MUSIC ACHIEVEMENT IN THE 4A, 6A, and 8A GRADES OF THE
TERRE HAUTE PUBLIC SCHOOLS AS MEASURED BY KNUTH
ACHIEVEMENT TEST

by

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Committee on thesis:

[Signatures]

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CHAPTER I

THE PURPOSES OF THIS STUDY

The writer, in making this survey, has four interrelated purposes in mind: (1) to compare music achievement in the 4A, 6A, and 8A grades of the Terre Haute Public Schools with the standardized norms of the Knuth Achievement Tests in Music; (2) to compare the results on the tests of those having previous private music instruction on some recognized instrument, where note reading is involved, with those who have not had any instruction aside from the regular school room training; (3) to find the correlation, if any, between the composite scores of 108 eighth grade junior high school pupils on the Seashore Talent Tests and the scores made by the same group on the Knuth Achievement Tests in Music; (4) to find the correlation, if any, between the Intelligence quotient of eighty-four eighth grade junior high school students and their scores in music achievement.

It may be noted that the first of the above purposes is a survey in itself, but that each and all of the remaining purposes aid in throwing light on an intelligent interpretation of the first. For example, if it be assumed that there is a high correlation between the intelligence quotient and music achievement, a low median for an eighth grade in music achievement will indicate a group low in intelligence and thus account for that low median in music achievement. On
the other hand, if the opposite be true (low correlation between intelligence quotient and music achievement), this figure will indicate that other factors enter into the fundamental cause of a low median of music achievement; i.e., lack of interest, lack of musical ability, or insufficient training.

When all these measures have been established later in the thesis, they will be used in their relationship to one another and as a means of intelligently interpreting the results of the survey as a whole.

I. IMPORTANCE OF THE STUDY

It is generally recognized that any situation must be diagnosed from a reliable investigation of facts and conditions. By the use of the Knuth Music Achievement Test, the writer has attempted to measure and compare the music achievement of the 4A, 6A, and 8A grades of the Terre Haute Public Schools with the standard norms of the Knuth Tests. The results form a valid basis for diagnosis and, if necessary, remedial measures. Aside from the local aspect, certain points are valuable to music education in general; viz., the relationship of music achievement and intelligence, music achievement and native ability, and the value of private music instruction to the school child.

The nature of the Knuth Achievement Test in Music. The Knuth Achievement Test in Music provides a valid measure of
the pupil's ability to recognize and comprehend music from its notation. Although native ability enters into any test to some extent, the Knuth Test is not primarily concerned with measuring ability but with measuring achievement in the comprehension of written music. It is necessary to have a comprehension of music notation in order to read either vocal or instrumental music. Another important factor of this test is that it provides a means of determining whether a pupil's difficulty lies in comprehension or in physical expression. Superior comprehension and poor performance in the same individual show that the trouble is physical. Both inaccurate comprehension and performance indicate a lack of training in the matter of a musical vocabulary, a lack of interest, or, possibly, a lack of native ability. An analysis of the errors on the test will determine specific difficulties and suggest remedial measures.

Validity of the Test. Any test is valid only to the extent that it measures what it attempts to measure. Unless it is highly valid it is useless. The validity of the Knuth Test was established by three methods: (1) by textbook analysis of nine well-known public school music series which isolated the various problems of music reading as taught in the public schools; (2) by the pooled expert judgments of six music supervisors and college teachers of public school music on each of the test items; (3) by an experimental try-out using 4,208 cases which secured the percentage of item successes at each consecu-
tive grade level. These tests were given to pupils selected from representative public schools in five cities of the San Francisco Bay area. There were fifteen pupils chosen at random from each half-grade, from grade three up to and including grade eight.

Reliability of the Test. The consistency with which a test measures what it is supposed to measure is its reliability. A good test must be highly reliable to be of value. The reliability of the Knuth Test was established experimentally after much time and care was taken to try it out. The final try-out consisted of 6,158 tests given in eleven public school systems selected from various sections of the United States. These schools represented widely different geographical sections and included rural, and small and large city populations. In a personal letter to the writer, Dr. Knuth explains further by saying, "I was interested in a representative random sampling from each school system. The 6,158 tests given do not represent an overload from a given school system. Rural, urban, and city schools represented approximately equal weight in the tests used for norms."

Since there has been no supervision in the grade schools of Terre Haute for about six years, the teaching of music has, in most cases, been left up to the judgment and varying abilities of the room teachers. However, this condition is somewhat modified by the fact that 194 Eight A cases in the two Junior High Schools of Terre Haute had received training under a
definite music program by trained instructors. Since the
norms for the Knuth Test were established from various levels
of music emphasis, it follows that they are suitable and re-
liable for measuring music achievement in the Terre Haute
Public Schools. Table I shows the reliability of the combined
divisions 1, 2, 3, Form A as computed by Mr. Knuth.¹ These
reliabilities were computed by using the Spearman-Brown
formula.

**TABLE I**

**RELIABILITY OF COMBINED DIVISIONS 1, 2, 3 (FORM A)**

<table>
<thead>
<tr>
<th>Divisions 1, 2, 3, Form A</th>
</tr>
</thead>
<tbody>
<tr>
<td>$r_{xy}$</td>
</tr>
<tr>
<td>$r$</td>
</tr>
<tr>
<td>$\text{mean}_x$</td>
</tr>
<tr>
<td>$\text{mean}_y$</td>
</tr>
<tr>
<td>$a_x$</td>
</tr>
<tr>
<td>$a_y$</td>
</tr>
<tr>
<td>Number of cases</td>
</tr>
</tbody>
</table>

Previous studies. During the past fifteen years there has been a trend away from music ability tests to music achievement tests. However, most of the so-called achievement tests have been experimental in nature and lacking in the knowledge of what constitutes a valid measure of achievement. In 1933, Olive M. Gerrish\textsuperscript{2} of the Arizona State Teachers' College made the following remarks, "Practically nothing adequate has been done in the early grades in objective testing in music .... Nearly all published tests of accomplishment in music reading present insuperable difficulties when administered to young children." Miss Gerrish's statement, while rather broad, also implies the feeling of a need for reliable measures in music achievement.

Frances A. Wright\textsuperscript{3} reports a study she made as early as 1919 in which she devised a form for the measure of music achievement called the FAW Test. She attempted to determine the correlation between the Seashore Test scores of freshmen entering the University of California School of Music and their scores on her Achievement Test. The FAW Test consisted of having a student select an instrumental or vocal


number from his repertoire for performance. The student was then rated on this by Professor Wright herself. Then followed sight-reading and performance of an unfamiliar composition and finally a test on knowledge of music theory.

It must be kept in mind that the KMAT attempts and does measure but one thing, the comprehension of music notation. There is no attempt to measure performance after comprehension, a device so evident in most existing tests on the market. So many factors enter into establishing good performance that the pedagogical problem involved is more of a physical nature than of a comprehensive nature. A college professor may have a splendid comprehension of a Shakespearian play, but his rating as an actor or reader of that play might naturally be low. So in this study the purpose is to measure comprehension and not performance.
CHAPTER II
DESCRIPTION AND ADMINISTRATION
OF THE KNUTH TEST

Description. The Knuth Test is divided into three
divisions. Division I is designed to test the third and
fourth grades; division II is for the fifth and sixth grades;
division III is for the seventh and eighth grades and for
the high school level. Each division includes test items
relative to those included in the music series of that parti-
cular grade level. There are two equivalent forms: Form A
and Form B. Form A was used in this survey.

To the pupil taking this test is given a booklet and
a practice sheet. The booklet contains ten pages. Included
on each page are four examples or test items making a total
of forty test items for the test. At the back of the book is
inserted a stiff paper sheet on which are open squares de-
signed to contain an X which marks the pupil's choice on the
test item. Each item has a multiple choice, one of four pos-
sibilities being the correct answer. When the open squares
of the insert coincide with the multiple choices of the first
page, they are ready to marked by the pupil as the test pro-
ceeds. At the completion of page one there are four X's in
the first column of squares, one for each test item. The
pupil then turns to page two and pulls the insert out to
match the second row of squares with the second page, and so
on, until page ten has been completed.
The following is a sample of an actual test item contained in the KMAT to show the test booklet and insert arrangement.

![Figure 1: Sample Test Item from Knuth Test Booklet](image)

**FIGURE 1**

**SAMPLE TEST ITEM FROM KNUTH TEST BOOKLET**

The two measures of music standing at the left of the group of four staves of music in Figure 1 are the first two measures of a four-measure melody which the pupil hears played on the piano. By sight and sound the pupil follows the two measures of music as it is played, until it comes to the group of four staves where, after hearing two more measures made up of one of the four staves, he must keep the melody in mind and
check on the four possibilities to determine which one was used to complete the whole musical melody or phrase.

A pupil with a fair comprehension of music notation should be able to determine the step of the scale on which a melody ends and what combination of notes preceded the last note. After making a decision as to the staff used to complete the melody, the pupil places an X in the square opposite.

Administering the Knuth Test. In administering these tests, the writer used a printed practice sheet which was handed to each pupil before the actual test. This practice sheet contained four test items or examples in the exact manner of the test booklet although not identical to any of them. The writer then explained what was to be done and proceeded to play on the piano the first example of the practice sheet. Those who were able to immediately discern the correct answer placed an X in the printed square opposite. For those who were not able to do so, the example was played over several times. Four separate examples were thus played and an open discussion followed each one until all the pupils had had a fair chance to understand what was to be done and just how to go about doing it. Practice sheets were then collected and test booklets opened to page one for the actual test. By this time, all pupils were silent and anxious for the test.

A chord establishing the tonality of the test example
to be played was sounded before each example. This served not only to establish tonality, but to signal that the time was up for the previous example. In the actual test, no item was repeated regardless of its difficulty. The Knuth Test is not a test for speed and the writer waited until at least ninety per cent of the class was poised and ready for the next item. Retention of the melody in the minds of the pupils is limited physically to a few seconds. After that period, it is of no avail to wait any longer, as the impression has vanished. A little time was allowed for turning pages and matching the insert with the page. The chord before each example was struck sharply and sustained a moment to give warning and to allow for minor adjustments. The writer took a great deal of care to play the melodies clearly and exactly.

As a whole, the pupils were very enthusiastic about the test and were anxious to know their individual scores. Concentration was very good.

Scoring the Tests. In scoring the tests a guide of heavy paper was laid over the student answer sheet. Squares where the proper answer should appear were cut out. Each open square, not containing a cross, indicated a wrong answer. The highest possible score was forty. The scores were computed by the correction formula: score equals right answers
minus one-third of the wrong answers.**
CHAPTER III
PRESENTATION OF DATA

Use of data. The writer, after obtaining data from 397 4A pupils, 415 6A pupils, and 297 8A pupils of the Terre Haute Public Schools, proceeded to compare the results with those of the standardized norms set up by the KMAT. This was done by finding the median score, first and third quartile scores, and the quartile deviation.

Table II, page 14, shows the median of the fourth grade standard norm to be 16.6, while the median for the same grade in the Terre Haute Schools is 4.9. For the 6A grade, Knuth norms median is 18.1; in the Terre Haute schools there is again a sharp drop to 6.8. In the 8th grade, the drop is not quite so great, although a considerable difference was found. Here the Knuth median was 12.7; Terre Haute schools, 7.1. The 4th grade third quartile score was almost 9 points higher than the standard norms, while in Terre Haute the difference was, roughly, only 4 points. For the 6th grade, the difference in the median score and the third quartile, standard norm, is about 8 points, and the Terre Haute median and the third quartile varied about 7 points. The 8th grade standard norm shows 10 points difference; Terre Haute about 6 points. Table II indicates that there was a slight rise in the medians of the Terre Haute grades, progressing from the 4th to the 8th grades.
TABLE II

RESULTS OF THE COMPARISON OF MUSIC ACHIEVEMENT IN THE TERRE HAUTE SCHOOLS WITH THE NORMS ACcompanying THE KNUTH MUSIC ACHIEVEMENT TEST

<table>
<thead>
<tr>
<th></th>
<th>4A Knuth Norms</th>
<th>4A Terre Norms</th>
<th>6A Knuth Norms</th>
<th>6A Terre Norms</th>
<th>8A Knuth Norms</th>
<th>8A Terre Norms</th>
</tr>
</thead>
<tbody>
<tr>
<td>Third Quartile Score</td>
<td>25.3</td>
<td>8.7</td>
<td>26.0</td>
<td>12.8</td>
<td>22.7</td>
<td>13.7</td>
</tr>
<tr>
<td>Median Score</td>
<td>16.6</td>
<td>4.9</td>
<td>18.1</td>
<td>6.8</td>
<td>12.7</td>
<td>7.1</td>
</tr>
<tr>
<td>First Quartile Score</td>
<td>8.3</td>
<td>1.3</td>
<td>8.8</td>
<td>3.1</td>
<td>4.9</td>
<td>1.4</td>
</tr>
<tr>
<td>Quartile Deviation</td>
<td>8.5</td>
<td>3.7</td>
<td>8.6</td>
<td>5.4</td>
<td>8.9</td>
<td>6.2</td>
</tr>
<tr>
<td>Number of Cases</td>
<td>755</td>
<td>397</td>
<td>840</td>
<td>415</td>
<td>589</td>
<td>297</td>
</tr>
</tbody>
</table>

Terre Haute medians for the 4th and 6th grades are about 12 points lower than the KMAT medians for the same grades. In the 8th grade this difference is somewhat less, namely, about 5 points. Another factor which may explain the more satisfactory achievement in the 8th grade is the prevalence of private music training among older children. The effect of such training will be discussed later in the thesis. It is significant to note that the writer, in getting medians for the Terre Haute schools, used a little over half as many cases as Dr. Knuth did in establishing nationwide norms.
Distribution of scores. Figures 2, 3, and 4 show the distribution of scores for the 4A, 6A, and 8A grades in Terre Haute. It is interesting to note the skewness of these distributions. In the fourth grade, 124 pupils made a score of from 0 to 3, and only 4 made a score of from 33 to 36. In the sixth grade, 101 pupils made a score of from 0 to 3, while 2 pupils achieved a score of 33 to 36. In the eighth grade, 85 pupils made from 0 to 3 and 2 made from 33 to 36. Such a distribution naturally resulted in the low medians as given in Table II.

Findings from the study of the music training and non-music training groups. Table III shows the median, mean, difference of the means, standard deviations of the distributions, and the standard error of the means of pupils in the three grade levels who have had private music instruction and those who have had only the classroom work. The relative difference of the two groups as shown by this table is strikingly significant. Here we find that the medians of the 4A and 6A grades with private instruction are almost as high as the medians of the same grades as established by the Knuth norms in Table II. Moreover, the Terre Haute eighth grade group surpasses the Knuth nation-wide median by about 4 points.

In the 4A grade for those with music training the mean is 13.95, and 3.55 for those not having private instruction. The difference of the means is 10.40. For the 6A grade, the
FIGURE 2
4A GRADES DISTRIBUTION OF SCORES
FIGURE 3

6A GRADES DISTRIBUTION OF SCORES
FIGURE 4

8A GRADES DISTRIBUTION OF SCORES
<table>
<thead>
<tr>
<th>Type of Training</th>
<th>Grade Studied</th>
<th>Median</th>
<th>Mean</th>
<th>Difference of Means for Grade Studied</th>
<th>Standard Deviation of Distributions</th>
<th>Standard Error of Difference of Means</th>
<th>Critical Ratios</th>
</tr>
</thead>
<tbody>
<tr>
<td>Musical Training</td>
<td>4A</td>
<td>15.50</td>
<td>13.95</td>
<td>10.40</td>
<td>10.09</td>
<td>1.59</td>
<td>6.54</td>
</tr>
<tr>
<td>No Musical</td>
<td>15.11</td>
<td>4.11</td>
<td>3.55</td>
<td></td>
<td>10.40</td>
<td>10.09</td>
<td>1.59</td>
</tr>
<tr>
<td>Musical Training</td>
<td>6A</td>
<td>15.92</td>
<td>13.53</td>
<td>7.36</td>
<td>8.30</td>
<td>.97</td>
<td>7.58</td>
</tr>
<tr>
<td>No Musical</td>
<td>15.57</td>
<td>6.17</td>
<td>6.17</td>
<td></td>
<td>8.30</td>
<td>7.16</td>
<td>.97</td>
</tr>
<tr>
<td>Musical Training</td>
<td>8A</td>
<td>16.25</td>
<td>15.07</td>
<td>8.60</td>
<td>7.27</td>
<td>1.01</td>
<td>7.19</td>
</tr>
<tr>
<td>No Musical</td>
<td>4.38</td>
<td>7.80</td>
<td>5.87</td>
<td></td>
<td>7.27</td>
<td>5.87</td>
<td>.97</td>
</tr>
</tbody>
</table>
same groups, respectively, the means are 13.53 and 6.17, a difference of 7.36. In the 8th grade the figures are 15.07 and 7.80, a difference of 7.27. From these figures, the superior achievement of those having music training can easily be seen. Skewness is again shown by the standard deviation of distribution, especially in the 4A grade where the deviation is 10.09 for those having music training, and 6.38 for those not having music training.

The standard error of the means is found to be 1.59 for the 4A grade, .97 for the 6A grade, and 1.01 for the 8A grade. Ernest W. Tiegs\(^5\) says relative to the standard error on tests, "We have a right to conclude that, if we made an infinite number of measurements two-thirds of the time or two out of three, our mean would not deviate more than the standard error of the mean."

The critical ratios in these three comparisons are 6.54 in the 4A grade, 7.58 in the 6A grade, and 7.19 in the 8A grade. In each case the difference between the means is much greater than three times the standard error of the difference. Thus the groups with musical training are overwhelmingly superior.

Figures 5, 6, and 7 show the distribution of scores

--- with Music Training

--- without Music Training

FIGURE 5

DISTRIBUTION OF SCORES IN 4A GRADE OF PUPILS WITH AND WITHOUT MUSIC TRAINING
FIGURE 6

DISTRIBUTION OF SCORES IN 6A GRADE OF PUPILS WITH AND WITHOUT MUSIC TRAINING
FIGURE 7

DISTRIBUTION OF SCORES IN 8A GRADE OF PUPILS WITH AND WITHOUT MUSIC TRAINING

--- with Music Training

--- without Music Training
for those with and without music training. Although the number of cases in the two groups varies considerably (non-music training greater than music training) the superiority in achievement of the former is very evident.

**Correlation of native ability and music achievement.**
The writer, in making this study, obtained the scores on the Seashore Tests of 108 8A pupils at Woodrow Wilson Junior High School. The scores were the highest made by each pupil in three attempts. The items involved were pitch, intensity, time, and memory. In making the correlation, a percentile score derived from the percentile ranking in each division of the seashore Test was made. This percentile score was then correlated with the pupil’s score in music achievement as measured by the KMAT. For arriving at the coefficient of correlation, the Pearson method was used.

\[
\gamma = \frac{N \sum xy - \sum x \sum y}{\sqrt{[N \sum x^2 - (\sum x)^2][N \sum y^2 - (\sum y)^2]}}
\]

The coefficient of correlation was found to be +.35 and the probable error of the coefficient \( \pm .057 \). The significance of this coefficient and its reliability is based on the statement of Ruch and Stoddard⁶ in which they state,

"These figures are suggestive only and imply that the reliability has been computed on average or typical classes of a sufficient size to provide a stable sample. Other things being equal a single grade group will yield a smaller reliable coefficient than two successive grade groups pooled. Three successive grade groups will produce a yet larger coefficient.

"Reliability of Coefficient

0.95 to 0.99 Very high; rarely found among present tests.
0.90 to 0.94 High; equalled by a few of the best tests.
0.80 to 0.89 Fairly high; fairly adequate for individual measurement.
0.70 to 0.79 Rather low; adequate for group measurements but not very satisfactory for individual.
Below 0.70 Low; entirely inadequate for individual measurement although useful for group averages and school surveys."

Based on the above reference, the coefficient of correlation in this particular study of ability and musical achievement is very low. The figures show that correlation is present but very weak. Therefore, it can be assumed that for this group tested there was found considerable difference between the scores of ability and achievement, a fact to be discussed later.

Correlation of intelligence quotients and musical
achievement scores. Correlation of the intelligence quotients of 84 8A pupils in the Sarah Scott Junior High School and music achievement as measured by the KMAT. The IQ's of these students were obtained by the use of the Otis Tests. Here again the Pearson method was used and the coefficient was found to be .35. Although the writer had no suspicions as to the correlation or lack of correlation between these two phases, the low coefficient was surprising to those familiar with the groups tested.

CHAPTER IV
CONCLUSIONS AND RECOMMENDATIONS

Conclusions. The writer found the survey to show the following conclusions:

(1) Music achievement standards as measured by the KMAT in the three grade levels of the Terre Haute Public Schools were approximately twelve points lower than the nation-wide norms.

(2) The median of achievement for those having private music training was far above that of those with school-room training only. Those with music training equaled the standard norms, and in the eighth grade surpassed the standard norms of the nation-wide groups.

(3) There was little correlation between the scores in music talent and music achievement in the chosen group.

(4) There was little correlation between the IQ and music achievement of the group chosen.

The writer is aware that since the KMAT is a measure of the comprehension of music notation, there were some groups of children tested who were completely lost from start to finish. Their music program included some rote singing either with or without piano accompaniment. They sang purely through the desire to sing. This phase of music training is of great value in developing love for music, but it is not enough. There must be some work done in developing a music vocabulary
the same as a speaking vocabulary is developed.

William Arthur Reilly\(^8\) says, "Music departments must get back to fundamentals--and teach them well .... The grammar of music is the drudgery. But the listening, the performing, and the singing can never be anything substantial until the elements are thoroughly learned."

In one 6A grade (colored children) the writer found all the achievement scores high. An inquiry made as to the nature of their music training brought out these points: (1) they never learned songs by the rote system, (2) a piano was never used to aid sight reading, (3) all pupils were drilled in the use of the "moveable do" system, (4) and syllable names of notes in a new song were learned first. This thorough training in music comprehension showed up in their performance of several three-part songs, which they sang for the writer and, in a conclusive way, in their high average achievement score.

In the private music training group one girl with a score of thirty-six was a piano student of five years and had played with the 150 piano ensemble in Indianapolis. Another girl with a score of 36 played mellophone and was active in a civic band. The accordion players all had satisfactory

---

scores in music achievement ranging from 16 to 35. These
music training groups clearly gave evidence of native ability
and directed study. This combination resulted in their
superiority on the KMAT, and in their actual performance.

The conclusions reached concerning the correlation of
native ability and music achievement are significant in re-
lation to their analytical value. We may assume that proper
attitudes and conditions exist when a student, rating high
in native ability, makes a correspondingly high score in
music achievement. On the other hand, if a student with high
ability rates low in achievement, we may conclude that certain
conditions are not ideal, namely, there is either a lack of
interest in music, inadequate training, or both. Of these
two factors, inadequate training might naturally dull the
student’s interest in music. Since a low correlation was
found between the KMAT scores and native talent, there was
a strong indication that pupils had not had sufficient school-
room training in music fundamentals and music vocabulary.

From the pedagogical standpoint, it is of value to
note the lack of correlation between music achievement and
intelligence. Pupils of high intelligence rating were often
low in music achievement, and vice versa. From this fact, a
teacher will be able to evaluate a pupil’s needs. The pupil
with a medium intelligence quotient and a high music achieve-
ment score can be guided along the most productive lines.
Recommendations. The writer recommends the use of the KMAT as a means not only of determining group standings, but also of analyzing individual needs. The Seashore Tests should also be given to each pupil as a factor in determining the capabilities of the individual student. After this has been done, a working base can be established for the individual needs. Further, a uniform program of the fundamentals in music reading should be established from the lower grades up through the eighth grade. Pupils should be made as familiar with reading music as they are with reading words.


Knuth Achievement Tests in Music

For Recognition of Certain Rhythmic and Melodic Aspects

By

WILLIAM E. KNUTH, Ed. D.
Associate Professor of Music
San Francisco State College

DIVISION 2 FORM A

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Knuth Achievement Test in Music

<table>
<thead>
<tr>
<th>Name</th>
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<tr>
<td>Score</td>
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</table>

PULL HERE
DIRECTIONS

Fill in the blanks on the answer sheet, giving your name, age, Write plainly.

Read the following carefully:

We shall hear a melody of four measures played on the piano. First two measures are written in Part I. (Look at the sample.) The last two measures occur in one of the four staves of II.

You are to recognize these last two measures. Listen carefully. Place a cross in the square after the measures you hear played. Mark only one of the four squares.

Look at the sample below while the Melody is being played.

SAMPLE

PART I  PART II

\[\begin{array}{c}
\text{PART I} \\
\text{PART II}
\end{array}\]
Knuth Achievement Test in Music

Name ___________________________ Boy __ Girl __

Date ___________________________ Age ___________ Years ___________

When is your next Birthday ___________ Month ___________ Day ___________

School ___________________________

City ___________________________ State ___________________________

How long have you taken private music lessons on Piano _______ Yrs. _______ Mo. _______ Other Instrument ___________ Name ___________ Yrs. _______ Mos. _______

Achievement Tests: Division _______ Form _______ Score _______

Grade ___________________________ Teacher ___________________________

Music Class ___________________________

Chorus, Band, etc. Filled out by high school student only.

How many years have you studied:

Glee Club ___________________________

Orchestra ___________________________

Band ___________________________

Page 2

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Achievement Tests:  Division  Form  Score

Grade  Teacher  Class music teacher
Low ?, High 9, etc.

Music Class
Chorus, Band, etc. Filled out by high school student only.

How many years have you studied:
Glee Club  Orchestra  Band

How long have you taken private music lessons on Piano  Yrs.  Mo. Other Instrument  Name  Yrs.  Mos.
Name - First name, initial and last name
Boy  Girl  Check
Date ___________________ Age _______ Years
When is your next Birthday _______ Month _______ Day
School ___________________
City ___________________ State ___________________

How long have you taken private music lessons on Piano _______ Yrs. _______ Mo. Other Instrument _______ Yrs. _______ Mo.

Achievement Tests: Division____ Form____ Score____
Grade _______ Low 7, High 9, etc. Teacher _______ Class music teacher
Music Class _______ Chorus, Band, etc. Filled out by high school student only.

How many years have you studied:
Glee Club______ Orchestra______ Band______
Name ____________________________  Boy  Girl
First name, initial and last name

Date ____________________________ Age ____________ Years

How long have you taken private music lessons on Piano ______ Yrs., ______ Mo. Other Instrument ______ Yrs., ______ Mo.

Achievement Tests: Division ______ Form ______ Score ______

Grade Low ___. High ___. Teacher ______
Class music teacher

Music Class Chorus, Band, etc. Filled out by high school student only.

How many years have you studied:
Glee Club ______ Orchestra ______ Band ______

School ____________________________

City ____________________________ State ____________________________

When is your next Birthday ______ Month ______ Day ______

How many years have you studied:
Glee Club ______ Orchestra ______ Band ______

Date Age Years

When is your next Birthday ______ Month ______ Day ______

How long have you taken private music lessons on Piano ______ Yrs., ______ Mo. Other Instrument ______ Yrs., ______ Mo.

Achievement Tests: Division ______ Form ______ Score ______

Grade Low ___. High ___. Teacher ______
Class music teacher

Music Class Chorus, Band, etc. Filled out by high school student only.

How many years have you studied:
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School ____________________________

City ____________________________ State ____________________________
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Knuth Achievement Test in Music

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How many years have you studied:

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Page 8
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<td>Mo.</td>
<td>Other Instrument</td>
<td>Name</td>
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Knuth Achievement Test in Music

Date Age Years

Name First name, initial and last name

Boy Girl

Achievement Tests: Division Form Score

Grade Low 7, High 8, etc.

Teacher Class music teacher

Music Class Chorus, Band, etc. Filled out by high school student only.

How many years have you studied:

Glee Club Orchestra Band

Page 10
Name ____________________________ Boy _______ Girl ________

Date ____________________________ Age ________ Years _______

When is your next Birthday ________ Month ________ Day _______

School __________________________

City ____________________________ State ______________________

How many years have you studied:
Music Class ______________________
Glee Club ________________________ Orchestra ____________________ Band _______________________

How long have you taken private music lessons on Piano________ Yrs. ________ Mo. ________ Other Instrument ______________________________________ Name ________ Yrs. ________ Mos. ________

Achievement Tests: Division ________ Form ________ Score ________
Grade ______________________ Teacher ______________________ Class music teacher ______________________
Music Class ______________________ Chorus, Band, etc. Filled out by high school student only.

When is your next Birthday ________ Month ________ Day _______

School __________________________

City ____________________________ State ______________________

How long have you taken private music lessons on Piano________ Yrs. ________ Mo. ________ Other Instrument ______________________________________ Name ________ Yrs. ________ Mos. ________