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An experimental study to determine the effectiveness of functional music with blind children

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AN EXPERIMENTAL STUDY TO DETERMINE THE EFFECTIVENESS
OF FUNCTIONAL MUSIC WITH BLIND CHILDREN

A Thesis
Presented to
the Faculty of the Department of Music
College of the Pacific

In Partial Fulfillment
of the Requirements for the Degree
Master of Music

by
William Samuel Hartley
June 1954

The suggestions and clinical assistance of Mrs. Mary Merritt, assistant in the College of the Pacific Musical Therapy and Guidance program, were invaluable to this study.

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CHAPTER I

INTRODUCTION

As young people begin to explore their surroundings many "mysteries" are discovered, (such as motions, colors, sounds, textures, tastes, smells, objects, and spaces), which demand investigation. Such curiosity provides the initial motivation for exploration and subsequent education of the child in relationship to his environment. The child's interpretation of the stimuli mentioned is an important contributing factor to his growth and effectiveness as a complete person.

The very young child delights in producing and listening to sound (or noise), regardless of the quality. He is either pleased or irritated by the sound, depending on many factors not applicable to this study. However, he unquestionably responds to the auditory stimuli of sound and seeks to use it as a means of self-expression.

Music may briefly be defined as "the art of organized sound toward beauty"¹ which implies refinement and

¹ Hollo H. Myers, Music In The Modern World (London: Edward Arnold and Company, 1939), Chapter I, "The Function of Music," pp. 9-19.

organization of noise. As the child matures and attains more complete use of his faculties, he demands a higher level of stimuli from his environment. Thus, he becomes attracted to the more meaningful incorporation of sound into melody, harmony, rhythms, and words: music.

In an effort to personally identify himself with music, he learns to sing, play an instrument, listen, or create his own music. The rewards from such an identification are varied and complex. It suffices to say that, in the opinion of the investigator, musical activities meet his needs (physical, educational, emotional, and social), more completely than any other medium of expression. This explains, to a degree, the natural attraction and response which most children exhibit to music.

This study is concerned with children who are physically limited in their responsive attention to their environment. In the case of blindness, one sensory receptor is lacking. This sensory deprivation influences the child's response and growth in many areas. His physical abilities are often retarded, and the motivation for learning is diminished.

However, the natural appeal of music applies to these children, regardless of their physical condition. Musical activities will be studied with regard to the

(4) effectiveness of such activities in aiding the child's individual growth and adjustment to his physical limitation. Music for such a purpose is called "functional music." It serves a therapeutic and educative function beyond the passive enjoyment of organized sound.

It is essential that the reader realize that every person is a composite product of numerous inter-related forces. Hereditary and environmental factors, plus personal interpretation of these factors, contribute to the development of widely varying bodies, personalities, abilities, and needs. Therefore, it is impossible to state a concrete fact or principle which is applicable to every case. Each person, or client, must be viewed as a unique individual. The therapy program must be directed to comply with the needs of each specific client; and his progress must be rated according to his individual growth in the particular areas of concentrated music work which relates to his situation. If the child is to be allowed unhampered growth, each case must be viewed in relation to its specific aspects, and not with reference to a case of a similar nature.

CHAPTER II

THE PROBLEM AND METHOD OF PROCEDURE

Statement of the problem. It was the purpose of this study to explore and analyze the effectiveness of music as an educative and therapeutic medium in the specific area of childhood blindness.

Some general characteristics of childhood blindness are summarized. Indications for musical experiences, as related to the total educational scheme, are based upon the described characteristics.

The case study has a three-fold purpose: (1) to describe the techniques, as related to the objectives, employed by the music worker; (2) to describe musical activities for a definite period; and (3) to evaluate the effectiveness of these activities.

Importance of the study. This study explores the importance of music in the total educational program of blind children.

The detailed clinical reports and evaluations serve as examples for future musical therapy study. These reports show the necessity of an adequate understanding of each specific case, plus the importance of scientific clinical observations and reports, for an effective

application of musical activities.

The findings and implications of the study summarize the value of concentrated musical activities and supply directional impetus to more scientific and adequate use of music in the lives of physically limited children.

Method of procedure. The procedure employed was experimental in nature. The concepts of (1) childhood blindness, and (2) related application of a functional musical experience, are principally derived from the clinical experimentation summarized in the case study. The child's limitation, in all of its aspects, was the reference point from which an experimental criteria was established. From this criteria an attempt was made to establish a scientific application of the principles of functional music. Literary research was employed to provide additional basis for the experimental techniques.

CHAPTER III

SOME CONSIDERATIONS OF CHILDHOOD BLINDNESS AND INDICATIONS FOR MUSICAL EXPERIENCES

The blind child is not the same as a seeing child in the dark. His blindness modifies his subjective as well as his objective view of life. His sensory deprivation eliminates the visual stimuli which is an important motivation and determinant in the numerous areas of maturation. Consequently, the motivation for growth and learning is received by the remaining senses.

Doctor Berthold Lowenfeld, Principal of the School for the Blind, Berkeley, California, finds the blind child limited in three areas:

- (1) In the range of experience
- (2) In the ability to get about
- (3) In the control of the environment and the self in relation to it¹

Because these areas of limitation are potentially common to all blind children, certain characteristic behavior patterns develop. Realizing the variances of each child,

¹ B. Lowenfeld, "Psychological Foundation of Special Methods in Teaching Blind Children," from: Paul A. Zahl, Blindness (New York: Princeton University Press, 1950), p. 90.

the following is a discussion of some of the basic considerations of childhood blindness.

I. PHYSICAL CONSIDERATIONS

Physical movement results from curiosity, bodily needs, and imitation of others. Sight is an important stimulus for such movement. The absence of visual stimulus leads to bodily inaction and retarded organization of physical faculties, producing idiosyncrasies of gait, faulty posture and carriage, and retarded neuro-muscular coordination.

Characteristic mannerisms, "blindisms,"² such as rocking back and forth, rubbing the eyes, etc., develop as the child attempts to gain neuro-muscular coordination. These mannerisms indicate a lack of normal activity, a misdirection of energy, and an attempt to place himself in relation to his environment.

If the blind child is to be an effective individual, his fears, and the fears of his parents, must be replaced by successfully independent movement.

Educational methods for blind children in the area of mobility should aim at developing the highest degree of independence in getting about by cultivating each

² Zahl, op. cit., p. 178.

individual's mobility potential and encouraging him to make use of aids individually suited to him and to the specific occasion.³

Through the totality of his remaining senses, he develops "facial vision,"⁴ which is a power of perception acquired through persistent practice and increased attention to his surroundings. This ability has been wrongly defined as a mysterious sixth sense. Rather, it is a complicated process involving acquired sensory skill.⁵ The blind person learns to determine distance through increased auditory attention to the minute variations in length of sound-bounce.⁶ Thus, the child soon learns the inevitability of obstacles in his environment.

Perception of auditory and tactual stimuli is basic to the independent movement of the blind child.⁷ Harriet E. Totman stresses the value of sound as a stimulus for

³ Ibid., p. 96.

⁴ Hector Chevigny and Sydel Braverman, The Adjustment of the Blind (New Haven: Yale University Press, 1950), Chapter V.

⁵ G. Revesz, Psychology and Art of the Blind (New York: Longmans, Green and Company, 1950), for a discussion of "haptics."

⁶ Based on the results of experiments at Cornell University in 1944, reported in Chevigny, op. cit., Chapter V.

⁷ K. E. Maxfield, "The Preschool Blind Child," Zahl, op. cit., p. 83.

for movement.

Both creeping and walking must be encouraged by interesting sounds and voices at a close enough range to attract.⁸

Thomas A. Cutsforth writes:

To the blind, voices convey not only the meaning of the spoken word, which are made evident to the seeing by facial expression, gestures of hand, head and body . . . the blind are keenly aware of the subjective mood, attitudes and prejudices which . . . may be revealed in the voice.⁹

Musical application. A musical activity may provide the stimulus necessary to induce physical movement. The rhythmic element of music, the appealing quality of the activity, curiosity concerning the instruments, and the desire to be a member of the musical group, combine to provide valuable motivation for bodily movement. The child finds a reason and a purpose for exploring his potential motor skills. His energy is channeled and directed into a purposeful activity, with subsidiary growth towards muscular coordination and a reduction of nervous mannerisms.

⁸ Harriet E. Totman, "What Shall We Do With Our Blind Babies," Helga Lend, What of The Blind? (New York: American Foundation for the Blind, Inc., 1938), p. 37.

⁹ Thomas A. Cutsforth, The Blind In School and Society (New York: D. Appleton and Company, 1933), p. 104.

Movement is most successfully incorporated into the musical activity by a gradual progression from a previously acquired skill (singing or instrumental), to an activity involving increased bodily action. This action is facilitated by an emphasis upon the musical purpose and group participation, rather than an over-emphasis upon the isolated physical act.

Walking, skipping, running, and dancing, with appropriate rhythmical accompaniment, provide a reason for the child's use of his entire body. Additional motivation is achieved by an integration of these acts into make-believe situations and musical action games based upon the child's interests.

Various instrumental activities (tone-bells, rhythm instruments, and drums), direct the child's energy and provide the stimulus for arm and head movements. Directed rhythmical activities aid in muscular coordination and lead to increased physical skill and confidence. More intricate instruments (harmonica, auto-harp, flute-o-phone, piano, and organ) require individual finger and wrist movements, and allow growth towards advanced bodily coordination.

When a blind child is successful in such activities, he becomes eager to augment his area of physical capability. The security and confidence which is achieved through the

musical activities, is transferred to his independent movement and exploration of his physical environment.

II. EDUCATIONAL CONSIDERATIONS

Visual perception is believed to be responsible for the largest percentage of all learning.¹⁰ Therefore, the mental growth of the blind child may be seriously retarded or misdirected because of the absence of the sense organ most responsible for our increased awareness and general education.

The blind child learns through concrete and direct personal experiences which are perceived through his altered sensorium. Mental concepts, such as space, object, and time relationships, are related by tactual or auditory impressions.

In 1749, Diderot,¹¹ an eighteenth century educator, formulated these principles:

(1) That the senses of the blind are not especially sharpened by the loss of sight, but that the loss of one modality compels increased attention to other sense-impressions;

¹⁰ Ishbel Ross, Journey Into Light (New York: Appleton-Century-Crofts, Inc., 1941).

¹¹ For further discussion of Diderot, see Louise Wilber, Vocations for the Visually Handicapped (New York: American Foundation for the Blind, 1937).

(2) that education for the blind individual ought to be constructed on the basis of his remaining senses rather than on what he lacks;

(3) that even a blind-deaf mute can be educated through touch sensations by repeated contacts with tangible signs attached to objects touched.¹²

Modifications of these educational principles are still used. Doctor E. E. Allen, Director of Perkins Institution and Massachusetts School for the Blind, describes the general plan of education of blind children in public schools. Instruction consists of reading and writing braille, typewriting, arithmetic, and "special instruction in various types of music (particularly instrumental), manual training and domestic art, is offered . . ."¹³

Effective education of the blind child equips him with a curiosity and an understanding of his physical environment; introduces the importance of disciplined, concentrated mental efforts; enlarges his range of experiences; supplies him with the factual material necessary to

¹² Chevigny, op. cit., p. 123.

¹³ E. E. Allen, D.Sc., "The Education of Blind Children of School Age," Helga Lend, op. cit., p. 78.

For further discussion of music notation and braille music, see W. H. Illingworth, History of the Education of the Blind (London: Sampson, Low, Marston and Company, Limited, 1910), pp. 46-47.

adequate functioning; and lays the foundation for further development of skills which will allow him to function as an independent individual.

Also, any educational scheme should include a consideration of the child as a potentially effective adult member of his society.¹⁴ Because the blind child is a member of a minority group within his society, the importance of this social placement is multiplied. The extent of his knowledge and range of interest, in relationship to what other people are learning and doing, is pertinent to his success in a sighted world.

Often, the blind child displays what appears to be superacuity in the area of memory. However, there is no compensatory superiority in the memory of blind children.¹⁵ As is the case with facial vision, memory skill is the reward of persistent effort. His memory becomes the blind person's notebook.

¹⁴ John Dewey, "The Continuity of the Educational Process," Intelligence in The Modern World (New York: Random House, Inc., 1939), pp. 627-30.

¹⁵ Totman, op. cit., p. 45.

S. P. Hayes, Ph.D., Contributions To A Psychology of Blindness (New York: American Foundation For The Blind, Inc., 1941), Chapter IV, "The Memory of Blind Children."

Musical application. Various forms of musical activities serve as important catalytic agents in the previously described educational scheme. Through the educational medium of a musical experience, the child learns factual material; formulates productive mental habits; and expands his range of interest and experience.

Romaine Mackie relates music to education of the blind child:

It is not the product which determines the value of an art, but the process and its effect on the personality of the child. Music holds an important place in the education of the blind. Provided the blind child has the necessary talent, there is no instrument which he cannot learn to play . . .¹⁶

Valuable academic material may be integrated into a song or musical story. Descriptive songs about foreign countries introduce the child to other lands and peoples. Songs containing information about the immediate environment (home, family, city, transportation, etc.) clarify the child's concepts regarding these situations. The musical activity may stimulate a discussion of any phase of the child's life, and may introduce new areas of curiosity

¹⁶ Romaine Mackie, "Education of Visually Handicapped Children," Bulletin Number 20, 1951 (Washington, D.C.: United States Printing Office, 1951), p. 37.

and exploration. The child should be encouraged to verbalize about his personal experiences.

A musical game provides an opportunity for tactual experience with unfamiliar objects, and an opportunity for clarification of faulty perception of auditory stimuli.

The various forms of musical instruction provide a personal, creative interest, as well as a foundation for future enjoyment and possible vocation.¹⁷ The mental discipline involved in musical study requires full capacity mental application. Such application may be transferrable to other areas of training the child in a productive, logical, and directional use of his mental processes.

If skillfully implemented, the musical experience gives meaning to language symbols, teaches correct concepts and relationships, and employs concrete experiences as a basis for practical knowledge with subsequent freedom of development into a learning, growing individual.

¹⁷ Richard French, Ph.D., From Homer to Helen Keller (New York: American Foundation for the Blind, Inc., 1932), Chapter II, "Vocations and Avocations for the Blind as Related to Their Education."

III. EMOTIONAL CONSIDERATIONS

The physical condition of blindness does not, of its own nature, lead to a specific emotional pattern. Rather, it is the child's interpretation of his limitation which leads to the emotional make-up usually related to blindness.

Investigations into the life of the blind show that the characteristic emotional disturbances result from the social situations that blindness creates and not from the sensory privation itself.¹⁸

Emotional stability is an important determinant in the successful adjustment of the blind child. Emotional patterns and degrees of adjustment vary with each individual child and his particular environmental situation. The following is a discussion of some characteristic emotional problems which may develop as a result of visual deprivation.

The primary emotional problem of the blind child is the conflict which develops as he attempts to place himself in relation to his physical and personal environment. He soon learns that he is not granted individual freedom comparable to his seeing friends, and that he must be aided while performing normal functions of life. His attempts at

¹⁸ Cutsforth, op. cit., p. 122.

individualization are thwarted by his physical dependency, and he passively submits to the over-indulgent attention of well-meaning parents.

If the child accepts this role of dependency, his personal, creative initiative is minimized. The realization of individual success becomes impossible because each new situation and skill is prefaced by an assumption of failure. Fears and hesitations develop as products of this inter-personal dependency, and his experiences as an expressive, unique individual become progressively restricted.¹⁹

Also, the child may develop feelings of resentment concerning his limitation, with a resultant escape into his private world of phantasy and unreality.²⁰ Such a synthetic, unreal response represents a temporarily satisfactory adjustment, but will ultimately hinder his growth towards a real understanding of his limitation.

Often, the blind child is the object of superfluous attention from the family, doctors, and curiosity seekers. Such attention emphasizes his limitation and is conducive

¹⁹ Henry R. Letimer, The Conquest of Blindness (New York: American Foundation for the Blind, 1937), pp. 347, 348.

²⁰ For further discussion of day-dreaming, see Zahl, op. cit., p. 178.

to the emotional sensitivity often related to the blind child.²¹ Uneven emotional reactions such as temper-tantrums, indicate the child's rejection of such attention. These inconsistent emotional responses are a result of insecure adjustive measures which develop as a result of the conflict between his desire for independency versus the necessity for increased care and attention. When the child learns a positive interpretation of such attention, and is provided with experiences which allow for acceptable expression of this emotional sensitivity, the erratic emotional responses are minimized.

Musical application. A carefully implemented musical therapy program can meet many of the emotional needs of the blind child. Because music is primarily an audible expression of feelings and emotions, it is a unique medium for emotional guidance and growth. If the limited child develops healthy emotional responses his adjustment to many situations is facilitated and his life is generally enriched.²²

²¹ Hayes, op. cit., Chapter I, "Problems in the Psychology of Blindness," pp. 3-15.

²² M. T. Speakman, "Recreation for Blind Children," Bureau Publication No. 172 (Washington, D.C.: Government Printing Office, 1927), p. 57.

Creativity is an important consideration in the emotional make-up of a limited child. His sensory privation minimizes original efforts of creativity in the visual realm. Musical creativity, in the form of songs, dances, stories, and games, provides a medium of satisfying personal creativity which is unhampered by his limitation. The child should be encouraged to express himself in a free, spontaneous manner. The consequences of such activities include a release of tension and inhibition, a feeling of personal accomplishment, and a healthy stimulation of the imagination. Such creative work should not be compared to the standards of the seeing environment, but as an individual creative endeavor.

Any feeling or mood finds its counterpart in a musical expression. Therefore, if the blind child's expressive gestures are inhibited or erratic, participation in a musical activity provides a means of emotional expression and release. A musical session, designed with regard to the emotional needs of the child, provides a valuable emotional catharsis. Such a release minimizes impulsive or regressed behavior and stimulates a satisfying pattern of emotional expression.

The power of music is multi-directional. It is the music worker's responsibility to skillfully choose musical

tactics which will prove most advantageous to the child's growth process. Essential to this process is the blind child's concept of reality. Previous discussion stated that a blind child often withdraws from the reality of his limitation. Therefore, the music session can be a directional influence which will clarify the child's interpretation of his environmental position. With skillfully applied disciplinary measures, the child is allowed to explore his capabilities. Thus, he develops an acceptant understanding of his limitation. This awareness minimizes the possibility of a resentful withdrawal into an unhealthy world of make-believe.

Music therapy seems admirably suited to cutting into a feeling of isolation by providing a relatively conflictless sphere of activity. On the other hand, an ill-applied coercion may simply add another failure to previous failure and cause further withdrawing.²³

An effective musical session is based on specific considerations of the individual client. Instrumental and vocal study requires individual curiosity and interest. Progress is primarily a product of individual initiative and application, and the subsequent accomplishment brings

²³ Heinz Kohut, M.D., "The Psychological Significance of Musical Activity," Bulletin of the National Association for Musical Therapy, Vol. 1, January, 1951, p. 9.

personal satisfaction and gratification. Because of the personalized nature of the musical experience, it is a powerful motivating factor in the process of individualization. A simple musical activity such as rhythmic movement with a drum, teaches the child that success is determined by his independent participation. If the activity is within the child's ability, yet is difficult enough to be challenging, an adequate performance of this task produces a feeling of success. From this initial realization of success, the child is stimulated to attempt other independent acts. The resulting emotional dependency will resolve the conflict of over-indulgence versus his emotional need for individualization.

The child's general attitude is an important consideration in his process of adjustment and personality growth. Musical activities are forceful determinants of moods, and may be varied to match any level of feeling.²⁴ A feeling of cooperation is induced if the session begins with a familiar activity. From this secure position, the activities proceed in relation to the objectives previously discussed. If the child feels a sense of

²⁴ For a discussion of the "iso principle," see Schullian and Schoen, Music and Medicine (New York: Henry Schuman, Inc., 1948), p. 272.

well-being at the close of the session, this positive, cooperative attitude is transferred to other areas of response and action.

IV. SOCIAL CONSIDERATIONS

Social effectiveness is developed through an adequate personal evaluation in relationship to other members of the society. Through varied, inter-personal experiences, social mores, and habits are learned, and the person becomes a valuable member of the whole society. *while at the same time becoming a person* Visual imitation *should* is valuable to this process of self-placement.²⁵ Certain responses develop because they have been seen to be socially acceptable.

page A concept of social awareness is an important element in the life of the blind child. Because he is often the center of attention, his thoughts are subjectively directed. This tends to produce selfish behavior patterns and misconceptions concerning inter-personal relationships. Opportunities to develop correct concept of inter-personal relationships, regardless of his limitation, must be afforded the blind child.

²⁵ Zahl, op. cit., p. 97.

Our day school children from the beginning develop the concept that they are, primarily, citizens of the school or community, and only secondarily, blind. In contradistinction to the concept now held by so many blind people, that they are, primarily blind individuals; and secondarily, members of the greater whole.²⁶

Inadequate social behavior is often the result of the attitudes of the blind child's seeing friends.²⁷ Through pity or curiosity, the friends prohibit normal social responses. His limitation is emphasized, and the child either withdraws or submits to this indulgent attention. Consequently, his social growth is retarded.

If only people would realise that all the blind ask is to be treated as nearly as possible as normal individuals, what an amount of heartburning and irritation would be saved.²⁸

Musical application. Group musical activities may provide a socializing experience for the blind child. Membership in a rhythmical or choral ensemble, allows the child to relate himself to other members of the group. For the purpose of musical participation he learns the disciplines and rules which are necessary to the give-and-take in inter-personal relations. He learns not to use his

²⁶ T. D. Cutsforth, Ph.D., "Some Psychological Aspects of the Recreation Problems," Lond, op. cit., p. 85.

²⁷ French, op. cit., p. 21.

²⁸ W. J. Voss, The Light of the Mind (London: Chapman and Hall, Limited, 1935), p. 87.

blindness as an advantage to gain favoritism.

Action games which employ imitative gestures teach the child socially accepted physical expression. The child feels the security of group participation. Nervous mannerisms are minimized with the realization that certain movements and postures are accepted by the members of the group.

Musical activities provide a wholesome opportunity for the child to evaluate himself in relation to the opposite sex. An understanding of the differences between the sexes is a necessary phase of maturation. Heterogeneous musical games provide a healthy situation for an exploration of the differing sex roles.

When these groups include both blind and sighted children, the blind child learns that he can be an effective and valuable member of the group, regardless of his limitation. A position of leadership may be earned by the attainment of certain skills. The child learns that some of his activities must be altered with regard to his physical limitation. This reality clarifies his view of the seeing world and decreases possible resentment towards his necessary physical restriction.

In promoting social contacts between blind and the seeing more attention should be given to the attitude of each toward the other. Genuine friendship is the ultimate basis of satisfactory social experience, and

true friendship cannot be developed when one individual pities, patronizes, or distrusts and resents the other. A recreational program for the blind which does not constantly look toward their better social adjustment with the seeing is . . . failing to reach the most important goal of leisure-time activities.²⁹

A musical experience is usually of a social nature. The music is performed individually or by a group, for the enjoyment of other individuals or groups. When the blind child considers himself a part of this two-way relationship, his attention becomes objectively focused. This objectivity becomes a part of his response pattern, and a feeling of isolation is replaced by a consideration of himself as a contributing member of his society.

²⁹ R. V. Merry, "Leisure Time Activities for the Blind," *Lead*, op. cit., p. 193.

CHAPTER IV

CASE STUDY (R.)

I. EVALUATED BACKGROUND AND DESCRIPTION OF CLIENT

Physical description:¹ (November, 1951)

Age: six years
Height: four feet, three inches
Weight: sixty pounds
Posture: good when supported while standing
or sitting

Physical
limitations: blindness and symptoms of
cerebral palsy

R.'s blindness is classified as "retro-lental fibroplasia,"² a condition consisting of masses of materials in the eye-cavities due to premature birth and consequential mal-development of the sight apparatus. R. was two months premature. He has no sight-chambers. An operation would be required to determine the condition of the optic nerve tract.

The poor condition of his teeth is due to lack of calcium in the diet as a result of the feeding problem. This will be discussed further during psychological considerations.

¹ Information provided by R.'s mother.

² For a complete discussion of this condition, see James Greear, Jr., "The Causes of Blindness," Zahl, op. cit., p. 558.

Mobility is poor. He refuses to stand or walk unaided. Physical explorations are minimized. Lack of muscular coordination and the presence of rigidity of movement indicate a cerebral palsy condition. This involvement is centralized in the legs (paraplegic classification). Leg braces are worn periodically. His toes scrape the ground; legs cross ("scissors gait") during walking. Facility of arm and hand movements is inconsistent. Much of his muscular ineffectiveness is related to his blindness and resulting lack of physical exploration and movement.

Of primary importance, psychologically, is the element of overdependency upon people in his immediate environment. His maternal grandmother, who lives in the same house, exhibits signs of rejection as well as signs of overindulgence towards R. Often, R. is displayed and favored because of his limitations, rather than stimulated toward individual growth and advancement. His mother spends two days a week working away from home. She readily complies with his demands to avoid his habitual temper tantrums.

He often refuses to eat. Hershey candy and milk from a baby bottle composed his diet during his first five years. During this time he was given daily enemas. His diet increased to include baby food and puddings. His

refusal to eat indicates a possible fear response or an attention-getting device.

This overindulgence also accounts for the lack of motivation in attempting physical movement. He refuses to stand or walk alone. He is led about the house by his grandmother or mother. Their concern for his welfare has limited his individual initiative for movement, and has inhibited his curiosity concerning his physical environment. R. sits complacently for many hours in his rocking chair listening to the radio or to his record collection which numbers in the hundreds.

At school, R. was often hostile to other members of the class, and was reluctant to attempt new skills.

R. has developed exceptional retentive powers. He has memorized the words and melodies to a large number of songs; the shelf numbers and titles of his records; the numbers used in the Braille system; and he recalls minute details discussed several weeks previously.

His conversation is filled with many unrelated questions and repetitions of statements made to him, such as "what's the name of the book? Do you want a harmonica?" Continual requests for verbal repetition contribute to this behavior. Also included in his conversation are phrases from records and radio programs: "Howdy partner,"

"Adios Amigo," "So long, but don't work too hard. There's no future in it."

His concentration span is limited, and he often appears to be daydreaming. This apparent withdrawal into unreality is partially caused by lack of motivation for independent thought.

In a social or inter-personal relationship, R.'s response varies from friendly and positive, aggressive and hostile, or placid, depending upon the situation, his mood, and a complexity of other factors. In general, his response to other people is one of dependency.

R. has nervous habits ("blindisms"), such as rocking back and forth, waving a book, and putting his hands to his face. These mannerisms develop as a means of energy release and because of the child's inability to observe and imitate accepted physical movements.

II. INDICATIONS FOR MUSICAL EXPERIENCES

R.'s musical talent and interest is immediately obvious. He has an excellent musical sense of melody, rhythm, and tonality. He is exuberant and satisfied to sing and tell musical stories as long as he has an audience. After one or two repetitions of a melody, he reproduces it correctly. Music is one area where R. can excel and feel

competent and secure.

Using this concrete interest and ability as a basis, it is believed that musical therapy sessions can provide the situation and stimuli for physical, educational, emotional, and social progress towards a more effective, independent, and creative life. Specific musical activities and techniques, as related to the therapeutic and educational objectives, will follow.

III. OBJECTIVES

The objectives of the musical therapy sessions were:

- (1) to establish and maintain rapport
- (2) to improve physical effectiveness
- (3) to increase musical skills and awareness
- (4) to encourage emotional balance (stimulate objective, positive personal viewpoint and understanding of limitations)
- (5) to increase social effectiveness
- (6) to encourage general integration

IV. TECHNIQUES (BASED ON OBJECTIVES)

The techniques used in the musical therapy sessions were:

(1) consistent objective approach; activities based on client's interests and needs

(2) physical movement and expression; repeated performance; independent exploration

(3) instrumental and vocal study; directed listening; music fundamentals

(4) creative musical expression; contact with disciplined reality; emotional release; provide a feeling of success

(5) group participation; disciplinary measures; stimulate interpersonal awareness

(6) integration of activities into life pattern; therapeutic application of educational principles

V. CLINICAL REPORTS OF MUSIC SESSIONS

First Period: November 1, 1951--January 18, 1952

Date: November 1, 1951 (First session)

Place: Home

Time: 2:45

Order of Activities

Introductions

Piano solo

"Clap your hands"

Walking to piano rhythm

Ice-skating story

"Chick-a-dee" (R.)

Plans for future sessions

Evaluation

R.'s first reaction to the new people was one of bewilderment. It took him some time to get used to the new voices. At the end of the first song, which ended with "Shave and a hair-cut, six bits," he began to cry, shouting, "I don't want a hair-cut!"

His first response to the piano music was: "I don't want to play the piano."

Several times during the session he related the music to the phonograph recordings used at school.

He interrupted many times during the ice-skating story. He wanted to be the center of attention.

R. was cooperative about walking to the music. Three times he walked across the room with the music worker. His rhythm is good during these walking exercises.

He held a book in his hand during the entire session, calling it by name. His mother said, "R. has to have a book in his hand."

After one request, he sang a song, "Chick-a-dee." His concept of pitch, rhythm, and words was good.

At the close of the session, he called us by name and said, "Adios Amigos." This was an imitation from a radio program.

Date: November 9, 1951
Place: Home
Time: 2:45

Order of Activities

Story and song: "Black Cat"
Tone-bells with piano accompaniment
Auto-harp: "Oh, Susanna," "Daisy."
Drum--various rhythmic activities: Indian,
cowboy, and dancers
Story and song: "Mr. Toad"
Musical calisthenics: "Clap Your Hands, Turn
and Bow," "Anchors Aweigh."

Evaluation

R.'s first remark when he heard us was, "I don't want to play the piano." His grandmother indicated an approval of the music sessions. She frequently interrupted to give suggestions.

R. remembered our names. He made several disjointed remarks about "Mrs. Merritt's book." It was difficult to know if he remembered Mrs. Merritt or if he was "performing."

After questioning us about Mrs. Harbert and her Chicago trip, he requested a story. During the reading of "Black Cat" he interrupted several times and made extraneous remarks. During the second playing of the accompanying song, "Black Cat," he sang the correct melody and most of the words.

Instruction was given about the correct way to play the auto-harp. He was hesitant to explore the instrument,

but he enjoyed the sound of the harp. He smiled for the first time during the session, while playing the harp. He had difficulty in strumming the harp and also in pressing down the buttons which form the various chords. Repeated attempts will be required for successful use of the harp.

The tone-balls will enable him to coordinate rhythm and tone. They produce a pleasant sound and he enjoyed playing them, but as yet he is unable to alternate between the various tone blocks. This instrument will be valuable for his concept of tonality in music.

The drum was the most successful activity of the session. His sense of rhythm is good. He enjoyed pretending that he was a farmer, cowboy, dancer, etc. The appropriate rhythm was played on the drum in accompaniment to the piano. During the march, he paused at each cadence and at the end of the number he stopped exactly with the piano. This activity will improve the physical coordination of his hands and arms. As yet, he is unable to consistently alternate his right and left hand. He rapidly learned the various rhythm patterns. He felt very important being "the drummer in the band," a "cowboy ridin' his horse," and "Tonto the Indian."

He will find fuller expression through these instruments when he becomes more familiar with them.

The musical calisthenics incorporated words, music, and physical movement. He willingly marched to "Anchors Aweigh." The emphasis was on the music, rather than on the physical movement. The relaxation thus attained aided his movement. There is the problem of discipline during the music session. He often interrupts and demands to direct the activity. Certain disciplinary limits during the session will give him a feeling of security about the music and the music workers, and will lead to a correct concept of interpersonal relationships.

There were no emotional outbursts during this session, and he was excited about all the new instruments which were introduced.

Date: November 16, 1951

Place: Home

Time: 2:45

Order of Activities

Auto-harp: "Magic-harp Song"

Story: "First Thanksgiving"--song: "Turkey Song"

Ukelele: "Black-strap Molasses"

Song-story: "Sammy the Sea-gull"

Musical Calisthenics: walking: "When I Walk Along the Street"

Rhythmical activities: drum, rhythm sticks

Singing: "Ginger Bread"

Evaluation

R. greeted the music workers with "Hello, Bill. . . Hello Mrs. Merritt." His grandmother was present and made

some remarks about R.'s influenza. The music activities helped to detract from his thoughts of his health.

R. had difficulty in strumming and pressing down the chord-buttons of the auto-harp. He calls it his "magic harp" and readily sang the song "I like to Play my Magic Harp." However, he is reluctant to practice the new movement necessary for the harp.

When the story of the "First Thanksgiving" was introduced to him, he became excited and sang "gobble-gobble." He identified himself with the Indian in the story and made Indian noises with his mouth. He knew when Thanksgiving was to be, but his remarks kept reverting back to Halloween, and he requested the "Black Cat" song from the last session.

His response to the ukelele song was positive. On the phrase, "it puts more hop in him than Hop-a-long," he screamed the words with us. He enjoyed the novelty of this song and the clever words appealed to him.

During this session he was more secure during the walking exercises and held with only one hand.

His rhythm during the drumming was good, but he was unable to hold the rhythm-sticks correctly and was inconsistent while alternating his hands. One stick was held against his chest and the other stick was hit against it.

He enjoyed "joining the band."

The session ended with remarks about Thanksgiving. When asked if he were going to eat Turkey, his grandmother said: "He usually eats custard and bread."

This session was beneficial in the area of rapport. R. is well acquainted with the music workers and looks forward to the music sessions.

Date: November 22, 1951

Place: Home

Time: 2:45

Order of Activities

Hopalong Cassidy Story: Song: "Navajo Trail,"
"Gallop"

Rhythmic activities: clapping: "Deep in the
Heart of Texas"

cymbals: "Playing in the Band"

drum: "I'm an Indian warrior"

tambourine: "Playing in the
Band," "Lady of Spain"

Songs: "Marshmellow World," "Silent Night"

Auto-harp: "Silent Night"

Listening: "Sing Along" recording

Evaluation

This session indicated the establishment of rapport was being sustained. He now knows that the music worker is not a challenge to him and that the sessions mean working together. This indicates a growth toward objective thought.

His grandmother spoke of his interest in the music sessions. She said: "All he talks about lately is Bill, Bill." If he is thinking about the next music session, or

re-thinking the previous session, or thinking about the music worker, or singing a new song, he is not being pre-occupied with thoughts about himself, and the music sessions realize one of their principal objectives.

When the session began he said: "What do you have today? Mother, does Bill have a book?" When Hopalong was mentioned, he insisted on hearing the story. He listened intently to the story and became excited in certain places. It was a long story, and his span of attention had increased over previous sessions. This story was completed with very few interruptions. During the song which included the story of "Navajo Trail," he began to sing the correct melody before the piano played the song. He knew most of the words and sang on pitch with correct rhythm. He was excited about using a song that he knew.

The rhythmic activities are beneficial in aiding R.'s arm, hand, and leg coordination. The song, "Deep in the Heart of Texas" correlated music with hand movement. Because he was familiar with this song, he clapped and stamped his feet at the proper places in the song.

He enjoyed pretending that he was a member of a "big band." He was told that a cymbal player is an important person in the band. He consistently tried to use the cymbals correctly, but he has difficulty in performing up

and down motions. He preferred to hold one cymbal on his lap, hitting the other one against it.

The tambourine brought a negative response. R. prefers melodic phrases to tambourine rhythm. The sound of the tambourine seemed to irritate him. Some attempt was made to work out a rhythmic pattern to "Lady of Spain." This was unsuccessful.

At the second playing of "I'm An Indian Warrior," he had the correct melody and most of the words.

He was unable to strum the auto-harp correctly, but he enjoyed singing "Silent Night" and "Jingle Bells" with auto-harp accompaniment.

R. was fascinated by the recording of "Sing Along," which allowed the listener to sing sounds of the various animals. He swayed in time to the music and filled in the sounds at the appropriate places. He requested another record for the next session.

Several of his remarks were incoherent and irrational. However, in general, his attitude was positive, and he is anxiously awaiting a ride in the music worker's car.

Date: November 30, 1961
 Place: Home
 Time: 2:45

Order of Activities

Theme song: "It's Time For The Music"
 Rain story--Song: "Rain," "Umbrella Man"
 rhythmic activities: "Rain Drops"
 Rhythmic activities:
 tone-bells: "Hear the Bells"
 drum: "Indian Warrior"
 clapping: "Deep in the Heart of
 Texas"
 Jokes
 Violin story: "The Talking Violin"--demonstra-
 tion by Mrs. Merritt
 King Simon says: physical movement: hands,
 arms, legs, and head movements
 Organ: explanation of how to play the instru-
 ment; songs: "Winter Wonder-
 land," "Jingle Bells"
 Listening: "Rain, Rain, Go Away"

Evaluation

R. drew attention to himself by telling the music worker about his new shirt. "It's a pretty shirt," he said. He was glad to see the music workers. "Do you have a surprise for me today? Did you bring a book?"

He quickly learned the words to the new theme song, and he recognized the melody of "For He's a Jolly Good Fellow."

It was a rainy day and he became excited when singing the "Umbrella Man." He recalled most of the words. (One of the problems is to choose musical topics which he understands. The rain is something he has experienced.)

R. imagined that he was the "rain . . . falling on the drum" during the rhythmic work with this song. "Indian Warrior" was a review of drum accompaniment work. He held the drumstick correctly and kept perfect rhythm during this song. His use of the drum showed noticeable improvement. He used freer arm motions and was less inhibited than when the drum was first introduced to him.

The same stick was used for the tone-bells which was used for the drum. However, he was unable to consistently strike the same tone-slide. He made no attempt to explore the instrument and moved to various tone-blocks only with the music worker's assistance. His enjoyment of this instrument is at a minimum and perhaps it should be discontinued. Perhaps the tone is harsh to his ears.

His clapping was free and rhythmical during the song about Texas. A discussion of Texas followed this song.

When he was told that he would hear some jokes, he began to laugh. This time was used as a rest period.

At first, he was cautious about the violin, but after the story was read to him, he asked to try to play the violin. He explored the instrument with his hands and plucked the strings. He asked, "Raymond wants a violin?" He was eager to hear other instruments. The story, "The Talking Violin" presented the instrument to him in a content which was easily understandable. It was easy for

him to identify himself with "Jack" in the story.

The part of the session devoted to physical movements was related to a story about King Simon who lived "long, long ago." King Simon was ruler of a small country, and everything he told his people to do, they had to obey. Commands which followed were: "King Simon says to: walk, sway, flex the knee, put the thumbs up and down, swing your arms, etc." This incorporated the physical activities into a game. He was unable to clench his fist and stick his thumb in the air. This exercise was designed to allow flexibility during more intricate tasks: organ, auto-harp, etc. While standing during this game, he was unsure and was dependent on the music worker for support. Coaching and psychological preparation are necessary before he will stand alone. Maybe "to win King Simon's approval" will be the motivation for independent walking. It is difficult to know how many of these activities he is capable of performing and how much of his inability at certain tasks is the result of his reluctance, fear, or dependency. Perhaps the overindulgence from members of his family, cause the lack of true desire to be independent and to learn to perform these acts.

He approached the new organ with apprehension. The tone is pleasing, and the required practice will help to perfect simultaneous action of his arms and legs. It was

an effort for him to pump the organ, and little effort was made to press down the keys by himself.

The session ended with a recording of "Rain, Rain, Go Away." He swayed in time to the music and sang with it. The use of recordings is minimized because of his already extensive record collection.

His mother purchased a pair of cymbals. This will allow him to practice during the week.

It is doubtful how much of the material presented is actually absorbed by R. His attention is easily diverted and many times he insists on being the center of attention. His parting remark was: "Good-bye and may the Good Lord take a likin' to you."

Date: December 7, 1951

Place: Home

Time: 2:45

Order of Activities

Theme song: "It's Time for the Music"

Organ: general exploration--melody: "Merrily We Roll Along"

Singing: "Away In A Manger," "Santa Claus is Coming To Town," "Marshmallow World," "Frosty the Snowman"

Rhythmical activities: bells: "Jingle Bells," cymbals: March, drum: "Frosty the Snowman"

"Rudolph" story: "Rudolph the Rednosed Reindeer"

Physical activities: King Simon says

Evaluation

Work with the organ included exploration of the keyboard, and instruction on the simple melody of "Merrily We Roll Along." Pumping with the feet will be postponed until a later date. As in previous sessions, use of his fingers was limited. However, with the guidance of the music worker, he was able to play this melody with more accuracy than before. His span of concentration was limited.

Singing was often strained in an effort to sing loudly. The words to "Away In A Manger" were quickly learned. "Frosty The Snowman" was presented, and quickly memorized.

His rhythmical activities were the most successful. He still had difficulty with up and down motions during the cymbal activity. However, his coordination in hitting them together, was somewhat improved.

He listened to the Rudolph story with very few interruptions, but when quizzed about happenings in the story, his attention seemed to be far distant from the subject. He was easily detracted, and often asked incoherent questions, and repeated questions asked of him. This required some disciplinary action.

During the King Simon game, movements included: swinging the arms, flexing the legs, putting thumbs up and

down, rolling hands, etc. He was very unsteady while standing, and he refused to try to stand alone. His grasp when walking was less firm. He will not attempt to do many of these movements if he feels he is being urged to do so.

Date: December 14, 1951

Place: Home

Time: 2:45

Order of Activities

Christmas party
Rhythmical work--cymbal
Harmonica
Discussion of Santa Claus

Evaluation

This session was R.'s Christmas party. His grandmother and mother were present. The "Christmas Story," which included ideas and songs about the first Christmas, was presented. He was glad to perform for his mother.

The rhythmical activity with the cymbals showed improvement. He had retained the concept of alternate motion with his hands while drumming.

He became excited when the harmonica was given to him. With some effort, he unwrapped it unaided. His grandmother said: "That's the first package he's ever unwrapped alone." They decided that he was able to unwrap his own Christmas packages. As was the case when he tried other new instruments, R. hesitated to explore the harmonica. He wanted to hold it like a horn, rather than horizontally.

He knew the concept of blowing and drawing the breath to produce different tones. If he can be encouraged to explore and create melodies for himself on the harmonica, it will be beneficial. At present, his attitude is to stop trying when he feels that pressure is being applied. He repeated several times: "Do you want to learn to play the harmonica?"

When quizzed about what Santa Claus was going to bring him, he immediately rambled on for five minutes, giving the titles of the records he wanted. When asked what he wanted in addition to records, he was silent.

After two weeks of Braille instruction by his mother, R. knew the numerical arrangement of the letters up to "P." His mother was interested in the music work and requested that the sessions be held while she was home so that she could observe and continue with the activities during the week.

Date: January 4, 1952

Place: Home

Time: 8:45

Order of Activities

Theme song: "It's Time For The Music"
"Slow Poke"

Organ instruction

Farm unit: "Little Red House," "Farmyard Song," Edward Grieg, and
"The Farmer in the Dell"

"Peter and the Wolf" story

Harmonica instruction
New song: "It's a Most Unusual Day"

Evaluation

This session was definitely a step towards insisting on more independent thought and action from R. It took about five minutes for him to get the harmonica from the box and to replace it. He repeatedly handed it to the music worker to do the job for him. "We can't play the harmonica until you get it out of the box," was the motivation employed.

The "Farmer in the Dell" game was also a lesson in creative and independent thought. Forming a big circle, the physical activity for the session was incorporated into a song-game. "The farmer shakes his hands--milks the cow--plows the ground, etc.," supplied the situation for physical movement. While turning around in place, he grasped the worker's hand very tightly. It is hoped that by detracting his attention from the fear of falling by accentuating the music and the game aspect of the activity, he will learn to stand, turn, and walk, alone. The "Farmer in the Dell" game also integrated factual material into the music session. At the end of the presentation, R. was questioned concerning the material. This will strengthen his retentive powers.

Progress on the organ will come slowly due to his lack of person initiative in exploring the instrument. Only three or four notes were attempted. His hand was limp on the keyboard.

Date: January 11, 1952
Place: Home
Time: 2:45

Order of Activities

Theme song
Organ instruction
New songs: "Sailor Lad," "Aren't You Glad
 You're You"
story: "Captain Christopher Columbus," song:
 "Anchors Away"
Walking: "When I Take a Walk"
Rhythmic activity: drums

Evaluation

Organ instruction consisted of the first three notes of "Merrily We Roll Along." R. made no attempt to play these notes. His hand would fall limply on the keyboard with no effort to play the notes. After several minutes of trying, R. started to cry and scream and hold his head. The music worker then helped him to play the entire song with words. Additional insistence would have been useless and reduced the effectiveness of the remainder of the session.

The small drum was strapped around his neck in correct drumming position. R. was almost pulled over forward by the weight of the drum. He used both hands to beat

the drum, but made very little attempt to hold himself upright. The motive was to encourage him to stand alone when concentrating on an activity other than standing. He was reluctant to participate in this new activity.

He seemed disinterested in the story and made erratic remarks about the people in the story.

Plans are being made to have the sessions at the Conservatory to offer an experience removed from his usual environment.

Date: January 18, 1952

Place: Home

Time: 2:45

Order of Activities

Auto-harp theme song

Review of "Aren't You Glad You're You"

King Simon game (physical movements)--"There
Was An Old King"

"Little Joe the Wrangler"--appropriate songs

"So Long, It's Been Good to Know You"

Evaluation

Some progress was made with the auto-harp. He explored the harp more fully than before. He was eager to sing the theme song and he tried to strum the instrument in the rhythm of the song. The rubber end of a pencil facilitated the motion.

Many movements for the King Simon game were attempted with more ease. "Thumbs up" was spontaneous and walking was rhythmical. However, many motions were not

attempted and his arms would hang limply when the music worker released his arms.

The cowboy songs and stories were enjoyed. However, he was reluctant to tell us anything that cowboys do, and he listens to cowboy records almost all day long. His answers were quotes from recordings, rather than original answers.

During the playing of a "square-dance" number for the cowboy story, R. called the dance steps in a professional style. He danced, lightly holding the music worker's hand. Several times he staggered, but recovered his balance when he found that he wasn't being held tightly. This indicated that he could enjoy more freedom of movement around his home if encouraged to do so.

His grandmother played a recording of his voice when R. was four years old. A relative was encouraging him to sing a cowboy song, and R. was "parroting" many of the remarks. When he was uncertain of the words, he would improvise his own sounds. It seemed that his memory of the words is more a memory of sound, rather than memory of the content of the words.

This was a successful session because of the progress on the auto-harp and in physical movements during the "King Simon" game. He is gaining more confidence in both of these

activities.

The music sessions will take place at the Conservatory starting on January 21.

PROGRESS REPORT*Client R.Activity MTPlace HomeMusic Worker W. H.

Observation period:	PROGRESS						
	Ineffective				Effective		
<u>Nov. 1, '51 to Jan. 18, '52</u>							
Degree of Response:	-3	-2	-1	0	+1	+2	+3
1 - Rapport							
2 - Physical skills							
3 - Musical skills							
4 - Emotional balance							
5 - Social skills							
6 - General integration							

(See the following page for additional evaluation of these six areas.)

*Based on Progress Report used in Musical Therapy and Guidance at the College of the Pacific, Stockton, California.

AREAS OF IMPROVEMENT

1 - A progressively more positive attitude toward the music workers; increased participation

2 - Drumming (alternate arm motions); games (more ease during King Simon imitation); walking (less fear during marching activities)

3 - Absorption of instrumental demonstrations; exploration of organ; rhythmical variations during drum activities and games; cymbals and auto-harp (rubber pencil)

4 - Reduced demand to hold a book; reduction of interruptions; independent action with the harmonica; objective thought; freedom during creative songs; positive attempts to try new tasks

5 - Understanding of self in relation to music workers

6 - Relation of songs and factual material to his own life; questions stimulated by musical activities

Second Period: January 21, 1952--June 24, 1952

Date: January 21, 1952
Place: C.O.P. Conservatory
Time: 2:45

Order of Activities

General introduction to new surroundings
Rhythm-band activity
Tape recording

Evaluation

This session was the first away from home, and it was important in the area of social adaptation. He was cautious and spoke about not wanting to "go to the Doctors." He relaxed when he realized that it was the music session in a new surrounding.

During the rhythm-band activity, R. became a part of a musical group, rather than the direct center of attention. He enjoyed meeting the five students. He remembered their names as he assigned instruments for them to play.

He was secure while walking with the music worker, which is evidence of an increased rapport. He was reluctant to leave the session.

R. sang and told stories readily, some of which were tape-recorded. He delighted in hearing his own voice as he reiterated elaborate advertisements which he had heard on the radio.

He smiled as he walked down three flights of stairs alone. His mother said that previously he had been able to

take a few steps at a time. Future physical movements will require consideration of his rupture, which has given renewed trouble.

The music worker believes that the sessions at the Conservatory, away from the distractions of his home environment, will be beneficial in providing an experience where he may be independent in adjustment to new surroundings, and where emphasis (stern, if necessary) may be placed on performance of acts independent of unnecessary help.

Date: January 28, 1952
Place: Home
Time: 2:45

Order of Activities

Song: "Let It Snow"
Story: "Forest Friends"
Rhythm band
Physical movements (cymbal)
Auto-harp

Evaluation

This session was important for two reasons: improvement on auto-harp, and he walked without holding on to the music worker's hand.

Gradually, R. is learning the skill of strumming the harp. The theme song was used for additional motivation. A pencil with an erasure produced the best results.

After the rhythm-band activities, while R. was still grasping the cymbals, the music worker suggested walking to

march music. R. played the cymbals, and walked the full length of the room and back again, being held lightly on the shoulder. He was fearful of falling, but he continued to walk. This is the first time he has walked without being led by the hand during the music sessions.

Some progress was also made on the harmonica. He was encouraged to explore the instrument and to replace it by himself.

Date: February 4, 1952
Place: C.O.P. Conservatory
Time: 2:45

Order of Activities

Auto-harp: theme song
Harmonica: "Down By the Station"
Rhythm-band
Physical movement: walking (with cymbals)
Piano: "Three Black Kittens"

Evaluation

The important event during this session was the increased interest in exploring the harmonica. His timing was excellent for the song "Down By the Station." He explored the various tones of the harmonica unaided.

The simple acts of removing and replacing the harmonica required much effort. He was willing to allow someone else to do it. He is physically able to perform this act, but, because of his overdependence on his mother, he refuses to do it. His mother has not insisted on independent

action. Some progress was made along this line during this session.

Additional progress was made in walking while beating the cymbals. He was still fearful of falling and he refused to try to stand alone and beat the cymbals. While leaning against the piano, he maintained his firm grip on the music worker's hand. However, he is no longer holding onto someone's hand while walking; the cymbals have been substituted for this support.

The song which was chosen for the piano activity was simple and required the playing of only three notes. It was within his physical capability, but he refused to attempt it.

The Conservatory sessions are beneficial social experiences for R. He felt proud of the accomplishment of climbing all twenty-four steps alone. Each step was rhythmically counted to detract from the physical action.

His parting statement was: "Goodbye Mary and Bill; don't work too hard. There's no future in it!"

Date: February 11, 1952
Place: C.O.P. Conservatory
Time: 2:45

Order of Activities

Theme song

Physical movements: "Clapping Song" (roll your hands; snap your fingers; climb; build, etc.)

Rhythm-band: "Orchestra"--walking with rhythm instruments

Harmonica

Diversion: "Tell Me Why"

Piano: "Three Little Kittens," "Tick Tock"

Evaluation

For the first time, there was an attempt to explore the keyboard and independently play the "black notes." Incorporation of this act into a story ("Three Little Kittens" and "The Clock,") removed the pressure from the actual performance of the act. The results were encouraging. He was inconsistent in moving back and forth on the black notes, but the independent attempts showed a marked development when compared with his previous reluctance and often refusal to try.

Rhythmical response was timed in relation to the words in the song. This allowed for varied rhythmical patterns within the rhythm-band.

The music worker held his shoulder, and R. marched around the room as he accompanied the record with the drum and cymbals. He was fearful of falling, but he played and marched, without holding onto a hand.

The harmonica activity consisted of timing the "train whistle" in relation to the words of the song, "Five O'Clock Train." When compared with his previous reluctance to blow the harmonica, this was an important development. It took eight minutes for R. to replace the harmonica in its box,

unaided by the worker. This was a lesson in independent action.

With the use of the banister, R. independently climbed all flights of stairs in the Conservatory.

He began the session with a very negative attitude, but he ended the session in a positive mood and was talkative to his mother concerning the music session. His mother seemed concerned about his feeding problems and seemed to want advice concerning this.

Date: February 25, 1952
Place: C.O.P. Conservatory
Time: 2:45

Order of Activities

Picture for Naranjado
Theme song
Auto-harp
Harmonica, "Down By the Station"
Walking with rhythm instruments

Evaluation

This was an interesting session because of R.'s willingness to play the instruments compared with his reluctant attitude of several weeks ago. His response to the photograph was negative because he thought "Frank" was a doctor, rather than a photographer.

His arm motions on the auto-harp were larger. A grasping motion was used to strum the strings.

He enjoyed the timing on the "Down By the Station" song. This was the first time he held the harmonica correctly without being told. He took it out of the box with decision. He had difficulty in returning it to the box, probably because he is not allowed to practice similar tasks at home.

He readily attempted to walk while playing the cymbals and he kept perfect rhythm and walked around the room several times with very little support from the music worker.

Rapport has been sustained with R. and his mother. His mother said: "He likes your car better than he does ours." He sang and talked continuously while driving to the Conservatory. The music worker explained new sounds and explained about stop signs and other road directions.

He played "Tick-Tock" many times on the piano without hesitation and without error. There was some difficulty in returning on the three black keys used in the "Three Little Kittens" song. This showed a marked improvement over the previous placidity in arm movements. Previously his hands would passively lie on the organ or piano or auto-harp. Now he is using his own initiative to explore the instruments. His mother said that he had asked to practice the piano during the previous week.

Date: March 3, 1958
Place: C.O.P. Conservatory
Time: 2:30

Order of Activities

"Peas-porridge-hot"
"Ten Little Indians"--song and game
Physical movement with rhythm instruments--
drum
Harmonica: "Harmonica Song" ("Pop Goes the
Weasel")
Piano: "Let Me Go By" (Review of "Tick-Tock"
and "Three Little Kittens")
Tone-bells

Evaluation

The "Peas-porridge-hot" song incorporated physical movements with a song which was familiar to him. It was designed to increase coordination of arms and hands, and was objective in nature because of the necessity for more than one person to play the game. R. was still hesitant to advance too far outside himself.

The Indian game was designed to be a socializing experience. The game was played in a circle. It appealed to his imagination (about Indians) and was objective. Not too much pressure was put upon him for individual performance. Since he knew the song, this game was successful with very little training necessary.

R. readily walked with the rhythm instruments. This activity was designed to increase muscular coordination of the entire body: walking, arm motions, and entire bodily response to rhythm.

He readily learned the "Harmonica Song." The timing of the song will aid in development of a metrical concept of music. He made an independent effort to explore the harmonica during this song.

The most progress was shown during the piano work. With a minimum of coaxing, he started at the extreme end of the keyboard and went "down the hill" ("Let Me Go By"), on the black keys by himself. His playing was still inconsistent, but his exploration has increased.

The use of tone-bells was the new activity for this session. He was uncertain while placing them on the desk to be played. He readily hit them with the stick and matched the tones for the song "One, Two, Button Your Shoe." Individual creativity was stressed. He was encouraged to make up his own verses to the song. The letters of the musical alphabet were presented as the tone-bells were named.

He was anxious to ride in "Bill's car with the radio." He explained to the music worker why the car stopped, and he is learning to understand traffic and arm signals. When asked "Why are we stopping?" he replied: "To wait for the red light to turn green."

Date: March 19, 1962
Place: C.O.P. Conservatory
Time: 2:30

Order of Activities

Theme song: with auto-harp
Game and song: "Ten Little Indians"
Rhythmical activities while walking--
tambourine; maracas
Piano: "Let Me Go By"; "Whippoorwill"
Harmonica: "Pop Goes the Harmonica"
Vocal: "Where Has My Little Dog Gone"

Evaluation

R. has gained enough confidence to walk, while beating time with the tambourine, etc., with very little aid from the music worker. In previous sessions, there had been frantic grasping due to fear of falling. There was none of this during this activity.

He climbed the stairs of the Conservatory with increased sureness.

"Ten Little Indians" was a social experience for him. Attention was not directly upon him. It was a group activity and he was part of the group.

Strumming the auto-harp was facilitated by a pulling or grasping motion. This motion was substituted for the aid of a pencil.

He requested the "Harmonica Song." He was more independent while handling the harmonica. There was an increase of freedom in exploration of the instrument. His

mother said that he played his harmonica while traveling in the family car. This indicated a transference of the musical activities into his everyday life, which complied with one of the principal objectives.

Exploration of the piano keyboard continued. He preferred to play "Let Me Go By" with one hand. He listened carefully and was certain when he played the correct note which matched the harmony. His mother requested to know which notes he was to practice during the week.

R.'s attitude is still somewhat negative, but there has been a definite decrease of the previous oral "parrotting." Often he is demanding of the music workers, by remarks such as "why don't you clap?" This indicated that applause had been used unwisely.

Date: April 14, 1952
Place: C.O.P. Conservatory
Time: 2:45

Order of Activities

Theme song
Tone-bells: "Musical Alphabet"
Piano: "Mother, Play the Harp"
Circle game: "Looby-loo" (with N. L., eight
year old girl)--"High, Low"
"Ten Little Indians"
"So Long"

Evaluation

This session was an important social experience for R. The circular game with N. L. provided an opportunity for

an activity with a girl of his own age group. He repeated her name and was cooperative during the game.

He had retained the material presented before the two-week lapse in sessions. He readily played on all of the black keys, except when a pattern was introduced. He readily moved up and down on the black keys, but had difficulty when asked to use a pattern.

"Ten Little Indians" was used for individual finger movement. It was unsuccessful.

He was inconsistent in pressing down the buttons on the auto-harp. This instrument may improve his braille skill, since both skills are based on the principle of "raised objects" to be felt with the fingers.

The "High, Low" game was used to increase his concept of space, high and low. He was quick to bow up and down, and raise and lower his arms.

As he left, he sang an Easter song which he heard only once on the radio.

The tone-bells were used to further explain musical letters. He was encouraged to replace the tone-bells in their proper order, but he only passively tried this.

He was allowed to explore the work which had been done on the music room during recent re-decoration.

Date: April 21, 1952
Place: C.O.P. Conservatory
Time: 2:45

Order of Activities

Theme song
"Musical Chairs," rhythm instruments
Piano: "Harp," "Little Song"
Song-game: "Clap, Stamp, Bow, Dance"
Tone-bells
"Go Long"

Evaluation

Some progress was shown at the piano. He listened to what was played and matched the tone an octave lower. After one playing, he knew the pattern of "Little Song."

Each time he comes to the Conservatory he meets a new student. This is a good social experience. It broadens his outlook and leads to objective thinking.

He was cooperative during the song-game, and created his own dance step to the music. Varied physical movements were integrated into the activity. He showed increased skill in many of these actions.

During the tone-bell activity, it seems that he was regressing to his old habit of indifference. He soon realized that this would not be tolerated, and his cooperation improved.

His retention of material previously presented was excellent. He mentioned songs used many sessions earlier.

Date: June 3, 1952
Place: C.O.P. Conservatory
Time: 2:45

Order of Activities

Theme song
"Peas-porridge Hot"
Piano: "Three Little Pigs," "Baa, Baa, Black-sheep" (black and white keys)
Arm and finger movements: "Two Little Black-birds"
Dance: "How Do You Do, My Partner"
Mulberry Bush Game
Tone-bells: "Ring for the King"
"So Long"

Evaluation

R. remembered the routine for peas-porridge hot. This game provided contact with someone else and encouraged rhythmic coordination.

His piano work showed improvement. The music worker sang the melody to the songs listed above, and R. played the correct melody on the black keys, immediately changing when he heard a wrong note. His ear told him white notes to play. He had learned "Old MacDonald" on the black keys. However, he was hesitant while playing on the white keys.

The dance incorporated hand-shaking and a dance: heel, toe, slide, etc.

"The Mulberry Bush" provided an opportunity for creativity. He decided the actions to be performed. This enabled him to use his own imagination while performing the motions.

He showed much improvement with the tone-bells. He held the stick firmly and struck the three tone-blocks at the proper time. During earlier attempts, he had refused to hold the stick.

Date: June 24, 1952
Place: C.O.P. Conservatory
Time: 2:45

Order of Activities

(group)

Good Morning song

New songs and review of old ones: "Black Birds," "Shoemakes," "I'm A Teapot."

Action songs: animals, and other physical movements

Listening

Rest and campus walk

Story time

(individually)

"Howdy-do Song"

Dance

Rhythmic activity: marching and physical movements with instruments

"King Simon"

Piano: "Little Green Bug," "Oh, Susanna"

Evaluation

During his first group experience at the Music Therapy Clinic R. was cooperative. He was an eager participant in most of the activities. He shared his rhythm instruments, and seemed to feel his place as a member of the group.

The animal songs correlated factual material with the songs and with physical movements.

During the campus walk, he was asked to try to walk alone. Cautiously, he took about ten steps unaided by the worker. Later, he asked to be allowed to walk alone. He was reluctant to be helped to any extent by the music worker.

As the session progressed, he became tired and began to cry. He was excused. When R. is accustomed to group participation, his attention span will broaden, as will his enjoyment and benefit of such activities.

During individual work with R. new dance movements were quickly learned and performed with rhythmic accuracy.







During the rhythmic activities, he selected his own instruments. With the cymbals, he marched around the room several times, being guided by the voice of the music worker.

The King Simon game was reviewed, and when he took the role of the King, he said, "King Simon says to walk--turn around--and sit down." He was more confident in his independent movements during this session than ever before. More flexible shoes and the elimination of the leg braces contribute to the increase in physical movement.

"Little Green Bug" was played on the white keys. He played the melody line with one finger and matched the note being sung by the music worker. "Oh, Susanna" was played

on the black keys. On the second repetition, he played this number with only three errors.

PROGRESS REPORTClient R.Activity MTPlace COP ConservatoryMusic Worker W. H.

Observation period:	PROGRESS						
	Ineffective			Effective			
Degree of Response:	-3	-2	-1	0	+1	+2	+3
1 - Rapport							
2 - Physical skills							
3 - Musical skills							
4 - Emotional balance							
5 - Social skills							
6 - General integration							

(See the following page for additional evaluation of these six areas.)

AREAS OF IMPROVEMENT

- 1 - Confidence in music workers; eagerness for sessions
- 2 - Independent walking; control and flexibility of arms and legs
- 3 - Piano; harmonica; auto-harp; tone-bells; rhythm-band; musical alphabet; retention of material learned; phrasing and timing; singing
- 4 - Exploration of instruments; freedom of expression during rhythmic activities; decrease in parroting sentences and repetitious conversation; creative contribution to dances and games; optimistic approach to the activities
- 5 - Group awareness (C.O.P. Visits); cooperation during group activities; positive attitude toward other children
- 6 - Retention of material presented; curiosity about surroundings; space perception; requests to walk alone

CHAPTER V

FINDINGS AND IMPLICATIONS OF STUDY

The results of the clinical experimentations described in this study proved that a scientific application of functional-music principles may be a beneficial contribution to the life of a blind child. Functional musical experiences proved themselves worthy of being valuable adjuncts to the educational principles relating to childhood blindness.

The necessity for carefully planned music sessions, based upon the needs of the individual client, cannot be overemphasized. While the clinical procedure must remain somewhat flexible, certain objectives must be solidly implemented into the music program. These goals will dictate the most effective application of clinical techniques.

Detailed clinical reports provided a tangible periodical rating of the client's progress, and served as a control in the experimental process. On the basis of these reports, periodical adjustments may become necessary. Successful and questionable techniques, as indicated by the reports, provide a basis for the future establishment of scientifically proven functional-music principles of control and application.

A complete case history of the client may be detrimental to the initial effectiveness of the music worker. The client's response to the music session may be different from his reaction to other situations. If the music worker is expecting a specific reaction, the child senses this, and a certain amount of spontaneity and freedom of expression is sacrificed. However, a background of the medical aspects of the child's physical limitation is necessary for the formulation of musical activities within the realm of the child's capabilities.

Study and research into the various aspects of childhood blindness indicated that an intelligently planned musical program can be an effective medium for educative advance and growth in those areas discussed. However, each client must be evaluated as an individual, potentially "normal" child, and not placed into a stereotyped mold of a blind child who is maladjusted in these areas. Indeed, with some blind children, a musical experience might be contra-indicated because of a complexity of factors not applicable to this study.

The adaptability and talent of the music worker is an important determinant in the success of the music program. He must be musically flexible to the extent of placing the child's welfare above artistic musical

achievement. Music, as an isolated element, is not applicable to the functional music situation. Only when the three-way relationship (client-music-music worker) interacts as a unified force, can a satisfying, functional growth benefit the child. The efforts of the music worker must be guided by the realization that his goals and his methods of musical application are secondary to the successful adjustment of the blind child, and the effective life of the blind adult. /

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