.
7 - 8	50	50
8 - 9	46	46
9 - 10	46	41
10 - 11	49	35
11 - 12	49	34
12 - 13	48	38
13 - 14	46	31
14 - 15	47	41
15 - 16	46	42
16 - 17	51	36
17 - 18	54	38

These figures indicate that children who learn or play musical instruments are, on the whole, superior to those who do not. This difference is clearly illustrated by Figure 3. It is interesting to note that the lowest point for non-learners is 31% at the 13-14 year period. The symmetry of the curve is maintained in similar fashion to that of the General Curve (Figure i) up to eleven years of age. The scores of the learners are superior to the General Scores also. Whilst actual instruction will have played a part, the superiority is most probably due to the factor of interest. Though the direct and indirect effects of instruction are evident throughout, they are evidently most marked as adolescence progresses.

4. Members of Musical Organisations.

The scores of those who claimed membership of musical organizations are compared in Table IV with those of non-members.

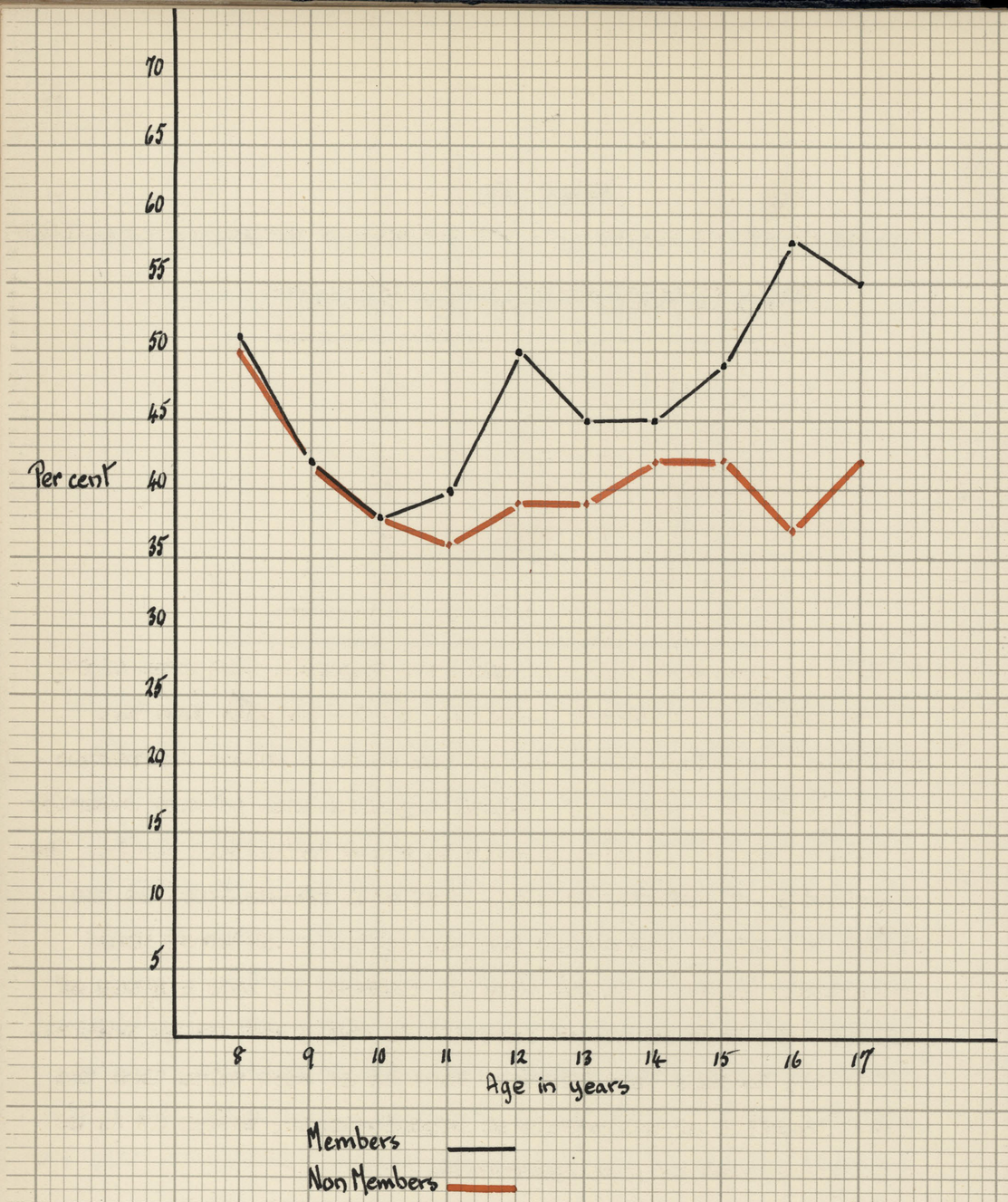

Figure 4 :- Scores of Members of Musical Organizations compared with those of Non-Members.

TABLE IV

AVERAGE SCORES OF MEMBERS AND NON MEMBERS OF MUSICAL ORGANIZATIONS

Age in Years.	Members.	Non Members.
8 - 9	51	50
9 - 10	42	42
10 - 11	38	38
11 - 12	40	36
12 - 13	50	39
13 - 14	45	39
14 - 15	45	42
15 - 16	49	42
16 - 17	58	37
17 - 18	55	42

It will be seen from Table IV and from Figure 4 that from eight to ten years no difference occurred, so far as this test was concerned, but that subsequent to ten years a marked difference became evident, members of musical organizations proving superior to non-members. It is difficult to state definitely whether the superiority of members, as contrasted with non-members, is the direct outcome of membership for the factor of interest would undoubtedly enter. In the case of members, we have a group of children who have an avowed interest in music and things musical, and it may be this very interest that is of more value than the direct benefits of membership of organizations, though it is no doubt stimulated by such membership.

5. Mechanical and Non-mechanical Music :-

The attempt to ascertain the relative effects of mechanical music (wireless, gramophone, etc.) and non-mechanical not been

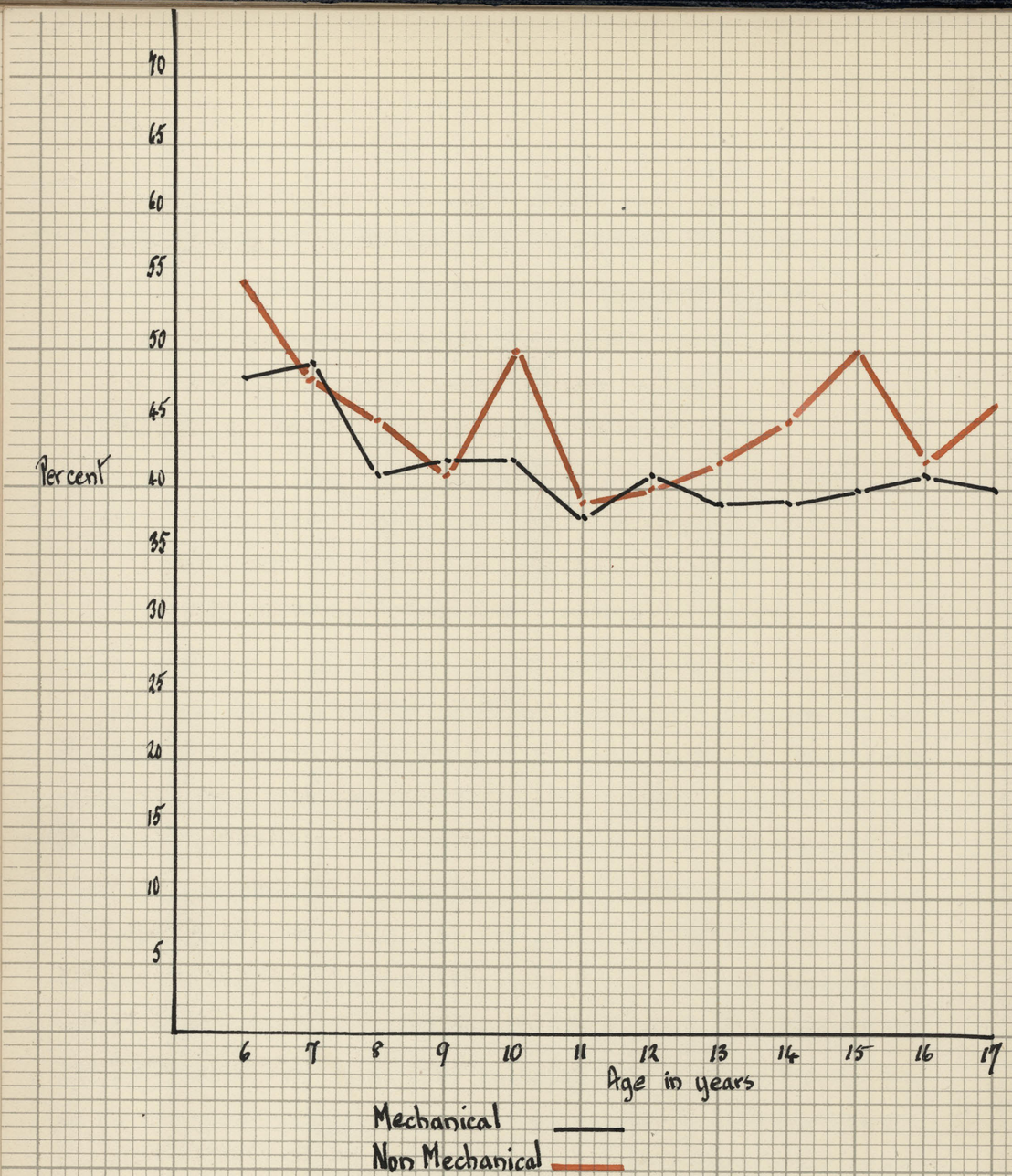

Figure 5:- Scores of Children subjected to Mechanical Music compared with those subjected to Non Mechanical Music.

productive of any very marked success. Table V and figure 5 give the details. In compiling these results the following rules were observed :-

(a) Mechanical music: all children were included who reported that they had radios, gramophones, pianolas in their homes as well as those who regularly visited moving picture performances.

(b) Non-mechanical music: all children were included who reported that they had musical instruments in their homes - piano, violin, 'cello, etc. - and that these were played at least three times a week.

It is felt that the results so obtained are markedly uneven due to the inaccurate method of determining the musical quality of the home. Numbers of children reported such monstrosities as jews-harps, concertinas, tin-whistles, saxaphones, etc. These were not included in the results unless some of the more acceptable instruments were also in the homes. It should be reasonably evident that a home that contains and regularly uses such crudities, even though it contain a piano, a violin or a 'cello, can hardly be a home in which the standard of taste is even reasonably high.

In the circumstances it seems wise not to attempt any conclusions from this data.

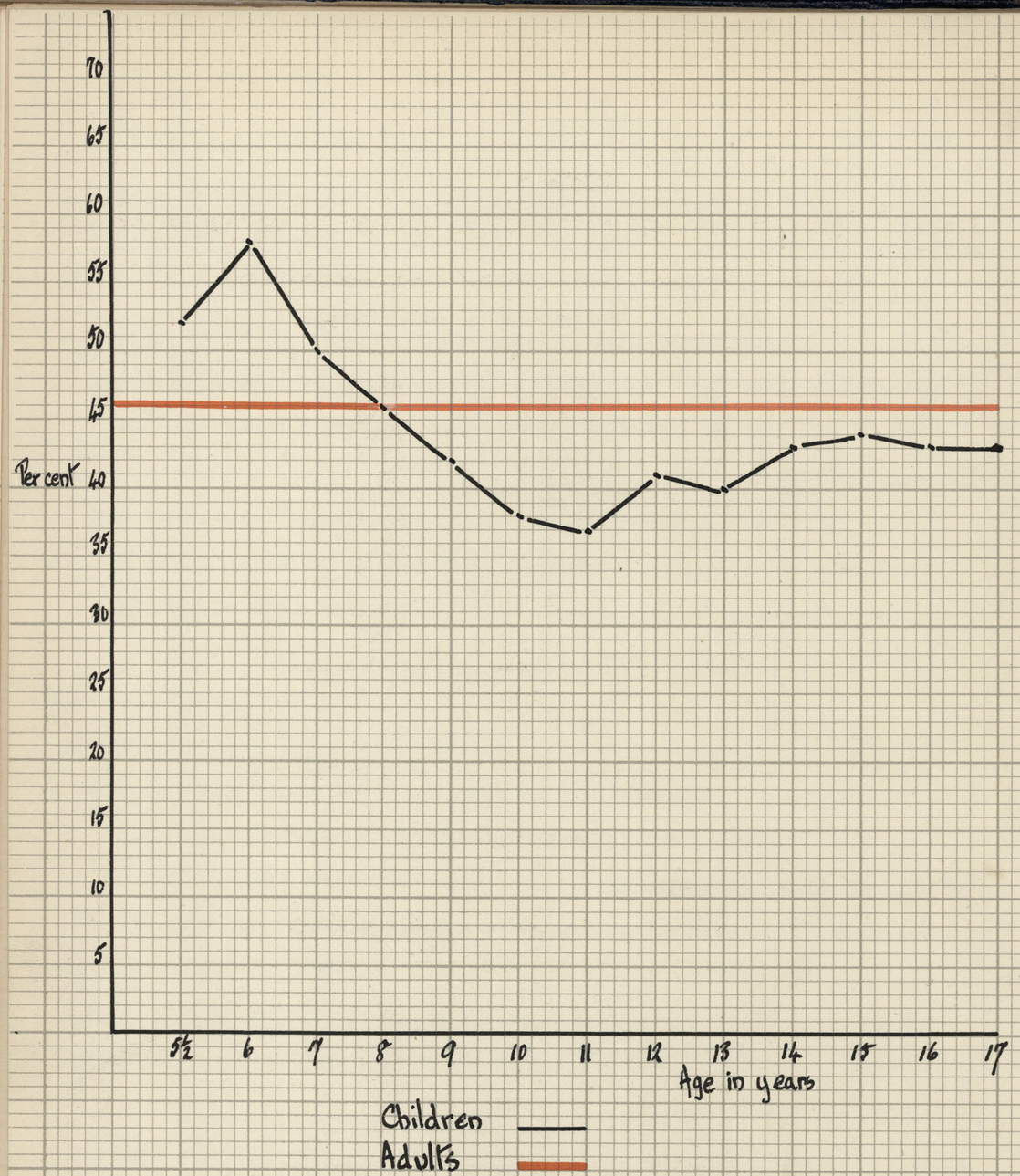

Figure 6 :- Children's Scores as compared with Adults'

TABLE V

AVERAGE SCORES OF CHILDREN SUBJECTED TO MECHANICAL OR NON)MECHANICAL MUSIC.

Age.	Mechanical	Non Mechanical.
6 - 7	47.7	55.3
7 - 8	49.2	47.9
8 - 9	41.1	44.8
9 - 10	42.2	41.2
10 - 11	41.7	50
11 - 12	37.6	38.5
12 - 13	41	40.1
13 - 14	39	41.6
14 - 15	39.4	45.3
15 - 16	40.4	49.3
16 - 17	40.8	42.2
17 - 18	39.9	45.7

6. Adult Taste :-

Table VI records the scores of the adults tested.

TABLE VI

DETAILS OF ADULT SCORES.

Number of Marks	Number Correct +
0	4
1	26
2	30
3	22
4	24
5	12
6	6

+ Read as follows :- 4 subjects scored no marks; 26 subjects scored 1 mark, etc.

The average percentage score for these one hundred and twenty-four cases is 46% approximately. Figure 6 shows this standard in

comparison with the general curve between the ages of 5½ years and 17 years. From observation of the general standard of musical taste as evinced by the public in concert halls, picture theatres and like places this average of 46 % appears rather high. This is no doubt due to the fact that of the group of one hundred and twenty-four, the University students and business girls formed approximately 76 %. Further, the average percentage score of the University students was 50 % and that of the business girls was 49.7 %, whilst the score of the unemployed men was 34.4 %. It is reasonable to conclude then that the group is ill-balanced and that the contrast in scores supports the possibility that the general level of taste, as measured by this test, is probably lower than 46 %. This is further supported by the fact that after 14 years the average score appears to remain in the vicinity of 43 % and as we noted previously, the subjects examined at this age were members of post primary schools so that a strong selective factor would probably enter resulting in the average score of these years being higher than it otherwise would have been. These factors then seem to suggest the possibility of the standard of public taste being lower than 46 % and recognition of them together with observations of public taste extended over a lengthy period lead one to estimate the standard of public taste at about 40 %.

Before proceeding to discuss further the data obtained in this investigation it will be well to offer a brief summary of the facts most obvious.

(a) The General Curve of Musical Taste as measured by this test reveals that the 6 - 7 year-olds make the highest score whereupon the scores fall away until the lowest point is reached with the 11 - 12 year-olds subsequent to which a slight rise is made which, up to 17 years does not equal the score of the 6 - 7 year group.

(b) In the case of sex-differences girls appear to be superior to boys, except at the age of 11 - 12 years which, is, perhaps, to be accounted for by the onset of puberty.

(c) Children who were learning or were able to play instruments scored higher than non-learners. The factor of interest may, perhaps, be interfering here.

(d) Members of musical organisations were superior to non-members. Here again, interest may be a contributing factor.

(e) Children who had musical instruments played three times a week, or more, in the home were on the whole, superior, though not always when compared with those children whose musical environment was solely mechanical. As already pointed out very little reliance can be placed on this.

(f) The general level of taste in the adult community appears to be very much inferior to that of the six and seven year-olds. No accurate statement can be made from the data available but an estimation places it about 40%, which makes it similar to the standard evinced subsequent to nine years of age.

C H A P T E R IV

DISCUSSION OF THE RESULTS.

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DISCUSSION OF THE RESULTS.

Before generalizing upon the nature of the curve produced by the graphing of the total scores, it is necessary to point out that at the ages of 5½ and 17 years the numbers are not sufficiently large to warrant wholly reliable conclusions for those ages. From the year six to the year seventeen however the numbers are larger and the results consequently more reliable.

From the graphing of the results it appears that musical taste approximates most closely to that of the specialists at the age of six years, after which it drops uniformly until the age of eleven, when the lowest point is reached. From there, an upward tendency is manifested although there are irregularities.

The striking fact is, however, that the highest peak - at six years of age - is nowhere again reached, as far as our figures go. Comparison with the general standard of adults shows us that up to eight years of age children are superior in taste, as measured by this test, to adults, and the problem arises as to whether adult taste may have a depressing effect upon that of the child. A second notable factor is the symmetrical decline after six years which reaches its lowest point at eleven years. The score at eleven years (36%) is not again reached subsequently, so that according to these figures musical taste is at its lowest ebb at eleven years.

These two factors - the superiority of the six-year olds, and the inferiority of the eleven year olds - requires explanation.

In the case of the six-year olds several factors may be noted. (1) Some philosophers advance the theory of art as a primitive activity of mind [10]. In this view art becomes the precursor of all other activities and in the words of Collingwood, "is the primary and fundamental activity of the mind, the original soil out of which all other activities grow". These theorists point to the aesthetic and artistic superiority of children and savages when compared with normal adults, and also stress the scientific and philosophical inferiority of children and savages as compared with normal adults. This disparity between art and, say, science is fundamental to the theory because they are both based on opposed factors. In the case of the former, appreciation is held to be dependent upon phantasy and imagination whilst in the case of the latter, appreciation is supposedly dependent upon a rigid recognition of facts*.

The significance of the theory lies in this contrast, namely, between the imaginative and the real, so that it is argued that as the child develops and emerges from the imaginative to the matter-of-fact world, difficulty in recapturing the more primitive and original aesthetic attitude is experienced and grows as the years pass. In short, it would seem as though the imaginative child becomes a more stolid, self-controlled and practical adult.

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10. e.g. Collingwood - "Outlines of a Philosophy of Art" (O.U.P.) P. 14 et. seq.

* One remembers here the notable exception of Einstein who as a skilled violinist finds no difficulty in combining the roles of scientist and musician.

Concert-artists, some of whom have won international renown, are frequently heard to voice bitter complaints concerning the stolidness and aloofness of adult audiences and in many cases the blame has been laid at the door of the so-called "Anglo-Saxon" temperament. Whether the Anglo-Saxon is of such a nature or not, there seems little doubt that education often neglects the imaginative aspects for the more objective and more easily measurable ones, so that the adult consequently finds extreme difficulty in returning to the aesthetic point of view. + As a result many adults who fail to do this, attribute their failure to the supposed fact that aesthetic appreciation springs from a more highly specialized function of mind. In this manner originated the idea, current in the nineteenth century, that the appreciation of art was dependent upon a superior and advanced activity of mind. As a corollary of this comes the doctrine that art is not for all but for the select few.

The theory of the Primitiveness of Art, however, is a healthy corrective to such views and seems to find some support in fact. Reference has already been made (Chapter I) to the experiment conducted by Miss Bulley. Reference should also be made here to the views of Mr. Roger Fry, an eminent art critic, concerning some children's colour work he saw recently at the L. C. C. County Hall.[11] He says - "I expect everyone can remember the intense passionate feelings that they had for colour in childhood, that it was a positive hunger and necessity, that one enjoyed certain pure colours and certain harmonies and certain simple harmonies with as

+ Modern education attempts a more reasonable position by introducing subjects for this purpose and by attempting to teach them in the correct spirit.

11. Roger Fry: "The New Statesman & Nation" Vol. V. No. 122 (New Series) PP. 844-5.

much vehemence and literal greed as one enjoyed certain tastes. And I think this was at its intensest at about the age of six, so that one of the trials of life was that it was held to be immoral to wallow in the sensual delights of colour until one had gone through the pains of drawing."

Later, in the course of this same article, Mr. Fry remarks: "Now what is extraordinary about these works (i.e. the children's colour-drawing) is that among the hundreds and hundreds that I have seen, I have hardly ever seen a single colour discord, and I have seen such subtle and unexpected felicities as make an artist feel a pang of envy. And yet one has only to look at a book of wall-paper patterns or of sample decorator's colours to know that the average adult Englishman has as much idea of colour as an old boot.

This is surely an interesting discovery. It suggests that harmonies accepted by artists correspond to some fundamental, natural, instinctive reaction, but that our education and the traditions and examples of modern civilization always distort it so that the artist's job is, as in so many things, merely to get back to the simplest, most immediate and native reaction. Many of the designs, which come from these infant schools might be translated into the most beautiful textiles with only the slightest adjustment and arrangement, and they certainly would refresh our jaded industrial art with some delightful and unexpected discoveries.

But the charm and surprise of this infant work should not

blind us to what is, in its way, even more remarkable, namely, the fact that children taught according to Miss Richardson's principles+ continue to do most interesting work long after that flowering time of infancy. Generally the overwhelming influx of ideas and facts which are necessary to fit the child for social life, more or less completely destroy the acuteness of and even the desire for aesthetic satisfaction. In proportion as the world is perceived intellectually the immediate sensual response to things becomes enfeebled."

This somewhat extended quotation needs no apology for it completely supports and vindicates the Theory of the Primitiveness of Art. But while these observations of Mr. Fry are probably quite accurate descriptions of the facts, yet one could wish that they were checked by more relisble data than can be obtained by general observation. (It is intended that a student in this department shall undertake this task in the near future.)

It would be a mistake however to assume that such is the full explanation, for when we come to examine the years between seven and eleven we find other factors (mainly offshoots of the factor just discussed, it is true) at work.

+ Miss Richardson if the L.C.C. Inspector in Drawing and concerning her teaching methods Mr. Fry says: "It would be a mistake to describe them as methods of teaching art since they are even more methods of avoiding teaching it, and also of somehow protecting the children from outside influenses so that they can give play to their own intensely acute sensations, particularly their sensations of colour."

Taken in sum, they all seem to indicate the widening of the breach between imagination and reality. This is effected in two main ways. In the first place, it is instructive to consider children's play. Throughout the literature on this subject there is stressed the importance of the change in the purpose and manifestation of play about the age of seven. When discussing Play, Drever[12] distinguishes between experimentation and play, and when discussing the former, asserts: "The most interesting point in connection with experimentation, at least from the standpoint of a psychology of education, has been very little noticed by previous writers. That is its relation to what may be called the 'work' tendency, as opposed to the 'play' tendency. At a certain stage in the development of the child, usually somewhere about the seventh year, there is an important transition from interest in the activity to interest in the result produced, as an intended result. This we may call the development of the 'work' tendency, which differs from experimentation, in that the interest in experimentation is satisfied with whatever result emerges, while in the case of 'work' the result which emerges is not satisfactory, unless it is the result aimed at, or sufficiently approximating to that to be taken for it by the child. "

In Deaver's opinion, then, the child somewhere around the seventh year normally experiences a change in the character of Play. He tends less to be interested in Play for itself than in

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12. "Instinct in Man" (Cambridge University Press) P.228 et seq.

the result, so that he passes into another stage or another plane which leads him towards reality, and a more accurate distinction between the real and the unreal.

As early as 1826 we find Froebel stating a similar possibility.[13] When considering Play during what he designates the period of boyhood (which occurs about the seventh year) he tells us that "what formerly the child did only for the sake of the activity the boy now does for the sake of the result or product of his activity....." This embodies the same idea as Drever expressed, namely, a change from enjoyment of the means to that of the result. In other words, the means gives way to the end.

A similar tendency is noted by Joseph Lee[14] in his "Play in Education". He attempts a classification into age groups based upon the characteristic moods of Play. The third stage, which begins after six and ends about eleven he names "The Big Injun Age" purely because there is a "hunger for reality" or an "over-mastering desire for the real". The delightful realm of unreality as it is illustrated in dream, phantasy and make-believe

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13. "The Education of Man", English Translation (Appleton) P.99

14. "Play in Education" (Macmillan Company, New York) P.166 et seq.

tends to be scornfully rejected and to give way to clear, cold realism. As Lee phrases it, "life, truth, reality, are the objects of passionate desire during the Big Injun Age, and explain its leading characteristics". The child becomes consumed with a passion for investigating, testing, judging, examining, criticizing, for he is making active contact with the real. This is his obsession - the real and how it is related to him and his environment - though it is rarely ever rigidly and abstractedly scientific.

Although the Imaginative gives way to the Real it does not totally disappear. We have only to remember the appeal that imaginative stories have for children of this age - "Wind in the Willows", "Gulliver's Travels" and Greek, Norse and Roman Myths. Vicarious experience is the outcome of Imagination, and though we may tend to do so, we must not regard it as absent during this period. Lee strongly emphasizes this - "Do not say that the child of the Big Injun Age has no imagination, that this is a hard philistine period inwhich all poetry for the time at least is dead. It is a mistake - the greatest mistake of all - to suppose that because the child has lost his illusion of the plasticity of the outer world, his desire to mould it as his soul demands has lessened, or that imagination his former means of its summary transfiguration has disappeared. Nothing could be farther from the truth. The child, indeed, no longer possesses the magician's wand; make-believe is no longer the equivalent of reality. It is also true that, awakened to the contrast between his gorgeous fancies and his puny power of realization, conscious

of the ridicule a disclosure of his dreams may bring on him, he becomes intensely secretive."

To sum up, then, it would seem that around the age of seven the child becomes predominantly concerned with the real as opposed to the unreal or imaginative. His attitude of mind is critical and imagination is not now given a free rein. The curb is applied, and it seems natural to expect that musical appreciation will fall off if the child remains practically untutored in it. The change in Play at about seven years expresses a perfectly normal and practically general change in the child as a whole, so that "as the shades of the prison house of reality close round the growing boy his ideas are forced into ever-increasing congruence with the external; instead of controlling they become themselves controlled."[15]

In the second place further evidence is obtainable from the work of Jean Piaget, who has made a somewhat exhaustive study of children's thought.[16] For our purpose, the chief phenomenon of interest is that which Piaget terms "Egocentrism". By his study of the little child's speech, Piaget has come to the conclusion that individualism is displayed therein. We all

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15. Nunn: "Education: Its Data and First Princples" (Edward Arnold New edition. P. 96.

16. "The Language and Thought of the Child"; "Judgment and Reasoning in the Child"; "The Child's Conception of the World", etc. (Kegan Paul).

know how individualistic is the small child, how he seems to have no marked social tendencies, how, in fact, we think of him as a non-social being. He is concerned with himself largely, and does not appear to appreciate the interdependence essential to life. He is absorbed with his own problems and needs, and is not aware of those of other people, so that he is "egocentric".

Piaget has attempted to estimate the degree to which egocentrism is present in the speech of children at different ages. For this purpose he has established what he terms the "Coefficient of Ego-Centrism", by means of contrasting the proportion of egocentric language with the total number of remarks of the child under observation. The following table, which illustrates how the coefficient varies with age, is reproduced from "Judgment and Reasoning in the Child". (Appendix).

Subjects.	Age.	Number of Remarks Classified.	Coefficient of Ego-Centrism.
Daw.	3 years	1,500	0.56
Jan.	3 years	1,000	0.56
Ad.	4 years	1,500	0.60
Ad.	5 years	800	0.46
Pie.	6 years	1,500	0.43
Lev.	6 years	1,400	0.47
Claw.	7 years	800	0.30
Lev.	7 years	600	0.27

These results, which may be criticized for being drawn from comparatively few subjects, nevertheless seem to point to the fact that Egocentrism rises during the first three or four years, after which there is a slight falling off, which becomes more precipitate at the age of seven or so. Piaget, however, tends

to, or at least tended to conceive of this development as a series of well-defined stages. For this he has been taken to task and criticized by several psychologists. Miss D. McCarthy followed Piaget's methods and found that her results "did not confirm Piaget's results in that the percentages of egocentric responses were small at all ages, never exceeding 4 per cent."[17] Dr. Susan Isaacs has also entered the controversy[18] and Piagel has acknowledged the need of qualification[19]. However, the contrast between early thought and later thought in Piaget's term seems to be upheld as a general fact, though there seems to be little reason for the stages to be sharply defined and identical in all children. If it be agreed that the percentage of Egocentric thought is very low (as compared with that of earlier years) at seven years, we see that at this age there is yet another change in the child, this time in the character of his thought. Round about the age of seven, egocentrism gives way to social pressure, and the child becomes more aware of other individuals and their claims on him, and his thought is consequently modified. This is the period at which musical taste begins to fall off, and it is perhaps reasonable, to attribute some of the cause of such a decline to the fact that the child is losing his egocentrism, and

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17. "Handbook of Child Psychology", edited by Murchison (Clarke University Press).
18. "Intellectual Growth in Young Children" (George Routledge and Sons, Ltd.)
19. Vide, e.g. "Mind", Vol. XL, No. 159, PP. 137-160.

becoming aware of, and influenced by the musical taste and ideas of the people who surround him. As we have noted, the average musical taste of the adult, as measured by this test, is approximately 46% (though an estimate of it inclines one to suggest 40%). This process of maturation of thought, which in its early stages requires the abandonment of egocentrism, is a process which may unavoidably rob the child of the aesthetic sensibility which we presume him to have. But this point is debatable and the skilful guidance of his art pupils by Prof. Cizek seems to show us that such need not be so. Dr. Curti[20] sums up the position in these words: "The perceptions of the young child are bound in the very nature of the case to represent, often, confusions between recalled and imagined data, to be distorted by childish interests and childish ideas, to be very inadequate as representations of reality. On the other hand, they may reflect what sometimes seems to be uncanny emphasis on important features of a situation. In their spontaneity and their symbolism they may be fresh and poetic in a way not possible in the more accurate and practical perception of adults. But the perceptual meanings of an adult's world, although often less aesthetically satisfying than the child's, are of course more serviceable in making possible effective adjustment. For all their charms, childish speech and childish manners must be early

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20 "Child Psychology" (Longmans, Green and Co.) P.237.

put aside if the individual is to develop normally towards maturity".

The decline in taste, which we noted, set in after the sixth year, culminates between eleven and twelve according to our figures, after which age recovery of a somewhat slight nature is made. It is instructive to find that Professor Burt notes a similar characteristic at this age in the development of drawing.[21] In his examination of the growth of drawing throughout the school-life of normal children he marks off seven distinctive phases, commencing about the age of two or three years. Ths sixth of these seven phases or stages of development he calls the phase of "Repression". Concerning it he says:"It overtakes most children during the prepubertal period, somewhere between the eleventh and fourteenth years, setting in most commonly about the age of thirteen. With many there is a danger of arrest at an even earlier stage. Near the termination of school life the drawings often show an apparent deterioration or regression, a regression which, in my view, is by no means to be ascribed solely to the fact that the brightest pupils have left the elementary department. It is part of the child's natural development." It is a singular fact that this period of repression in the development of drawing should more or less coincide with the point of lowest ebb so far as the development of musical taste is concerned. In fact such an occurrence tends to substantiate Burt's opinion that "it is part of the child's natural development". It also points to the fact that

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21. "Mental and Scholastic Tests". L.C.C. P.317 et. seq. (King, 1922.).

distractions of some character which are incompatible with true aesthetic appreciation are experienced. In the case of pictorial art, Burt is of the opinion that "the factors that thus so strangely stifle the earlier and almost universal enthusiasm are always manifold and sometimes obscure: increased power of observation, increased capacity for aesthetic appreciation, augment, no doubt, an increasing self-consciousness and an increasing self -criticism due partly to other causes. From expression through drawing, and through movement generally, interest is transferred to expression through language; and the fascination of the pencil, if it survive at all, lives rather in an attraction towards geometrical and purely ornamental art, and in a preference for conventional patterns and decorative designs". It is evident that Burt considers the period of Repression to be due in the main, to three factors - (a) increased self-consciousness and criticism (b) transference of interest from rhythm and pictorial art as media of expression, to language and (c) the desire for "conventional patterns and decorative designs."

So far as Music is concerned, it is difficult to reconcile "increased capacity for aesthetic appreciation" with an inferior standard of taste. On the other hand the argument that self-consciousness and self-criticism are deciding factors appears to be of more import. We are all familiar with the self-consciousness which is evinced by individuals during the pre-pubertal period, and during adolescence. Dr. Stanley Hall was impressed with this factor and recorded it in his pioneer work on "Adolescence"[22]

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22. Chap. XV

There he says, : "Each sex, too, now feels itself rated by the other, and the approval of a larger and more adult environment is sought. The result is a greatly intensified social self-consciousness which may be expressed in bashfulness, showing off, or affectation, according to temperament, environment, etc. To win good-will and avoid ill-will is now one of the strongest motives." The ego-centrism of early years is now largely banished and the youth becomes aware of the standards and ideals of the community. This social-consciousness leads to self-criticism. There would appear to be constant self-appraisal in the light of community standards and ideals before action takes place, so that the latter may frequently act in a negative manner. In the case of musical taste this would be undoubtedly true in a community in which the standard of taste was low. This aspect of social consciousness and self-criticism has been termed "the Herd Instinct" in late years, and its far-reaching effects during adolescence has been recognized[23]. It forms one of the potent factors in the education of children after the period of ego-centrism.

Burt's second factor, namely, the transference of interest from rhythm and pictorial art as media of expression to language becomes more apparent as adolescence develops. Professor Wheeler[24] reports the result of an investigation she carried out, part of which concerned the favourite occupation of adolescents. A questionnaire was submitted to University students and to workers

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23. Russell: "Education and the Social Order" (George Allen and Unwin, ltd.). Chap. VII
24. "Youth" (Univ. of London Press Ltd.).

who were asked, inter alia, to "indicate any developments in intellectual interests which occurred DURING ADOLESCENCE. For example, what were your favourite occupations and your favourite subjects of study? Account as far as possible for your preference." Professor Wheeler found that of the students 48.5% claimed Reading as a favourite study, whilst the next on the list was "Arts and Crafts(e.g. carpentry, needlework, drawing, music, etc.) with 35% followed by Games with 33.5%. It will be seen that Reading holds pride of place with a margin of 13.5%. A certain number of students, however, cited literature as their favourite occupation, so that if these be reckoned with the 48.5% claiming Reading the corrected total stands at 64% which makes a greater advance still. The results of the examination of the workers were 59% Reading, 61% Arts and Crafts with Outdoor activities (e.g. walking, cycling, gardening, scouting, etc.) in the third place with a total of 22%. Concerning the discrepancy between the scores of workers and students in the Arts and Crafts group, Professor Wheeler remarks: "But the high proportion of workers who enjoyed such practical occupations as needlework, playing the piano, mending clocks, gardening and poultry-keeping during adolescence (61 per cent compared with 35 per cent of the students) suggests some difference which may go deeper, and be native rather than acquired....." However, if one makes an average of the scores of the two groups Reading claims 61.5, whilst Arts and Crafts claim only 48% of the whole. It would seem, then, that during adolescence there is a preference for Reading and Literature, which is evinced by a majority.

Burt's third factor - the influence of the conventional and the decorative - needs no further discussion here for it is bound up with the question of social consciousness and the Herd Instinct which we have dealt with previously.

Though the argument has been centred during the last few paragraphs round the pre-pubertal period, frequent reference has been made to adolescence, from which period it is so difficult to separate it. Here, however, we shall take up the discussion of Adolescence and attempt to interpret the curve where it begins to rise again after the eleventh year.

Modern thought tends to regard human development as divisible into four main stages:

(i) Infancy ending about the age of five years
(ii) Childhood " " " " " twelve "
(iii) Adolescence" " " " " eighteen"
(iv) Maturity.

Dr. Ernest Jones[25] stresses the interesting point concerning adolescence, that in his view, it is a recapitulation of infancy in just the same way that adulthood, as he holds, is a similar recapitulation of childhood. This rather striking assertion he expresses in the following words : "At puberty a regression takes place in the direction of infancy, of the first period of all, and the person lives over again, though on another plane, the development he passed through in the first five years of life". And later: "Put it another way, it signifies that the child RECAPITULATES AND EXPANDS in the second decennium of life the development he passed through during the first five years of life,

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25 "Some Problems of Adolescence", Brit. Journ. Psych., Vol. Xiii 1922-3.

just as he recapitulates during these first five years the experiences of thousands of years in his ancestry and during the pre-natal period those of millions of years. I believe this to be true of other mental aspects than the purely sexual ones, though it is in the latter sphere that it is most definitely to be observed." Such an attitude opens up wide fields, and if it be true, it explains to some degree why the level of taste rises again during adolescence, for if adolescence is a recapitulation of infancy then the factors making for good aesthetic appreciation are in all probability present in strong force again.

This recapitulation seems to be manifested mainly in emotion and imagination. Once again the youth lives an emotional life comparable to that of the early years. Wheeler's investigation leads her to believe that "The emotional developments characteristic of the period of youth are perhaps even more far-reaching in their effects than the intellectual developments." Besides sexual emotions, social emotions, such as loyalty to friends, ideals and institutions, assume an important part. Moreover Professor Wheeler reports that 59% of the group of students she examined claimed "an increase in appreciation during adolescence in respect to Music", whilst in the case of the group of workers, the percentage was forty. Besides Music, increase in appreciation of Nature,Art and Poetry were investigated and the results led Professor Wheeler to conclude that "With only a single exception all who answered the questions (i.e. on heightened appreciation of Music, Nature, Art and Poetry) recorded some increase in

appreciation of one of the arts during the period, an indication of the development of subtler aesthetic emotions". This return of greater aesthetic and emotional sensitivity is verifiable from our own observations. During childhood, emotional control appears to exert its influence, but at adolescence the emotions find outlets sometimes in subtle forms. We can all think of individuals - generally young men - who, after the onset of adolescence make some attempt to create poems or literature. This factor is bound up also with the vividness of imagination, which once more occupies a large place in the life of the individual. During adolescence, however, it tends to be concerned almost solely with the phantasy as a means of escape from the unyielding, unrelenting world. This frequently accounts for much amateur poetry of the kind we have mentioned. In some cases it accounts for many of the greatest masterpieces of the sister arts. This has resulted, of course, only when emotional and mental disturbances and conflicts have been accompanied by a thorough control of the technique of the particular art concerned. However, it is reasonable to conclude that the appreciation of an art will involve the appreciation of the mental or emotional phenomena if any, which gave rise to it. e.g. In the case of music, Wagner is, perhaps the outstanding though by no means sole example. Consider for example Tschaikowsky's Sixth Symphony (the "Pathetic") which is redolent with "the most characteristic and recurrent of all his emotional phases". Writing to his nephew, Vladimir Davidov, Tschaikowsky himself described this symphony as "penetrated by subjective sentiment". He also told

him that "while composing it in my mind, I frequently shed tears". In another letter to Vladimir Davidov he said: "I suffer, not only from torments that cannot be put into words (there is one place in the sixth symphony where they seem to me to be adequately expressed), but of a hatred....." Tschaikowsky's music in this symphony then probably originated from what he termed "subjective sentiment" of a tormenting and morbid character, and for those listeners who understand this the music becomes more significant and in many cases the listener identifies himself with the composer. Few musically sensitive people could hear "Tristan and Isolde" without sensing the unhappiness Wagner suffered and which gave rise to it, as well as the relief gained by composing it.

If Adolescence brings with it a heightened emotional and imaginative sensitivity, then one may expect the level of taste to rise for the individual has keener tools with which to work. Stanley Hall was so impressed with these increased powers that he was led to state forcibly, if somewhat inaccurately, that "Puberty is the birthday of the imagination" and later tells us that "The ingenuous youth sees visions or dreams somewhat according as he is ear-or-eye-minded. The optical centers are especially sensitized to new harmonies of form and especially colour; the mode of thought is pictorial and by images; and the ear now feels music and harmony, is attuned to sound, and is amazingly sensitive to voices, tone-colour, inflections, etc." Hall, then, was not ignorant of the aesthetic importance of adolescence, though he thought of it in terms of a beginning

rather than of a recapitulation or re-awakening. If the adolescent then is supplied with such excellent means for aesthetic appreciation, why does he not prove equal, if not superior to the six year old? Several factors will undoubtedly be responsible for this.

Perhaps the most potent obstacle will be that of social approval, which we have had reason to mention before. Closely connected with this, and equally potent, is the factor of social convention. In fact social convention grows out of the former. It is conceivable that many adolescents accept the standards approved of by society in general, without exercising any discriminatory effort whatsoever. Concerning Drawing, Roger Fry states: "I have nearly always noticed children from twelve to sixteen scarcely ever express themselves in drawing with any sincerity or simplicity. They generally pick up the worst aesthetic slang of the moment and bring it out proudly but quite ineffectively".+ This would seem to be equally true of Music.

There is also the factor of environment to consider. Environment widens, as a rule, in proportion as the child grows so that the adolescent moves in a bigger and more wide-spread society than does the child. In this extended environment, the adolescent comes into contact largely with the socially-approved forms of art and rarely is able to experience others. Of course what constitutes the socially-approved varies from community to community. Whatever be the standard of the socially approved, however, the fact remains that the adolescent moving in this

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+ Op. cit.

extended environment finds himself constantly in contact with it. In this way music of a low standard and indifferently performed gradually claims its victim. It is appropriate at this juncture to state, in summary form, the discussion entered upon in this chapter.

(1) The Theory of the Primitiveness of Art has been suggested as a factor which should be considered in an explanation of the superiority of the six year olds.

(2) Probable causes of the decline in taste subsequent to six years appear to be rooted in the breach between imagination and reality. This is evidenced in children's play and in children's thought.

(3) The lowest point in the curve of taste is reached at the eleventh year. It was pointed out that this coincides with the pre-pubertal period, which is his examination of the growth of drawing, Burt has designated as the period of "Repression". Possible causes of the decline in musical taste at this period appear to be self-consciousness and self-criticism in the light of community standards, whilst Wheeler points out that there is a preference for reading and literature.

(4) The rise in taste during adolescence may be due to the supposed fact that this period is a recapitulation of infancy (when standard of taste was high), a view put forward by Dr. Ernest Jones. Another factor of influence is the emotional development characteristic of this period.

C H A P T E R V.

POSSIBLE MEANS OF EDUCATING FOR MUSICAL TASTE, AND SOME FURTHER PROBLEMS.

CHAPTER V.

POSSIBLE MEANS OF EDUCATING FOR MUSICAL TASTE, AND SOME FURTHER PROBLEMS.

We are concerned here with the problem of how to maintain, if not to improve, the standard of taste displayed by the six-seven year olds. It may be argued however, that such is incompatible with natural development, that the average child is incapable of such a process, and that therefore any such attempt would be positively harmful.

Against these arguments certain others may be suggested. In the first place, personal experience leads one to the opinion that children exhibit a lowered standard of taste. This opinion is also supported by a study of the Questionnaires of those children who in this investigation gained 100 %. This score was made by sixteen children, and Table VII gives the details of the number at each age.

TABLE VII.

CHILDREN WITH FULL SCORES.

Age.	Boy.	Girl.	Total.
6 years		2	2
8 "	1		1
13 "		1	1
14 "	1	1	2
15 "	1	1	2
16 "		7	7
17 "		1	1
	3	13	16

Although sixteen is a small number to generalize from the following details are significant :-

(a) In fifteen cases, children reported musical instruments in the home, which were played very frequently. In the majority of cases, two and even three instruments were claimed, and were played very frequently. The remaining subject, who reported no instrument, reported however the possession of a wireless, and a gramophone which were played every day.

(b) In the case of membership of a musical organization the two cases at six years old were obviously too young to be included. of the remaining fourteen cases however, six reported membership of musical organizations whilst thirteen frequently attended concerts, and one less frequently.

These factors together with the general superiority we have already noted (see Table IV) for members of musical organizations, and for those possessing musical instruments regularly played, seem to suggest that those children who are fortunate enough to be reared in an environment in which there is not only a reasonably good standard of music but also a reasonable sufficiency of it, benefit thereby. So that the first requisite for raising the standard of taste, and which might almost be called a commonplace, is acquaintance with a sufficiency of good music. Judgment, however is largely a matter of relationship between the object judged and the judge's standards, and the formation of the later arises from a period of many-sided experience. So that it would be foolish to feed the child on one type of music alone, hoping that he will adopt that kind as his ideal. In this

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age of mechanical music, the child is apt to become satiated with music of one type - "jazz". as it is called. We must not overlook the fact that this type of music is markedly characteristic of the age which produces it. The cacophonies and rhythmic violences of today are painted therein, as contrasted to the purposeful harmonic structures and the subtle, flowing rhythms of both modern as well as earlier music. Jazz recognises these elements of modern life, and though we may consider them ugly and unrefined, yet we must acknowledge their presence, and remember that merely to exclude them from the child's life (were that possible) is not to solve the problem, but rather to accentuate the child's appreciation of them leading to a state of unnatural craving for what quickly becomes a novelty. Realizing that music of this type is more than amply provided for outside the school, then it is obviously necessary to provide the other type within the schools. Of late, Music has graduated from her position as the Cinderella of the subjects of the curriculum, and consequent on this there has been confusion as to what it should comprise. The "Appreciation" movement ably led by Percy Scholes[26] has expressed the importance, the vital necessity, of preparation for the art of listening. Another aspect is represented by those who emphasize the teaching of sight-singing. For thinkers of this school, the key to musical enjoyment lies primarily in the ability to sight-read music, and endless controversies ensue over the value of various methods of teaching it. This view seems to be the most conservative of

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26. vide. "The Listener's Guide to Music" and "The Complete Book of Great Musicians" (O.O.P.) which are really courses in Appreciation; also articles in "Musical Times".

those advanced today, and its promoters apparently aim at the reinstatement of one of the conditions of musical activity in Tudor England where "it was considered that a man was badly educated if he could not take part in a Madrigal"[27], which one might add, required considerable sight-reading efficiency.

There is, also, the reaction against this Sight Reading Movement, which prefers to supplant sight-reading by "making the children love their music, teaching them to sing it well, and teaching them also how to listen intelligently", and which is described by Mr. Whitney Surette as it operates in the Winnetka Schools[28]. Further, there is the pioneer work of Mrs Satis Coleman at the Columbia University (Lincoln School) in the creative aspects of music. To Mrs. Coleman this is the essential element in music, namely, "Let every person realize that EVEN HE has music in his soul, and that he can express it; let us help him to experience the joy of creating an art expression of his very own. A few experiences of this kind plant the seeds of something that will grow to be very valuable to him." These are but a few of the aspects of modern ideas on what is essential in school music. It must be agreed, that they are all essential (had the teacher time to pursue them), but it becomes necessary for the teacher to decide which are the most essential.

The problem of the formation of good taste in Music will be, or should be, important to the teacher who is also concerned with

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27. "Music and Its Story"(Cambridge University Press) Dr. R.T.White P.72.
28. Vide. "Experiments in Music Education in the United States" (The New Era.) P.23.

forming good taste in literature, Painting and the sister arts. It will be formed, however, not as the direct result of certain set lessons given avowedly for that purpose but will arise indirectly through the integration of the various strands of a well-chosen musical education. Contributing factors will be gleaned from all departments of music, and the failure to establish a reasonable standard of taste will no doubt result, as it frequently does today, from an ill-balanced education distorted in the matter of one or more of the aspects, which we have previously mentioned. So that it would seem justifiable to enunciate the necessity of a well-balanced musical education as a second requisite for the formation of a good taste in music.

A third requisite is the use of carefully selected music of a high standard in schools. We have already noted that in many cases the music experienced outside the school is not of a very salutory nature, and the advice given in the Hadow Report on The Primary School is well merited: "It is generally agreed that if the child in the early stages learns a considerable number of songs of a simple character he has more chance of developing the musical sense. These songs should be chosen carefully. A song is not necessarily good, or even appropriate for children because it is childish. Good clear melody and good poetry are the essentials. This does not, it must be observed, exclude nursery jungles, or much poetry that Mr. Gradgrind would have called worthless"(P.187). Yet there is prevalent in schools, a surprising number of ill-chosen atrocities. Nor is this state of affairs confined to New Zealand alone, for writing in 1924 Dr. Whittaker informs us that:

"One can scarcely imagine any one teaching English, even though it be as a side-line, who is totally ignorant of Shakespeare and Milton, to name only two classics, yet one meets people in command of singing classes who do not know a single composition of Purcell or Schubert, and who are not aware of the difference between a good song and a "pot-boiler". It would seem incredible that the head mistress of a kindergarten should use the sentimental rubbish of a well-known popular contralto for a school repertoire, that one should find a music-hall song which runs, "Strolling round the town, knocking people down, We all got drunk', &c., used as a marching tune, yet these are actual examples of what is perpetrated in the sacred name of education. Even if a teacher studies solo singing, the standard of music habitually used by amateur vocalists is so feeble that innane ballads, which desecrate even a drawing-room, are often foisted upon young minds[29]" This vigorous assertion may be equally applied to the state of music in many New Zealand schools, where a surprising number of ill-chosen atrocities are prevalent in spite of the fact that good school songs, both classical and modern are easily available and that such composers as Bantock, Holst and John Ireland, to mention but a few, delight in writing songs for children.

If one agrees, that it is the duty of the school to provide that music which in the majority of cases is displaced in the child's environment by Jazz and like music, then it is apparent what an important factor the teacher is. Unfortunately many

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29. "Class-Singing" (O.V.P.) P.105.

teachers, in New Zealand at all events, have had no training whatsoever for this duty. Yet if they were to be deprived of fulfilling this duty as best they can, many children would receive little or no music at all, so that the solution of the problem would appear to be the extension of aid in such matters.

The literature of Music has done, and is doing this already, so that guiding principles are within the reach of all. The potency of this carefully selected music has been stressed repeatedly and the following quotation from Dr. Whittaker's "Class Singing" is characteristic of modern thought: "The singing class is the most valuable means we know of introducing children to music of sterling value and of forming taste. If any doubting Thomas will plan a tactful course of first-rate songs, use gentle powers of persuasion, and try to interest his class, he will soon become a true believer. There will be lapses, doubtless, even highly cultured musicians are apt to be temporarily deceived by some meretricious composition, but permanent good will be assured. Even in cases where little impression seems to have been made, a better appreciation will show at some future time." (P.106).

The third requisite in the formation of good musical taste would appear to be an acquaintance with good music, in school at least.

A question that is frequently overlooked in Music in schools is its emotional content. In this respect one recalls that masterly sentence in the "Primary School" :-

> "The educative value of music has been often overlooked in the past. It has sometimes been mistakenly regarded as a soft relaxation. Its spiritual and mental stimulus has not been adequately appreciated. If taught on sound lines

> "it should re-act upon the whole work of a school. In no subject is concentration more necessary; in no subject is there so much scope for the disciplined and corporate expression of the emotions; in no subject is there such an opportunity for generous response to be made to the appeal from the teacher." (P.188.)

which should be familiar not only to teachers of school music but also to all teachers and especially to those concerned with the organization of education. In it there is contained the phrase - "in no subject is there so much scope for the disciplined and corporate expression of the emotions" -, and therein is one of the chief means of building good musical taste. In the past there has been a good deal of confusion between the relationship of emotion and music. Curroll Pratt in his study of Psychological aesthetics called "The Meaning of Music" (McGraw-Hill Book Co. Inc. 1931) analyzes music, from the aesthetic point of view into three parts, material, form and meaning and later adds that "a fourth division, for emotion, should, of course, be made whenever this important subjective phase of the enjoyment of art receives consideration." But he warns us against the prevalent confusion that music exists solely for the stimulation of emotions. We all recognise that emotion is one of the characteristics of music, but it does not follow that it is inseparable from, and always associated with music. In the majority of cases, however, emotions are definitely aroused by the hearing of music, whether they spring from extrinsic sources (e.g. from association or suggestion) or from intrinsic sources (which have been investigated by many psycho-physiologists in the matter of blood-supply, muscular reactions, etc.) Granted then that emotions may be

aroused we come to the fact that such emotions may be of a varied character, some of which may be conducive to musicianly enjoyment of a high standard, whilst others may be subversive to such and prevent the listener from appreciation the subtler emotional content of refined and musically superior works. We have an excellent example of this in the sentimentality of popular ballad songs. + The emotion expressed by these songs is frequently uncontrolled and ill-disciplined, and is often too deep and meaningful to be associated with the comparitively inferior thoughts in whose company it finds itself. Yet many listeners wallow in this riot of emotional excess, so that their satiated feelings become insensible to the appropriate expression of emotion, and are consequently disappointed with compositions which do not provide them with such experiences. Concerning this, Howes has written:

+ Writing twenty years ago in his "Interpretation in Song" (MacMillan and Co., and Stainer and Bell) Plunket Greene the eminent English singer and teacher reflected that "In most branches of music England in the last forty years has advanced with giant strides; in one she has stood still, if not actually gone back - England's "popular" song is utterly unworthy of her," and that "it must be confessed that the "popular" song of to-day in healthiness of sentiment and workmanship shows a marked decadence since the days of Hatton or even Virginia Gabriel."

"Sentimentality is the exact phsychological parallel of physical sensuality. The appetite of hunger is directed towards an end, namely, the maintenance of life: eating accompanied by pleasure. When one eats for the pleasure of eating, and not for the satisfaction of the appetite, he is a sensualist. So when one exercises his emotions for the pleasure of the emotion, and not towards its legitimate end, he is a sentimentalist"[30] And this is the keynote of the problem of emotional music, namely, "the disciplined and corporate expression of the emotions." The utter inability of many listeners to discriminate between genuine and spurious, between disciplined and uncontrolled emotion is at the root of much bad taste. If the teacher is able to assist the child in forming such a power of discrimination or differentiation or even in assisting him to retain even that which he has, then will the child make purposeful progression instead of irregular flounderings in his attempt to appreciate and appraise music which is presented to him. Presumably the teacher attempts to do a like service for the child in the matter of Literature , and it would seem that work on similar lines could be done for music and that the mutual effects of both would become quickly apparent. So that we may list as a fourth requisite for the formation of good musical taste the disciplined and discriminative control of emotion.

Up to now, our consideration of the elements conducive to the formation of good taste has been concerned with general factors therein. Regarding the specific factors little need be said as

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30. "The Borderland of Music and Psychology"(Kegan Paul) P.227.

we have already stated the desirability of a well-balanced musical education, which latter would presumably include ear and eye training, simple analysis of musical form and rhythmic expression. But rhythmic training and expression plays a most vital part in the training of listeners to-day. Our age has seen the rise of a type of music, the chief characteristics of which are paucity of musical ideas and the abuse of broken rhythm. Whether it be called "jazz" or "ragtime" this syncopated music uses the device of broken rhythm to excess. In fact it would not be an overestimation to say that it is comprised almost entirely in its rhythmic aspects of distorted, broken rhythms. But the very fact of breaking the rhythm is not a heinous offence. Musical composers, like other artists, have certain devices of expression at hand, and syncopation, or the breaking of the rhythm is a legitimate device for obtaining rhythmic variety and unexpectedness. Just as the master poet or essayist uses such devices as alliteration skilfully and sparingly, so does the master musician use such devices as syncopation. Composers of jazz music, however, employ the device of syncopation so continuously, that it not only becomes valueless from the point of view of providing the element of the unexpected, but becomes annoying to those who are rhythmically sensitive in an exquisite sense. Syncopation has occupied a time-honoured place in the history of music and is often to be found legitimately used in traditional music (e.g. Song on the Victory of Agincourt.) in the works of Bach, Beethoven, Brahms, César Franck and many others as the story of music unfolds, whilst modern composers such as Ireland, Debussy,

Bax have developed, and are developing, new rhythmic patterns. It is obvious then, that in the formation of musical taste an accurate appreciation of the varied manifestations of rhythm is an essential element, and one which has recently grown in importance. It seems reasonable to expect such an appreciation to result if the child, through a course of rhythmic training and in rhythmic expression becomes sensitively attuned. The whole-hearted acceptance by many people of continuously syncopated music may be explained on similar lines as was done when sentimentality was under consideration, viz., that being largely insensitive to subtler forms these people do appreciate the patent obviousness of continudus syncopation. Moreover there is an added value which may be said to accrue from rhythmic training, which will be invaluable in the formation of taste. Listening to good music for any length of time is by no means soft relaxation, at least if it is listened to intelligently. The fatiguibility of children thus makes it more difficult for them to listen for any length of time. The modern studies of rhythm provide us with a means, however, of alleviating this trouble. I refer chiefly to the work of the veteran English pianist and teacher, Tobias Matthay, who besides revolutionising pianoforte technique and interpretation has so forcibly insisted upon the conception of rhythm as onward movement and progression[31]. Rhythmic training develops this feeling of progression so that the rhythmically-trained listener is carried along, not only to the climax of each phrase, but also to the climax of the whole composition. He thus

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31. Vide. his "Musical Interpretation" (Joseph Williams Ltd., London)

becomes identified with the movement of the composition, and if the performer or performers are aware of these rhythmic principles, the listener is swept along in the movement of the composition. Music of a less good type will not supply these opportunities to the same degree, because the necessary flowing length of phrase is replaced usually by short, detached phrases.

The value and necessity of rhythmic training has, of recent years, been recognized, and an early pioneer has been Jacques Dalcroze with his system of Eurythmics. Admirable as this system is, one feels that in the limited time available in the schools, for music, it is unnecessarily advanced for application "in toto."+ In short, it goes beyond what is absolutely necessary, and we must always keep before us the necessity of a well-balanced musical education. Teachers, however, will find no greater aid in planning their courses in rhythm than in the preliminary foundation steps of the Dalcroze system, the value of which it is hard to exaggerate. In her classic work "Ear Training"[32] Miss Mabel Chamberlain deals also with "Musical Appreciation and Rhythmic Movements" treating the latter from an interpretative standpoint as well, so that children have the opportunity of individual expression in much the same way as is allowed by Miss Ruth Doing[33].

Children who have benefitted by such a course will be better fitted

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32. Part I. published by Novello & Co. Ltd.

33. Vide. "Child Centered School", Harrap.

+ This view is supported by Dr. Borland in "Musical Foundations" (O.U.P.) P.5; and also by Miss M. Storr in "Eurythmics - Some Friendly Criticisms" in "The Music Teacher."

to form a good musical taste.

These, then, appear to be a few of the ways in which children may be assisted to develop if not to retain that appreciation, which it appears they have in their early years. Stated in summary form these suggestions are :-

(a) Acquaintance with a sufficiency of good music.
(b) A well-balanced musical education.
(c) Use of good music only, in schools.
(d) Disciplined control of the emotions.
(e) Rhythmic Training.

We have already noted that it would be invidious to attempt to place these suggestions in any order of importance, and would add that these are but a few of the elements in a complex process.

It is appropriate at this juncture to suggest future investigations that may be carried out. The first of these would be the wider application of the principles involved in these tests, so that the results gained herein would be verified, and so that reliable and authoritative (if that be possible in mental testing) conclusions could be arrived at. Secondly, an application of these or similar tests should be made with a large number of adults in order to gain a reliable standard for comparison with that of the children, and also to estimate the effect that such a standard may have upon children in the environment. Thirdly, an accurate survey of the factors in the environment which influence taste would be of value. This could, perhaps, take the form of an analysis of the type of music broadcasted during a set period (say a week) from one of the Broadcasting Board's Stations. It would also include a similar survey of the music heard during a week at Picture Theatres, and at Concerts, Community Sings and the other

gatherings concerned. Fourthly, the relationship between education and musical taste might reasonably be inquired into. In the test of Artistic Taste conducted by Professor Burt and Miss Bulley, it was concluded that those subjects who had received a University education were definitely superior in taste to those who had not advanced beyond elementary education. Within the group of those educated at a University, the poorest taste was displayed by the ones whose profession was either the Army or the Navy. Moreover, we are told that men of the highest qualifications in their own spheres (e.g. Sir Walford Davies, Professor Julian Huxley,Sir James Jeans, Walter de la Mare, Earl Russell to mention but a few) proved superior to others of the same profession. It would be interesting and instructive to determine whether this were true of musical taste, and it seems to suggest a relationship between good taste and Spearman's "g" factor. In passing, one recalls Professor Burt's warning concerning tests of specific abilities, that these "tests have proved disconcertingly hard to contrive. Simple correlation is here inapplicable. General intelligence is always getting in our way. We think we have tested something specific. We find we have only hit upon another test of intelligence"[34].

Fifthly, the question of the means, indirect or otherwise, by which musical taste may be fostered might allow of investigation. The value of say, Eurhythmics, might be roughly assessed through comparison of the taste of members of a class who had undergone some lengthy period of training, with the taste of a control group.

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34. "The Mental Differences Between Individuals", Address to Section 5 of the British Association for the Advancement of Science, 1923.

In a similar way the taste of "appreciation" groups, of groups studying special aspects of music, might be determined with a view to attempting some survey of factors helpful to the formation of a good musical taste.

Sixthly, social status undoubtedly plays a large part in the determination of musical taste, for the opportunities of hearing good music grow as we pass upwards through the strata of society. Such an investigation would require the assessment of the homes of subjects examined, according to pre-arranged grades, upon the basis of musical influences therein.

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