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UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

BARBARA ANDRESS: HER CAREER AND CONTRIBUTIONS

TO EARLY CHILDHOOD MUSIC EDUCATION

A Dissertation

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

DOCTOR OF PHILOSOPHY

By

JANETTE DONOVAN HARRIOTT

Norman, Oklahoma

1999

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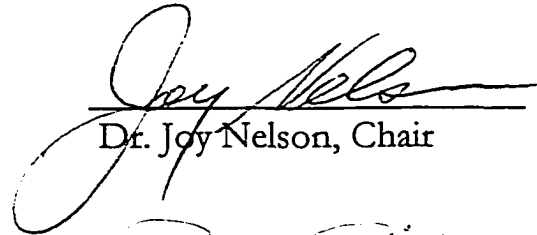
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BARBARA ANDRESS: HER CAREER
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MUSIC EDUCATION

A Dissertation APPROVED FOR THE
SCHOOL OF MUSIC

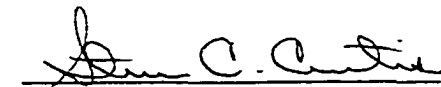
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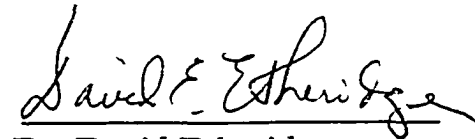
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Dr. Linda McKinney

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gained invaluable knowledge and inspiration in the field of music education.

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I dedicate this document in loving memory of three very special people: my parents, George (1902-1988) and Sarah (1913-1996) Donovan, who gave me much love and support in music since I was five years old; and my sister, Dr. Rebecca Donovan (1946-1992), who at the time of her death was Director of Research in the School of Social Work at Hunter College in New York City. Her dedicated pursuit of advanced studies gave me inspiration to further my music education.

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ABSTRACT

BARBARA ANDRESS: HER CAREER AND CONTRIBUTIONS TO EARLY CHILDHOOD MUSIC EDUCATION

By: Janette Donovan Harriott

Major Professor: Joy Nelson, D. M. A.

The purpose of this study was to examine and chronicle the career and professional contributions of Barbara Andress to early childhood music education in the United States. The study documented a biographical summary of her professional life, clarified her responses to selected issues and challenges in the early childhood music education movement, and chronicled her professional contributions as a major figure in the early childhood music education movement.

Barbara Andress is an internationally known music educator, author, artist, designer of early childhood materials and instruments, clinician, and organizational leader who has dedicated nearly 50 years of her life to music education. Since the late 1960s, Barbara Andress's attention has been on early childhood music education. Her contributions during the second half of the 20th century focused national attention on the importance of music in

early childhood.

This study is divided into seven chapters, a bibliography, and nine appendices. Chapter one is the introduction, which includes the purpose, need for the study, organization, procedures, and the limitations of the study. Chapter two is a discussion of the related literature. Chapter three reviews her work as a music educator. Also in chapter three are summaries of her early musical influences and education, her philosophy of music education, and her views on success as a music educator of young children. Chapters four and five detail her music activities and contributions in Arizona and at the national level, respectively. Chapter six summarizes Barbara Andress's views on selected issues and challenges in early childhood music education and presents comments and responses from her colleagues. Chapter seven includes the conclusions and recommendations for further study.

Following the bibliography, appendices provide a list of her publications and writings, a chronology of her life and professional activities, topics for scholarly presentations, all known scholarly presentations, the interview questions for Andress, the cover letter and questionnaire for the colleagues of Andress, Barbara Andress's Nine Point

Credo for early childhood music education, MENC's Position Statement on early childhood music education, and selected photos from Barbara Andress's career.

CHAPTER 1

INTRODUCTION

Purpose of the Study

The purpose of this study was to examine and chronicle the career and contributions of Barbara Andress to early childhood music education in the United States. This study provided:

- 1) a biographical summary of her professional life.
- 2) a clarification of her responses to some of the issues and challenges in the early childhood music education movement over the last generation.
- 3) a chronicle of the professional contributions of Barbara Andress as a major figure in the early childhood music education movement.

Need for the Study

Barbara Andress is an internationally-known music educator, author, artist, designer of early childhood materials and instruments, clinician, and organizational leader who has dedicated nearly 50 years her life to music education. Since the late 1960s, her attention has been on early childhood music education. Her contributions during the second half of the 20th century focused national attention on the importance of music in early

childhood. As an educator, she has worked as an elementary music teacher, an instrumental music teacher, district supervisor, and as a college professor. She has trained teachers and administered parent-toddler music programs.

As an author and consultant, Barbara Andress has written two early childhood music books, *Music Experiences in Early Childhood* (1980), and *Music For Young Children* (1998). She has served as a consultant in the Holt Music Series Textbooks for *Exploring Music, grades 7-8* (1971) and for *Exploring Music, grades 6-8* (1975). Andress was co-author in the Holt Music Series Textbooks: *Exploring Music, grades K-5* (1975), *Holt Individualized Music Program, Grades 1-3* (1978), *The Music Book, grades K-8* (1981), and *Holt Music, grades K-8* (1988) and has also authored and co-authored many booklets, newsletters and articles. Since 1997, she has been the author and editor of a national newsletter entitled *Music In Early Childhood*.

At the state, national and international levels, Barbara Andress has served on many committees associated with the Arizona Music Educators Association, the Music Educators National Conference, and several early childhood organizations. In addition, she has presented over 250 workshop sessions throughout the United States and Europe.

Although Barbara Andress is a leading contributor to the early childhood music education movement in the United States, no studies document her life and contributions. Andress has been a major figure in researching, discovering, and documenting the ways in which young children learn music. She has been instrumental in designing music curricula, advocating appropriate and effective musical environments, and in determining ways to evaluate programs for early childhood. It is important and necessary, therefore, to document her life and contributions. A study of her life may be useful and inspirational for other music educators. As Carol Scott-Kassner (1992) states, "It is hoped that the current interest in music and the very young will continue and that researchers will help establish a clear foundation of understanding on which to base ideas of musical development and practice" (p. 646).

Organization

This study is divided into seven chapters, a bibliography, and nine appendices. Chapter one is the introduction, which includes the purpose, the need, the organization, the procedures, and the limitations of the study. Chapter two is a discussion of the related literature. Chapter three reviews her work as a music educator. Also in chapter three are summaries of her

early musical influences and education, her philosophy of music education, and her views on success as a music educator of young children. Chapters four and five detail her music activities and contributions in Arizona and at the national level, respectively. Chapter six summarizes Barbara Andress's views on selected issues and challenges in early childhood music education and presents comments and responses from her colleagues. Chapter seven includes the conclusions and recommendations for further study.

Following the bibliography, nine appendices conclude the document, providing the following additional information:

Appendix A – the publications of Andress

Appendix B – chronology

Appendix C – the topics for scholarly presentations by
Andress

Appendix D – all known scholarly presentations by Andress

Appendix E – the interview questions for Andress

Appendix F – the cover letter and questionnaire for the colleagues
of Andress

Appendix G – Barbara Andress's Nine Point Credo for early
childhood music education

Appendix H – MENC Position Statement on early childhood
education

Appendix I – Selected photos from Barbara Andress’s career

Procedures

In this investigation, the author researched primary and secondary sources. The primary sources included:

- 1) Andress’s known writings, including articles, books, newsletters, and educational packets
- 2) Pertinent methods and materials written and edited by Andress and others
- 3) Records and memorabilia from Andress’s personal files
- 4) Records, memorabilia, and minutes from the offices of the Arizona Music Educators Association in Tempe, Arizona, and the Music Educators National Conference in College Park, Maryland
- 5) Personal interviews and correspondence with Andress (see Appendix E for questions)
- 6) Responses to questionnaires from Andress’s colleagues whose names were compiled from early childhood writings (see Appendix F for questions)

Secondary sources for the study included:

- 1) Written accounts of Andress’s activities
- 2) Reviews of materials written and edited by Andress
- 3) Unpublished dissertations related to early childhood music instruction

In January, 1998, the author traveled to Arizona to conduct a series of interviews with Barbara Andress and to research her Arizona music activities. The author interviewed Andress on January 19, 1998 and again on January 20, 1998, at her home in Prescott, Arizona. The interview questions solicited information about Andress's early musical experiences and education, philosophy of music education, music activities in Arizona and at the national level, and her thoughts on early childhood music education.

The author modeled the interview questions after questions outlined in the dissertations of Beauchamp (1994/1995), Baskins (1994/1995), and Roberson (1986), and derived additional information on interview question design from books by Rainbow and Froehlich (1987), Phelps, Ferrara, & Goolsby (1993) and by Dees (1993). The author audio taped, transcribed, and catalogued the interviews according to the guidelines in several books authored by: (a) Baum, (b) Ives, (c) Sitton, Mehaffy, and Davis, Jr., and (d) Davis, Back, and MacLean. Andress reviewed the transcripts for clarification and accuracy.

During the week of April 15 through April 21, 1998, the author conducted further research in Arizona to obtain additional information and

verify details of her life. This included being a part of a special retreat on April 19 at Barbara Andress's home in Prescott. Attending this retreat were her colleagues from the Holt Music Textbook Series. This special group of music educators provided additional information into Barbara Andress's career. Additional research occurred during the week of March 8 through March 14, 1998, when the author traveled to College Park, Maryland, to study the records, minutes, and memorabilia of the Music Educators National Conference.

In January, 1998, the author mailed questionnaires to 21 of Barbara Andress's colleagues in early childhood music education. A cover letter accompanied the questionnaire explaining the purpose of the study.

Telephone interviews were available on request. The author asked for a return of the responses by the end of February and pursued late responses with a follow-up letter. The author received questionnaire responses from 18 colleagues. Two colleagues telephoned to decline the questionnaire due to the fact that they did not know Andress well enough to respond. One colleague had relocated and could not be reached.

A group of music educators pilot-tested the questionnaire to check for accuracy, clarity, and redundancy. A cover letter explaining the nature of

the research and requesting their suggestions accompanied the pilot test. The author modeled the colleague questionnaire after those found in studies by Beauchamp (1994/1995), Baskins (1994/1995), Roberson (1986), and Bond (1987/1988). Additional information on interview questionnaire design came from the books by Rainbow and Froehlich (1987) and by Dees (1993). The questionnaire solicited recollections of the colleague's professional experience with Barbara Andress, as well as opinions about her strengths and contributions as a leader in early childhood music education. Additional comments were welcome. Since the questions required reflection and interpretation, the questions were open ended. In addition to the interview and the questionnaire, the author read all of Barbara Andress's works and summarized her contributions to the issues and challenges in the music for early childhood movement over the last generation.

In summary, the author used procedures that are appropriate for historical research of a living music educator, researched primary and secondary sources, collected information related to her music activities, and used interview and questionnaire techniques as data sources for the study.

Limitations

A complete biography of Barbara Andress is beyond the scope of this study. While Andress's international contributions are validated in this research, this study is primarily limited to her career and contributions in early childhood music education in the United States.

CHAPTER 2

RELATED LITERATURE

Barbara Andress is an outstanding music educator who has contributed to the field of early childhood music education as an elementary public school music teacher/supervisor, adjunct college instructor, professor in a university-based pre-kindergarten center, co-author in a music series text, author, clinician and leader in several professional music organizations. Thus, a review of the related literature in research studies includes a discussion in the following categories: (a) music educators and their contributions to music education in the United States, and (b) history and research in early childhood music education and in the related professional organizations of Barbara Andress.

Music Educators and Their Contributions to Music Education in the United States

Interest in exemplary music educators and their contributions to music education in the United States has a long and respected tradition in historical research. The author found 46 studies focusing on individuals whose contributions included music education for children.

Pioneer Music Educators in the 19th Century

Three authors have written dissertations on the life of Lowell Mason and his contributions to music education. Rich (1940) researches Mason's life as an educator, while Pemberton (1971) gives the first complete biography of Mason's life. An earlier study (Flueckiger, 1936) is no longer available. However, Pemberton states that Flueckiger's research is an excellent study for both biographical and bibliographical information. Both Rich and Pemberton establish Mason as the father of public school music in the United States. He earned this title with: (a) his establishment of the idea of the singing child in America, (b) his establishment of music in the public schools and disseminating the proper procedures to teach public school music, (c) his pioneer teacher training in the field of music education, and (d) his creation of materials for public school music. Rich discusses in detail Mason's teaching experiences and philosophies, while Pemberton discusses his teaching experiences as only a segment of his life. So that their research would be more readily available to everyone, both Rich (1946) and Pemberton (1985) authored each of their studies into a book.

Two authors have chronicled Luther Whiting Mason's life and contributions to music education. Hartley (1960/62) gives an account of his

life and works, while Howe (1988/89) researches his contributions to music education in both the United States and Japan. In her study, Howe researches Japanese texts and describes in detail Mason's musical activities in Japan. Both authors state that Mason's most outstanding contributions to music education are that he was the first music educator to author a graded music series textbook for primary children and the first to establish a successful system to train classroom teachers in music education. In addition, Howe states that Mason was a significant international music educator with: (a) his synthesis of European methodology and song materials into America with his series music textbooks, (b) his introduction of Western music education into Japan, and (c) helping to develop the first Japanese graded series music textbooks and a German version of his graded series music textbooks.

Wingard (1973/1974) chronicles the life and works of William Batchelder Bradbury. His contributions to music education include: (a) music teacher of children (established first juvenile singing classes), (b) trainer of teachers at the Normal Institutes, and (c) composer of children's songs, tune books, and song books. Wingard's study is both a biography and a cataloging of his works.

Samuel Winkley Cole (Baker, 1975), Hamlin E. Cogswell (Echard, 1973) and Horatio Parker (Kearns, 1965/1966) contributed to music education in the late 19th century and early 20th century. Baker and Echard chronicle their subjects' lives with discussions of their musical activities as music teachers, music supervisors, and trainers of music teachers and supervisors in New England. The researchers also include discussions of their subjects' activities as authors of music books for children, organizers of music educators meetings, and speakers for the cause of music education. Baker also discusses the philosophical and historical trends in public music education in New England during Cole's lifetime. Kearns' study on Horatio Parker is monumental, and is over 700 pages in length. Part I is a narrative of his life as an educator stating his philosophy of music and its relation to society. Part II is a catalog of his compositions with an analysis of certain works. Parker's contributions to music education for children include co-authoring the *Progressive Music Series* textbooks and composing songs for children. Kearns includes discussions of his concern for music with children and his views on teaching public school music.

In the field of 19th century piano pedagogy, there are three research studies. Graber (1976) chronicles the life and works of William Mason, the

son of Lowell Mason. Groves (1982) and Clarke (1983) chronicle the life and contributions of W.S.B. Mathews. Groves' study is of Mathews' life and works, while Clarke's study discusses his musical activities as a musical missionary, pedagogue, and journalist. Both authors agree that Mathews' most important contribution to music education is his writings. As a prolific writer, he contributed articles and edited some of the most important music journals from 1860 to 1910. He also was an excellent teacher and trainer of teachers, and showed leadership in his lectures and his organization of conventions and workshops.

In summary, the author found that all of the researchers narrated their subjects' lives in context of the historical time period. Thus, as the story is told, the reader receives an historical understanding of the growth of music education in the United States. Baker (1975) is the only author who conducted an investigation and survey of the philosophical and historical trends in New England during this time. Pemberton (1971), Howe (1988/1989), and Baker included chronological listings of the events in their subjects' lives. Clarke (1983) charted an overview of his subject's career as pedagogue and journalist. Kearns (1965/1966) included a chronological listing of works by category. All of the studies included research with

historical collections of their subjects' letters, personal files, and writings. In addition, the authors researched their subjects' writings and included a listing of their works at the end of the study. Only Echard (1973), Kearns, Wingard (1973/1974), and Baker interviewed and corresponded with people pertinent to their subjects' lives. Hartley (1960/1962), conducted only correspondence with people pertinent to their subjects' lives. All of the authors wrote about their subjects' theories on teaching children, which included the primary child. Every one of the authors' subjects wrote materials for young children and had a deep concern for teaching young children music.

Pioneer Music Educators in the 20th Century

During the first part of the 20th century, a group of dedicated music educators began their careers as supervisors of music. Their challenges included developing music education in grades K-12. These supervisors had strong philosophies on how to teach music to children. They also developed methods, authored books and/or series textbooks, wrote articles, composed children's songs, trained teachers, organized community music events, and organized and held office in music associations and conventions. This elite group of music educators included: Edward Bailey Birge (Schwartz,

1966/1967), Osbourne McConathy (Platt, 1971/1972), W. Otto Miessner (Miller, 1962/1968), P.C. Hayden (Channon, 1959/1968), Thaddeus P. Giddings (McDermid, 1967/1968), John Walter Beattie (Edwards, 1971/1972), Karl Wilson Gehrken (Lendrim, 1962/1968), Will Earhart (McKernan, 1958), Mabelle Glenn (Holgate, 1962/1967), David Earl Mattern (Hanson, 1974/1975), George Oscar Bowan (Spurgeon, 1990/1991), Hollis Ellsworth Dann (DeJarnette, 1939), Charles Alexander Fullerton (Sheckler, 1965/1966) and Francis Elliott Clark (Stoddard, 1968/1969).

Other music educators in this time period are: Satis N. Coleman (Boston, 1992/1993), Peter William Dykema (Eisenkramer, 1963), Thomas Whitney Surette (Heffernan, 1962/1968), and Thomas Tapper (Remsen, 1975). These pioneer music educators contributed to music education with the same activities as the music supervisors. However, they never held a music supervisory position. Coleman and Surette were music education reformers. They established their own methods for teaching children, authored books to teach their methods, and trained others in their methodology. Surette also established his own summer school to train music teachers.

The authors of these pioneer music educators in the 20th century wrote about their subjects' musical contributions in chronological order and presented accounts of their subjects': (a) early lives, (b) teaching and supervising experiences, (c) philosophy of music education, (d) writings, and (e) other contributions to the field. As each story is told, the reader receives a better understanding of music education in the United States from the beginning to the mid 20th century. Several authors relate more detailed accounts of the growth of music education in the United States. Schwartz (1966/1967), Stoddard (1968/1969), and McKernan (1958) include an overview of the development of music education and of the MENC. McKernan also details Earhart's quest for the philosophy of music, discusses several different philosophers' views, and relates how Earhart applied these views into his own philosophical beliefs. DeJarnette (1939) and Remsen (1975) give a brief summary of the elementary music series texts as a setting for their subject's text book series. All but two of the authors interviewed and corresponded with people pertinent to their subjects' lives. DeJarnette used correspondence, and Channon used interviews. Schwartz and Boston (1992/1993) also used a questionnaire to obtain more information from people relevant to the study. The studies on

Glenn, Earhart, Miessner, and Gehrkins include interviews with the subjects. All of the authors researched their subjects' writings, included a listing of their works at the end of the study, and researched their subjects' personal files and letters. Remsen did not research his subject's personal files and letters. All of the authors discuss their subjects' philosophies and materials written for teaching primary children. McDermid (1967/1968), Holgate (1962/1967), McKernan, Miller (1962/1968), Schwartz, Remsen, and Boston include a detailed discussion of teaching music to young children.

Exemplary Music Educators From Mid-to-Late 20th Century

From the mid-to-late 20th century, new music leaders emerged to further the growth of music education in the United States. These pioneer music educators laid a strong foundation for the next generation. In public schools and colleges, there are studies of Lilla Belle Pitts (Blanchard, 1966/1967), Gladys Tipton (Bond, 1987/1988), John Clark Kendel (Mercer, 1972), Irving W. Wolfe (Goss, 1972), and Ralph E. Rush (Smart, 1974). In the field of piano pedagogy, there are studies of: Raymond Burrows (Wagner, 1968), John Sylvanus Thompson (Dibble, 1992), Francis Clark

(Kern, 1984), Willard A. Palmer (Schubert, 1992/1993), Lynn Freeman Olson (Betts, 1995), and Clarence A. Burg (Owen, 1997).

Studies on the following music educators who contributed in different fields include: Grace C. Nash (Orrell, 1995/ 1996) – a synthesized approach to music education for children, combining the philosophies of Orff, Kodaly, and Laban; Denise Bacon (Tacka, 1982) – adaptation of the Kodaly concept in the United States and the establishment of her own schools; Helen Kemp (Farrior, 1993/1994) – contributions to the children's choir movement; Charles Faulkner Bryan (Livingston, 1986/1987) – composer, music educator, and ethnomusicologist; and James Lockhart Mursell (O'Keeffe, 1970/1971) – contributions to music education as a philosopher, psychologist, educator, and musician.

The authors in this section also wrote about their subjects' musical contributions in chronological order and presented accounts of their subjects': (1) early lives, (2) teaching and supervising experiences, (3) philosophies of music education, (4) writings, and (5) other contributions to the field. All the authors, except Tacka (1982), include a description of the early life of their subject. Blanchard (1966/1967) relates an overview of music education and of the Music Educators National Conference. Bond

(1987/1988) includes a brief history of music education in the commentaries of Tipton about the changing course of music education during her teaching career. Tacka presents an overview of the music education setting in the 1960's and describes the Kodaly philosophy. Orell (1995/1996) discusses and compares the philosophies of Orff, Kodaly, Laban, and Weikart. Farrior (1993/1994) gives an overview of the children's choir movement. O'Keeffe (1970/1971) relates certain philosopher's views pertinent to Mursell's beliefs and relates this to how Mursell evolved his developmental approach to music. Kern (1984) presents three surveys: the history of piano instruction, the history of selected piano methods prior to 1940, and the ideas of educational philosophers and psychologists. Schubert (1992/1993) documents the evolution of American beginning piano methods from 1959, and Wagner (1968) includes a history of the piano class movement. All but two of the authors interviewed and corresponded with people pertinent to their subjects' lives. Mercer (1972) and Tacka researched only their subjects' writings. Orell used a survey, while Bond and Owen (1997) used a questionnaire for information from people pertinent to the study. Goss (1972), Blanchard, Kern, Orell, Bond, Farrior, and Schubert also interviewed their subjects. All of the authors researched their subjects'

writings and included a listing of their works at the end of the study. Goss and Bond included a chronological listing of their subjects' lives, and Blanchard included a chronological listing of his subject's professional data. All of the authors discuss their subjects' philosophies and materials authored for teaching primary children and some include pre-school children. The authors who include a more detailed discussion of music for primary children are Orell, Kern, Farrior, and Blanchard. The authors who present a more detailed discussion of music for all of early childhood are Wagner, Tacka, Bond, and Betts (1995).

Every author of these historical research studies on music educators and their contributions to music education researched primary and secondary sources. They interviewed and/or corresponded with people pertinent to the study, and when possible, interviewed the subject. Some also included questionnaires to the colleagues and/or students of the subject.

The researchers wrote their respective studies in three main sections. The first section includes a biographical sketch describing the subject's early years and musical training or a biographical sketch of the person's life. The exception to this is Tacka's (1982) study on Denise Bacon, which begins

with her professional experiences. The second section is an investigation into their teaching philosophies and experiences. The authors discuss their work in professional and community organizations, as well as their work as clinicians and as authors. Some researchers also analyze their subjects' works. The third section includes summaries of their contributions to the field of music education. Intertwined in each study are the responses to interviews, questionnaires and surveys and/or the philosophies of the subject taken from their publications and other writings. A listing of the subject's works and appendices relating to special activities of the subject closes each study.

Several studies are of interest to the author as models for conducting research on living music educators. The authors of these studies present outstanding examples of interviewing techniques and the collecting of colleague questionnaires. Although the studies by Baskins (1994/1995) and Roberson (1986) are not listed as contributing to children's music education, and although Beauchamp's (1994/1995) study is not listed as an American music educator, they are excellent models for the research techniques listed above. Bond (1987/1988) includes an example of the colleague questionnaire, but does not include pilot testing.

In reviewing this literature, the author found certain traits in these music educators that made them worthy of research. Although the fields of music education varied, these outstanding educators were musicians, teachers at various levels, authors and/or composers, clinicians, and leaders in their communities and music organizations. These music educators shared a love of music, the belief of music for all people, the love of and concern for the music education of children, the desire to teach music, and the desire to contribute to the field of music education in their respective areas of expertise.

History and Research in Early Childhood Music Education and in the Professional Organizations of Barbara Andress

In general, early childhood music research concerns the musical development of children (McDonald & Simons, 1989, p.37). The studies provide information on how people become musical (McDonald & Simons, p.38) and are usually experimental in design (Andress, 1986, p.11). However, two studies in early childhood music are relevant to this study, since they present an historical account of early childhood music, refer to Andress and her works, and research into the pre-school setting. Alvarez (1981/1982) details an extensive historical account of pre-school music

education followed by an investigation of 51 research studies on the musical development of pre-school children. Buescher (1993/1994) investigates pre-school community music programs sponsored by colleges and universities in the United States. The study includes an historical account on the interest in child study and the musical development of preschoolers. Research into the community pre-school music programs follows this section. She refers to Andress often in this study.

Several studies on the Music Educators National Conference (MENC) are important to this study, since Barbara Andress was so active in this organization. Houlihan's (1961) dissertation on the MENC in American education presents a full account of its growth and development through 1959. Research by Kidd (1984) delves into the documents of the MENC from 1960-1970 and examines the curricular emphases and innovative practices in music education. He mentions that one of the outcomes of the 1960's was an interest in constructing curricula for early childhood.

Zielke's (1996/1997) dissertation researches the MENC and vocal music education through 1940. He concluded that the MENC did play an

important role in the development of vocal music education in the United States.

Izdebski's (1982) dissertation on the life and contributions to music education of Vanett Lawler presents an educational insight into organizations of the MENC and the International Society for Music Education. The study also includes a discussion of Lawler's role in significant musical events and publications. Lawler worked in MENC as executive secretary from 1930-1968. She began as the assistant and progressed to the associate position, and finally the executive secretary. She was one of the founders and held offices in the ISME. Izdebski concluded that during her years of service to MENC, Lawler's role as a music leader and ambassador played an important part in the music education profession.

Since Barbara Andress was active in the state of Arizona, Timmerman's (1962) research into the history of the western division of the MENC and Willson's (1985) dissertation on the history of the Arizona Music Educator's Association through 1983 provide information for this study. Willson interviewed Barbara Andress, listed her leadership positions in the AMEA, and quoted her opinion in the study.

Although the studies concerning MENC, except for Willson's, provide research before Barbara Andress had emerged on the national scene, these dissertations help us to understand the Music Educators National Conference and its issues leading up to her emergence of national leadership in the 1970's. In addition, 20 studies listed in the first section of this chapter contain information on the MENC: Schwartz (1966/1967), Miller (1962/1968), Channon (1959/1968), Holgate (1962/1967), Lendrim (1962/1968), McDermid (1967/1968), Platt (1971/1972), Edwards (1971/1972), Spurgeon (1990/1991), Stoddard (1968/1969), Eisenkramer (1963), McKernan (1958), Sheckler (1965/1966), DeJarnette (1939), Blanchard (1966/1967), Wagner (1968), Mercer (1972), Goss (1972), Bond (1987/1988), and Smart (1974).

CHAPTER 3

BARBARA ANDRESS AND HER CAREER

AS A MUSIC EDUCATOR

The purpose of Chapter Three is to chronicle Barbara Andress's career as a music educator and to summarize her early musical influences and education, her philosophy of music education for children, and her views on success as a music educator of young children.

Family Music Experiences

Barbara Collier Andress was born on June 4th, 1929, in Herrington, Kansas, to Harold and Hazel Collier (B. Andress, personal communication, September 2, 1997; June 22, 1998). Harold Collier worked for the Santa Fe Railroad, and Hazel Collier taught piano lessons in their home. Hazel also hosted a children's amateur music program on radio in Salina, Kansas. This program provided the opportunity for children to perform their music on the radio. However, Hazel had a bronchial condition due to too much exposure to the dust during the Kansas Dust Bowl days. To improve Hazel's health, the family moved to Gila Bend, Arizona, when Andress was

near the age of five. Hazel taught piano lessons in their home, while Harold worked for the Arizona Southern Pacific Railroad as a machinist and a foreman (B. Andress, personal communication, July 31, 1998).

Barbara Andress's parents enjoyed music and had many musical activities in their home. Thus, Andress and her two brothers experienced the love of music from an early age (B. Andress, personal interview, January 19, 1998). Andress relates about her early childhood days at home:

. . . the whole family influenced my musical interests. My father was certainly excited about music. Every party we ever had was centered around the piano. Mom was organist at church. Basically, she was the pivotal point as far as music was concerned. She was always the frustrated public school teacher, in that she only had the one year teacher preparation. So, of course, it didn't certify her to teach in the public schools. She taught in one room schools, and that was fine in the Kansas rural setting in that era. Basically, she always wanted to be the music teacher in the school. She was very active in the community. Sort of a Mrs. Music in a small town. (personal interview, January 19, 1998)

Barbara Andress enjoyed music with her family, and her first musical training was piano lessons from her mother. However, she admits that she did not take her piano lessons seriously. She states, "I am sort of a self taught pianist, and I rue the day, even now, that I wouldn't listen or allow mother to teach me" (personal interview, January 19, 1998). Her brothers were also musical. One brother played the drums and the other brother

played trombone and violin. The only family member who did not perform on an instrument was her father. Concerning her father's role in the family music activities, Andress states: "He was just the good-rooter" (personal interview, January 19, 1998).

In addition to enjoying music with her family, she also sang in her church choir. She was an active choir member throughout all of her school years and performed vocal solos with the choir (B. Andress, personal communication, July 31, 1998).

Junior High and High School Music Experiences

Barbara Andress's junior high school experiences were ones of change and development. In junior high school she realized her love of teaching. She states:

When I was a seventh grader, if they had a teacher call in sick, they didn't have substitutes. So they would come to some of we girls who were in the older grades and say, 'Would you like to substitute for the teacher in the second grade for today?' I was teaching and, of course, just glorying in it. I recall to this day the principal coming in and saying, 'You're really teaching those kids, you're not just baby-sitting.' You know to a kid that would swell you up so! I knew I was very interested in teaching. Even in my day, the opportunities were either you became a teacher or a nurse. I opted for teaching. I was so involved in music. No matter what you're doing, you put a music component in it. (personal interview, January 19, 1998)

World War II brought about change in the Collier family. Harold Collier went to Pearl Harbor for a year as a civilian shipyard worker. The rest of the Collier family spent that year in Tucson, where Hazel worked with the railroad as a telegrapher. Andress recalls that her mother took the messages and gave them to the train engineer. Since the train did not stop, she held up the message in a hoop for the engineer to grab as he went through the town (personal communication, July 31, 1998).

Although these were difficult times for the Collier family, music was still important. While living in Tucson, Mrs. Collier again had the opportunity to host a children's amateur radio program for a radio station in Tucson. This program was very similar to her radio program that she hosted in Kansas. Barbara Andress continued her love of music and studied beginning clarinet in the junior high band. She also had the opportunity to play bells in the percussion section (B. Andress, personal interview, January 19, 1998).

The Collier family moved back to Gila Bend before Harold's return from Pearl Harbor. Barbara's musical development continued as she attended Gila Bend High School. She entered high school with the knowledge that she loved teaching. However, it wasn't until the end of high

school that she had the desire to become a music teacher (B. Andress, personal interview, January 19, 1998).

Barbara Andress has fond memories of her school years. Although her high school was quite small, her school musical experiences gave her additional music training and opportunities for performance. She enjoyed singing in the high school choir and was a vocal soloist with the choir. She also played marimba and bells in the percussion section of the high school band and was a marimba soloist with the band. Although only about 15 people sang in the choir and there were not enough instrumental players in the band to perform instrumental arrangements, she continued to grow in her musical abilities (B. Andress, personal interview, January 19, 1998).

Barbara Andress's high school choral director was a great musical influence on her during this time. He encouraged self-confidence, provided opportunities for solo work, and allowed the choir to perform music that excited the students (B. Andress, personal interview, January 19, 1998; personal communication July 31, 1998).

Another inspiring musical experience occurred during the summer after her junior year in high school. Andress attended a youth music camp for two weeks at Arizona State College (ASC). At the camp she studied

piano and voice, and the experiences inspired further music study (B. Andress, personal interview, January 19, 1998; personal communication, July 31, 1998, April 20, 1999). Mr. Drescoll, a professor at ASC, organized the camp. Mr. and Mrs. Drescoll both had a definite impact on her musical career. Andress comments on the Drescolls' influence:

I think the Drescolls' were really important people, because they were with me at the camp. They were so caring with young people. I was easily convinced to go right on over to ASC for four years. There was no question that I would go elsewhere. (personal interview, January 19, 1998)

Barbara Andress graduated from high school in Gila Bend, Arizona, in 1946. Her graduating class consisted of nine students (B. Andress, personal communication, September 2, 1997; personal interview, January 19, 1998).

College Music Experiences

Inspired by her musical experiences at the Arizona State College Youth Music Camp, Andress began her college studies at Arizona State College in the fall of 1946 as a music education major with an area in voice and piano (B. Andress, personal interview, January 19, 1998; personal communication, April 29, 1998, April 20, 1999). During her freshman year, she had the opportunity to sing in her first big ensemble as a chorus

member in the opera *Carmen*. She states that this was really a thrilling experience, as was her solo performance in the role of Suzanna in *The Marriage of Figaro* (personal interview, January 19, 1998).

Although there were many exciting musical experiences at ASC, Andress relates that sometimes it was very intimidating. Since she came from a small school in a small town, she had to go through many adjustments in her encounter with the large college atmosphere in a big city. Andress states she used to “shake in her boots” when she had to make any class presentation, but she found a solution for this stage fright in class:

Gradually, I found, that if I would get the focus away from me, then I could go ahead and function in front of a crowd. I remember falling back on my ability to sketch cartoons. And at one of my presentations in a speech class, I drew cartoons all over the board, so they wouldn't look at me. Then, I could speak to these people. (personal interview, January 19, 1998)

Several music instructors influenced Barbara Andress in her music education at ASC. Their comfort and encouragement helped her to overcome her shyness and grow as a musician. Andress remembers that in her first college music recital, she left the stage in tears. She received comfort and encouragement from the Chairman of the School of Music. Andress recalls this experience: “. . . he was so kind when he put his arms

around my shoulders. He said, 'You did just fine. You're just fine' ” (personal interview, January 19, 1998). Other music educators who encouraged and helped Andress develop as a musician included Mr. Holford, who was her choral director, her private voice instructor and mentor and Dr. Arnold Bullock, who was her piano teacher (B. Andress, personal interview, January 19, 1998; personal communication, July 31, 1998; April 26, 1999).

Although the study of music was very important to Andress, she decided to change her major during her junior year at ASC. She thought a better plan for her was to obtain an elementary school teaching certificate. As a result, she became an elementary education major with a strong emphasis in music. Her college studies gave her the equivalent of a double major in college, even though her degree title was education (B. Andress, personal interview, January 19, 1998).

Near the completion of her college studies at ASC, she married her college sweetheart, Andrew Andress, in 1950. Barbara Andress graduated in 1951 from Arizona State College with a Bachelor of Arts Degree in Education (B. Andress, personal files, 1994; personal communication, April 29, 1998; April 20, 1999).

Graduate Studies

After graduation, Barbara Andress entered the teaching field and began to develop her skills as an educator. In 1958, she started graduate studies for her Master's degree at Arizona State College. Due to her teaching career, she enrolled in night and summer courses and completed the degree in three years. In 1961, ten years after completing her undergraduate studies, Barbara Andress graduated from Arizona State University (formerly Arizona State College) with a Master's of Arts Degree in Education (B. Andress personal files, 1994; personal communication, April 29, 1998; April 20, 1999).

Barbara Andress never pursued the doctoral degree in music education. Obtaining the doctorate degree was something that she always wished she could have done. However, her various teaching positions did not require this advanced degree. She states, "I don't know when I would have found time to complete a degree, but I just think I could've brought a little bit more to everything I did if I'd had that academic information behind me" (personal interview, January 19, 1998).

The fact that Barbara Andress never obtained her doctorate degree in music education did not hinder her in furthering the goals of early

childhood music education in the United States. Barbara Alvarez, a leading national early childhood music educator, states the following:

She was a university professor at a time when qualifications changed from master's degrees to doctorates. Barbara has contributed as much and maybe more than colleagues in the field with doctorates. I wouldn't want to know where we'd be in early childhood music education without Barbara Andress's leadership. (colleague questionnaire, 1998)

Public School Teaching

On graduating from college in 1951, Barbara Andress began her career as an educator with a teaching position for the 1951-52 school year at the Pendergast Elementary School District, a small school district west of Phoenix. She accepted a position at Pendergast teaching first grade in the morning and teaching music to grades four through eight in the afternoon. She taught the children of migrant field workers in this small rural school. She recalls that even though she did not get much supervision and direction in this teaching position, she enjoyed the teaching experience and deemed it successful. However, Andress had to leave this position before the school year ended. She was expecting her first child, and it was the policy at that time for a teacher to immediately go on maternity leave (B. Andress,

personal interview, January 19, 1998; personal communication, July 31, 1998).

Barbara Andress gave birth to a daughter, Sharon Denise, on May 22, 1952, and did not return to teaching the following year in order to stay home with her baby. However, the Cartwright School District, located on the west side of Phoenix, contacted her for a teaching position in the middle of the school year. The need for both a first grade teacher and a music teacher prompted the superintendent to interview Andress at her home. She remembers having the baby on her knee during the interview. Andress accepted their request to take these positions for the 1953 spring semester. (B. Andress, personal interview, January 19, 1998; personal communication, April 29, 1998; June 22, 1998; July 31, 1998).

For the school year of 1953-54, Barbara Andress changed school districts to be closer to home. She taught second grade in the Alhambra Elementary School District, located on the west side of Phoenix. Andress did not apply to teach music, since there was a music teacher at the school. This was a city school that provided much supervision and direction. She states that her supervisor was very helpful, and things went nicely there

(personal interview, January 19, 1998; personal communication, July 31, 1998).

Barbara Andress gave birth to her second child, Dale Robert, on August 20, 1954. She spent the following school year at home with her children (B. Andress, personal communication, April 29, 1998).

Beginning with the school year of 1955-56, Barbara Andress returned to the Cartwright School District. She was again teaching at the same positions that she held in 1953 – a first grade teacher and a music teacher for grades four through eight (B. Andress, personal interview, January 19, 1998; personal communication, April 29, 1998; July 31, 1998; February 17, 1999).

During this time, the Cartwright School District experienced problems associated with rapid growth, as did many school districts during the years following World War II. The growth of the Cartwright District occurred very rapidly, so that they did not have enough rooms for the number of classes. Andress recalls teaching for a couple of years with another first grade teacher in a small auditorium with sixty first graders. She taught half of the children, while the other teacher taught the other half at the same time. She states that there were many chaotic sounds and

disruptions in this setting. When the first graders went home, she taught music to the other children in grades four through eight in that same school room (personal interview, January 19, 1998; personal communication, July 31, 1998).

After two years of teaching first grade and music, Barbara Andress taught only the general music classes. She states that in these early music teaching positions, she used the song approach as her method of instruction with very little music supplies (personal communication, February 17, 1999). Her classroom contained only an old upright piano and non-current editions of the music textbooks. To overcome the obstacle of new music for the students, Andress began writing her own choral arrangements for the children to sing (B. Andress, personal interview, January 19, 1998). Andress recalls a time when the classes came to her in double sessions, and she taught a class of 80 eighth grade students:

I can remember the horror of 80 eighth graders at one time. That was the year I almost dropped out of teaching general music! At any rate, I would sit there and write choral arrangements when the students were entering in my little five minutes between classes. I used so many dittos to make student copies, that my hands were constantly covered with purple fluid. I wrote nearly almost everything that we used, whether it was something for a general music class or the little choral arrangement. I look back, and I wonder how it all happened, but enthusiasm kept one going day and night. At home you would write, and then run the dittos and staple

them together. You would watch during class to make sure the students didn't make airplanes out of the scores. But, at any rate, those were real hassles. (personal interview, January 19, 1998)

Choral Activities

In her early years with the district, Andress directed elementary choirs. Throughout her career at Cartwright, she helped to organize choral festivals in the Cartwright district. She remembers one year when they conducted an outdoor choral festival:

I remember we planned one choral festival, and we didn't have an auditorium or a room to house it. It was an April festival, so we performed it outside on the ball field. We thought we had to decorate for this production, so we stuck toilet tissue in all those little holes in the chain link fence around the ball field to make this wonderful backdrop. We had mobs of kids coming on and off the field. It was just like a grand mass festival. We moved pianos and instruments to the field. (personal interview January 19, 1998)

As the Cartwright district rapidly grew, so did her role as a music educator. She states:

As these schools grew so rapidly, my role increased – somebody needed to help the superintendent or the administrative staff make decisions about buying band instruments and music curriculum. I just sort of fell into the role of a music supervisor. For awhile, I was teaching music and supervising at the same time. Then I was no longer teaching primary grades at all. (personal interview, January 19, 1998)

Instrumental Teaching/Music Supervision

After two or three years of teaching general music and choral activities, Barbara Andress assumed the district's positions of instrumental teacher and music supervisor. The rapid growth of the district brought in many new instrumental students. Even though her training was minimal in the area of band, she agreed to teach instrumental music. She states that the classes functioned well enough, because her band students were well trained instrumentalists when they moved into the district. However, after a couple of years, there was a need to start a feeder system for the band. Thus, she started beginning band instruction (personal interview, January 19, 1998).

Instructing students on how to play each instrument presented challenges. With the help of the local music store consultant, Andress gradually learned the instrumental fingerings and the band repertoire. She soon became adept at instructing the band and developed a good band program. She recalls a time that they marched in the Phoenix rodeo parade:

We dyed all their hair green for St. Patrick's Day, and we had a pom-pom group and skipped over the little horse droppings and all of the parade things. We had a wonderful time. And part of it, again, I want to mention the naiveté, because I didn't know whether I was doing right. (personal interview, January 19, 1998)

The high cost of building expenses due to the rapid growth in the district left Barbara Andress only enough budget to purchase one sousaphone. Andress recalls how she would load that one sousaphone in her station wagon and carry it from school to school, sometimes with her young children crawling between the sousaphone in the back of the car (personal interview, January 19, 1998).

District Music Supervision

After two years as part-time music supervisor and part-time instrumental teacher, Barbara Andress moved into the full time position of music supervisor. Her duties included supervising the district's music program. In addition, she provided music instruction to the primary teachers, because the music specialists started teaching music at the fourth grade level. The classroom teachers in grades kindergarten through the third grade had the responsibility of teaching music. Since many classroom teachers did not have much music training, Andress wrote information and booklets for the primary teachers and gave demonstration classes for them. She scheduled these classes every morning, meeting each class in the district approximately once every three weeks (B. Andress, personal interview, January 19, 1998; personal communication, July 31, 1998).

Early childhood music education during this time referred to music in the primary grades. Barbara Andress's role in early childhood music education as the district music supervisor consisted of training the primary teachers as mentioned above. Andress's contacts with pre-school educators occurred only when they called her for information (see Chapter 4).

Andress recalls one of the questions from these teachers and gives her reply: " 'We have a little money to spend and we want to buy some instruments. What should we buy?' Then I would go through a list of things that would be helpful to them" (personal interview, January 19, 1998).

As the district music supervisor, Barbara Andress looked for new methods and materials to teach music to children. For instance, in 1964, she gladly welcomed the opportunity to let Grace Nash, a leading Orff authority in the United States, work with the elementary students in the Cartwright District. This was the beginning of the development of the Orff approach to music education in the Cartwright District and in Arizona (see Chapter 4; personal interview, January 19, 1998).

Barbara Andress also searched for new ideas to help other teachers. One such idea was the Cartwright Satellite Project. She had a concern about the smaller school districts' lack of music materials, equipment, and training.

Thus, she established this project to provide workshops, materials, and equipment to the smaller surrounding school districts. Andress was the director of this federal project. She worked with Mr. Ray Van Diest, the State Director of Music Education, to acquire federal funding and establish the project in the Cartwright District. She found a space to house the materials and equipment with the secretary of the district serving as administrator of the check out system. This project inspired two other school districts in Arizona to establish a satellite center. Although they hoped to increase the number of satellite centers, the project existed for only one year due to lack of participation (L. Curry, February, 1970, p. 14; B. Andress, personal communication, July 31, 1998).

From each of Barbara Andress's various public school teaching positions, she grew as a music educator. The general music and instrumental experiences taught her the characteristics of a good music teacher. Andress used this knowledge when she assumed the supervisory role and had to hire an expert music staff. Andress states, "I always thought the music program in Cartwright was built on the blood and bones of the music teachers, who would faithfully stay through in spite of difficulties" (personal interview, January 19, 1998).

For the general music teachers, one of the difficulties was moving from room to room to teach music. This involved pushing carts filled with music supplies, carrying Orff instruments, and pushing a piano. The building of music rooms in each school was a welcome addition to the district. Barbara Address assisted in the planning and designing of these rooms (B. Address, personal interview, January 19, 1998). Of the Cartwright district, Address states:

We went from those really rough beginnings and ended up having, I think, one of the outstanding programs in the area. . . . The nicest part about this whole thing was that in Cartwright with all that growth, our superintendent was so solidly behind music. We didn't have Home-Ec teachers. We didn't have PE teachers. We didn't have art teachers. But we had music teachers! And that's a pretty rare thing. So you can see it was such a good way to be nourished. (personal interview, January 19, 1998)

The development of the Cartwright music program was a goal that Barbara Address took seriously and devoted much time to its accomplishment. However, as she emerged on the national music scene as a clinician and a co-author of a music textbook series, she traveled out of state on many week-ends to accomplish her national activities. Although the personnel of the school district never complained, she realized that she could no longer devote as much time to the district's music program.

Andress recalls a time when she had to rely on other people due to a scheduling conflict between national and district activities. Every year a major event in Phoenix was the Music Memory Concerts, featuring the Phoenix Symphony. As music supervisor, her responsibility was to make all the arrangements and oversee Cartwright's third graders at this event. However, one year she mistakenly scheduled a national activity at the same time. Andress states:

I did have wonderful district level colleagues who sometimes helped with music events, so they took over the events: supervising, managing buses, and making sure no children were lost. But I knew it was not good. When you are in charge, you just cannot leave that kind of function to other people. (personal interview, January 19, 1998)

Barbara Andress accepted the challenge of national activities and district activities with enthusiasm. However, when Andress received the opportunity to teach at Arizona State University, she realized that the university environment was the best place for her as a music educator at this stage in her life. Thus, Barbara Andress terminated her employment with the Cartwright School District at the end of the 1971-72 school year (B. Andress, personal interview, January 19, 1998; personal communication, July 31, 1998).

University Teaching Experiences

Barbara Andress's reputation as an outstanding music educator in Arizona led to an offer from the music department at ASU to join their staff as a professor in music education. College teaching was not new to Barbara Andress when she became a full-time university professor in 1972. For several years prior to employment, Andress was an adjunct music instructor in music education for the Cartwright extension courses for ASU. In addition, she was a clinician and an instructor in several university summer workshops (see Appendix D; B. Andress, personal files, 1994; personal communication, April 29, 1998).

The opportunity to move from public school teaching to university teaching in the same geographical area, and the fact that it was her own college, was exciting to Barbara Andress. However, she states that it was very hard to leave the Cartwright district after so many years. Concerning her career in the Cartwright School District, she states, "Cartwright was my very finest experience from the standpoint of really understanding how to teach" (personal interview, January 19, 1998). Andress was secure in her role as a music supervisor and had many friends in the district. She states,

“It was kind of scary to say, ‘Let’s give that up and try the university work’ ”
(personal interview, January 19, 1998).

For this college position, Andress states that she did not search for it, send in vitas, or even have an interview (personal interview, January 19, 1998). She recalls the time when Andrew Brokema, chair of the music department at the time, approached her for the job at ASU when a professor resigned:

He said, “Barbara, we have this job. How would you like to do it?” Again I was so naïve. I said, “Oh, sounds pretty good. Let me think about it.” . . . I have to tell you, that again, some things just go over my head. They offered the position to me at an Associate Professor’s level, and I didn’t even know that was good! I said, “Oh, okay! Well, that’s all right.” (personal interview, January 19, 1998)

As a university music educator, the idea of working with future teachers excited Barbara Andress. Her goal was to produce excellent music teachers. Her experiences as a music supervisor gave her a strong foundation to realize this goal. Since she had been in the position of hiring teachers, she knew how important it was for a school to have a good music teacher. In addition, she understood the characteristics of a good music teacher. In retrospect, Andress states that she only had a couple of adult students in her entire experience with whom she had discipline problems

(personal interview, January 19, 1998; personal correspondence, April 20, 1999).

Barbara Andress's teaching assignment at ASU was to instruct the elementary music methods classes for classroom teachers and for music majors at both the undergraduate and graduate level. In addition to these classes, she observed and mentored the elementary music student teachers. She recalls that when she first arrived at ASU, the music education classes were held in a little narrow classroom. Andress relates the story of how she acquired a room big enough for her classes:

I said to Brokema, 'I really can't teach that way, because the students will go out and teach with their children seated in chairs. We need a place to make circles. We need a place to move. We need a place for instruments.' He said, 'The only place I have is this room behind the stage, but you are welcome to schedule into there.' At any rate, we did hold all of our methods classes there. It was a nice big room and worked well. There were times when we had to teach around stage sets or hop over production objects. But it wasn't really that difficult. (personal interview, January 19, 1998)

Another teaching assignment during her first year was to teach a beginning guitar class. Andress had some experience with guitar in the classroom and at workshops, but she states, "I am a gutsy guitar player, I'm not a good one'" (personal interview, January 19, 1998). However, she worked to learn everything she could about it and practiced more than the

students. She feels that she is a better teacher because of this experience.

Andress states:

One thing that I can say about the guitar experience is that when you are forced into such a situation, you have great empathy with the learning challenges of your students. Because as you learn, you say to yourself, "That is really a hard chord, and my fingers don't want to do that." I really think it makes you a more sensitive teacher. (personal interview, January 19, 1998)

Early Childhood

As Barbara Andress matured as a university professor, she expanded her music activities more into the area of early childhood. In order to obtain additional information about young children for conferences and other activities, she spent time working with children at ASU's early childhood lab. This experience taught her about the behaviors of young children. In addition, she read and researched for more information. It was at this time that Andress discovered the theories of Piaget and other exponents of early childhood behaviors. She also discussed this topic with her early childhood colleagues. One such colleague was Joan Moyer, whom she often asked for verification of her [Andress's] opinions on early childhood. Andress states:

And then, I began to see how we had to apply this information to the music experience. You could not teach music in early childhood unless you knew something about the young child, which was my

whole premise way back when I first visited children in centers.
(personal interview, January 19, 1998)

As Barbara Andress continued to work in the ASU early childhood lab, she saw the need for training in early childhood music instruction. Thus, she organized and taught a university class at ASU for this purpose. One of the class assignments was to work with the children in the lab for an hour every week. This meant that she was at the lab twice a week to supervise the students. The lab supervision was, for awhile, above and beyond her university assignment. Andress explains that the lab setting involved the total curriculum with music being just one component of that program. She states, “And a very attractive component, because the children came to the music plays like bees to honey. Those experiences helped form a lot of my most solid ideas about music in early childhood – because of working weekly with children” (personal interview, January 19, 1998).

Barbara Andress developed several courses at ASU to adequately prepare teachers to work with young children and music. “Music in Early Childhood,” a course for early childhood and music specialists at the undergraduate and graduate levels, involved music education for children

aged three through eight years. A summer workshop course of “Music in Early Childhood” for teachers in the field offered music education for two-to-four year old children as well as experiences for children through the primary grades. Both courses offered experiences with young children at the Child Development Laboratory. A third course developed by Andress was “Guiding Parent-Toddler Music Experiences.”

After the development of her early childhood courses, Barbara Andress explored the possibilities of a special music program separate from the daily lab curriculum. She organized and taught the Parent-Toddler Music Program, a special program for parents and toddlers and for university students in early childhood education. She states that this program became a very successful venture that existed for several years (personal interview, January 19, 1998).

“Guiding Parent-Toddler Music Experiences” was a special course for teachers, students, and caregivers of young children that involved preparation of materials, observation, and participation of the Parent-Toddler music classes. During the first 8 weeks of the semester, the students learned about music and young children and prepared for the parent-toddler classes. These classes consisted of approximately 12 parents

and their children ages 20 months to 36 months. In this 7 week class, the toddler explored music in a play-oriented environment. The parents interacted with their child in various musical settings.

To help parents understand and enjoy music with their child, the parents attended an instructional meeting 1 week before the beginning of the class. At this time the parents learned how to play the autoharp. They also received information about how to check out musical instruments for home music activities. To provide additional musical assistance throughout the class, the students helped to prepare a take-home newsletter, entitled *You, Your Child and Music*. The students also prepared weekly take-home music packets with items such as song sheets and instruments. The registration fee covered the expense of making these packets. The students also designed 10 music play areas for free-choice exploratory play during the first 45 minutes of the class. The children then experienced 15 minutes of a circle time group activity. Evaluation was an important part of this class. Evaluation procedures included the students recording their observations and the parents also giving an evaluation of observed musical behaviors (Andress, 1989b pp. 25-35; B. Andress, personal files, n.d.).

University Courses

As stated above, Barbara Andress not only taught the required courses, she also created new courses. Throughout her career at ASU, Barbara Andress was an instructor in the following courses:

- MUE 110 Orientation to Music Education
- MUE 211 Music in Recreation
- MUE 310 Music in Early Childhood
- MUE 313 Music in Elementary Schools
- MUE 314 Music in Elementary Schools
- MUE 315 Music in Middle/Junior High Schools
- MUE 335 Beginning Guitar
- MUE 498 Music Teaching for the Classroom Teacher
- MUE 498 Independent Studies
- MUE 594 Music in Early Childhood (Workshop)
- MUE 598 Guiding Parent/Toddler Music Experiences
- SED 498 Student Teaching

(B. Andress, personal files, 1994; n.d.)

The School of Music at ASU believed in Andress as a music educator, nominating her as an outstanding teacher in the department for The University Program for Faculty Development in 1983. This program was organized by the university to help other teachers achieve success. The program established a Teaching Effectiveness Resource File, which contained interviews by outstanding teachers and a class survey. The interview included teaching approaches and ideas for success. Any faculty

member who wanted to improve his/her teaching skills could refer to this file (B. Andress, personal files, January 21, 1983).

In addition, Barbara Andress received high teaching evaluations from students and the University (B. Andress, personal files, January 21, 1983; 1987/1988). A letter from the School of Music in 1984 states, "Her classes are stimulating and invigorating and she has a large following of music educators, both locally and nationally, who wish to study with her" (B. Andress personal files, June 11, 1984).

One of her students, Diane Cummings Persellin, professor of music education at Trinity University in San Antonio, Texas, and a leader in early childhood music in the United States recalls being a student in one of Andress's classes:

Her teaching of young children as well as college students throughout the years has always been carefully and creatively planned and beautifully delivered. As students in her classes, we often had the feeling that an exciting new song or activity had been created and written for us within the last 24 hours and that we may well be admiring it in a textbook in years to come. Her creativity is such a gift and appears to be without limits. (colleague questionnaire, 1998)

Another student wrote to inform her of his new college teaching position, to thank her for being such a wonderful role model and an expert

music educator, and to ask for advice on starting out as a college music educator (B. Andress, personal files, February 20, 1985).

Mentor

Barbara Andress took her role as mentor and advisor to her students very seriously. Her primary goal at ASU was to produce good teachers and guide her students to success. At ASU, she was a faculty advisor for undergraduate, masters, and doctoral students. She also served as a chair or a member on various masters and doctoral thesis committees.

Barbara Andress's enthusiasm and energy in music education, and especially in the field of early childhood music education, has inspired many music educators to contribute to the field. Several of her students have become university professors in music education. Dr. Diane Cummings Persellin, relates:

Ms. Andress' enthusiasm for working with young children and music is contagious. Her warmth and creativity come through in everything she does including her teaching, her workshops, her writing, and her leadership. Watching her work with young children has inspired many students to focus on early childhood music. (colleague questionnaire, 1998)

Another student, Susan Kujawski, who contributes much to the field of early childhood music education, comments:

By her actions Barbara taught me the difference between lip service to music in early childhood and a true commitment. There is an entire generation of Barbara's students now giving and sharing with young children and their teachers and parents because of Barbara's efforts. (colleague questionnaire, 1998)

Barbara Andress's role as a mentor extended to other students in Arizona. Ellen McCullough-Brabson, a music education professor at the University of New Mexico in Albuquerque and a leading educator in multicultural music in the United States, recalls how Andress became her mentor and friend while a student at the University of Arizona:

Barbara was my first true mentor. When I was a doctoral graduate student at the University of Arizona, she gave me the opportunity to present a workshop for her ASU Saturday Morning Series. It was a success, and the rest is history! Thanks to her enthusiastic support and response, I focused my career on sharing the good news about multicultural music. She continues to be supportive. When I first met her I said, "I want to grow up and be just like Barbara Andress!" Thanks Barb! You're the best! (colleague questionnaire, 1998)

Committees

Barbara Andress served on many committees created to further the goals of the university and the music department. Her Arizona State University committee assignments included the Fine Arts Personnel Committee and the Fulbright Awards Committee. In the music department, she served on committees, including the School of Music Personnel

Committee, the School of Music Advisory Committee, the Committee on Graduate Studies: Masters Level, the Music Education/Therapy Division, the Library Committee, and the New Building Committee (B. Andress, personal files, 1994).

Music Education/Therapy Lab

While serving on the New Building committee, Barbara Andress helped to develop a dedicated space for a music education lab (B. Andress, personal communication, July 31, 1998). One of her duties was to supervise this music education lab, a well-stocked resource area for use by music education and music therapy students. Professors, students, and teaching assistants could also use this lab to prepare their lessons and explore the instruments. The students also could check out instruments and materials for use in their student teaching. Although the budget was limited, the lab contained much equipment and materials, including 15 to 20 autoharps, Orff instruments, and the current music series textbooks and recordings. Andress states that she is very proud of the lab (B. Andress, personal interview, January 19, 1998).

Upon retirement, Barbara Andress donated many of her teaching materials to the lab. Three other music instructors, Jackie Boswell, Vivian J.

Burgmeier, and William English, also donated their materials. The lab now has a section dedicated to these outstanding educators. One corner houses Barbara Andress's educational materials. A wall plaque with the words "The Barbara Andress Collection" designates the area of her materials. The lab now houses: elementary and junior high textbooks, education and therapy literature and instruments, recordings, journals, band and orchestral scores, instrumental methods books, choral octavos and major works, educational transparencies, dissertations, classroom activity kits and charts, and much more (music lab, personal communication, January 21, 1998).

For Barbara Andress's music education classes, she and her students had to load teaching materials from the lab onto carts and take them to the classroom. At the end of every class, they had to return the materials to the lab. In addition, Andress and her students had to cart the materials for the parent-toddler classes to another building. The process of loading and unloading a cart became a part of their routine in the music education classes. Andress remembers a time when one of her students needed to relax at the end of a doctoral exam. She asked the student, " 'How do you most efficiently load a cart?' " (personal interview, January 19, 1998). And now, due to an extensive new building program, Arizona

State University has wonderful facilities with a large methods classroom and resource lab all on the same floor. Thus, the task of moving equipment to the music classroom is greatly improved.

Later University Teaching Experiences

During her last few years at Arizona State University, Barbara Andress no longer taught the elementary methods for classroom teachers. The teaching assistants now taught this class. Instead, she taught all the elementary and early childhood methods courses and supervised student teachers.

During the school year of 1981-82, Barbara Andress went on sabbatical leave. Her replacement at ASU during this year was her graduate assistant, Dianne Cummings. One of her sabbatical projects was to work with Susan Kenney at Brigham Young University. She helped Kenney organize a parent-toddler music class for Brigham Young University. Kenney states that her design for this course remained in their curriculum for 10 years (colleague questionnaire, 1998). Susan Kenney relates how Barbara Andress helped her at that time:

During that time, Barbara made all kinds of musical toys that allowed children to initiate music. She was very committed to providing children with music toys where the child could control the sound. Wind up music boxes were not the best kind of musical toys

because the child was a passive participant in the music. She made musical manipulatives from wood (she has a woodshop in her garage), from paper, and from any of a number of materials. Her creative juices worked non-stop. Her now famous drawings could be found on all paper work including the newsletters that went home with parents each week. Those were wonderful days, working with Barbara. She was always very gracious, and shared everything she made with me. I have an entire closet filled with materials she has made. (colleague questionnaire, 1998)

Barbara Andress retired from Arizona State University in the spring of 1990 (B. Andress, personal interview, January 19, 1998). Thus, she ended her 19 year career as a university professor and her 36 year career as a music educator. Although Barbara Andress retired from active teaching, she did not retire from the field of music education. With retirement came the time to devote herself to other early childhood music activities and projects (see Chapter 4).

Philosophy of Music Education

Barbara Andress believes in music experiences for all children and that music teaching should be child centered. She states, “You begin with where the child is, and you take them from there, no matter where you think they ought to be” (personal interview, January 19, 1998). The fact that most children do not have many musical experiences at the junior high level dismays her. She has struggled with this issue throughout her career. She

firmly believes that all children should be involved in a strong music program through middle school. She also believes in a program where one learning generates another learning (see Chapters 5 and 6). In other words, she believes in an organized learning sequence (personal interview, January 19, 1998).

In teaching music to young children, Barbara Andress believes in developing exploratory programs that are age appropriate. The development of such programs requires that the instructor understand the child at each age level. In addition, the instructor must have experienced interaction with young children in some way. She does not believe in performance goals or music reading for the pre-school age child. Her most important goal is to develop a disposition for music, as she explains:

What I want for children is that they come out of the experience with a disposition for music, meaning a curiosity about, a love of, a willingness to go ahead and do something else with it. These other musical skills will fall into place when appropriate. . . . By the same token, I want children to have some musical skills. . . . that there are certain things this age child can do: some rather global ideas about music, some louds and softs, and some highs and lows, and so forth. We are using music language with them. We are guiding them in hearing wonderful musical examples. (personal interview, January 19, 1998)

The well known phrase, "Success is a journey, not a destination," describes Barbara Andress's career as a music educator. Andress definitely made a journey of personal growth that evolved with experience. She was always looking for new ways to improve her teaching skills and encourage improvement in other educators.

As a result of her many years as a music educator, Barbara Andress states that she has learned how to improve her teaching strategies (personal interview, January 19, 1998). She admits that she began her teaching career a little naïve and uninformed about how to teach. However, she was very willing to learn and learned much by experience. She states:

So I think through experience, you begin to refine your ideas, you begin to focus a little better, and you have a greater knowledge base. I think you also begin to get a sense of how material can be disseminated to children, and how you can better communicate, so that you present sessions with a little more scope and sequence. The learning sequence becomes more logical for the child, thus you can guide them more effectively. (personal interview, January 19, 1998)

Barbara Andress has improved her teaching by continually refining her skills and techniques with a self-evaluation after each lesson. As part of the self-evaluation, Andress evaluated which music activities were a success and which ones were unsuccessful. She states that this self-evaluation just became a habit. Throughout her career, she continued to write her own

material for her students. This started when she was teaching in the Cartwright district and had very few materials. She states that the Cartwright noncurrent textbooks contained very little instruction for teaching a song. Therefore, Andress would always try to figure out what to do:

I used to look at a page in that book and think, 'What could I do with this song? How could I teach this to children? How could I embellish it?' This became a mental set. I think it carried right on up into my university teaching – how can I teach this rhythm pattern better or how can I do thus, or so? (personal interview, January 19, 1998)

One of Barbara Andress's goals was to produce successful music teachers. Her expertise in the field enabled her to understand the qualities of a successful music teacher. She also possessed the skills to instill these qualities in others. Although her dedication was to all music educators, her specialization in the field of early childhood music education gave her an insight into the criteria for successful teaching in this area. To become a successful early childhood music teacher, one must possess certain qualities.

Andress states that the characteristics of excellent music teachers of young children include: (a) an empathy for young children; (b) a play-like quality in their being; (c) the ability to develop well planned lessons of age appropriate musical activities for young children; (d) flexibility and

spontaneity during interactions with the children – may have to abandon that well planned lesson; (e) the understanding that the child is more important than musical knowledge – more important for the child to feel good about the musical experience; (f) knowledge about the behavior responses of the children; (g) the understanding of musicianship and of musical content; and (h) the ability to communicate information in an understandable way to children (personal interview, January 19, 1998).

In her early childhood classes, Barbara Andress would instill these successful qualities in new teachers by being a role model, discussing child development, exploring appropriate materials, and teaching how to communicate with the age group. She believes one of the most important elements of her instruction was to give the students on-site experience with the children. She states, “You can not just talk about teaching, you must experience teaching – just as talking about music is not the musical experience. The new teacher needs to work with these children and develop materials and lesson plans” (personal interview, January 19, 1998).

Summary

Barbara Andress’s early musical influences involved her family, her musical experiences in junior and senior high school, and church. In

addition, her desire to become a teacher came from her experiences in school. These influences inspired her to study music education/education in college and obtain a Bachelor's and a Master's degree from Arizona State College/University.

Barbara Andress, the music educator, contributed to the field of music education in Arizona for 36 years as a general music teacher, a middle school band director, a district music supervisor, and a college professor. As a dedicated music educator, Andress pursued excellence in the classroom and expanded her knowledge of teaching music to children and adults. This included research and the learning of new methods in music education, especially in the area of Orff music for children and music for early childhood.

Barbara Andress contributed to early childhood music education with her training for students and teachers. As a district music supervisor, she wrote materials for the primary teachers and regularly gave demonstration classes for them. In order to provide the best training possible for the teachers of very young children, she researched the areas of musical learning and behaviors of pre-school children. She used this knowledge to design age-appropriate music activities and tested them with young children.

Andress shared her early childhood music activities and findings for pre-school children in workshops. In addition, she designed three university courses for the training of students, teachers, and care providers of young children.

Barbara Andress developed her philosophy of music education for children and for young children and gained an understanding of the characteristics of a successful music educator. Her colleagues and students attest to her enthusiasm and energy as a music educator who inspired her students to excellence.

CHAPTER 4

BARBARA ANDRESS – A LEADER IN

ARIZONA MUSIC ACTIVITIES

The purpose of this chapter is to chronicle Barbara Andress's contributions to Arizona music activities. Discussions include her contributions to the Arizona Music Educators Association, the development of the Orff approach to music teaching in Arizona, the collaborations with the Arizona State Department of Education, and the field of early childhood music.

Arizona Music Educators Association

Barbara Andress is a life member of the Arizona Music Educators Association (AMEA) and the AMEA Society of General Music, as well as a charter member of the *Arizona Music News*, AMEA's magazine. She considers her major contributions to AMEA were in organizational and leadership roles (personal interview, January 19, 1998).

Andress recalls that due to the small population in Arizona, the AMEA membership was small. As the state grew, she became a part of helping the organization grow:

As a member of this dynamic group, I worked with the organization and helped bring it up from just a very small group to a certainly very effective and large membership. Some of our progress was just plain growth in the state. It wasn't only that we did so much, it was just we had more schools and more people involved. I spent many long hours involved in the activities of the organization. There were specific projects that we undertook. . . . we undertook a project anytime there was funding and put it to good use. We undertook various ambitious publication projects and in-service training. (personal interview, January 19, 1998)

Leader

Barbara Andress's leadership roles in AMEA include: (a) two terms as Secretary from 1961-1965; (b) President of the General Music Teacher's Section from 1965-67; (c) President of AMEA from 1967-69; and (d) one and a half terms as Past President from 1969-72. When the new past president of the 1971 board moved out of state, the AMEA Board appointed Barbara Andress to serve an extra term as Past President in 1971. Due to her busy schedule in national activities, she resigned her position at the end of the 1972 school year (Arizona Music Educators Association

Archives, 1971, 1972; Willson, 1986, pp. 175-176; B. Andress, personal files, 1994).

Barbara Andress understood the responsibilities of a board member. She states, "When you are on a board, you become an implementer" (personal interview, January 19, 1998). One such implementation was the planning of the state music conferences. Duties for these events included arranging for clinicians, housing, and exhibitors as well as screening for outstanding performing groups and preparing for All-State Concerts (B. Andress, personal interview, January 19, 1998).

Barbara Andress's leadership qualities led her to serve a term as President of AMEA. As President, she led the group in all areas of music education and grew beyond her general music expertise. This AMEA opportunity led to leadership in the Western Division of MENC and at the national level of MENC (B. Andress, personal interview, January 19, 1998).

During Barbara Andress's 11 consecutive years on the AMEA Board, she saw many changes and helped to develop AMEA into a strong organization. In addition to membership growth, some of the accomplishments that occurred during her tenure on the AMEA Board were: (a) the AMEA Silver Anniversary celebrated at the Fall 1964

convention; (b) the establishment in 1964 of the Music Educator of the Year Award; (c) establishment in 1965 of the Music Advisory Committee as a part of the organization of the Arizona Interscholastic Association (AIA) to regulate and co-ordinate music events and activities; (d) establishment of the State Music Advisory Committee in 1965; (e) the hiring of a State Music Consultant in 1966; (f) a constitution revision with 21 changes in 1967; (g) a constitution revision in 1969 that established a higher education division and separated AMEA from NEA and AEA; (h) establishment of a state General Music Advisory Committee during the 1969-70 school year to increase membership and publicize events; (i) joint projects with the Department of Public Instruction from the mid 1960s through the early 1970s; (j) establishment of the AMEA Student section in 1970; (k) the establishment in 1971 of a Fall AMEA convention and a spring AEA convention; and (l) establishment of the Arizona Band and Orchestra Directors Association (ABODA) Past Presidents Council in 1971 ("Report," 1967, p. 15; Van Diest, 1967a, p. 2; Willson, 1985, pp. 63-65, 73, 75, 78-80, 83-85, 88, & 92-93).

Clinician

Barbara Andress served as a clinician for many AMEA activities from the early 1960's to the mid 1990's (see Appendix D). Although her initial goal was not to become a clinician, she presented many workshops throughout the state. Still, at first, Andress had to overcome her shyness. She credits her Arizona colleagues at this time for encouraging her to share her music expertise with others. Ardith Shelley, Mike Hartsell, Carroll Rinehart, and Max Ervin were "the good pushers" who opened doors for her (personal interview, January 19, 1998).

Barbara Andress's workshop experiences began in the 1960s with her music supervisory duties. At this time, the music supervisors in the Phoenix area held monthly luncheons to plan for music events and share news. Andress had the opportunity at these luncheons to share her music ideas. The success of these small presentations led to invitations to present her ideas in other districts.

With her involvement in the general music section of AMEA, there were many opportunities to give workshops (B. Andress, personal interview, January 19, 1998). In addition, she served as a clinician at AMEA, sharing

her knowledge of the various state music programs and of early childhood music education.

Author

Barbara Andress authored articles in the AMEA magazine, the *Arizona Music News*. She wrote many short articles as part of her duties as President of AMEA and as President of the General Music Section. She also authored one major article in 1980 concerning the generative approach to learning music (see Chapter 5). Her contributions to AMEA resulted in her picture appearing on the cover and in many issues of the *Arizona Music News* during the 1960s and early 1970s.

Awards

In 1968, AMEA honored Barbara Andress with the prestigious award “Arizona Music Educator of the Year.” Concerning this award, she states, “. . . [the award] was a very thrilling experience, and indicated that I was certainly trying to make many things happen” (personal interview, January 19, 1998). The announcement of her award in the *Arizona Music News* included the following phrase: “*It has been said that the greatest thing that ever came out of Gila Bend was Highway #89. That is not true – for our Music Educator of the Year for 1968 was raised there!*” (“Music Educator,” 1968, p. 2).

Barbara Andress received honors from AMEA in 1989 at the Golden Anniversary Convention with the presentation of two awards. The Eldon A. Ardrey Past President's Award, established in 1989, honors the outgoing President of AMEA with a Commemorative Medal. She received the Arizona Music Educator's Distinguished Service Award in recognition for her many professional contributions ("AMEA Board," 1989, p. 16; B. Andress, personal files, 1994; personal communication, July 31, 1998).

The Introduction of the Orff Approach in Arizona

During the 1960s, the Orff approach to music education for children was new to music educators in America. Barbara Andress became involved with this approach in 1964 when she met Grace Nash. Nash synthesized the philosophies of Carl Orff, Zoltán Kodály, and Rudolf van Laban and made them available to others by writing and publishing materials at a time when these philosophies were new to the United States (Orrell, 1995, Abstract).

Grace Nash's first Orff-Schulwerk demonstration in Arizona was at the annual AMEA conference in November, 1964 (Orrell, 1995, p. 37; Nash, colleague questionnaire, 1998). At the time, Barbara Andress was the music supervisor at the Cartwright School District, and Nash was to present

an Orff demonstration with third grade children from this district at the conference. Grace Nash relates the following:

Her [Barbara Andress] interest and cordial welcome was immediate. She had selected the “right classroom teacher,” flexible and courteous, as well as the 25-30 students, who were eager and industrious. Barbara, herself was most helpful, and a keen observer, attending nearly every session. She was highly respected by her colleagues. Thus, she opened doors to many opportunities for me – a new resident in the state. (colleague questionnaire, 1998)

Although Barbara Andress’s knowledge of the Orff approach was minimal, she had a great desire to learn this new approach. She arranged for Nash to teach several classes in the Cartwright District using the Orff approach. She recalls how Nash would come to the classes several times a week. Because Andress had no Orff instruments, Nash transported her personal Orff instruments in her station wagon. For every rehearsal, Andress and Nash unloaded the instruments and carted them into the room. Andress eagerly learned everything she could from Grace Nash at this time (personal interview, January 19, 1998).

Andress relates how Grace Nash helped her obtain the Orff instruments for her district:

... we used her [Nash] instruments and went to the school board. We had first graders perform in the Orff ensemble, and then we asked the board for budget allocations to buy the instruments. We used a wonderful “sales” technique – and I think Grace was the one

who suggested this – but we would have the first graders play the instruments, and then they would go get the hand of each one of the board members and have them come down to learn the part. Of course, no board member is going to say no! Not when that first grader won him over and taught him how to play such wonderful music. (personal interview, January 19, 1998)

Because the Orff instruments were not available in America at that time, Barbara Andress ordered the Orff instruments from Studio 49 in Europe. When the instruments finally arrived, she relates, “You would have thought it was Christmas. I was so excited!” (personal interview, January 19, 1998). She then began to give workshops throughout the state with Grace Nash. By this time, the Ludwig Company manufactured Orff instruments in the United States. Due to Grace Nash’s involvement with this company, Ludwig co-sponsored many of the workshops using the company’s instruments.

Since the Orff instruments were expensive, Barbara Andress could not purchase enough instruments for the primary classes. To help alleviate this problem, she designed a new less expensive Orff instrument for Ludwig. She describes this project:

I was trying to come up with an instrument that at least we could use as a soprano glockenspiel and an alto xylophone sound. I sent a prototype to Ludwig, and they produced it. But we never did get to the sales point with it. During the prototype stage, I tested it in the Cartwright district. The instrument was a “tray-type” xylophone with

metal bars on one, and little thin rosewood bars on another. Anyway, they had a good sound. About that time then, Magna Music was making available the Studio 49 instruments, so they were accessible in the United States. The Orff group became active nationally, and so there were now a lot of accessible instruments. (personal interview, January 19, 1998)

Barbara Andress remembers learning from Grace Nash with admiration and considers Grace a wonderful teacher and a mentor – one of the most significant people in her professional life. Andress states, “She certainly brought me into a whole new realm of thinking of what I could do as a music teacher. I started writing many more arrangements” (personal interview, January 19, 1998).

In using the Orff ensemble arrangements in Nash’s books, Barbara Andress noticed that the full Orff ensemble scores were mainly *ostinati*. She made the suggestion to Nash to write the pattern and then enclose it with repeat signs. From then on, Nash took her suggestion and wrote her arrangements in this manner (B. Andress, personal interview, January 19, 1998).

Collaboration with the Arizona State Department of Education

Arizona State Music Advisory Board

In the summer of 1965, AMEA formed the Arizona State Music Advisory Board for the State Department of Public Instruction at the request of the State Superintendent of Public Instruction, Mrs. Sarah Folsom. Formation of this board was to assist the State Department in the development of state sponsored projects and activities in music education. Barbara Andress was one of the seven members of this board and was an active contributor to the State Music Advisory Board through the early 1980s ("Candidates," 1965, p. 23; B. Andress, personal communication, April 29, 1998).

Appointment of the State Director of Music Education

AMEA first submitted a request to the state for the position of State Director of Music in 1947, but was unsuccessful in its accomplishment. AMEA desired this position to further the level of music education in Arizona. In 1958, AMEA President Carroll Rinehart appointed a committee to study this project. In 1961 and in 1962, they made two additional requests to the state for the position. Though the State Department agreed with AMEA, funds were not available. When Dr. Sarah

Folsom became State Superintendent in 1965, she immediately set this goal into motion by forming the State Music Advisory Board. It was this board that produced the formal request for a state music supervisor. Dr. Folsom funded this position through Title IV federal funds for education (Willson, 1985, pp. 73-77).

The AMEA Board and the State Music Advisory Committee worked together in screening applicants for the office of State Director of Music Education during the 1965-66 school year. They chose Ray Van Diest for this position. Address states that he was a “real God send” for music education in Arizona (personal interview, January 19, 1998). His knowledge and clout at the State Department level enabled AMEA to function more effectively (“Candidate,” 1965, p. 23; personal interview, January 19, 1998).

The “Significant Music” Conferences

Over a four year period, from 1966-1970, there were five “Significant Music For Arizona Children” conferences. Barbara Address was an active contributor and implementer of this series of conferences.

The first of the “Significant Music For Arizona Children” conferences took place on January 19-21, 1966, at the School of Music of the University of Arizona in Tucson (“Preliminary,” 1965, p. 23). The State

Department of Public Instruction in cooperation with the Music Advisory Committee and the Arizona Music Educators Association sponsored this three day conference. The name of this event was “A Structured Event Planned to Improve the Effectiveness of Music Instruction in Arizona Elementary Schools, Grades K-6” (“Preliminary,” 1965, p. 23). Selected attendance by invitation ensured that attendees would truly aspire to the conference goal of: “. . . exploring ideas and ways of improving the musical opportunities for children in Arizona elementary schools” (Hartsell, 1966, p. 6). This was a major event in music education in Arizona as stated:

For the first time in the history of Arizona public schools a majority of all elementary school districts in the State sent one or more special music teacher representatives to the three day state-wide working conference . . . and [it] represented one of the first efforts of any of the fifty states under Public Law 89-10 to examine objectively one subject area—music in the elementary school—on a state-wide basis and at the same time plan constructively on a long range basis to improve the effectiveness of music experiences for Arizona Youth. (Hartsell, 1966, p. 6)

Many music specialists and supervisors as well as school administrators and school board members attended the conference. Five nationally recognized out-of-state music educators presented lectures and/or demonstrations with the keynote address given by Dr. Charles Leonhard from the University of Illinois (Hartsell, 1966, p. 6).

Barbara Andress's role in this conference was in helping to plan the event with the State Music Advisory Board and AMEA. She was a member of a discussion panel and a presenter of demonstrations on music instructional content with Carroll Rinehart and Mike Hartsell (Hartsell, 1966, pp. 6-7). In addition, she was one of the workshop leaders in the follow-up meetings and workshops throughout the state to incorporate proposals from this conference (Arizona Music Educators Association Archives, 1966).

This elementary "significant" conference was a great success, as indicated by the many letters sent to the editor of the *Arizona Music News*. An excerpt from one of these letters states, "It was an outstanding success. We have never before attended a conference in which the consultants were better prepared or more stimulating, where the schedule of events moved more smoothly, or where the food was any better" (Hartsell, 1966, p. 35).

The second state conference in this series – "The State Conference to Improve the Effectiveness of Music Instruction in Grades Seven and Eight in Arizona Schools" – occurred on November 3, 1966, at Arizona State University in Tempe ("Report," 1966, p.11). Dr. Bennett Reimer was the keynote speaker (Van Diest, 1966, p. 14). Barbara Andress's role in this

conference was as a major organizer, along with Dr. William English, Ardith Shelley and Raymond Van Diest. These Phoenix members of the Music State Advisory Committee worked many long hours to make this one day conference a success (Van Diest, 1966, p. 14).

“The State Conference of Significant Instrumental Experiences for Arizona Youth” was the third state conference in this series. It took place from January 18-20, 1968, at Tempe Union High School in Tempe, Arizona. There were five general sessions divided among three keynote speakers: Dr. Ronald Thomas, Dr. W. Gibson Walters, and Dr. Paul Van Bodegraven. They held group discussions and recorded the ideas to further develop instrumental music instruction in Arizona. Barbara Andress was one of the organizers and implementers of this conference, serving on the conference committee, the State Music Advisory Board, and as President of AMEA (“State Conference,” 1968, p. 12; Thomas, 1968, p. 13).

Arizona State University in Tempe and at East High School in Phoenix were the sites of the fourth state conference entitled “The State Conference on Significant Choral Experiences for Arizona High School Youth,” held on October 31, November 1-2, 1968. Sponsors of this conference were the State Department of Public Instruction, the Arizona

Choral Directors Associations and the Arizona Music Educators

Association. Highlights of the conference were: (a) four sessions on vocal pedagogy given by Dr. D. Ralph Appelman from Indiana University; (b) a session on high school scheduling given by Mr. Emery Curtis, a high school principal from Berkeley, California; (c) a session on creative ideas and directions for the choral program, given by Dr. Ronald B. Thomas from Manhattenville College in New York; and (d) discussion groups on chorus materials and techniques. As a member of the State Music Advisory Board and the AMEA Board, Barbara Andress was active as one of the organizers and implementers of this conference. She also served as one of the presiding officers at the various choral sessions (Harper, 1968, p.4).

The fifth state conference was "The State Conference on Media and Music," held on January 9-10, 1970, at the University of Arizona in Tucson. The State Department of Public Instruction sponsored this conference along with the AMEA, the Arizona Association for Audiovisual Education, and the Arizona School Librarians Association. This conference, highlighted with a banquet and special effects from media displays, was the first of its kind in Arizona:

... in which one specific curriculum area developed a program for an in-depth exploration in the utilization of media for instructional

purposes. It was an endeavor in which one curriculum area requested the resources of other related areas for the development of a conference. (Rinehart, 1970, p. 20)

The media conference gave music educators, librarians, audio-visual experts, administrators, and general classroom teachers an opportunity to learn about the current multi-media hardware and software. Through observations, demonstrations, lectures, and working sessions they obtained knowledge on the application of media in music education. As a member of the State Music Advisory Board and the AMEA Board, Barbara Andress was active as one of the organizers and implementers of this conference (Rinehart, 1970, pp. 19-22).

State Music Textbook Adoption Committee

During the spring of 1966, the board members of the State Department of Education appointed music educators to serve on a textbook evaluation committee for the 1967 State Music Textbook Adoption. The board members each selected a State Chairman and Committee Members from their areas. Barbara Andress was a member of this textbook adoption committee, consisting of nine State Chairman and forty-five members. She served as a State Chairman for her area, and the State Chairmen selected Barbara Andress as the General Chairman of this

committee during their organizational meeting on August, 17, 1966 (Van Diest, 1967a, p. 2).

The task of the State Chairmen was to establish an evaluative criteria instrument. They used the suggested music textbook criteria from the *Music Guide For Arizona Elementary Schools* as a guide. Each of the textbook publishers and the State Board members received a copy of the criteria by the first of September. In order to fully evaluate each textbook series, the textbook publishers provided sample textbooks, records, and charts to each of the committee members. Each committee then met to decide the best procedures for evaluation. In October, the textbook publishers provided an all day workshop. Evaluation of the textbooks by the committees continued through November and December (Van Diest, 1967a, p. 2).

The final adoption process took place in January, 1967, with the publishers turning in their sealed bids to the State Board of Education and with each State Chairman reporting his committee findings to his State Board member. On January 30, 1967, the State Board of Education balloted for and adopted textbooks for each grade level. School districts then chose a music textbook series (Van Diest, 1967a, p. 2).

Barbara Andress's role in the State Music Textbook Adoption Committee was as General Chairman of the Committee. She also helped in some of the textbook presentations throughout Arizona and made sure that the focus at the AMEA Convention centered on textbook adoption. She remembers spending many hours evaluating the different series. She states:

We would thoroughly assess all of those books and supplemental materials. And, of course, the real payoff was then the publisher allowed the committee member to keep all of the materials. So your district would have every single series and every single recording, which was a very lovely resource. (personal interview, January 19, 1998)

In 1972 and in 1979, Barbara Andress served on the New Textbook Committees. In the 1980s she became very active in co-authoring the Holt music series textbooks. Thus, due to conflict of interest, she no longer served on the New Music Textbook Committee for Arizona (B. Andress, personal communication, June 22, 1998).

Author

Music Guide For Arizona Elementary Schools

A goal of both AMEA and the State Department of Education in the 1963-64 school year was to improve the curriculum in Arizona music education. They accomplished this goal by writing and publishing

curriculum guides in both vocal and instrumental elementary music. They selected a committee of music educators to write each guide. The State Department of Public Instruction was in charge of publishing (Arizona Music Educators Association Archives, 1963, 1964).

Mike Hartsell was the committee advisor for the elementary guide, *A Guide For Teaching Music In Arizona Elementary Schools*. Barbara Andress and Ardith Shelley were authors and editors as well as co-chairmen of the music committee ("New General Music," 1964, p. 9; B. Andress, personal communication, June 22, 1998). They compiled and organized this guide into three main categories: primary grades, intermediate grades, and upper grades. Each category contained an exploration in the areas of singing, listening, movement and instruments. Included in each area was a guide for evaluation. A final section provided additional music information for the teacher. This general music guide served the following purpose:

. . . no attempt has been made to present an exhaustive course of study. Rather the intent has been to suggest the scope of the music curriculum from grades one through eight as well as to provide information which might enable teachers, music consultants and school administrators to gain an overview of the type of musical experiences which can and should be available to children as they progress through each grade level in Arizona elementary schools. (Andress, Shelley, & et. al., 1964, p. 6)

The State Department of Public Instruction published this guide in 1964 and distributed it at no cost to all Arizona educators ("New General Music," 1964, p.9). This guide won second place in a national award for Editorial Excellence in May, 1965 ("Arizona Guide," 1965, p. 7).

Music Booklet For Primary Teachers

In 1965, the General Music Teachers Section of AMEA and the State Department of Public Instruction agreed to publish a primary music bulletin. The main objective was to provide the primary teachers with music ideas for their classroom ("Primary Grade", 1965, p.23; Willson, 1985, p. 86). Barbara Andress and Ardith Shelley were co-editors, and Dr. William English served as a consultant for this bulletin. Barbara Andress also was an illustrator for the series.

The State Department of Public Instruction published *Music For Primary Children* and disseminated it to every school district in Arizona each month during the school years of 1965/66 to 1972/1973. This monthly bulletin contained music ideas and songs submitted by music educators, primary teachers, and occasionally from children. Andress states that these bulletins also served as a reminder for the primary teachers to include music

in their curriculum each month (B. Andress, personal interview, January 19, 1998; personal communication, June 22, 1998).

New Music Guide For Arizona Elementary Schools

In the early 1970s the Arizona Board of Education requested authorship of a new music guide for all grades, kindergarten through twelfth grade. This new guide was to include all areas of public school music. Raymond Van Diest, (1971) states that although Arizona had one of the most excellent guides in America, it was time for expansion (p.17).

One of the educational trends in the early 1970s was the development of behavioral objectives in all curricular areas of education. Several Arizona music educators, including Barbara Andress, attended MENC training on the writing of musical objectives. Andress states implementation of this at the state level was difficult and relates how the plan for this new guide began:

And the State Department said something to the effect, "Well music people, you don't need to write these objectives." . . . indicating that you really don't have real objectives. "Just go sing your songs or something." And the music people were a little insulted. We thought that, for one thing, it takes us out of the mainstream of the curriculum, if you don't attempt to do this. So then, the State committee, many of the advisory board and other people that had the expertise that was needed, set about then to find a palatable way to do this. We simplified the lesson plan into a form that was easier to write, than typically what the other curricular areas were doing. Our

version became a model for the State, and for some other states too.
(personal interview, January 19, 1998)

The State Department of Education published the new guide for Arizona's elementary music education in 1973 entitled *Identifying and Developing Musical Behaviors: A Design For Learning (K-6)*. Barbara Address was chairman of the Curriculum Committee, served as co-editor of the guide with Carroll Rinehart and Ray Van Diest, and was a member of the Core Committee. She also provided the art illustrations and her son Dale was in charge of the guide's layout.

This guide, written in a new format, includes general music and beginning instrumental instruction. The guide begins with a discussion of the musical concepts and competencies for the elementary child in the affective, cognitive, and psycho-motor domains. Following the introduction are five sections: Kindergarten through Second Grade, Third and Fourth Grades, Beginning Strings, Fifth and Sixth Grades, and Band and Orchestra Classes. Each section includes a discussion of: (a) the children in each age group, (b) musical concepts, (c) the competencies (skills) in the areas of knowledge, analysis, synthesis, and evaluating, (d) models for setting objectives and identifying musical behaviors, and (e) models for lesson

planning. The final section of the guide deals with multicultural and classical music for the schools.

The goal of this guide is to provide musical experiences that foster a good musical attitude that leads to better music comprehension and musical expression (Andress, Rinehart, & Van Diest, 1974, p. 3). W. P. Shofstall, Superintendent of Public Instruction states in the foreward:

. . . The new Arizona design for music education is a document which I feel will make a significant contribution to the schools of Arizona. It is not a recipe book for individual tasks, but rather a framework within which many learning experiences can be structured. The concerns expressed within this document are the kinds of thought processes which students need to develop their attitudinal responses to music and for the development of a variety of skill responses through which they may learn. (Andress, et al., p. i)

In order for the teachers to fully understand and use this new guide, the General Music Teachers Section of AMEA organized Introductory Workshops throughout the state and also at the AMEA state convention in November, 1973. The AMEA workshop included three groups, grades K-2, grades 3-4, and grades 5-6 (Arizona Music Educators Association Archives, 1973; Willson, 1985, p. 87). Barbara Andress was an active clinician throughout the state in promoting the skills and objectives in this new music guide.

She states that implementing and convincing the Arizona teachers to use this guide was difficult. The fear of the time involved in writing behavioral objectives kept many teachers from using this new approach. Despite some negative responses, Andress believes that they succeeded in implementing the process of behavioral objectives for music instruction. Although some teachers resisted this approach, they now had the resources for its use (personal interview, January, 19, 1998). Andress believes that the writing of this guide prepared her for authorship in a national music textbook series (personal interview, January, 19, 1998).

New Music Guide For Arizona Junior High Schools

In 1978, the State Department of Education published a new state music guide for Arizona junior high schools entitled *Identifying and Developing Musical Behaviors: A Design For Learning, Junior High School*. Barbara Andress, Lorraine Curry, and Ray Van Diest were co-editors of this guide. In addition, Andress served on the Core Committee for the project and provided the art illustrations. She and John Banks were in charge of the layout, and Lorraine Curry served as chairman of the entire project.

The format of this junior high guide is similar to the new elementary school guide. As before, there is a discussion of the musical concepts and

competency skills in the areas of knowledge, analysis, synthesis, and evaluation. It also contains models for instructing the junior high student.

One of the goals for junior high school music is:

... to prepare the student to seek information and skills which can provide the background necessary for him to independently use music in later life. It is apparent that the large group structure which tends to imply the sameness of pace and oneness of interest cannot be the only route to learning for this age student. ALTERNATIVE MODES OF INSTRUCTION in which the student chooses from among many routes to learning can become a most effective means for attaining skills in seeking musical understandings independently. This requires a flexibility of scheduling and modes of instruction within the framework of the individual school. This guide explores some of these alternative modes. (Andress, Curry, & Van Diest, 1978, p. 28)

The guide includes four sections: the general music class, self-directed learning, choral music, and instrumental music. A discussion in each area uses examples of concepts and competencies for the young adolescent. The final section uses multicultural and classical music and has a discussion in the areas of pitch, duration, timbre, expressive control, structure and aesthetic premise.

Other Writings For The State

In 1964, Barbara Andress wrote and illustrated a guide for the Arizona State Department of Public Instruction entitled, ... *To Guide a*

Child: Music in the Kindergarten Classroom. In this practical and informative guide, she states ideas for both the administrator and the teacher in the areas of singing, movement, playing instruments, listening, and imaginative experiences. She also explains the world of music and kindergarten children, the proper way to teach music to this age, and the materials and equipment needed for instruction.

During this same year, Barbara Andress was one of the music consultants on a project directed by William English for the Arizona State Department of Education entitled *Arizona State Visuals*. These visuals were music teaching materials for the classroom. The State Department reproduced the materials, organized them in a packet, and distributed them to every classroom teacher in grades one through six (Van Diest, 1967b, pp. 2, 20).

In 1968, Barbara Andress prepared a creative project for the State Department of Public Instruction and the State of Arizona Supplementary and Innovative Music Enrichment Project, ESEA, Title III. *12 Pieces* included a booklet of music, illustrated by Andress, and a recording. Ronald Lo Presti, a composer in residence at Arizona State University, composed the musical pieces for children. Barbara Andress and William English wrote

the lyrics to the songs. Each song has a piano accompaniment and some include the use of recorder, rhythm instruments, and/or bells and xylophones. Andress presented this music at an early childhood conference for primary teachers held in June, 1968 (English, 1968, p. 10).

Barbara Andress was the music author for a set of 12 lesson plan kits, entitled *Nutrition and the Arts*. The Arizona Department of Education sponsored this project and the Tucson Association for Child Care, Inc. produced this project in 1983 with a grant from the U.S. Department of Agriculture. Contributors included specialists from drama, movement, visual arts, early childhood education, and nutrition education. These lesson plan kits contain teaching activities in nutrition with ideas from each of the areas listed above, as well as recipes and cooking instructions, a list of resources, and notes to parents.

Early Childhood Music Education

During the first half of Barbara Andress's teaching career, the phrase "early childhood" referred generally to the primary grades in the public school. Since the classroom teacher taught music to the children, proper music training for the primary teacher concerned Andress (see also Chapter 3 and Chapter 4; B. Andress, personal interview, January, 19-20, 1998). At

that time, Arizona had no state kindergarten and most of the music specialists began teaching music in the fourth grade.

While a music supervisor in the Cartwright school district, Andress states that her only contact with pre-school music occurred when pre-school teachers called her for information. An example a teacher might say, states Andress, is: “ ‘We have a little money to spend and we want to buy some instruments. What should we buy?’ Then I would go through a list of things that would be helpful to them” (personal interview, January, 19, 1998).

Early Childhood Conference For Primary Grades

A special conference on music in early childhood in the primary grades took place on June 25-26, 1968. Barbara Andress was one of the presenters of the four workshop sessions which included: (a) creative music experiences, (b) movement and music, (c) learning to listen, and (d) new music for primary children. The session of new music for primary children featured the music of Mr. Ronald Lo Presti, who was the composer in residence at Arizona State University. Andress prepared this music for publication. This short conference under the direction of Mr. Ray Van Diest for the Arizona Department of Public Instruction made the appeal for

all teachers of young children to make the music learning experiences exciting and meaningful, and not just a play period. The clinicians presented ideas and materials to move these teachers toward that goal (English, 1968, p. 10).

Barbara Andress relates that her first big experience with early childhood music in the pre-school years came in the late 1960s, when Mike Hartsell asked her to present an early childhood workshop at the Western Division Conference in Hawaii, scheduled for April, 1969 (see Chapter 5). At the time, she really didn't know much about pre-school music, but she replied, "I'll find out" (personal interview, January, 19, 1998).

To research this area, she went to the children. She states that she visited many nursery schools to observe their behaviors, activities, and what they could accomplish. She then organized a session on early childhood music, partly based on her observations and partly on her gut-level feeling about what should happen in this area. Her early childhood session at the Western Division Conference in 1969 was a success. This opened the door for more invitations to become involved in early childhood music activities (B. Andress, personal interview, January, 19, 1998).

Arizona Arts and Creativity in Early Childhood

Barbara Andress was one of the founders of the Arizona Arts and Creativity in Early Childhood Committee, (the AACEC), which was an affiliate with the Arizona Alliance for Arts Education. This program existed from 1981 through 1994 ("What is," 1988, p. 8; personal communication, Andress July 20, 1998; Watts, March 19, 1999). Andress states that the AACEC was a significant program, since it pulled the fine arts people together to work with the early childhood specialists toward the common cause of the arts in early childhood. They presented conferences that included early childhood workshops, using clinicians from throughout the state. AACEC sometimes held their conferences in conjunction with the AMEA conferences (B. Andress, personal interview, January, 19, 1998). Andress presented workshops at various conferences (see Appendix D) and was a conference co-chairman for the AMEA/AACEC Conference in Phoenix, Arizona, in 1987. She also was a co-chairman and presenter for the AACEC Conference at ASU in 1989 (B. Andress, personal files, 1994; personal communication, June 22, 1998).

Barbara Andress states that learning from the other arts educators was a highlight of membership in this organization. As an example, she describes what she learned from the creative drama people:

. . . we observed that the creative drama people were masters in the art of questioning when interacting with children. The art of questioning to fulfill a dramatic role is just a beautiful process. In creative drama, that is how they elicit responses from their groups, and I highly recommend it! . . .because of just how you ask a question so a child will give you a response that is his own and yet is contributing to the dramatic whole. (personal interview, January, 19, 1998)

Ray Van Diest, the Fine Arts Consultant at the time, was very supportive of the group. He made the arrangements for the workshops, while the committee determined the workshop's curriculum. Andress states, "He was an expert enabler. He would, either through funds or connections, obtain conference sites and attend to other details" (personal interview, January, 19, 1998).

In a letter to Andress, Ray Van Diest complements Andress on her work with the Conference in 1987. He states at the end of the letter, "Congratulations, Barbara, for your distinct leadership and significant contributions to music education in Arizona" (B. Andress, personal files, 1987).

Arizona Music in Early Childhood Collaborative Task Force

In the early 1990s, the State Fine Arts Consultant and the President of AMEA wanted a focus on early childhood music education. The identification of early childhood music as one of the goals of MENC and the fact that there were early childhood music experts living in Arizona prompted the desire for this focus. Barbara Andress recalls:

Shortly after I retired, Jeanne Belcheff, the State Fine Arts Consultant, called me and said, 'Let's get together and see if we can do something in early childhood music for the state'. . . . So I was more than willing to jump right in. (personal interview, January, 19, 1998)

To accomplish the focus on early childhood music, Barbara Andress, Jeanne Belcheff and Michael Miller, President of AMEA, formed a task force. The Arizona Music in Early Childhood Collaborative Task Force was a committee of both music education and early childhood leaders in Arizona. This special group of educators created the Arizona Early Childhood Music Collaborative Project, (AECMCP). During its five year existence, from 1991-1996, the Early Childhood Music Collaborative Project provided many activities, including early childhood music training, workshops, scholarships, publications, and opera productions. Barbara Andress was one of the project visionaries. She served on the Task Force

and contributed to the AECMCP as a leader, clinician, author, and illustrator as well as contributing to the publication layout process. Andress states that this project gave her focus when she retired from full time teaching:

Because I made this decision [retirement] rather suddenly – my goodness, after as active as I had been – it would have been disastrous for me not to do anything. This collaborative project really filled a gap for me and made me still feel a very vital part of music education, and indeed I was. (personal interview, January, 19, 1998)

The Arizona Early Childhood Music Collaborative Project

The Arizona Early Childhood Music Collaborative Project served to educate, train and provide developmentally appropriate materials for early childhood providers of children 2 to 8 years old (Andress, Achilles, & Belcheff, 1993, p. 2; B. Andress, personal communication, June 22, 1998).

The AECMCP's mission is:

. . . to affirm early childhood as a time for joyful interaction within a rich and stimulating musical environment, which promotes curiosity and a disposition for a lifelong inclusion of music as a personal expressive force. The Task Force brings together early childhood and music educators, providing a forum for dialogue among those responsible for quality educational experiences of young children. (Andress, Achilles, et al., 1993, p. 2)

Funding for the AECMCP came from sponsors and grants. The task force was responsible for obtaining the grants for their special projects. The

sponsors also helped in various services for the project. AMEA and the Arizona Department of Education originally co-sponsored the AECMCP. Other sponsors included Central Arizona College Child Development Associate Training program, Arizona Arts and Creativity in Early Childhood, Arizona Commission on the Arts, Arizona Alliance for Arts Education, and the Governor's Office for Children (Andress, 1998a, pp. 225-226; Andress, Achilles, et al., 1993, p. 3; B. Andress, personal files, n.d.).

Two of the goals of the project were to establish additional music training for early childhood educators of young children and to provide them with developmentally appropriate materials. To meet this need, the AECMCP developed a special college course and workshops for the training of the Child Development Associates (CDA) certification program. Barbara Andress helped develop the AECMCP's musical training for early childhood teachers and caregivers. She was also a co-author of the *Instructor's Manual* for the Level II course, *AMEA Music in Early Childhood*. This CDA training was available at Arizona community colleges and universities or through sponsored AECMCP workshops and study sessions. (Andress, Achilles, et al., 1993, pp. 5 and front cover)

AECMCP gradually phased the music training project into the state. Phase I included the development of more education at the community college for the Child Development Associate (CDA) Advisors. Phase I also included workshops and training for the teachers and caregivers actually working with children. Phase II extended the programs in Phase I and included training for the teachers working with ages five through eight. At the conclusion of each phase, AMEA awarded the participants an Early Childhood Music Certificate of Recognition (Andress, Achilles, et al., 1993, p. 2).

In order to provide training and materials to early childhood instructors and caregivers, AECMCP scheduled additional workshops throughout the state. The project provided yearly for eight regional workshops at no cost for public school and child care teachers. After each workshop, an appointed leader in each region presented a follow-up session. In addition, they provided training for music educators in early childhood music. The training included 24 one-hour workshops on site at different child care centers upon request and yearly workshop sessions. These trained music educators then became clinicians for the project (Andress,

1998a, p. 226-227). Barbara Andress presented numerous workshops throughout the state for the AECMCP (B. Andress, personal files, 1994).

The AECMCP assisted teachers and care providers with early childhood music training. The Project awarded \$50 scholarships each year for approximately 50 teachers or caregivers for use towards tuition for the community college early childhood music course or the early childhood music training programs. The early childhood generalists on the AECMCP were in charge of administering these scholarships (Andress, 1998a, p. 227).

Publications

A concern of the AECMCP was the procurement of music materials for early childhood teachers and care providers. Therefore, the music specialists with the project wrote music materials and the Arizona Department of Education printed their works (Andress, 1998a, p. 227).

A newsletter entitled, *You, Your Children, and Music*, provided reproducible manipulative musical ideas as well as music instructional information for teachers and care providers of young children. Each year, from 1992-1996, the AECMCP published six to eight newsletters (Andress, 1998a, p. 227). Barbara Andress served as an editor, an author, and an illustrator of this publication (Andress, 1992-1996).

The AECMCP also wrote two sets of 10 newsletter masters for the teachers to copy and present to the parents of their students. *Music Play Time in the Home* contained developmentally appropriate songs and musical play ideas for the family to share and enjoy together (Andress, 1998a, p. 227). For the first year's production of these newsletter master sets in the 1994-1995 school year, Andress served as author and illustrator. During the second year of this project in the 1995-1996 school year, she continued only as an illustrator (Andress, 1994-1995; personal communication, July 22, 1998; March 7, 1999).

To give the early childhood teacher authentic and appropriate songs and recordings of music in Arizona's cultures, AECMCP authored special-focus projects. They published each of these special-focus projects as a resource kit that includes a song collection with music instructions, a tape recording of the songs, and musical play mats. The participants attending AECMCP activities received these resource kits free of charge. The resource kits published were: (a) *Hispanic Music For Arizona Children, Volume I* (Andress, Ashcraft, & Belcheff, 1993); (b) *Apache Music For Arizona Children*, (Andress & Belcheff, 1994); (c) a collection of traditional children's songs, *Songs* (Stauffer, Andress, & Belcheff, 1994); and (d) *Hispanic Music For*

Arizona Children, Volume II (Achilles, 1996). The AECMCP consulted with the proper ethnic group to obtain authentic cultural music (Andress, 1998a, p. 230). Barbara Andress served as illustrator and layout director for all of the special focus publications. She also was a resource kit production co-director and prepared the teacher's guide for the *Hispanic Music For Arizona Children, Vol. I* and for the *Apache Music For Arizona Children* (Achilles, 1996; Andress, Ashcraft, et al., 1993; Andress & Belcheff, 1994; Stauffer, et al., 1994).

A special production of the AECMCP was the collaboration with the Choral Directors Association to produce operas for young children. This collaboration produced two operas, *Old MacDonald Had a Farm* in 1993 and *Rumpelstiltskin* in 1994. David Stocker, from Arizona State University and a member of the Choral Directors Association, wrote the words and music to both operas. With limited costuming and props, high school students performed these "backpack operas" at school sites. Thus, the operas were appropriate for performances in a small space (Andress, 1998a, p. 230).

To prepare for performances, the choral students received the music and educational packets free of charge. To schedule an opera performance,

the teacher/care provider sent in a request to the performing group. The performing group then provided the requesting school with the educational packets. Barbara Andress was the author and illustrator of these educational study kits. The kits contained an advertising poster, an opera teacher's guide, a letter to copy for parents, story and song themes, puppets and patterns for manipulative play, and information on concert courtesy (Andress, 1998a, pp. 230-236; 1993a; 1994).

Andress comments on this program:

In planning this opera series, much attention was given to preparing the teacher, children, and performers so that all would have a positive experience. It was gratifying to observe the interaction of the high school performers with the preschool children. The teenagers demonstrated great caring, sharing of their talents, and natural instincts as teachers of young children. (Andress, 1998a, p. 236)

A highlight of the 1994 MENC National Convention in Cincinnati, Ohio, was a special performance by one of the Arizona opera performing groups. Seven choral performers from McClintock High School in Tempe, Arizona, presented the backpack opera, *Old MacDonald Had a Farm*, at the special conference day for music and young children (MENC, 1994a, p. 156).

A Collaborative Model

The AECMCP project was so successful that it soon became a model for others. Barbara Andress (1998a, pp. 223-240) devotes a chapter in her new early childhood book, *Music For Young Children*, to this collaborative model. The AECMCP involved many people and funding to make it a success. She realizes that this entire model is not for everyone. However, the first step for music educators in a music collaboration project is to establish communication between music educators and early childhood educators. Music educators must reach out and communicate with early childhood educators (Andress, 1998a, pp. 223-224). Andress states on her ideas of it's legacy:

My hope would be that the legacy of that particular program is that people would take one or two ideas from it, and say, 'Oh that is a good idea. I can do that.' And it would be great if they did nothing more than capitalize on the idea, that it is important to work with your colleagues, the generalists in early childhood. I think that is the most significant point, because music educators can't do it alone. We can't reach the early childhood population by ourselves. (personal interview, January 19, 1998)

The decision to end this successful project was a difficult one. Many factors caused its termination. Although the funding and the network were still intact, the task force found the project much harder to enforce.

Elimination of the fine arts coordinator's position due to job reductions in the State Department created difficulties in managing fine arts projects. In addition, the educators responsible for the project had many other obligations. Thus, scheduling time for this high energy project became more difficult. Another problem for Andress was that she no longer lived in Phoenix, and it was harder for her to accomplish certain tasks. Thus, the AECMCP ended in 1996. Andress relates about the ending of the project:

One of the most difficult heart rending decisions was to 'kill' a successful ongoing program that was so well received. In retrospect, we decided that we hadn't really 'killed' that program, because I think what we did was alert the care providers in the state to the importance of music for young children and provided models for program implementation. And at some point in time, these folks have to take it and run with it themselves anyway. So it was one of those things where you quit while you're on top. It was sort of a Seinfeld! (personal interview, January 19, 1998)

Prescott, Arizona Community Music Programs

In 1994, Barbara Andress and her husband moved into their new home in Prescott, Arizona. Although retired from active teaching, she chose not to retire from the music education profession. Her concern for children's music programs in the community led her to develop community music programs in Prescott – the Acker Pre-School Music Program, the

Christian Pre-School Music Program, and a Christian after school arts program.

Acker Pre-School Music Program

The formation of the Acker Pre-School Music Program originated from a city fund, called the Acker funds, in 1989. Mr. Acker was a pioneer who purchased much land in the area. Upon his death, Acker willed this land to the city of Prescott. He stated in his will that the money from his estate must go towards the music education of youngsters. Unfortunately, the city chose to spend most of the money on ball fields and parks for children.

Barbara Andress's involvement in this controversy began when she heard about the music education aspects of the funds. After attending one of the city council meetings, she devoted much time and energy into helping the city arrive at a reasonable solution to this problem. Andress suggested several music education ideas to the city council, but only one proposal could be selected for the Acker funds. One of her ideas was to form a professional mentor program for Prescott youth musicians. This program included the formation of a chamber orchestra with each orchestra member as a mentor for gifted youth musicians in the area. Another of her ideas was

a pre-school parent-toddler music program, designed after her ASU Parent-Toddler classes. After much consideration of the different ideas proposed for the funds, the city council decided to develop Barbara Andress's proposal of a pre-school music program. Thus, the development of the Acker Pre-School Music Program began in conjunction with the city library and the Prescott Parks & Recreations Department (B. Andress, personal interview, January 20, 1998; personal communication, June 22, 1998).

As instigator and organizer of this project, Andress modeled this program after her ASU Parent-Toddler music classes. The Acker funds allowed Andress to purchase instruments and equipment. Since she was near retirement, she also donated some of her own materials. To further the enjoyment of music with the children and their parents, she helped to develop 40 to 50 music kits. Parents then checked out these kits in order to make music with their children at home.

The Acker Pre-School Music Program is a six week Saturday morning program held at the city library. Barbara Andress organized and advertised the first session and taught the classes with an assigned teacher. This session served as training for the new teacher, who happened to be a former

student of Andress. This assigned instructor then became the full time teacher of the classes (B. Andress, personal interview, January 20, 1998).

Christian Pre-School Music Program

As Andress observed her grandchildren in Sunday School, she noticed that the teachers presented good lessons, but used very few creative ideas or hands-on manipulatives and materials. She contemplated the best approach for adding these creative musical activities to the church school setting and eventually piloted a Christian music program for young children (B. Andress, personal interview, January 20, 1998).

The first problem that challenged her in designing a Christian music program was how does an early childhood music program fit into the entire church program? Due to the turnover of Sunday School teachers and the sequenced Sunday School curriculum, she decided that her project did not fit into the Sunday School setting. Thus, she decided on one hour classes in a four to six week Saturday morning session (B. Andress, personal interview, January 20, 1998).

Barbara Andress proposed and organized her first pre-school Christian music program for her church, the Trinity Presbyterian Church, in Prescott. Andress wrote the proposal, entitled *An Early Childhood Christian*

Education Activity Center, and described its mission as: “. . . an innovative short term pilot program wherein young children play in a interactive environment to further their understanding of God’s teachings” (Andress, 1997, p. 1). In this new program, a Christian learning environment was set up with music and many hands-on manipulatives related to Bible stories. In addition, there were musical instruments for use in improvising activities. The sessions began with 40 minutes of interactive play followed by 20 minutes of group music time. (personal interview, January 20, 1998).

Andress describes this musical environment:

The environment is similar to some of the larger cities’ hands-on museums, the art or science museums, where the children really go into big dramatic play areas, or they explore in small area play. Now, admittedly, our money and our backing is not as fine as some of the large city children’s museums, but the concept is the same. We have developed a lot of materials, such as the Noah’s Ark or Moses and the Burning Bush, and little children play with Moses and sheep moving them around to play out the story. Or they dramatize Exodus, and the frogs come and little manipulative characters sing ‘Let my people go’. Then the sea turns red. All of the characters are wooden. The children manipulate the set by pulling the Red Sea out, or they lift up the ocean or the sea so the Israelites can walk safely through. But the poor old Egyptians get caught in the closing sea. It’s quite a nice little stage setting. Now those are little small play areas. The larger areas are, and just for example, ‘God Created the World.’ The first thing the children do is enter into a large box. The box on the inside is all black, with a fluorescent light. The children stick the stars up on the walls, because God created the Heavens and the Earth, and the night and the darkness and the stars and so forth. And then there are the

chimes hung to the ceiling for the 'Twinkle, Twinkle Little Star' play. Children exit this box, and when they come out it's blue sky area. They place the birdies on the trees, and then go to another area, where they complete a puzzle of a little wooden sea by placing the wooden fish in the sea—because God created the sea. And then He created the animals, which consists of a box puzzle to put together. Then at the very last is an acrylic mirror, sort of gingerbread cutout of a child's figure. God created people to take care of his beautiful world and the child sees himself in the mirror. Then we created a Jonah and the Whale play area. The children are swallowed by the whale. The Paul Winter whale music is playing. So the whole idea is that children remember these Bible stories, or these teachings, by actually dramatizing and becoming a part of them. For Daniel and the Lion's Den, we have three wonderful stuffed lions, and the crown for Darius the king and these sorts of things. (personal interview, January 20, 1998)

The church was very enthusiastic about this proposal. Her ideas for this Christian arts program became a reality, with the first session of "Kinder Kingdom" taking place on five Saturdays – from January 31 to February 28, 1998 – with two classes for 2-year-old children. There was a \$10 fee per child, but not to exceed \$20 per family. Barbara Andress taught the sessions, assisted by church volunteers (B. Andress, personal files, 1998; personal communication, June 22, 1998). In addition, she created and made all of the environmental play areas. She displayed her Christian play environments in April, 1998, at her workshop at the National MENC Convention's Early Childhood Focus Day in Phoenix, Arizona.

Trinity After-School Arts Program (TASA)

In 1998 Barbara Andress helped her church develop an after school fine arts program. Andress and the Trinity Presbyterian Church leaders realized that the entire Prescott communities needed this after school program due to the following: (a) the need of many families seeking appropriate child care for after school hours; (b) the reduction of the fine arts programs in the Prescott public schools due to budget cuts; (c) the expense of special fine arts programs, making it impossible for many families to afford such programs; and (d) the need of many families seeking opportunities for Christian education (Andress, 1998c, pp. 1-2).

Making this project a reality for the 1998-99 school year was a goal of Barbara Andress and the church music director, Denise Nannistad.

Andress (1998c) wrote the proposal for this project and explained it's goals:

The goal of this proposed community out-reach program is to affirm Christian principals in the lives of children and to afford a safe after-school care and learning environment through quality interactive experiences in the fine arts. . . . To explore ways that the word of God can be expressed by children through music, drama, dance, and visual arts is an overall permeating goal of this project. (pp. 1-2)

The Trinity After-School Arts Program (TASA) became a reality with the 1998-1999 school year. This after school program is a non-

denominational community outreach program. It includes fine arts classes in music, dance, drama, and visual arts for children in kindergarten through fifth grade. The program has two class sections for the students. One section is for children from kindergarten through second grade, and the other section is for children from third grade through fifth grade. Thirty-two children currently attend the program. TASA meets from 3 to 5:05 p.m. every public school day of the year. The program begins with 30 minutes of free choice, snack, and story time. It concludes with an hour and a half of alternating arts classes, two 45 minute sessions every day but Wednesday. Wednesday's program includes three alternating sessions. Barbara Andress teaches Orff music, Denise Nannestad directs a choir rehearsal, and the assistant pastor teaches a session of crafts and stories, called Kids of Kingdom. For the Wednesday sessions, TASA invites the neighborhood children to attend and the sessions are free. TASA hired six fine arts specialists to teach the fine arts sessions. Direction of the choir is the responsibility of the church music director (Andress, 1998c, pp. 2-4; 1999; B. Andress, personal files, 1998; D. Nannestad, personal communication, March 20, 1999).

TASA has an advisory board that oversees the program and develops policy. Funds for TASA come from a \$60 monthly tuition per child that covers salaries and operating expenses. The cost is about half the fee of similar programs. Additional funding is available from the church and from future grant proposals to other organizations (Andress, 1998c, p. 5).

The music sessions include the general music activities of singing, moving, listening, playing instruments, and reading and writing music. Through these activities the students explore the music elements and different styles of music. The older children also participate in a piano lab and guitar instruction. Barbara Andress donated her Orff instruments to TASA as well as funds for the piano lab. Funds for the guitars came from the TASA church fund. Trinity Church established a TASA fund of \$8000 for supplies in all the arts areas. The program received additional Orff instruments from the Acker Pre-school Program. The public library housed the Orff instruments and supplies for the pre-school program. However, since the pre-school program only met once or twice a year, use of the instruments was minimal. The Acker Board decided to house the Orff instruments at Trinity Church and to allow TASA and the pre-school program to share the instruments (Andress, 1998c, pp. 2-4; 1999; B.

Andress, personal files, 1998; D. Nannestad, personal communication, March 20, 1999).

With the arts program developed, the TASA leaders could look to improving the project. One area of improvement was in the discipline of the children. TASA had not developed an overall discipline plan. The teachers used their own discipline plan. This caused some confusion in the disciplining of several difficult children. Thus, in February, 1999, TASA formed an overall discipline plan (D. Nannestad, personal communication, March 20, 1999).

Two other areas of concern for TASA are the dissemination of feedback to parents about each child's progress and the involvement of parents and family in the musical program. To reach this goal, Barbara Andress developed a plan to provide a music resource library that will include music kits and materials for parents to check out and enjoy at home with the family. In addition, a reporting system on each child's musical skills will be developed.

In January 1999, Barbara Andress wrote and presented a proposal to the Acker Board for funding to make the music resource library a reality.

The Acker Board approved \$1400 in February 1999, for this project. The church matched these funds with another \$1400 to initiate this project (Andress, 1999; D. Nannestad, personal communication, March 20, 1999).

Future plans for TASA include the possibility of a beginning band program. Since there is no beginning band in the elementary public schools, the Acker Program would like to fund the instruments and materials next year for a beginning band program in TASA. The leaders of TASA will examine this project to see if it is feasible (D. Nannestad, personal communication, March 20, 1999).

Summary

Barbara Andress, a leader in Arizona music activities, contributed to the field of music education in Arizona in music organizations, collaborations with the Arizona State Department of Education, and music in early childhood. She has served as an organizational member and leader, clinician, author, and illustrator.

Barbara Andress's contributions to Arizona music activities in music education extend from the early 1960s to the present. In the early 1960s, she served 11 consecutive years as a board member of the Arizona Music Educators Association, including one term as president. She presented

many workshops and authored articles in the organizational magazine. Barbara Andress and Grace Nash introduced the Orff approach to the Arizona music educators and presented workshops throughout the state. Her collaborations with the State Department of Education include serving on the Arizona State Music Advisory Board, organizing and presenting workshops, and authoring materials.

In the field of early childhood music education, Barbara Andress authored materials, presented workshops, and created new organizations. She was one of the founders and organizational leaders in the Arizona Arts and Creativity in Early Childhood Committee, the Arizona Music in Early Childhood Task Force, the Arizona Early Childhood Music Collaborative Project, the Acker Pre-School Music Program, and the Christian Pre-School Music Program. She is also one of the founders of a kindergarten through fifth grade after school fine arts program. She is currently one of the organizational leaders and teachers of the Trinity After-School Arts Program.

Throughout her professional endeavors, Barbara Andress has accepted challenges and has worked hard to make many things happen. When the need arose, she used her own creative ideas to start new and

innovative projects in early childhood music education. She credits her colleagues for supporting her and giving her the courage to move ahead with her ideas and contributions. Involvement with colleagues in Arizona's organizations added to her enjoyment as a music educator (B. Andress, personal interview, January 19, 1998).

Barbara Andress's vision was to develop music education in Arizona to the highest possible level. She and her colleagues worked tirelessly towards common goals. The work of these teams and committees went far above the call of duty, as they spent many extra hours accomplishing the needed tasks (B. Andress, personal interview, January 19, 1998). She relates, "We leaned on one another for ideas, and we were absolutely delighted to work together. . . . It was a wonderful group of people, very caring and very sharing" (personal interview, January 19, 1998). Andress also states, "My Arizona friends and colleagues are just so dear to me" (personal interview, January 19, 1998). As one of Barbara Andress's colleagues, Carroll Rinehart, states, "She is a team player and makes a great captain of the team!" (colleague questionnaire, 1998)

CHAPTER 5

BARBARA ANDRESS – A LEADER IN

NATIONAL MUSIC ACTIVITIES

The purpose of this chapter is to chronicle Barbara Andress's contributions to her national music activities. Commentary includes her work with the Music Educators National Conference and her contributions as an author, clinician, and creator of music materials for children.

Music Educators National Conference

The Music Educators National Conference (MENC) is a national organization for music education in the United States whose members are from all levels and areas of music education. The organization of the MENC consists of a state association in each of the 50 states. Regional grouping of the states gives the organization six divisions, referred to as Eastern, Southern, North Central, Southwestern, Northwest, and Western (Music Educators National Conference Archives, 1976a). Since the 1960s, Barbara Andress has contributed to MENC activities in the state of Arizona and in the Western Division. Beginning in 1967, she became involved at the

national level and relates that this organization has been one of her greatest teachers:

When you talk about greatest influences, MENC then began to take over. It was my greatest teacher. MENC helped me grow professionally. Whenever I talked to my undergrads in school, I would say, 'It is one thing to take these classes in college. But, believe me, where you are really going to learn, is when you become active in the profession.' So I am the greatest one on the soap box as to growth through MENC and the AMEA's and other professional organizations. (personal interview, January 19, 1998)

The Western Division of the MENC

From 1967-69, Barbara Andress served on the Western Division Board as President of the Arizona Music Educators Association. The board met about three times a year in different locations, such as Washington DC, Nevada, or California. Funds for these meetings came from either MENC or the Western Division. The purpose of these board meetings was to discuss and plan the business of the Division, including the biennial conference and tasks for implementation of these plans (B. Andress, personal interview, January 19, 1998). Andress believes that her experiences on this board enabled her to grow as a music educator, as she relates:

It's in that think tank environment where you identify problems and determine directions. When you're think-tanking in board meetings, you give a lot, but you also just gain so much. Now you're really working with a level of people that are truly sharp. Your thoughts are not focused on just the state – they are more global action. The experience makes you a broader music educator. (personal interview, January 19, 1998)

Each Western Division Biennial Conference is a four day event with speakers, workshop sessions, concerts, entertainment, banquets, and exhibits. A different city in the Division hosts this event biennially. The Western Division hosts their conventions in the odd numbered years, so as not to conflict with the national MENC conferences. From 1965 to 1979, Barbara Andress contributed to seven Western Division Biennial conferences as an organizer, leader, presider, panelist, and clinician (see Appendix D).

An important Western Division Conference for Barbara Andress was held in 1967 at Las Vegas, Nevada. This was her first conference as President of AMEA. "Music: an Aesthetic Discipline" was the theme of the Western Division Conference held in Las Vegas, Nevada, on March 19 through March 22.

In addition to exploring aesthetic experiences in all areas of music education, the conference focused on a Tanglewood Symposium Project

("MENC Western," 1967, p. 64). Each division held sessions on the Tanglewood Symposium in an effort to obtain members' views. Reports of the issues discussed at these divisional sessions formed the basis for debate at the Tanglewood Symposium ("Tanglewood Symposium," 1967, p.10). Mike Hartsell, from Arizona, led the Western Conference Symposium Project in two sessions. The first session was open to all members and the second session was for selected members of the division ("MENC Western," 1967, p. 64). Address was a member of this selected group for the Western Division Tanglewood Symposium Project ("News," 1972, p. 18).

On the first day of the conference, Barbara Address was one of the speakers at the student membership meeting. Dick Dennis (1967), a student member, relates how enthusiastic Address and the other leaders were at this meeting:

It was most gratifying to note the interest that these people showed in the student members. Their enthusiasm for the Music Educators National Conference and the role of student members was most evident and I believe each one of us felt inspired as we listened attentively to these prominent people. (p.2)

Dennis also states that the organization and leadership of the entire conference was impressive. A special highlight of the conference was the

opportunity for meeting and talking with the conference leaders, including Andress. He states that the experience inspired him to go into the music profession and to attend more conferences (Dennis, 1967, pp. 2, 9, & 18).

In 1969, a division conference was held in Honolulu, Hawaii.

Barbara Andress, President of the AMEA, was head of the Arizona delegation to this 20th Biennial Meeting held from March 29 through April 2, 1969. The Arizona delegation included 22 music educators, including Mike Hartsell as Western Division President, involved in sessions (“Arizona, Western,” 1969, p. 3; Van Diest, 1969, p. 4). Andress states that the success of her early childhood workshops during this conference opened the door for later presentations in early childhood music education (personal interview, January 19, 1998).

This conference explored four MENC national themes from the Tanglewood Symposium: music from different cultures, technology, new ideas for teacher education, and small ensemble music and performance (“MENC Western,” 1969b, p. 75). The theme for the conference was “Musics of Asia and Oceania and Their Uses in the Classroom” with seven special sessions exploring the music of the Philippines, China, Japan, India, and the islands of the Pacific (“MENC Western,” 1969a, p. 52).

Barbara Andress had many responsibilities at this convention. She served as a panelist in a teacher education symposium, was in charge of a joint state dinner for the state associations of Arizona, Utah, Nevada, Hawaii and Guam, and was in charge of two sessions on early childhood music. She was one of two presenters in the first session on “Music for Children 3 to 5” with the workshop entitled, “ Exploring Music Sounds in a Planned Environment” (Music Educators National Conference Archives, 1969).

The Tanglewood Symposium

The Tanglewood Symposium brought together many people to discuss the theme “Music in the American Society.” MENC, in cooperation with the Berkshire Music Center, the Theodore Presser Foundation, and the School of Fine and Applied Arts of Boston University, sponsored the Tanglewood Symposium, held from July 23 to August 2, 1967, in Tanglewood, Massachusetts (Mark, 1996, pp. 38-39; Choksy, Abramson, Gillespie, & Woods, 1986, p. 17).

Preparation for this symposium included opportunities for the MENC members to voice their opinions on the theme of the symposium. In the spring of 1967, all six divisional meetings held discussions on the

views of music education. The results from this 'grass roots' discussion of music educators formed the basis for the Tanglewood Symposium debate. ("Tanglewood Symposium," October, 1967, p. 10) Barbara Andress participated in this "grass roots" discussion at the Western Division Conference ("News," 1972, p. 18).

Immediately following the week long symposium, a post-session of music educators and consultants defined the music issues and directions for improvement. They created the Tanglewood Declaration, stating that music should be in the core school curriculum. The group presented eight other declarations for music education improvements (Choksy, et al., 1986, pp. 17-18; Mark, 1996, pp. 39 & 44).

Two weeks following the Tanglewood Symposium, MENC conducted an Interim Meeting in Washington, D. C. from August 15 through August 17, 1967, with approximately 150 state music education leaders from 49 states in attendance. Barbara Andress, as President of AMEA, was the official delegate from Arizona. The purpose of this meeting was to inform and advise the state leaders of new concerns and to build leadership in the state organizations. In order to discuss the Tanglewood Symposium effectively, MENC reserved one entire day for

informative sessions as well as discussion groups on how to implement the Tanglewood ideas at their state level. In addition, the six MENC Divisions met and discussed implementation at the division level. Andress, as a member of the Western Division Board, was in attendance at the Western Division meetings (“Arizona Represented,” 1967, p. 12).

GO Project Institutes

In 1969, the response to the findings from the Tanglewood Symposium resulted in the initiation of the Goals and Objectives Project, (the GO Project). As part of the GO Project, MENC appointed a steering committee and 18 subcommittees to research 18 areas of music education. One of the areas designated for research was early childhood music. MENC also made provisions for members at the “grass roots” level to contribute to the formulation of goals and objectives. Discussions of the reports from the 18 committees took place at the MENC National Convention in Chicago, 1970. There were 18 sessions available for all members who wished to discuss and contribute to this cause. Barbara Andress was one of the Arizona music leaders involved in these sessions.

Paul Lehman did the final compilation of the committee reports. After stating the results into goals and objectives, he sent it to affiliate

organizations and other MENC national committees for review. The MENC National Executive Board made final revisions and adopted the goals and objectives in October, 1970. This set of goals and objectives consisted of two goals for MENC, four goals for the music profession, and 35 objectives for music educators. One of the objectives established the need for music education in pre-school (Choksy, et. al., 1986, p. 18; Mark, 1996, pp. 45-46; "MENC Convention," 1970, p. 27).

Implementation of the goals and objectives began immediately with three GO Project Institutes in November, 1970. MENC sponsored these Institutes in different areas of the country to accommodate music leaders across the nation. Paul Lehman, Charles Gary, and Charles Moody directed the Institutes for music leaders to develop an action plan on implementation of these goals and objectives in the nation and in their area. Barbara Andress attended the GO Project Institute from November 13 through November 15 in Salt Lake City, Utah ("Action Plans," 1971, p. 9; "MENC Forms," 1971, p.48).

National Commission on Instruction

The National Commission on Instruction (NCI) was one of two commissions established by MENC in 1971 as a result of the many action

proposals from the GO Project Institutes and from MENC's National Assembly Interim Meeting in 1969. The Commission existed from the spring of 1971 through the spring of 1973, at which time a new group was approved into the MENC framework. MENC, for the first time in its history, now had an official policy making group for many activities in music education, including music education curriculum content. MENC appointed Paul Lehman as the chairman of the National Commission on Instruction. Members would include one representative from each of MENC's Divisions. The selection for the Western Division representative member of this commission was Barbara Andress. Other members included John McManus from the Northwest Division, Robert Petzold from the North Central Division, Russell Getz from the Eastern Division, Richard Graham from the Southern Division, and Eunice Boardman from the Southwestern Division ("GO Project," 1971, p. 14; "MENC Forms," 1971, pp. 47-48).

The primary purpose of the National Commission on Instruction as stated by the National Executive Board is as follows: "... to plan, organize, and supervise the conduct of professional organization activities to secure the most effective accomplishment of the improvement of instruction in

music education in the United States” (“MENC Forms,” 1971, p. 48). The National Executive Board also stated that the Commission should give priority to the MENC Goals and Objectives relating to curriculum and instruction, and especially the goals and objectives that the Board highlighted for immediate attention. Another charge to the Commission from the National Executive Board was to develop a plan for the activities of the Commission for incorporation into the MENC organizational framework. Presentation of this plan to the Board was set for the Spring of 1973 (Music Educators National Conference Archives, 1971-72).

To accomplish these charges within 3 years, the National Commission on Instruction held 11 meetings, with two of which were at national conventions. The Commission members worked at their job seriously, reviewing and discussing many different music education topics and courses of action. The NCI accomplished the following: (a) produced reports of the Commissions activities to the National Executive Board, to the National Assembly, and to the members of MENC; (b) produced several publications; (c) obtained several guest authors to write articles for state journal publications; (d) sponsored 22 sessions at MENC’s biennial conference in Atlanta in 1972; (e) produced a position paper on music

teaching in the elementary school, recommending that elementary music be taught by music specialists – MENC later adopted this as an official policy; (f) endorsed the Advanced Placement Program in Music of the College Entrance Examination Board; (g) informed MENC members about the national assessment process in a special interview article, which was published in the November, 1971, issue of the Music Educators Journal; (h) helped in the establishment of a panel to interpret the results in the national music assessment; (i) recommended to MENC that they support a proposal for a computer-based information retrieval system in music education, which the National Executive Board endorsed; (j) started a “Joint Ventures” project working with some state MENC organizations and others to further the cause of music education; and (k) formulated a plan for the National Commission on Instruction to become a permanent part of the MENC framework (Music Educators National Conference Archives, 1971-72, 1974a, 1974b).

Barbara Andress’s contributions to the National Commission on Instruction included not only participation in the group activities and decisions, but also leadership in the area of early childhood music education and in authorship of NCI publications. Andress, as a member of the

National Commission on Instruction, contributed to all of the Commission's group activities and decisions. At their first meeting in Washington, DC from April 22 through April 24, 1971, there was much discussion on the purpose of the Commission, the tasks to perform, and the making of an action plan for accomplishment. To achieve all of the tasks of the Commission, each member acquired a research project and also became a member of a project team. Andress agreed to prepare guides for pre-school music and became a team member with John McManus in the area of identifying exemplary instructional approaches and disseminating such information (Music Educators National Conference Archives, 1971a).

Early Childhood Contributions

Andress states that it was her work with the NCI that caused her to focus on early childhood music education at the national level (personal interview, January 19, 1998). To produce an early childhood music guide, she immediately began procedures for developing a publication in this area. For the second NCI meeting, she presented an early childhood music action plan, entitled *Implementation of GO Project #11, Music for Early Childhood*. With a focus on pre-school children, her plan called for: (a) researching and locating existing programs and persons active in early childhood music at

the state level; (b) developing a profile of the young child and music implications for this age; (c) developing single concept bulletins to be printed and disseminated through the Music Educators Journal; and (d) producing an early childhood music guide to be published by MENC (B. Andress, personal files, Action-Plan, 1971, pp. 3-4).

To accomplish the task of implementing this action plan, Barbara Andress formed a committee, as she explains:

I wisely made a decision to include an early childhood generalist on the team: Gene Talbert was the generalist, Hope Heiman was a dance specialist, and Carroll Rinehart and myself were in music. We comprised the Arizona group working on the project. (personal interview, January 19, 1998)

This group immediately began researching and developing the profile of a young child and identifying successful early childhood programs and teachers. Selected music educators from each state discussed these topics at an early childhood music involvement session sponsored by the NCI at the MENC National Convention in Atlanta during March, 1972. Barbara Andress was chair of this session, and attendance included state representatives selected in advance by the state presidents. The selected members received two copies of the committee's profile of the young child in advance of the convention with instructions to add information and

return one copy to Barbara Andress and to bring one copy with them to the convention. At the involvement session, the members were placed in small working groups, each with a chairman and a recorder, to provide refinement, correlation, and additional information to the prepared early childhood material. At the end of the session, each recorder brought the results of his/her session to Andress for the early childhood committee of the NCI to have as a resource for their publication (Music Educators National Conference Archives, 1971-1972, 1971b, 1972b; B. Andress, personal files, session agenda paper, 1972).

For the publication of a music guide for early childhood, Barbara Andress chaired the Arizona committee that authored the guide. In May, 1972, the NCI declared this committee a task group, which would be identified in the publication (Music Educators National Conference Archives, 1972c). Barbara Andress relates her responsibilities as chair of this group:

. . . my responsibility was really to pull the material into final form, coordinate everybody's statements, and write portions of the material. I actually compiled and contributed to the document after everybody fed me information. Hope Heiman was responsible for the movement, and Gene Talbert gave us information on the characteristics of a young child. And then Carroll and I came up with music activities and so forth. (personal interview, January 19, 1998)

Barbara Andress was very organized in the production of this guide, keeping a good schedule that would lead to publication. During the summer of 1972, Andress worked on pulling together the final material for the book. During the fall of 1972, educators field tested the music suggestions, and then Andress submitted the manuscript to the publications office in January, 1973 (Music Educators National Conference Archives, 1972c, 1972d). MENC published the book, *Music in Early Childhood*, in 1973, and it was a very successful publication (B. Andress, personal interview, January 19, 1998). This book was so popular that MENC reissued the printing for more copies in 1976, and listed it as “among MENC’s best-selling publications” (Music Educators National Conference Archives, 1976c).

Music in Early Childhood is not a comprehensive curriculum for music instruction of young children. Rather, it is a book of information and ideas on music and young children to help the music educator teach music to young children and also disseminate this information to teachers of young children. The first part is philosophical in nature – describing the characteristics and thinking processes of young children ages two through five years of age, applying this knowledge to ways in which young children

learn music, and describing the characteristics of a teacher of young children. The second part of the book provides ideas for setting up the music environment in the classroom and for teaching music to young children (Andress, Heimann et. al., 1973, pp. Preface & 52).

In addition to focusing on the immediate task of preparing a guide in early childhood music education, Barbara Andress also was in charge of generating an early childhood article for use in state journals. During the first year of the NCI, the Commission assigned the writing of three articles as part of the State Journals Project. The intention of these articles was to disseminate information in critical areas of music education and to provide ideas for the music teacher in the classroom. The Commission invited well known experts as guest authors.

The three areas of focus for the 1971-1972 project were early childhood, special education, and new learning music programs. Barbara Andress arranged for Hope Heiman to write an article on movement in early childhood music education. Heiman's article was the first of this series of articles and was well received. Many state music journals published the articles in this series. The *Arizona Music News* published Heimann's article, entitled "Movement and Music in Early Childhood Education," in its

October, 1971 issue, and the *Music Educators Journal* published a revised version of the article, entitled “Move... To Music Learning,” in its May 1977 issue. (Heimann, 1971, pp. 26-28; Music Educators National Conference Archives, 1971-72, 1971b; Heimann, 1977, pp. 39-43).

Author in the NCI

The GO Project highlighted critical areas of music education. An important goal of the NCI was to disseminate information in these critical areas. One way to accomplish this goal was through the writing of articles and books. Each member was in charge of authoring material in a certain area. As mentioned above, Barbara Andress’s written contributions were in the area of early childhood music.

The members of the Commission also worked together to create the first set of standards in music education in 1974. Eunice Boardman calls this document “. . . truly ground breaking in the way it was organized, the issues it addressed, and the solutions we offered” (colleague questionnaire, 1998). The document, published by MENC, was a great success, as Paul Lehman states:

The School Music Program: Description and Standards, first published in 1974, quickly established itself as an extraordinarily valuable resource. It has been used extensively by superintendents and principals, state departments of education and state supervisors of music, music

educators, and laymen. It has been referred to and quoted by various groups concerned with accreditation or certification, and it has been cited in innumerable curriculum guides. It has been the most popular publication in the history of MENC. (MENC, 1986, p. 7)

Work towards this important document began at the request of the National Executive Board in November, 1972, in order to provide descriptions of excellent school music programs as well as a set of standards for the music education profession. To create such a document was a very difficult and complex task (Music Educators National Conference Archives, 1974b). However, the Commission took their charge seriously and worked on this project for 21 months, creating five complete drafts, and devoting six NCI meetings to much discussion (Music Educators National Conference Archives, 1976g).

The first step in creating this document was to discuss and develop an outline and then to assign members to research and develop certain areas of the document. The NCI accomplished this first step at the April, 1973, meeting. Barbara Andress and Eunice Boardman were responsible for drafting a model for the descriptions section. They accomplished this task by drafting a model and sending it to the NCI members by May 1, 1973. After receiving the members' reactions by May 15, Andress and Boardman

sent each member a final revised model by June 1. The members then began working on their assigned area of the descriptions section, which would be discussed at their next meeting in July. Barbara Andress had the responsibility of writing the early childhood section (Music Educators National Conference Archives, 1973a).

The Commission spent many long hours discussing the contents of the standards, as Barbara Andress explains:

We really had long, lengthy conversations, and a lot of brain strain trying to come up with the content of that document. We would have heated and not so heated discussions while we were together, and then we would return home and generate copy to send back to Paul [Lehman]. (personal interview, January 19, 1998)

To provide MENC members a chance to respond critically to this document, NCI held two closed sessions and one open session at the 1974 MENC National Convention in Anaheim, California. The two closed sessions included a representative from each state organization. Each NCI member contacted the state presidents in their division and then selected the state representatives for each state in their division. The representatives received a draft copy of the document and sent a response back to NCI, in advance of the convention. The first closed session concentrated on the program descriptions. After a beginning overview, the representatives went

into a work group to develop reactions to the document. Following this work session, they reported their reactions to the entire group. Each representative chose a work group for the sessions, either working on the objectives in the first section of the document or on one of the program levels. The organization of the second session on the standards was the same as the session on the program descriptions (Music Educators National Conference Archives, 1973b).

In addition to these opportunities for reactions to the document, the NCI received reactions from MENC's National Executive Board and from a major review by the NCSSM (Music Educators National Conference Archives, 1976g). Thus, the NCI took every opportunity to make sure that the descriptions and standards document was a representation of the wants and needs of the music profession. After much deliberation and many revisions using reactions from many different music educators in all areas of the music education profession, NCI finalized the first descriptions and standards document for the music education profession in the United States.

MENC published *The School Music Program: Description & Standards* for both the professional and the non-professional. The document contains

four main sections: (a) an introduction and a rationale for music in the schools; (b) description of the curriculum; (c) guidelines for the standards; and (d) a bibliography. The description section includes a description of musical experiences for different age groups in the areas of performing, organizing, and describing, as well as a description of the different types of music curriculum and the needs of special populations. The standards section outlines two sets of standards – one for the basic program and one for the quality program in the areas of curriculum, staff, scheduling, physical facilities, and materials and equipment.

Barbara Andress contributed to the meetings of the NCI in the writing of this document in two ways, as Eunice Boardman, a member of the NCI, relates:

While I can't recall a specific instance, one of the first things I realized about Barbara was her ability to fulfill, within a committee setting, two roles that might seem to be in conflict. One is 'catalyst' and the other is 'compromiser'. During the years that the NCI met, we grappled with some truly thorny issues, particularly those dealing with the need to establish Program Standards . . . Each of these were argued over long and heatedly by the committee members. Sometimes to the point of anger – Barbara was frequently the one who, after a 'cooling off period' would come back with a suggestion for going a slightly different direction that others would buy into, and we were back working happily together once more. Likewise, when we had an issue to which no one seemed to have a good idea, Barbara was frequently the one who called on her creative powers to come up with a whole new direction, to which people could respond,

manipulate etc. She did all of this without ever becoming irritated if people took her ideas and altered them; where someone else would have clung to their initial idea, she was comfortable with the need to adapt, assimilate, etc.. (colleague questionnaire, 1998)

National Committee on Instruction

The National Committee on Instruction was the successor to the National Commission on Instruction (NCI). The NCI began in the spring of 1971 and ended on June 30, 1974. One of the Commission's responsibilities was to formulate a plan for the incorporation of the duties of the Commission into MENC's constitutional framework (Music Educators National Conference Archives, 1974b). To study the best way to accomplish this task, NCI recommended to the National Executive Board (NEB) the formulation of a Joint Committee consisting of three members from the NCI, two members of the NEB, and one member from the National Commission on Organizational Development (NCOD). The NEB approved the recommendation. After the Joint Committee met and formulated a series of alternative plans, the NCI made several revisions and placed the plans in a priority order. NCI then forwarded the plans to the NEB for consideration (Music Educators National Conference Archives, 1972a).

With the NEB approval of the National Committee on Instruction (NCI) as a successor to the National Commission on Instruction, it became part of the structure of MENC in the spring of 1975. The new NCI consisted of a representative from each division, a chair and a representative from the NEB (Music Educators National Conference Archives, 1975d). Its purpose was to “. . . identify contemporary concerns relating to those MENC goals and objectives dealing with instruction, to develop position statements on these issues, and to recommend these positions to the NEB for approval” (Music Educators National Conference Archives, 1972a).

The newly-formed National Committee on Instruction held its first meeting in the fall of 1975. Its members included: Paul R. Lehman (Chair), Barbara Andress (Western Division), Don Corbett (Southwestern Division), Hortense N. Reid (Southern Division), Shirley Silva (Northwest Division), Robert B. Smith (North Central), and Russell P. Getz (Eastern Division), and William Cole as the NEB Liaison (Music Educators National Conference Archives, 1975b, 1976a). Barbara Andress became their recording secretary and served a term of four years on this committee, from July 1, 1975 to June 30, 1979. When Paul Lehman resigned his position of chair in 1978, the NEB wanted to appoint Barbara Andress as the new

chair. However, she could not take over this responsibility until after January 1, 1979. With an urgency in this matter, the NEB appointed Robert Petzold, a member of the original NCI, to replace Paul Lehman as the chair (Music Educators National Conference Archives, 1975d, 1978).

During Andress's term of office, the Committee accomplished the following: (a) organized an MENC Instructional Advisory Board, consisting of one representative from each state organization, to advise the NCI and to communicate between the states in music instruction matters; (b) wrote a publication of exemplary music programs, entitled *Selected Instructional Programs in Music*, published in 1977; (c) helped to plan and seek funds for the Ann Arbor Symposium – a Symposium on the Application of Learning Theory to Teaching of Music (fall of 1978 & summer 1979); (d) wrote a position paper, *The Role of Music in the Total Development of the Child*: adopted on November, 1976, as MENC's position that establishes music and the other arts as basic in education; (e) recommended to the NEB for a Commission On Advanced Programs In Teacher Education In Music to examine the graduate and in-service programs in music and make recommendations for its standards in evaluation (approved by the NEB, fall 1976); (f) developed a brochure for parents and laymen with the criteria for

an adequate school music program at all age; and (g) developed plans for a series of inserts in the Music Educators Journal on elementary music education. Barbara Andress contributed to the committee to work towards the goals. In addition, Andress was the Western Division representative on the Instructional Advisory Board, a member of the Ann Arbor dissemination team for both sessions, leader of the three-to-four year old section of the criteria brochures, and coordinator for the elementary music education journal inserts. (Music Educators National Conference Archives, 1972a, 1974b, 1975a, 1975b, 1975c, 1976a, 1976b, 1976d, 1976e, 1976f, 1977a, 1977b, 1978; “Ann Arbor,” 1979a, p. 62).

National Assessment of Educational Progress &

The Educational Testing Service

Since the 1960s, MENC has been concerned with and involved in the national assessment process in music education in the United States. The first national assessment of music education in the United States occurred in 1971. The purpose was to give a baseline survey in the areas of music knowledge, performance, and attitudes of young people in four sampling populations throughout the United States – the ages of nine, thirteen, seventeen and twenty-six (“A National Assessment,” 1971, pp.73-74).

To produce the first set of music objectives for assessment, the National Assessment of Educational Progress (NAEP) contracted the Educational Testing Service (ETS) in 1965. ETS formed a committee, and with the help of the MENC and other music organizations, educators, and music consultants produced the first set of music objectives and exercises for assessment in 1970 (Mark, 1996, p. 267; “A National Assessment,” 1971, p. 74).

The assessment given in the fall of 1971 contained performance exercises in the areas of: “. . . singing familiar songs, repeating unfamiliar musical material, improvising, performing from notation, and performing a prepared piece” (Mark, 1996, p. 269). A trained administrator read the exercises to the students, either individually or in small groups, and tape recorded the answers (Mark, 1996, p. 269).

Barbara Andress’s role in the first national assessment process was as a music consultant to help calibrate the results of the tests and then design new questions for the second assessment of music in 1978. She was a member of a committee, chaired by Paul Lehman, that met several times in New Jersey and in Colorado. In designing test questions, the committee worked hard to make sure it wasn’t just a written test. The inclusion of

taped musical examples and the correct format for the questions were among their concerns (B. Andress, personal interview, January 19, 1998; personal communication, March 15, 1999). To produce the correct type of questions, Andress remembers listening to many tapes of children's responses:

Part of our function was to listen to the responses of children to determine if this truly was a correct response or an incorrect response. So we listened to a lot of tapes regarding intuneness and rhythmic accuracy to define an acceptable age appropriate musical response. We then generated more questions for the test. (personal interview, January 19, 1998)

Comprehensive Musicianship

MENC contributed to the establishment of the Comprehensive Musicianship (CM) approach to teaching music in the schools by providing expertise in creating the Comprehensive Musicianship Project (CMP) and monetary funds to support the program. MENC's support resulted from the Ford Foundation's Young Composers Project (YCP), which began in 1959. This project brought to attention the fact that teachers lacked knowledge in contemporary composition. MENC proposed to the Ford Foundation the idea of continuing the YCP program, providing training for the teachers, and establishing pilot projects in the public schools. In 1963

MENC received funding from the Ford Foundation to establish and administer the Contemporary Music Project for Creativity in Music Education. This name became known as CMP, or the Contemporary Music Project (D'Arms, Klotman, Werner, and Willoughby, 1973, p. 35; Choksy, et al., 1986, pp. 104-105).

The CMP established several training institutes for music educators and several pilot projects in the schools. During a seminar in 1965 at Northwestern University, participants designed the curriculum and materials for teaching this approach in the schools. In 1968 the Ford Foundation extended its monetary support of the project with a five year grant. MENC also supplemented these funds with a yearly contribution of \$50,000 for the five year term. At this time CMP had three divisions that included the areas of the in-residence program, the teaching of CM, and the training of CM. Although the project ended in 1973, the principles of CM influenced all areas of American music education and gave a new direction to the field (Choksy, et al., 1986, pp. 24, 104-112; D'Arms, et al., 1973, pp. 36-38, 47).

Music educators teach the CM approach to music learning through exploring the common music elements of frequency, duration, intensity, and timbre. The students experience these elements through the activities of

performance, analysis, and composition. CM uses the strategy of integrated learning and uses all styles of music. Students learn through active participation and experimentation of sounds (Choksy et. al., 1986, pp. 108-112).

Barbara Andress contributed to CMP by providing training for teachers. In 1971, Beth Landis, a member of the CMP Project Policy Committee from 1969 to 1973, invited Andress to be a faculty member of the CMP two week training session in San Jose, California. In 1972 Barbara Andress was a faculty member for a one week CMP session at Greeley, Colorado. In addition, she has given various CM workshops at the local, state, and national levels (see Appendix D; D'Arms et. al., 1973, p. 47; B. Andress, personal interview, January 19, 1998; personal files, 1994).

Barbara Andress states that Beth Landis was her mentor in the area of CM and that she was thrilled to be a part of this project. Andress explains her role in this project:

Beth and our group were working towards classroom activities using contemporary techniques to encourage children to create, compose, and analyze and certainly to interact with contemporary music. When I entered into the program that was my role. What are some good techniques to help students create materials and compose? . . . I think my contribution was that of the practitioner, of how do we enable children to do these kinds of things. We know what we want

to do, but how do we package it so children can successfully act the many roles of a musician. (personal interview, January 19, 1998)

She also states that her involvement in creating activities for children included activities where the children experimented with all different kinds of sounds. She found that the performance of these found sounds was not very musical. Thus, her next step was to guide the children in performing more musical sounds (B. Andress, personal interview, January 19, 1998).

Society for General Music

The Society for General Music is an umbrella organization within the framework of MENC. After several years of discussions and work sessions, MENC established the Society in 1981, and it is still an active part of MENC today. Barbara Andress was one of the founding members of the society. She served on work committees, participated and lead work sessions, served as the Western Division Representative on the first Executive Committee, served as the first Chairman of the Executive Committee, presented and presided over general music workshop sessions at the 1980, 1981, 1982, and 1984 MENC National Conventions, and helped to produce the publications for the Society (Music Educators

National Conference Archives, Society for General Music, "A Brief History," n.d.; B. Andress, personal interview, January 19, 1998).

The idea for the formation of this society came in the late 1970s through discussions between members of the National Committee on Instruction and other general music education leaders. Barbara Andress was involved in the discussion groups (Music Educators National Conference Archives, Society for General Music, "A Brief History," n.d.; B. Andress, personal interview, January 19, 1998).

Andress participated in a general music presentation to the MENC president, James Mason, and the MENC staff. Mason appointed Carroll Rinehart to lead a task force team to investigate the needs of general music educators. Barbara Andress was on this task force which held additional discussions with the MENC staff. These discussions resulted in Rinehart presenting the concerns of general music educators and the need for a general music society at the Interim Meeting of the State Presidents at the MENC National Headquarters in Reston, Virginia. This presentation resulted in the formulation of a one day meeting of general music educators at the Ann Arbor Symposium II, July 30-August 2, 1979. Seventy-two educators, including Andress, attended this discussion meeting and

identified five major concerns of general music educators. One of these concerns verified the necessity for a general music organization to address the needs of general music educators. Other issues included the defining of general music and curriculum, and the need to advance general music by providing pre-service and in-service training, correlate the different methodologies and approaches in general music, and define the role of general music in the Comprehensive-Integrated Arts Programs or the Arts in Education movement (Music Educators National Conference Archives, Society for General Music, "A Brief History," n.d.; B. Andress, personal communication, March 14, 1999).

The MENC National Executive Board appointed an ad hoc committee to address these major concerns. The committee was composed of one member from each of the MENC divisions, a chair, and a staff liaison. Barbara Andress was the Western Division representative on this committee. Other members included Carroll A. Rinehart (Chair), Gene Morlan (Staff Liaison), Anne D. Modugno (Eastern Division), Joanna Rainey (Southern Division), Eunice B. Meske (North Central Division), Fred R. Willman (Southwestern Division), and Lois N. Harrison (Northwestern Division). In November, 1979, the Ad Hoc Committee held

a meeting at St. Louis to discuss the identified concerns and to plan for discussion meetings at the 1980 MENC National Convention in Miami Beach, Florida (Music Educators National Conference Archives, Society for General Music, “A Brief History,” n.d.).

To discuss and plan the formation of a general music society at the 1980 MENC National Convention, there was a pre-convention general music assembly as well as daily work sessions during the convention. Approximately 270 MENC members attended these sessions. Barbara Andress helped to organize and implement this event with her co-workers on the Ad Hoc Committee. She also was a session leader at one of the work sessions. The MENC members at these sessions determined that there was a need for a general music group within MENC (Music Educators National Conference Archives, Society for General Music, “A Brief History,” n.d.).

During the next year, MENC’s president, Mary Hoffman, worked with the AD Hoc Committee to plan a structure for the Society of General Music (Music Educators National Conference Archives, Society for General Music, “A Brief History,” n.d.). In November, 1980, the National Executive Board of MENC approved a constitutional revision that allowed for the formation of the Society for General Music. In January, 1981, the

membership of MENC received mail ballots to vote on the revision (“MENC News”, 1980, p. 50). The vote resulted in the members approval of the constitutional revision to allow the formation of the Society for General Music (Music Educators National Conference Archives, Society for General Music, “A Brief History,” n.d.).

The constitutional revision established the Society’s status with a description of councils and a definition of the governing rules of the organization. The governing body for the Society for General Music is a General Music Council that contains three components – an executive committee, a representative from each of the state associations, and an editorial committee. The executive committee has one member from each of the six MENC divisions and three members at large. The division representatives also serve as the general music chairman for their division. They meet during the MENC national conventions and special designated times approved by the MENC National Executive Board (Music Educators National Conference Archives, Society for General Music Handbook, n.d., pp. 2-3).

The Ad Hoc Committee presented general music sessions at the 1981 MENC National Convention in Minneapolis. These sessions enabled

MENC members to discuss and define the goals of the newly formed Society. In addition, the members could attend informative general music participatory sessions. Under Eunice Meske's leadership and with the support of MENC's President, Mary Hoffman, the general music sessions were very successful. Barbara Andress and Carroll Rinehart wrote and published a sample format of the Society's publication, entitled *Soundings*. They presented this sample format at the convention, and the members approved the publication format (Music Educators National Conference Archives, Society for General Music, "A Brief History," n.d.).

With full approval from the MENC membership, the Society for General Music Council became a reality. The next step was for the MENC National Executive Board to appoint members to the Executive Committee of the General Music Society. The appointed member for the Western Division's 2 year term was Barbara Andress. Other board members included Alice K. Pellegrino (Eastern Division), Mary P. Pautz (North Central Division), Stella C. Summy (Northwest Division), Joanna Rainey (Southern Division), Barbara Amen Harper (Southwestern Division), and Sue Morrow, Susan H. Kenney, and Mary Val Marsh as members-at-large

(Music Educators National Conference Archives, Society for General Music, "List of Members," n.d.).

The newly-elected Executive Committee held their first meeting on February 9, 1982 in San Antonio, Texas. The Committee elected Barbara Andress as their first Chairperson. They also discussed the roles and functions of the Society for General Music (Music Educators National Conference Archives, Society for General Music, "A Brief History," n.d.).

From 1982-1984, Barbara Andress served as the Western Division representative on the executive committee as well as the executive committee chairperson. Her duties as chairperson were to: (a) prepare and submit a yearly budget, (b) organize and preside over all meetings, (c) communicate information to the state representatives and the general MENC membership, (d) organize and implement the general music sessions at the MENC National Conventions, (e) serve as a liaison between the Executive Committee and the National MENC Board, (f) attend the MENC Interim meeting as a representative of the society in the National Assembly, and (g) be an ex-officio member on the Society for General Music Editorial Board (Music Educators National Conference Archives, Society for General Music Handbook, n.d., pp. 4-7).

Barbara Andress's role as a division representative was to: (a) represent the states in her division at the Executive Committee meetings, (b) meet with the state representatives of the society at the divisional meetings, (c) plan and organize the general music sessions at the divisional meetings, (d) develop a divisional communication network system, (e) help obtain materials for publications of the society, and (f) invite the Division president in January or February of the even numbered years about attendance at the planning sessions for the Division in-service meetings (Music Educators National Conference Archives, Society for General Music Handbook, n.d., p. 8).

The Executive Committee established a networking publication system. The official quarterly publication of the Society was a booklet entitled *Soundings*. Its goal was to provide the general music teacher with informative music education articles, teaching ideas and activities, and news from the Society. The state representatives received a monthly bulletin entitled *SGM Exchange*. This bulletin was a resource for the state representatives for ideas and suggestions for sessions and materials. The Executive Committee Chairperson handled the writing and the distribution of this publication. Another resource for the state representatives was the

quarterly publication entitled *Resource*. This publication contained an article for the state representatives to present to their state members. In addition to these three publications, the Executive Committee published a Society for General Music Handbook that explained the roles of each of the committees and the goals of the Society (Music Educators National Conference Archives, 1982). Susan Kenney describes Barbara Andress's ideas for *Soundings* and how the publication has changed today:

The first official publication was "Soundings" edited by Mary Val Marsh. This was a small eight-page newsletter that came out four times each year. Barbara insisted that it be kept simple – she did not want a scholarly format for this publication. She wanted it short enough that the reader could sit down and read it in one sitting. She wanted it to have activities in it that could be used immediately with children, and she wanted it to have a short thought-provoking article. So "Soundings" went on for about 5 years. MENC kept wondering if we shouldn't be putting out a more substantial publication. And finally, in 1987 "General Music Today" took the place of "Soundings". The format of GMT is not as user friendly as "Soundings" and has a little different purpose. (colleague questionnaire, 1998)

One of Barbara Andress's duties as Chairman of the Executive Board was to organize the general music sessions for the 1984 MENC National Convention in Chicago. After much discussion and preparation, Andress and the committee organized the twelve general music sessions in four strands: I – Partners in General Music Education, II – Learning

Styles/Modalities, III – Extending the Boundaries, and IV – Pampering Ourselves. Barbara Andress oversaw the preparation of these twelve sessions (Music Educators National Conference Archives, Society for General Music, “Report,” n.d.).

By 1982, the Society had over 2000 members. To oversee and develop a new organization of this size is an overwhelming task. Barbara Andress credits the work of her colleagues in accomplishing projects for the Society. She comments, “. . . a chairperson is only an enabler, and it takes many people to do a job” (Music Educators National Conference Archives, Society for General Music, 1982; personal interview, January 20, 1998).

Concerning the formulation of the Society, Andress states that an important goal of the committee was to get the opinions of general music educators in MENC. To formulate and refine ideas, the committee wanted a “grass roots” representation. Thus, the committee held discussion groups at the Divisional and National Conferences. Andress considers these discussion groups a major contribution to the formulation of the Society and states:

At the national level we would evaluate what the comments had been of all the people, and then incorporate and refine our goals. I don’t think you ever put together any kind of society or that sort of thing without soliciting involvement from everyone. That was the most effective way we could pull people together. So I think that was

probably the most important sessions that we put together at the conventions. (personal interview, January 20, 1998)

Music in Early Childhood National Task Force

As part of the MENC Future Directions program, MENC formed the Music in Early Childhood National Task Force. This task force existed from 1990-1992 with Barbara Alvarez serving as the chair person. Other members of the task force included Barbara Andress, Leon H. Burton, and Wendy Sims.

The Music in Early Childhood Task Force established the following as its goal: "Promote understanding and implement programs reflecting the value of quality musical experiences for young children" (Music Educators National Conference Archives, 1990b, p. 2). To accomplish this, they organized a leadership and networking system. The task force formed an MENC National Early Childhood Advisory Board to oversee MENC's early childhood projects in publications and in-service, to provide leadership to the MENC membership, and to serve as a liaison to the early childhood professional groups. The task force served as the first board. They established a networking system within MENC with each state organization

appointing or electing an early childhood music representative (Music Educators National Conference Archives, 1990b, pp. 2-5).

One of the most important accomplishments of the Early Childhood Task Force was the writing of an MENC Early Childhood Position Statement (See Appendix F). This paper describes the value of music in early childhood, the types of music experiences, the music curriculum, the developmental beliefs, and the qualities of early childhood music teachers. This position statement appears in several of MENC's publications (Music Educators National Conference Archives, 1990b, pp. 2-5; Palmer & Sims, 1993; Sims, 1995).

The Music in Early Childhood Task Force also designed publications for a series of pamphlets on the standards for music in early childhood programs. Barbara Alvarez was the coordinator of the project. The task force divided the authorship into three categories: corporate settings by Barbara Andress; parents by Leon Burton; and educational agencies by Wendy Sims (Music Educators National Conference Archives, 1990b, p. 6).

Another important project of the task force was to establish pre-school in-service training. The task force designated two areas for in-service projects: early childhood music presentations at the early childhood

professional organizations and in-service at the MENC National Conventions. Barbara Andress contributed to both of these areas (see also Appendix D; Music Educators National Conference Archives, 1990b, pp. 8-9).

Barbara Andress was the coordinator for the 1992 Pre-conference Leadership Training at the MENC National Conference in New Orleans. Each state sent an early childhood representative for this training. Each state representative took home a leadership packet of early childhood music ideas (Music Educators National Conference Archives, 1990b, p. 8).

In addition to the pre-conference leadership training in New Orleans, there was a Saturday early childhood conference for MENC members and early childhood educators in the area. Barbara Andress and Susan Kenney were co-chairs of this event. Andress also served as one of the clinicians for the break-out sessions (Music Educators National Conference Archives, 1990b, p. 9).

Early Childhood Special Focus Days

Beginning with the 1990 MENC Conference in Washington DC, Barbara Andress has helped to design, organize, and implement early childhood special focus days (see Appendix D). The idea for these special

focus days came after the major international early childhood conference in 1984 (see end of Chapter 5), when the conference leaders, including Barbara Andress, realized that there was a need for more early childhood conferences. However, to produce a major conference every few years was not possible at this time (B. Andress, personal interview, January 20, 1998). Thus, Barbara Andress, Leon Burton and other educators created and worked for an early childhood day at the MENC biennial conferences (Burton, colleague questionnaire, 1998). With MENC's approval, a special early childhood focus day at the biennial conferences became a reality (B. Andress, personal interview, January 20, 1998).

The special focus day, entitled *Music and Young Children*, involves MENC members as well as early childhood educators in the local area of the conference. The mission of this one day conference is “. . . to affirm the importance of music in the lives of very young children and to provide teachers and care providers of this age child with ‘do-able’ developmentally appropriate music ideas and materials” (B. Andress, personal files, n.d.; Music Educators National Conference Archives, 1992). To plan and coordinate such an event, there is much communication between the MENC focus day committee and the local area early childhood leaders. MENC

assigns a staff member to coordinate the project. A year before the conference, the chairmen of the focus day travel to the conference area and meet with the local early childhood leaders to plan the event and build enthusiasm among the local early childhood educators (Music Educators National Conference Archives, 1990a; B. Andress, personal interview, January 20, 1998, pp. 53-54).

MENC programs this early childhood event as an all day Saturday conference. The day begins with a general session that includes a key note speaker. Immediately following the general session, participants choose one of several early childhood music workshop sessions. After lunch, another general session includes some type of early childhood musical production. The participants again choose one of several early childhood music workshop sessions. The event closes with a elective sample fair session.

Barbara Andress modeled the sample fair after the fairs presented in Arizona. In a sample fair, each participant leaves the conference with a packet of at least 10 items made by the workshop leaders. As the conference attendees receive their packets, the leaders who made the items explain how to use the “hands-on” music manipulatives and activities. Examples of the sample items include music play mats, songs with a stuffed

animal, little wooden dancing dolls, and crocheted balls. The purpose of the fair was to motivate early childhood educators and care providers to provide musical experiences for their own students. The creation of the samples required many hours of work by the workshop leaders. David Woods, Dean of Fine Arts at Indiana University, comments on Andress's time consuming efforts:

I have many memories of working with Barbara, but one of the most poignant memories is sitting at 11:00 p.m. in a darkened room in Cincinnati filling bags with visuals, puppets and supportive material for music learning for a workshop that was to take place the next day. She was tired and weary from giving workshops and talking to her students throughout the day at the MENC Conference, but yet she meticulously and carefully filled each bag with loving care. Those teachers who received these bags the next day had no idea of what Barbara Andress had given the night before to make these materials available for them. She is a saint in every way. (colleague questionnaire, 1998)

Another colleague, Dr. Eunice Boardman, relates about Barbara

Andress's hard work in delivering materials to educators:

. . . One of the things that often bothers me about many people who have been identified as 'leader' is their unwillingness to do the nitty gritty – that somehow, at some point in their evolution into that category known as 'leader' decide that they can only be expected to do the 'important things' – but Barbara is always there, setting up the tables, addressing the envelopes, making 300 elephants to be handed out at a early childhood session – if it needs to be done, she's there doing it. (colleague questionnaire, 1998)

Barbara Andress was the key note speaker as well as a clinician at the 1994 special focus day in Cincinnati, Ohio. In addition, she arranged for a performance of an early childhood opera. Students from McClintock High School in Tempe, Arizona, performed David Stocker's *Old MacDonald Had a Farm* (see Chapter 4). At this conference, Diane Persellin presented Andress a special MENC award in honor of her early childhood contributions and leadership in music education. The plaque states: "MENC, April 20, 1994, in recognition of her outstanding creative and dedicated service and leadership to early childhood music education" (Andress, personal communication, January 20, 1998). Barbara Andress also presented workshop sessions at the 1996 special focus day in Kansas City, Missouri, and at the 1998 special focus day in Phoenix, Arizona.

Other MENC Activities

Barbara Andress served on the search committee for a new MENC Executive Director in 1983. When Donald W. Dillon resigned from the MENC post of Executive Director effective in June 1983, MENC formed a search committee chaired by Paul Lehman. After advertising in the Music Educators Journal for applicants, the committee met to review the resumes and interview the candidates. The committee selected John J. Mahlmann as

the new executive director. His term of office became effective on August 19, 1983 ("Newsbrief," 1983a, p. 60; "Newsbrief," 1983b, p. 7; B. Andress, personal interview, January 20, 1998).

In January 1987, the MENC National President Nominating Committee nominated Barbara Andress as a possible candidate for president-elect of MENC in the 1988 election. This was a tribute to her contributions to MENC as well as her ability to govern organizations. However, due to the time involved in the responsibility for this position, Barbara Andress declined the nomination (B. Andress, personal files, letter, 1987).

Author

Barbara Andress has a desire to help educators understand music and young children and to give educators many age appropriate musical activities. This desire inspired her to author two college level textbooks and many articles and newsletters. She also served as an author, a co-author, and an editor for several MENC publications, as well as a co-author in a national textbook series (see also section on MENC). The list of her publications is in Appendix A and in the Bibliography.

Three major book publications for music in early childhood authored or co-authored by Andress are: (a) *Music In Early Childhood*, published by MENC in 1973 with Andress as a supervisor and co-author; (b) *Music Experiences In Early Childhood*, published by Holt, Rinehart, and Winston, Inc. in 1980 with Andress as the author; and (c) *Music For Young Children*, published by Harcourt-Brace in 1998 with Andress as the author. Andress states that these three books are similar in philosophy and format. They provide child development information and musical activities that serve as a model for proper instruction. With each subsequent publication, she refined the ideas and included new areas in music education. Andress states that she especially enjoyed the authorship process in her 1998 book. She included many of her successful musical activities that she had child tested and shared in her workshops throughout her career (B. Andress, personal communication, February, 1998).

Barbara Andress contributed to two other early childhood publications for MENC. In 1989, she was an editor and an author for *Promising Practices: Prekindergarten Music Experiences*. In 1992, Andress was a compiler and editor with Linda Walker, as well as a contributing author for

Readings In Early Childhood Music Education. Andress enjoyed these

experiences, as she states:

I was pleased to be a compiler, as well as author some of the material in these books. The joy was in identifying the contributing authors and taking such pleasure in their writings, for I think they shared some very important and meaningful information. (personal correspondence, Feb. 1998)

National Music Series Textbooks

Barbara Andress first received an invitation to join a national textbook series in the early 1970s. Charlie Leonard, editor of the Follett series, approached Andress about joining their authorship team. However, nothing materialized after the invitation. During this same time, the authors of the Holt, Rinehart, and Winston textbook series needed another author for their writing team. The authors at that time in the Holt series, *Exploring Music*, were Eunice Boardman and Beth Landis. Andress was a co-worker with Boardman on the National Commission on Instruction, and Landis was a mentor to Andress when they worked on the Comprehensive Musicianship Project in San Jose, California, in 1971. At the suggestion of Boardman and Landis, the company invited Andress to New York to discuss joining their writing team. Andress had just finished a meeting in Washington, DC, with the other two authors. With the invitation, Andress

extended her trip to New York City. Address remembers that trip to New York with much excitement, as she explains:

. . . that was the first time I'd ever been to New York. You know, I was just the little country yokel, the little desert rat going into New York and looking at the tall buildings, and I was shameless in my excitement about it. . . . they registered me at . . . some fancy hotel and really gave me the treatment. (personal interview, January 20, 1998)

After hearing their presentation, Barbara Address decided that Holt, Rinehart, and Winston was the company with the most benefits.

Advantages of this company included company payment for permissions for all song literature and material, an excellent editorial team that would assist the authors in their writing endeavors, and the opportunity to work with Eunice Boardman and Beth Landis. This authorship opportunity excited Address, and she gladly joined their writing team in the early 1970s (B. Address, personal interview, January 20, 1998).

Barbara Address began her career with this textbook company fully aware of children's musical behaviors and sequenced music activities.

Concerning this issue, Address states, ". . . I had always viewed myself as an idea person. And I thought I could creatively package lessons and excite children, and maybe make some sense as we wove the content around"

(personal interview, January 20, 1998). Her mentor in sequencing music activities for a national textbook series was Eunice Boardman. Andress relates, “Effective sequence was all due to Eunice’s influence. She taught me so much. Eunice is certainly the music educator’s music educator. She’s absolutely wonderful and such a brilliant person” (personal interview, January 20, 1998).

Exploring Music, Grades K-8

Barbara Andress’s first authorship experience with the Holt company was as a consultant to the 1971 edition of the *Exploring Music, Grades 7 & 8*. However, her name was accidentally omitted as a contributor in the printing of the edition.

In the 1975 edition of *Exploring Music*, Barbara Andress served as a consultant in grades six through eight and as a co-author in grades kindergarten through fifth grade. The 1975 edition expanded the format to include musical behaviors in the areas of performing, organizing, and describing. In each of these areas, the plan for learning involves the three modes of learning: enactive, ikonic, and symbolic. The authors organized the music materials in the book according to the music elements. This was different from the 1971 edition, which contained sections of songs for each

quarter of the year (Andress, Landis, & Boardman, 1975, Volume 2, pp. ii, iv, vii, and viii).

This series included recordings for the music in each book and a special music cassette kit entitled *Holt Individualized Musical Learning Program*. There are three kits at different levels designed for children ages five to nine. Although each kit corresponds to a grade level, a child may begin at any level. The program allows individuals or small groups to work in a listening center. Each kit provides instructions for implementing and evaluating the individualized programs as well as a learning cassette, a teacher's manual, reproducible guide sheets for the students and an instructional chart for the learning center. The authors devised the lessons around the musical concepts. The students respond in the behavior areas of performing, describing, and organizing (Andress & Boardman, 1978, Grade 1, pp. vi-xiv).

The Music Book, Grades K-8

Barbara Andress was a co-author with Eunice Boardman in the 1981 edition of *The Music Book, Grades K-8*. In this edition of the Holt music textbooks, the authors brought their philosophy for music learning to fruition with the generative approach to music learning. Andress and Boardman (1981, Vol. 1) explain the meaning of this approach: "Learning

begins with a 'need to know'. . . . Learning leads to more learning. . . . Learning is future-oriented" (p. viii). The organization of the series allows the children to develop generative music learning by: (a) exploring all styles of music; (b) using the behaviors of performing, describing, and creating; (c) developing musical concepts using the enactive mode, the ikonic mode, and the symbolic mode; (d) growing in the cognitive skills, moving from recall to analytic to synthesizing skills; and (e) making musical judgments (Andress & Boardman, 1981, Vol. 1, pp. viii-ix).

The authors give a detailed explanation of the generative approach to music reading in rhythm and melody. In summary, this approach involves a cyclic learning process based on the theories of Jerome Bruner. In the enactive mode, the child performs musical patterns physically. The child learns the patterns by imitation, or rote. In the ikonic mode, the child associates the patterns with pictures, or other visual representations, such as long and short or high and low lines. In the symbolic mode, the child is able to read and interpret musical notation (Andress & Boardman, 1981, Vol.1, p. xiv).

The series also includes detailed explanations of the musical concepts, musical behaviors of each level, music and the exceptional

student, music in the total curriculum, assessment reports to parents, and preparation and use of charts, visual aids, and manipulatable materials with examples to copy and use (Andress & Boardman, 1981, Vol. 1, pp. viii-Lii). The authors organized the 37 lessons into four quarters of the year with a detailed teaching guide for each lesson. The guide includes the learning objectives, the materials needed, explanations of getting started and the teaching process, ideas to transfer learning, and ideas to extend learning (Boardman & Andress, 1981, Vol. 1, pp. iv-v). The second part of each book includes extra musical activities listed in the following sections: “Performing Music, Describing Music, Organizing Music, and Music For Special Times” (Andress & Boardman, 1981, Vol. 1, p. ii). An explanation of each of these sections helps the teacher to understand each area. Recordings of the music in the series accompany the texts.

Holt Music, Grades K-8

Barbara Andress was a co-author with Eunice Boardman, Mary Pautz, and Fred Willman in the 1988 edition of *Holt Music, Grades K-8*. This team of authors wrote this series using the generative learning philosophy as in the previous edition. However, the authors expanded and updated the series with more songs and learning materials. So that the teacher may

separate the recorded voice from the accompaniment, the digital mastered recordings are in dual track stereo. The addition of a resource binder for teachers, computer music software, a book of holiday songs, and performance and rehearsal cassettes provided additional musical learning. The music software contains songs from the series and allows the students to experiment with the musical elements. The *Teacher's Resource Binder* includes reproducible master sheets with music learning in both the Kodaly and Orff approaches, biographies of composers, evaluations, enrichment activities, music activities, mainstreaming activities, and curriculum correlation activities.

The organization of the books includes two main sections with piano accompaniments included at the end. An extensive scope and sequence chart guides the teacher in the student's learning of the musical concepts. The first section is the core curriculum of 60 lessons organized in four quarters of the school year. The second section contains more music activities organized in the sections of performing music, describing music, creating music, and special times.

Each core curriculum lesson provides the focus of the lesson, the materials needed, the introduction and the development of the lesson, and

the lesson's closing. The series includes a complete description of the generative approach to music learning, giving the teacher a detailed instruction guide on how to use this approach in music learning and reading. However, in this series, the authors make the explanations more concise and easier to read (Andress, Meske, Pautz, & Willman, 1988, pp. iv-xv).

Barbara Andress contributed to the Holt Music Series Textbooks for approximately 17 years. As a member of an authorship team, she spent many hours organizing and writing, as well as much time traveling to meetings in New York and other cities. Andress states that when the company decided to revise the textbooks, the authors would meet in New York City to decide the format and the writing assignments for each of the authors. The most difficult part to write was the introductory material of the philosophy and the scope and sequence. Following these sections, the authors wrote the lessons. To accomplish this task, the authors each wrote assigned sections. Eunice Boardman then organized all the copy and clarified their work.

Barbara Andress states that the process of writing the series was very hard due to the many short deadlines and her other commitments. However, she regards her writing experiences with the Holt team as “a

wonderful professional experience” (personal interview, January 20, 1998). In fact, it was this writing experience, states Andress, that allowed her to mature as a music educator (personal interview, January 20, 1998). Eunice Boardman (colleague questionnaire, 1998) and Barbara Andress (personal interview, January 20, 1998) relate how they would meet in a hotel, rent a typewriter, and work for the entire week-end in order to produce the needed materials for the texts. Whenever exhaustion set in, they would run around the floors of the hotel. Andress comments that she would still be writing at the airport terminal and on the plane going home in order to send her co-author copy of the text (personal interview, January 20, 1998). Mary Pautz, also comments on the work schedule in the writing of *Holt Music*:

We worked intensely for four years - holding many phone conference calls, meeting in various parts of the country, sharing ideas, philosophy and all that goes into writing a basal series. Following the publication, we continued to do inservices on the material. (colleague questionnaire, 1998)

Fred Willman, Mary Pautz and Eunice Boardman (colleague questionnaires, 1998) commented on Barbara Andress’s talent as an artist. While working on *Holt Music*, they were envious at how easily Andress could make the illustrations for the copy of the text. Her illustrations didn’t have to be redrawn. The illustrator knew exactly what to draw from Andress’s

illustrations. Fred Willman comments on the authorship team and how

Andress often became the negotiator for the team:

Working with Barb on the Holt Music Books was a joy. The four authors worked well as a team and seldom, if ever, had differences of opinion that were of substance. When the team felt that the editors at Holt were wrong on an issue, Barbara was often the designated 'negotiator'. It was clearly a vote of confidence about her ability to work easily with other people – particularly when the team felt the publisher/editors needed to be persuaded to take a different stand on an issue. (colleague questionnaire, 1998)

Early Childhood Newsletter

Barbara Andress continues to author materials in her retirement. Her most current writing project is an early childhood newsletter, entitled *Music In Early Childhood*. Since the fall of 1997, she has authored this publication eight times during the school year in conjunction with Mary Pautz's newsletters from M & R Publications. She modeled this newsletter after the one she wrote for the Arizona Collaborative Project (see Chapter 4). It includes information on the philosophy of early childhood music, as well as music ideas and materials. The teachers can copy these materials for immediate use in the classroom (B. Andress, personal correspondence, February, 1998; April 20, 1999). Concerning the work involved in this project, Andress states:

I was aware before I became involved in the project, that generating twelve pages each month was an ambitious task, and it has been. But, it continues to be a labor of love and I hope a resource that is helpful to teachers. (personal correspondence, 1998)

Clinician

Knowledge of Barbara Andress's contributions and success in Arizona music education brought her invitations to present workshops at the national level. Andress states that she never consciously set a goal to become a clinician and did not seek out these workshop invitations. Andress states, "I think it was an evolution more than a decision" (personal interview, January 20, 1998). Paul Lehman (colleague questionnaire, 1998) verifies this statement, as he states: "She [Andress] was called on more and more often to give workshops and write articles on early childhood music education, all of which gave her still more experience and led to more invitations." Barbara Andress credits seeing great elementary clinicians, such as Lilla Belle Pitts, Bea Krone, and Lucille Woods, for giving her a model to follow in presenting workshops (personal interview, January 20, 1998). She remembers that her first experience with a national clinician was attending a workshop presented by Lilla Belle Pitts. Andress was at the

beginning of her career, while Pitts was near the end of her teaching career.

Andress fondly remembers the experience:

She [Pitts] would get down on the floor, sing and pound out 'Johnny Works With One Hammer'. I had never seen anybody behave like this and thought it was delightful. So I became very swept up in this whole idea of attending workshops. (personal interview, 1998)

Barbara Andress has served as a clinician, and sometimes as a leader, in every national MENC Convention since 1970. Andress has also presented national workshop sessions for the Orff Schulwerk Association and the Kodaly Association, as well as for the National Association for the Education of Young People (see Appendix D; B. Andress, personal files, 1994).

Barbara Andress believes that growth of a music educator and of the profession is best attained by attending conventions. She discusses the worth of a convention in the following article, which is reprinted with permission by the Arizona Music Educators Association:

The Worth of a Convention

As a group of dedicated people, we spend much of our energy selling our philosophy of music. We are constantly on the offensive, ever prepared to convince ourselves, administrators, fellow teachers, community groups, parents, and our youngsters that the various facets of music are a necessity and can in many ways be rewarding for each of us.

When given the opportunity to group together in mass, we find suddenly the offensive is halted. For a moment, we may wallow in

the luxury of a single-mindedness in which the value and meaning of music education is not questioned, merely the 'how can I do it better!'

For a moment, there is the opportunity to hear others speak the feelings and thoughts which we too may have sheltered but were unable to express.

For a moment, men of vision speak and we are among the hundred who respond to their words.

For a moment, there is time to sit back and listen . . . listen to music, well taught and well performed, technically and spiritually.

For a moment, there is the opportunity to work with, and learn from the boundary breakers in music education . . . the master teachers.

What is the worth of a convention? What is the worth of firming up one's own convictions and accepting or rejecting new philosophies? What is the worth of broadening one's own techniques in teaching? What is the worth of fellowship with hundreds of music educators who are shaping the direction of music in the next decade? (Andress, 1967c)

Barbara Andress's many workshops for pre-kindergarten through eighth grade show a diversity of music education topics, which include elementary choral activities, the sharing of the generative approach to music, and different listening activities (see also Appendix C). She states that her goal in her workshops is to present the philosophical stance at the time, to present musical activities that demonstrated the philosophy, and to provide implementation of the activities (personal communication, March 14, 1999). Concerning her workshop sessions, she considers her major contribution as a national clinician is in showing new and innovative techniques for

presenting lessons and materials to teachers from early childhood through grade eight (personal interview, 1998). Her dedication to music education to people of all ages brought about the desire to present outstanding workshop sessions. Andress states, "I guess I just tried to present some very stimulating and effective sessions for people" (personal interview, January 20, 1998).

Barbara Andress's colleagues verify this statement in the colleague questionnaires. The majority list her music workshop sessions as a major contribution to early childhood music. Diane Cummings Persellin states, "Ms. Andress's workshops were often electric in the excitement that they produced. They were fun, musical, creative, and full of "pizzazz". Workshop participants left each day inspired and rejuvenated. And where did she get all of that energy?" (colleague questionnaire, 1998). Her colleague, Mary Pautz comments on Andress as a clinician:

. . . I have had the honor of presenting professional workshops, clinics and conference sessions with Barbara for the last 15 years. She is the quintessential clinician - always engaging participants in wonderfully creative activities that leave them wanting more! I have loved working with her! (colleague questionnaire, 1998)

Another colleague, Dr. Eunice Boardman, comments on charisma as a leader:

The first thing that always has come through to me is her excitement about what she's doing which becomes so contagious; I've watched it happen when she's working with 300 people, or with one! No one can fail to be caught up in the joy of the ideas she is sharing! This goes beyond the sort of surface charisma that some people talk about leaders because her enthusiasm is solidly based in understanding of why what she's proposing 'works' – a combination of personal experience and careful perusal of the research. (colleague questionnaire, 1998)

International Clinician

When educators learned of Barbara Andress's success in her national activities, she received invitations to present workshops at the international level (see Appendix D). One such international early childhood conference was the creation of Barbara Andress and Susan Kenney, music education professor at Brigham Young University (BYU). After Andress and Kenney discussed the need of an international early childhood conference, they presented the idea to James Mason, the chair of BYU's music department and President of MENC at the time. Andress states that Mason and BYU were very receptive to sponsoring the conference at BYU.

To make this conference a reality, Barbara Andress and Susan Kenney, co-chairmen, wrote a proposal for the event, sought sponsors, speakers, workshop clinicians and research teams. Kenney formed a team of local early childhood and music educators to co-ordinate the local

arrangements. The sponsors included BYU Colleges of Fine Arts and Communications and Family, Home, and Social Sciences, MENC, and the Association for Childhood Education International (B. Andress, personal interview, January 20, 1998; personal files, Conference registration bulletin and papers, n.d.).

The international early childhood conference was held on June 28-30, 1984, at the Brigham Young University in Provo, Utah. The *Music in Early Childhood Conference: Application of Principles of Child Development to the Teaching of Music to Young Children* featured six keynote speakers, workshops, research demonstration sessions, exhibits, and a sample fair. The conference included national and international music and early childhood leaders. The keynote speakers were Barbara Andress, Lyle Davidson, Marilyn Zimmerman, David Elkind, Joe L. Frost, and David Weikart (B. Andress, personal files, Conference registration bulletin, n.d.).

Susan Kenney gives the following account of Barbara Andress as co-chairman of this event:

She [Andress] was magic. Her vision was to bring together MENC and the national early childhood organizations to share and interact. Her feeling was that musicians know music, but don't know much about the very young learner. Early childhood people know about the young learner, but don't know much music. Bringing the two together would help lift both to greater awareness. . . . While I was

involved, I took my cues from Barbara. She organized magnificently, delegated appropriately, and hosted with graciousness. She was always positive and supportive of everyone who was involved. (colleague questionnaire, 1998)

MENC published the proceedings from this conference in a 1985 book edited by Jackie Boswell. Included in this publication is Barbara Andress's keynote address, entitled "The Practitioner Involves Young Children in Music." In this address, Andress advises the educator of young children to understand the profile of a young child and then develop age appropriate musical activities. Andress discusses philosophical premises and developmental studies in order to understand how a child learns music. She then gives examples of music environments for each age level of the pre-school child.

Materials for Children

Throughout Barbara Andress's career, she has used her natural art and woodworking talents to enhance her music lessons for children. Her mother was an artist and her father was an accomplished woodworker. As a child, Andress watched her parents use their special talents. She furthered her woodworking talents by taking a shop course in high school (B. Andress, personal communication, July 31, 1998). As an adult, Andress has

continued her art and woodworking skills. In order to create wood projects for children, Andress developed a woodworking shop in her garage. Susan Kenney comments on Barbara Andress's collection in her garage:

Whenever I am in Phoenix (which is very seldom), I stop in to see Barbara. She is always delightful to be with and shows me her cupboards over-flowing with creative musical manipulatives for young children. I also always get a tour of her garage where the woodshop is. There is always something in process, from toy animals to large storage cases. (colleague questionnaire, 1998)

Another colleague, Barbara Alvarez, comments on Barbara Andress's varied skills:

Barbara always amazes me with her variety of different skills. The instruments she developed were based on models that she made in her own woodworking workshop! She has often made musical manipulatives to distribute at the MENC Music and Young Children Day workshops. (colleague questionnaire, 1998)

Manipulatives For Young Children

Barbara Andress's development of musical manipulatives for young children grew out of her research and experience with young children. As she began to learn about young children, she realized that the musical tools in use were not adequate. From her studies in Piaget, Andress knew that young children needed to discriminate and classify the varied sounds. Thus, Andress advised educators to purchase at least two different sizes of the

instruments to allow for discrimination and classifying activities. Still, she concluded that educators did not have the right materials for musical exploration. Therefore, she created her own music manipulatives to answer this need. To insure that these manipulatives were correct for the children, she tested them on young children (B. Andress, personal interview, January 20, 1998). She states:

So I began to develop materials and try them out in the early childhood lab on campus. We'd present things like the timbre board, where discrimination between sounds was the challenge. Children decided on matching little ratchet blocks or two sand blocks – in other words, sound discrimination tasks. And then, the Montessori materials were influencing me, because of all the didactic materials, and the fact that we must involve children in sensory play. But Montessori materials really moved into actual pitch concerns and scale play a little too soon. So, again, I wanted to keep things a little broader. We began to play with big jingle bells and little jingle bells, sorting them into cups, where you had color to assist as well as sound. It just seemed like those kinds of materials made sense with the developmental level of these children. (personal interview, January 20, 1998)

In addition to instrumental sound plays and puzzles, Barbara Andress designed play mats for children to use while singing or listening to music. Andress drew characters on the play mats to create a scene. The children would then tap characters along the laminated play mat to the music. Barbara Andress remembers that one of the first play mats she designed

while working with the pre-school children was for “The March of the Toreadors” from the opera *Carmen*. She states:

We used one of the little round tables, and made this visual sequence of the marching music, and added a wooden Toreador character. Again, it was a play environment, so children would have an excuse to listen to the “March of the Toreador.” We excerpted the music, so that it was not overly lengthy. We used only the main themes for that particular listening experience. The children would thump the toreador around this little trail as the music played. It just seemed to be a good technique for involving children with the music. Then there were many other play mats reflecting topical, rhythmic, and melodic concerns. (personal interview, January 20, 1998)

Throughout the years, Barbara Andress has designed many play mats for young children’s musical learning and enjoyment. Figures 1, 2, and 3 are examples of play mats written for the Arizona Early Childhood Music Collaborative Project (see Chapter 4).

Figure 1 is a play mat to be used with the song, “Sally Go ‘Round The Sun.” Andress suggests drawing a face on the child’s right index finger nail. This finger nail is Sally, and she follows the trail as the child sings the song. For the ending, the child uses a fist to pound on the stars shouting “Ka-Boom” (Andress, 1994-1995).

Figure 2 is a play mat to be used with the song, “Go In And Out The Window.” The child sings the song and points to the funny clown going in

and out the window and then walking away on the last sentence of the song. Andress adds a second verse, “Go in and out the puddle” (Andress, 1993c, p. 2). As the song progresses, the clown gets dirtier and finally walks away on the last line of the song. Concerning this game, she states, “This game provides young children with an opportunity to deal with spatial awareness, left to right, up and down visual tracking, and understanding directional words” (Andress, 1993c, p. 3).

Figure 3 is a play mat to be used with the poem, “Grandma Moses.”

Andress’s version of this chant is as follows:

Grandma Moses sick in bed,
 Called for the doctor and the doctor said,
 ‘Grandma, grandma, you’re not sick,
 All you need is a peppermint stick!’
 Hands up! ch -ch- ch- ch- ch-ch ch ch ch__
 Hands down! Ch- ch- ch- ch- ch- ch ch ch ch__
 Turn around sh_____ Yeah! (Andress,
 1995b, p. 2)

Andress states that the children can experiment with the ch vocal rhythms. To use the play mat with the chant, the children tap the beat (in four-four time) to each picture and use hands to play drums on the ch rhythms. To end the chant the child moves his index finger around the twisting grandmother on the sh sound (Andress, 1995b, pp. 2-3).

Figure 1. "Sally Go 'Round The Sun" Play Mat

From: B. Andress, Music Play Time in the Home: Newsletter Masters, 1994-1995
The Arizona Early Childhood Music Collaborative Project Parent Newsletter
Reprinted with permission from B. Andress

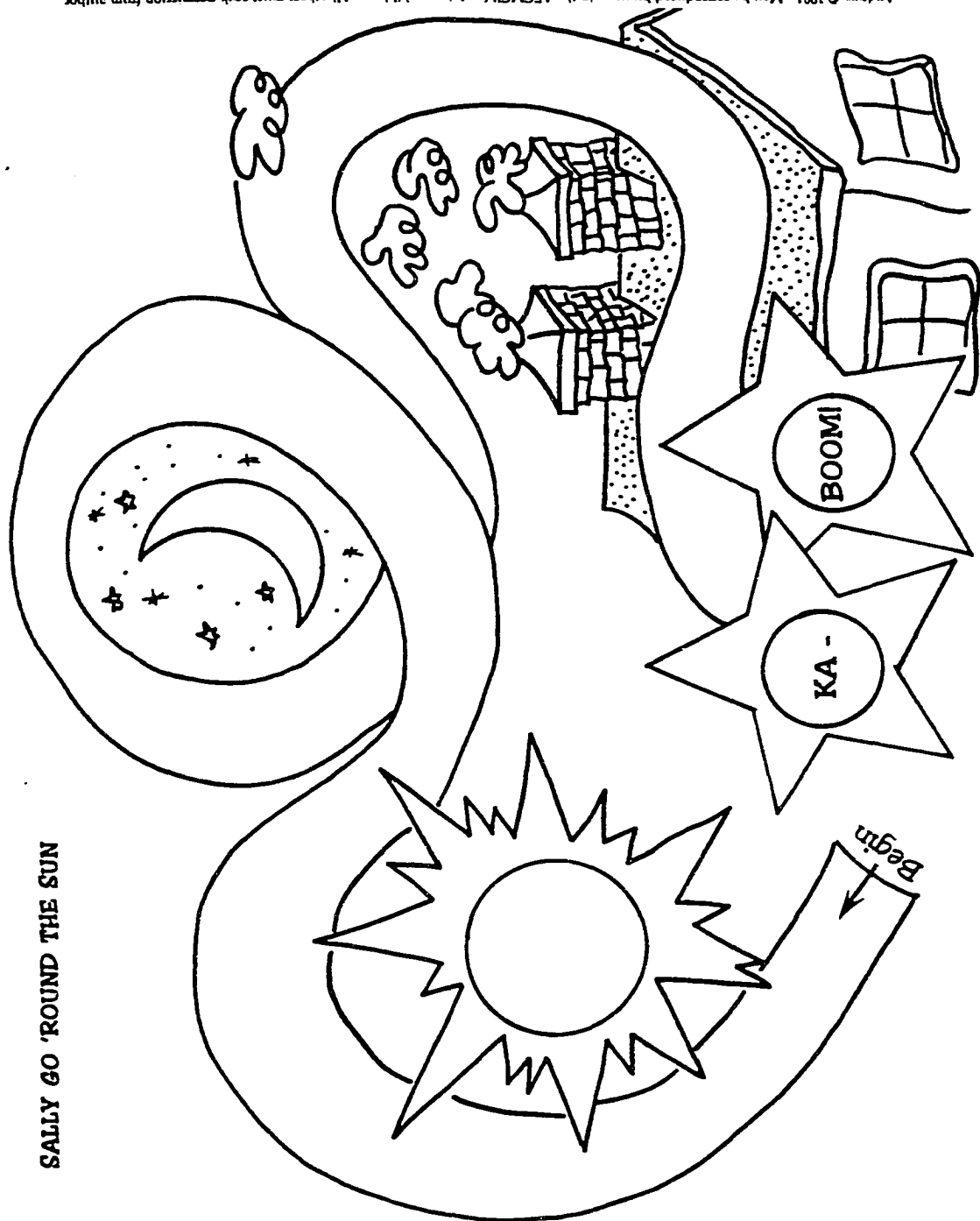


Figure 2. "Go In And Out The Window" Play Mat

From: B. Andress, You, Your Children and Music, Vol. II, Issue 1, 1993

The Arizona Early Childhood Music Collaborative Project Newsletter

Reprinted with permission from B. Andress

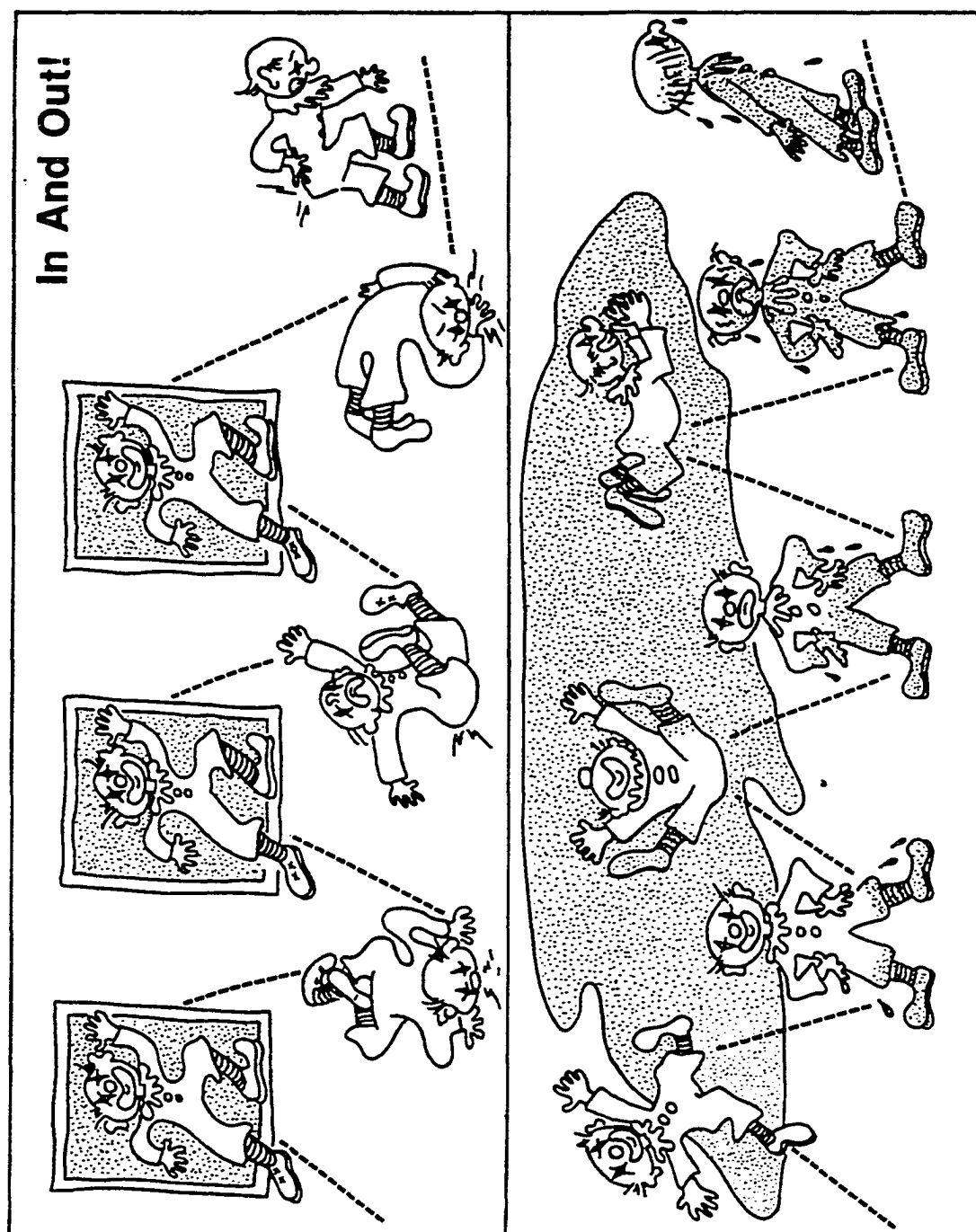
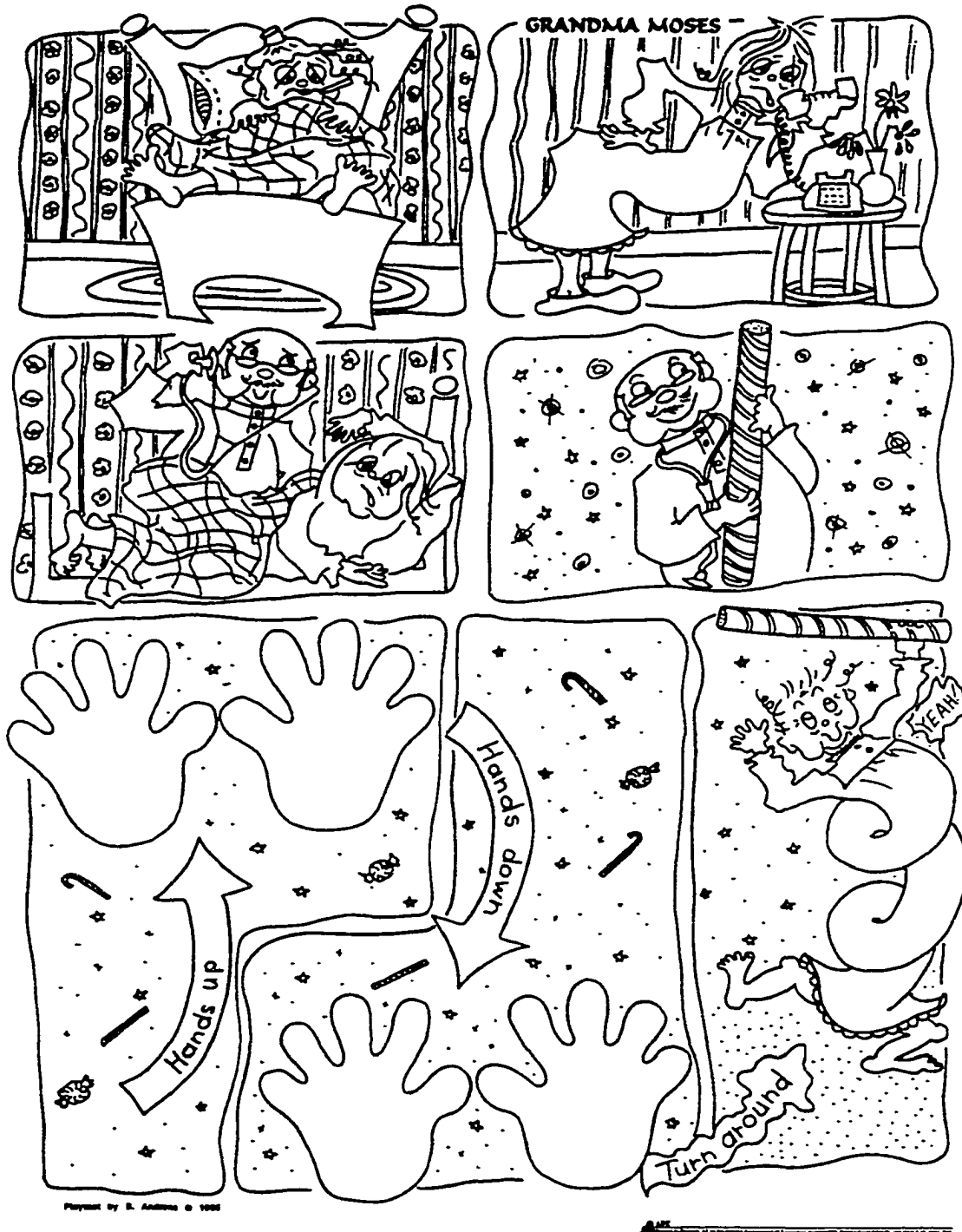


Figure 3. "Grandma Moses" Play Mat

From: B. Andress, *You, Your Children and Music*, Vol. IV, Issue 1, 1995
The Arizona Early Childhood Music Collaborative Project Newsletter
Reprinted with permission from B. Andress



Diane Cummings Persellin states, “Her music manipulatives and play mats serve as excellent ‘hands-on’ materials to use with young children. They are unique and reflect her understanding of how young children learn” (colleague questionnaire, 1998).

Music Play Unlimited

Barbara Andress’s collection of early childhood manipulatives, *Music Play Unlimited*, became part of a series of early childhood materials manufactured by the Peripole-Bergerault, Inc. music company (Andress, 1983a, p.1). The idea for manufacturing these materials came to Andress while at a workshop in Washington, DC. She approached the owners of the company, Mack and Sylvia Perry, with a suitcase full of her creative materials. Andress states that she just pulled out her suitcase and started showing them her many wooden items. They listened to Andress and invited her to visit their manufacturing plant. Thus, she extended her trip and went to visit the Peripole-Bergerault plant in New Jersey. This was the beginning of a successful business venture that would make early childhood manipulatives available to the public (B. Andress, personal interview, January 20, 1998).

To prepare for this business venture, Andress and Mack and Sylvia Perry had many discussions on the best way to market the items. Andress states that she would design the wooden items in her workshop in her garage, and then Sylvia would make sure they were correct for marketing. Andress states that the Perry's were always willing to try new ideas, and they shared many prototypes. However, they did not manufacture all of Andress's creative activities. Andress stressed that Sylvia always let her handle the music education part of the business, while Sylvia handled the sales portion of the business (B. Andress, personal interview, January 20, 1998).

Barbara Andress presented workshops at various music conventions using these instruments and materials. Proud of their collection, she believes that the profession needs more of these kinds of early childhood materials (see Appendix I). She states, "It is not enough just to put rhythm instruments in the hands of these children. They need to be challenged to make musical decisions" (personal interview, January 20, 1998).

Figure 4. Music Play Unlimited Instruments and Activities

From: B. Andress, Music Play Unlimited, . . . understanding musical approaches for children
ages 2-5, 1983, p. 10, Peripole-Bergerault, Inc.
Reprinted with permission from Peripole-Bergerault, Inc.

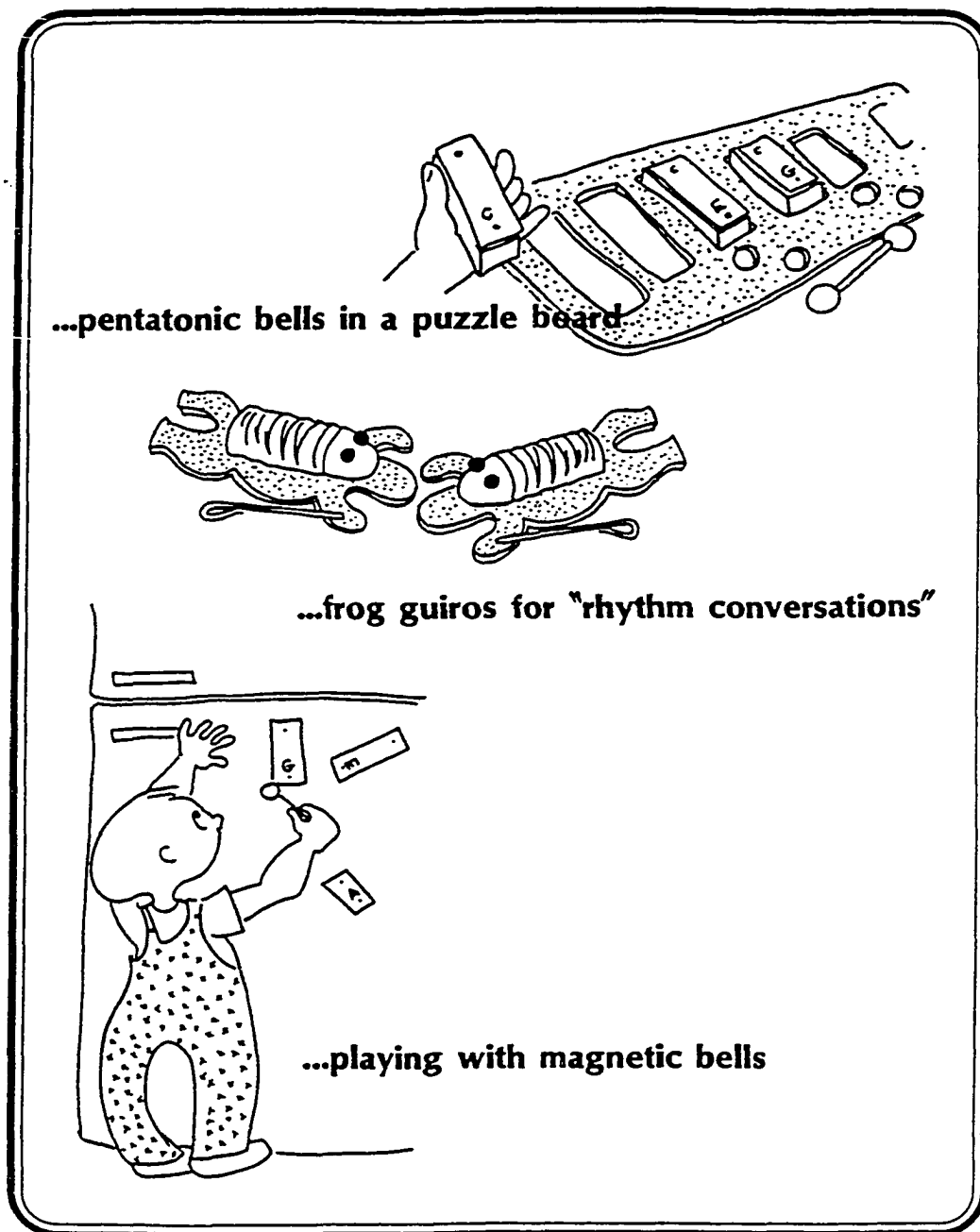
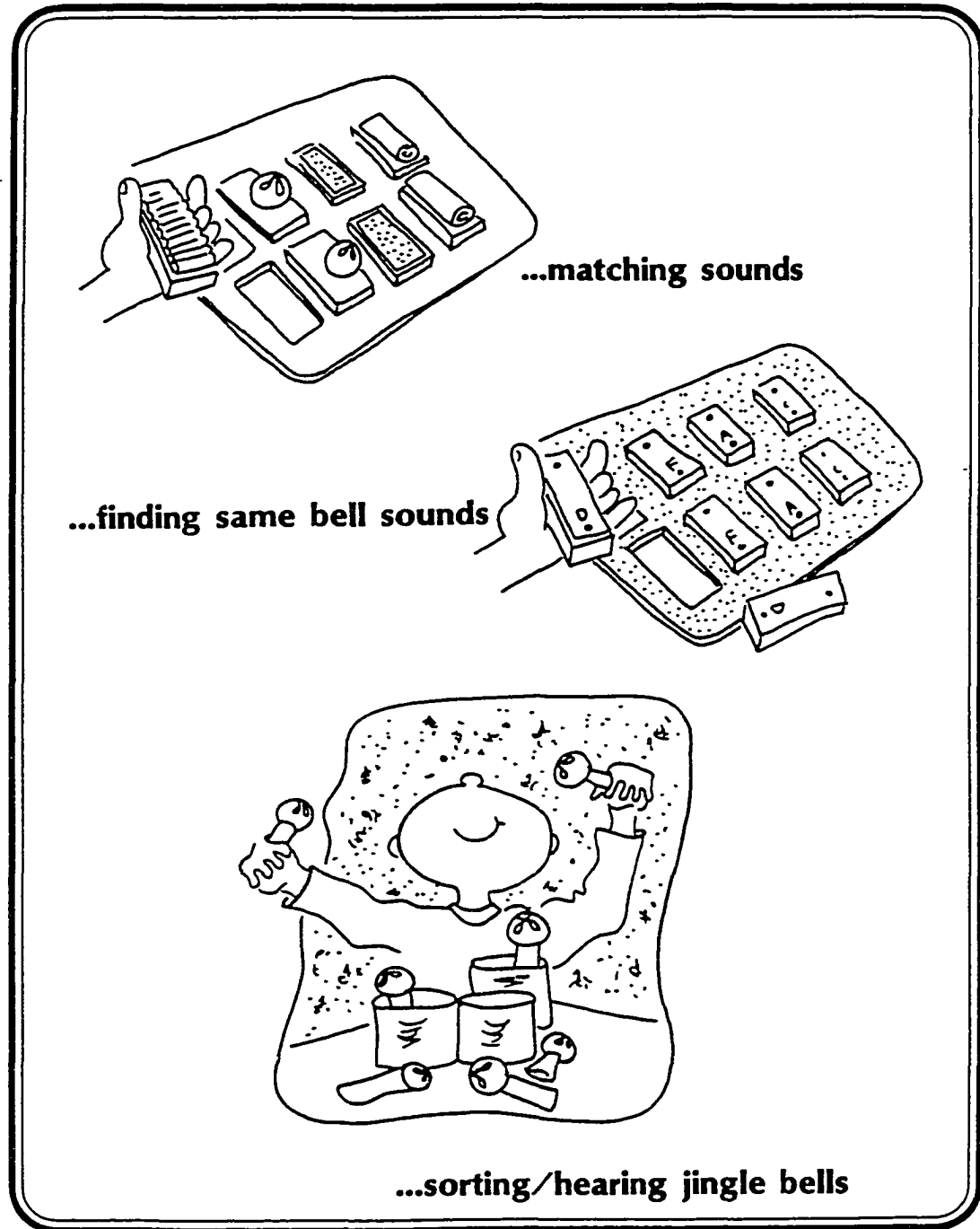


Figure 5. Music Play Unlimited Instruments and Activities

From: B. Andress, Music Play Unlimited, . . . understanding musical approaches for children
ages 2-5, 1983, p. 11, Peripole-Bergerault, Inc.
Reprinted with permission from Peripole-Bergerault, Inc.



Susan Kenney comments on Barbara Andress's creativity in
manipulatives for children:

Barbara is a creator par excellence. She can express with wood, pencil, paint, music and words. Her creative output has been phenomenal and she has set a standard for musical manipulatives in the country and maybe in the world. (When I was in Ukraine, early childhood teachers there had toys based on the ideas of Barbara Andress). (colleague questionnaire, 1998)

Summary

Barbara Andress contributed to the field of music education as a member of various committees of the MENC and as an author, a clinician, and a creator of music materials for children. Her national contributions began with her music activities with the Western Division. She was a clinician for seven consecutive Western Division conventions and a member of the board for two years. In addition, she was a clinician/session leader for 16 consecutive MENC national conventions.

Although Barbara Andress did not attend the Tanglewood Symposium, she contributed to this national event by participating in the "grass roots" discussions at the 1967 Western Division Conference. She also attended state and divisional implementation discussions for the Tanglewood Symposium at the 1967 MENC Interim Meeting.

Barbara Andress contributed to the GO Project by participating in “grass roots” discussions at the 1970 MENC National Convention. She also attended one of the 1970 GO Project Institutes to learn implementation ideas for her state.

During the 1970s her MENC contributions included serving on two major committees, working on the national assessment, and teaching Comprehensive Musicianship. She served on MENC’s National Commission on Instruction and the National Committee on Instruction. Among her accomplishments on these committees, Andress was a co-author of an early childhood book and participated in the writing of the first music standards publication. She also participated in the first music assessment process by serving as a consultant to the National Assessment of Educational Progress and the Educational Testing Service. She helped to calibrate the results of the test and design new test questions. Barbara Andress also contributed to the Comprehensive Musicianship Project as an instructor for several summer CMP institutes and as a clinician.

Barbara Andress’s contributions to MENC in the 1980s were to the formation of The Society of General Music. Andress and her general music colleagues promoted the idea of this new group, organized and oversaw its

beginning days in MENC, and helped to establish the Society as an integral part of MENC. Andress was the Western Division Representative on the first board and served as the first executive committee chairperson. In addition, she was in charge of designing the publications for the Society and helped to develop its first publications.

During the 1990s Barbara Andress's contributions to MENC were in early childhood music education. She served on MENC's National Task Force on Music in Early Childhood, organized her early childhood special focus days for the MENC national conventions, and was an editor for two early childhood publications. In addition to the MENC early childhood activities, Andress was a co-founder of an international early childhood music conference. She served as a co-chairman of the event and was a key note speaker.

Barbara Andress contributed at the national level as a co-author in the Holt Music Series textbooks. In addition, she authored many articles, two early childhood music books and a newsletter. Many of Andress's writings contain her illustrations.

Barbara Andress's concern for early childhood music materials led her to make her own music playmats, instruments, and manipulatives.

Peripole-Bergerault, Inc. now manufactures her materials entitled *Music Play Unlimited*.

Barbara Andress became a leader in national music activities as a result of her dedication and excellence to music education for children. Involvement and leadership in the national activities established Barbara Andress as a leading authority in music education in the United States, and in particular, early childhood music education.

CHAPTER 6

BARBARA ANDRESS – A LEADER IN EARLY CHILDHOOD MUSIC EDUCATION

The goal of music instruction in early childhood is to produce a “... young child who values and continues to hold music as a joy in his life” (Andress, Heimann, et al., 1973, p.19). Barbara Andress’s belief in this goal has inspired her to research, compile and author information for educators. She has disseminated this information in her teaching, writings, and workshops and has become a leader in the field of early childhood music education.

The purpose of this chapter is threefold: (a) to provide Barbara Andress’s responses to issues and challenges in early childhood music education movement over the last generation; (b) to summarize Andress’s views about her career and the field of early childhood music education; and (c) to provide verification of Andress’s leadership and contributions in early childhood music education. The author gleaned Barbara Andress’s responses from her writings, obtained information concerning her career

and early childhood music education through personal interviews, and obtained verification through colleague questionnaires.

Meeting The Challenges in Early Childhood Music Education

Concerning the term “early childhood,” Barbara Andress agrees with the definition of the National Association for the Education of Young Children. This association defines “early childhood” as children from birth to 8 years of age (Andress, 1986, p.11; 1998a, p.1). However, Andress (1986) divides this age group into two categories: (a) the preschool child – from birth to age 5, and (b) the primary age child – from age 6 to age 8. She further divides the preschool age category into the following divisions: the infant, from 0 to 18 months; the toddler, from 18 to 36 months; the 3-year-old; the 4-year-old; and the kindergartner, from 5 to 6 years old (p.11).

During the formative years of the early childhood movement in the United States, a series of challenges confronted early childhood music education:

1. How do young children learn music?
2. How do we teach music to young children?
3. What curricula do we use to teach music to young children?

4. What kind of environment is most effective in teaching young children music?
5. How do we evaluate our early childhood music programs?
6. How do we train the teacher in early childhood music education?
7. How do we communicate between music instructors, early childhood instructors, and the community?

(Questions adapted by the author from Alvarez, 1981/1982; Andress, et al., 1973; Buescher, 1993; Gerber, 1982)

Barbara Andress's dedication to the education of young children inspired her to confront these issues and meet the challenges.

How Do Young Children Learn Music?

Throughout Barbara Andress's career the question of how young children learn music has motivated her to research and explore learning theories. In order to provide a valid rationale of teaching music to young children, she has studied several learning theories, applied them to her music teaching, and synthesized these theories into her music education program for young children. Through her classes, workshops, and writings, she has shared this information with early childhood and music educators, so that they may understand “. . . *why we do what we do* in early childhood music

programs” (Andress, 1980b, p. 131; 1998a, p. 15). The following sections present a summary of the different learning theories deemed important by Andress and her application of these theories to early childhood music education.

Piaget’s Cognitive Development Theory

Jean Piaget’s theory of cognitive development established that young children: (a) think differently from adults, (b) learn by working with concrete objects, (c) learn from within, (d) develop intellectually from their prior experience and the value of their current experience, (e) learn by adapting new schemas, (f) learn by assimilating information (the taking in of data) and by accommodating information (the modification of thinking for the new data), and (g) work to attain balance in assimilating and accommodating new data (Andress, 1980b, pp. 132-133; 1998a, p.3).

Although Piaget categorizes children’s learning into four stages, only the first two stages are applicable to early childhood – the sensorimotor period, with children up to 2 years, and the preoperational period, with children from 2 to 7 years. The sensorimotor period involves infants in a pre-language stage who learn from their senses and their motor reflexes. The preoperational period involves young children in the language

development stage who learn from working with concrete objects and then transferring the knowledge into symbols, or words (Andress, 1980b, p. 133).

In the preoperational stage, children think and respond in certain characteristic ways. According to Piaget, children see only their own point of view (egocentrism), center on one feature at a time (centering), cannot transform a series of events into a whole (transformation), cannot reverse the thought back to the beginning (irreversibility), and do not have the ability to see events as constant, even when changes occur (conservation) (Andress, 1980b, p. 133-135; 1991a, p. 66; 1998a, p.3-5).

Barbara Andress (1991a) states the following:

Within these stages the child explores and forms various schemata about things and ideas in his/her world, moving from concrete to more abstract thought processes. The child develops cognitive understanding in an environment that enables him/her to assimilate, accommodate, classify, order, improvise, and perform. One implication that may be drawn is that early activities should involve sensing and doing experiences, e.g., allowing the child to simply assimilate a musical sound, evolving at a later time to playing accommodation games by categorizing the sound into a musical grouping. (p. 66)

Jean Piaget believed that children learned through play. He relates children's play to his parallel stages of children's thinking: (a) practice play (child uses repetitive actions) parallels the sensorimotor stage; (b) symbolic

play (child uses pretend play with representational objects) parallels the preoperational stage; (c) games with rules play parallels the concrete stage; and (d) play development ends parallels the formal operations stage (Andress, 1985b, pp.123-124; 1985c, p.59; 1986, p.13). According to Greta Fein's (Andress, 1985b, pp. 123-124) interpretation of Piaget's play theory, Piaget believes that play is applying knowledge. The child moves from what he knows and what he can do to the level of what can he do with what he knows.

Jean Piaget's theory of cognitive development provides a cognitive framework for early childhood instructors in planning curricula. Barbara Andress (1998a) explains that music activities for very young children should not include high-level thinking skill activities, such as responding to musical notation and playing repeated patterns on an instrument. She suggests the best learning environment is for the child to interact with music in "hands on" activities that "... prompt children to discriminate, categorize and order musical sounds as a part of assimilating sounds, ideas, and forming schemas ..." (Andress, 1998a, p. 5).

Barbara Andress has developed many music learning activities, manipulatives, and puzzles to accommodate the young child's need for

“hands on” learning. For example, she developed music centers with all types of musical sounds and instruments placed at the children’s level for experimentation and sound sequence plays that move the child’s learning “. . . from assimilation to ordering and using sounds expressively” (Andress, et al., 1973, pp. 48-51). Another example is her instrument puzzle boards. Young children place different-sized instruments in and out of the puzzle slots (see end of section for more examples).

Although many have challenged Piaget’s theory, Andress (1998a) states that his views on cognitive development are thought of by all as an outstanding achievement in cognitive learning in the 20th century (p.7).

Semanovich Vygotsky’s Sociocultural Theory

Vygotsky believes that children learn through interaction with adults. The children learn thinking and behavior skills whenever adults join in discussions and problem-solving, and this interaction allows children to “. . . function within their culture” (Andress, 1998a, pp. 7-8). Andress (1998a) states:

Once young learners internalize the essential features of a dialogue, they are able to independently guide their own actions and skills. Vygotsky believed that these dialogues involve continuous, step-by-step changes in children’s thought and behavior and vary greatly from culture to culture. (p. 8)

Semanovich Vygotsky believes that the correct approach to children's learning is pretend play enhanced with adult intervention. Address (1998a,) quotes Vygotsky's explanation of his two proponents of play: 'Representational play creates an imaginary situation that permits the child to grapple with unrealizable desires, and . . . that it contains rules for behavior that children must follow to successfully act out the play scene' (p. 8).

With Vygotsky's theory on children's learning, adult intervention is acceptable in a music learning environment. The intervention helps the children develop musical skills that could not be accomplished by themselves (Address, 1998a, p. 8). Address (1998a) gives an example of using Vygotsky's theory in combination with Piaget's theory when an adult intervenes in a child's exploratory musical play to extend the child's musical learning. For instance, when a child is experimenting with the strings on an autoharp, an adult would intervene and suggest more expressive ways to play the instrument (p. 8). Another example would be when an adult describes, suggests and models creative movement ideas for young children. Elayne Metz's study on the musicality of young children's movement responses verifies the fact that movement interactions between an adult and

a child do help in the child's movement development. She found that the children make more musical movement responses when the teacher combines the techniques of describing, suggesting, and modeling (Andress, 1991b, p. 27; 1998a, pp. 159-160).

Bruner's Theory of Instruction

Jerome Bruner combined theories of intellectual growth with theories of instruction to devise his own theory of instruction, which has greatly influenced early childhood curricula. According to Bruner, there is intellectual growth when the following occur: (a) more independent responses from the learning event, (b) internalization of events into storage systems that conform to the environment, (c) the ability to tell what one has learned or will learn, and (d) the ability to handle several choices at the same time. Concerning his theory of instruction, there needs to be a methodical interaction between a teacher and a student, and teaching is made easier with the use of language, since language is how the learner brings order in his environment (Andress, 1980b, pp.137-138; 1998a, pp. 10-11).

Of importance to Andress and early childhood music instruction are his three sequential stages of learning: (a) enactive –sensing and doing; (b) iconic – imaging, using icons to help internalize; and (c) symbolic –

representation, using certain images and words to mean an idea or object (Andress, 1980b, pp. 138-139; 1998a, p. 11). In Bruner's theory of instruction, the teacher plans the curriculum in three stages to achieve the best learning. According to Bruner, a teacher must include the following in the curriculum planning: (a) identify the activities that inspire learning, (b) identify ways the student can easily learn the material, (c) sequence the material, (d) designate the type and occurrence of a rewards-and-punishments system, and (e) progress from an extrinsic reward system to an intrinsic reward system (Andress, 1980b, p. 139; 1998a, p.11).

Bruner believes that a teacher must teach or provide the opportunity for "readiness" (Andress, 1980b, p. 139). Andress (1980b) states the following concerning this belief in early childhood music education:

"Readiness" for the young child indicates an acting, sensing, doing interaction with music which transfers to imagery and iconic representation of the sounds and finally evolves to the more accurate and effective means of communicating understandings through symbols.

When able to utilize the shortcuts of symbolization, the child becomes more powerful in controlling and expressing musical ideas. Throughout these stages, the child must operate from an intrinsic need to know. The curriculum must be built so that the child will value what is learned. (pp.139-140)

Barbara Andress applies the three stages of learning in her music curriculum. She plans activities in the enactive mode for the children to interact with music and includes activities such as singing, playing instruments, moving, and playing with music-related objects. In the iconic stage, she uses icons to show the music concepts, such as long and short lines for rhythm learning and curved lines to show melodic direction. In the symbolic stage, she plans music activities that teach the symbols of music reading (Andress, 1980b, pp. 138-139; 1998a, pp.11-12). Andress and the other co-authors in the Holt Music Series Textbooks used these three stages of learning as a foundation for music learning in the music textbooks (see Chapter 5).

Marie Montessori's Self-Education Theory

Marie Montessori was a physician and a biologist who became interested in how children learn while working with mentally disabled children. She based her theories and methods on observations of these children. Her theory of self education states that children: (a) think differently from adults and are in a state of change; (b) learn from interaction with teaching materials and not from adults; (c) learn best from teachers whose role is to mostly observe and to design methods based on

life's experiences in order to give structure to already-received data; and (d) to respect the children's goals (Andress, 1998a, pp. 12-13).

One of the successful factors of Montessori's program is the use of didactic materials. She used these self-teaching and self-corrective materials to motivate learning (Andress, 1980b, p. 140; 1998a, p.12). Of interest to Andress and early childhood music education is Montessori's use of music in all phases of learning. Montessori and her colleague Anna Marie Maccheroni designed a music program with special didactic music materials that are placed in the learning environment for the children to use at their own discretion. Examples of their music materials include mushroom bell sets, sound cylinder sets, and wooden rod sets. The mushroom bells allow for musical experimentation and classification according to pitches in the scale; the sound cylinder sets allow for musical experimentation and classification in sounds; and the wooden rod sets allow for musical experimentation and classification in rhythm (Andress, 1980b, pp. 140-143; 1998a, pp. 13-14).

Barbara Andress (1998a,) states that Montessori's use of didactic materials is very appropriate for music for young children, and urges teachers to create their own didactic materials for independent or small-

group musical play (p. 15). One can see Montessori's influence in Barbara Andress's manipulative music materials. For instance, she developed a 4 feet square sound box for the children to go inside and experiment with different types of sounds. This music center may be constructed from a cardboard box or from plywood and contains a removable top and sound wall in order to change the sound sources. A child crawls through an opening in the box and experiments with the sounds in various ways (Andress, 1980b, pp. 13-14; Andress, et al., 1973, p. 27).

In order for children to have creative wooden music manipulatives, Andress continually experimented in her workshop. Her materials manufactured by Peripole-Bergerault, Inc. are examples of sound discrimination activities (see Chapter 5).

Howard Gardner's Multiple Intelligence Theory

Howard Gardner believes that people have several different types of intelligence. The music intelligence is present from infancy. In acquiring musical competency, young children make their own spontaneous songs and learn songs by "characteristic bits," such as repeating only certain words of a song (Andress, 1998a, p. 9). By school age most children have developed "... a schema of what a song should be like" (Andress, 1998a, p. 9).

The development of the intelligences occurs when there is problem solving and the creation of a product. Thus, music educators can help develop musical competency by designing interesting puzzles for children to solve and to create a musical product. An example of a musical puzzle created by Barbara Andress is one in which the children must work together to compose and perform a musical composition. The teacher gives instructions of the required elements for the piece and tape records the performances. Discussions on the composed music allow the children to assess their composition (Andress, 1998a, p. 10).

Of importance to Andress is that Gardner's research and writings validate the idea of the importance of music in early childhood education. She also states that since creative movement is a major part of the early childhood music curricula, the bodily kinesthetic intelligence is also important to music learning (Andress, 1998a, p. 10).

Lilian Katz's Learning Theory

Lilian Katz recognizes four categories of learning: knowledge, skills, dispositions, and feelings (Andress, 1989d, p. 21). For an early childhood program to be effective, Andress (1989a) believes that a teacher must plan an environment that guides the children through these four categories of

learning (p. 24). However, she states that it is most important to develop the child's disposition to learn. The meaning of disposition, according to Katz, is, "... the child forms positive attitudes and enduring habits of mind as a result of the interaction in the preschool environment" (Andress, 1991a, p.67). The category of disposition is so important to Andress (1995) that she states:

Whether one is preparing programs for very young or older learners, the goal of music education is to nurture a disposition for music. Propensity, curiosity, and involvement in music then become a significant force throughout the child's life. Such a disposition results from any interactions with the beauty and expressive nature of the media and the acquisition of skills and basic understandings – music literacy – that allow the child to more independently control his or her own use of music. (p. 99)

Lilian Katz's learning theory is important to Barbara Andress in organizing a preschool music curriculum (see section on curriculum). Katz's four categories of learning are part of her early childhood music curriculum framework (Andress, 1989a, pp. 24-27; 1991a, p. 67; 1998, p. 73).

David Elkind's Learning Theory

David Elkind believes that young children do not think in terms of skills and subjects. Instead, their thinking evolves around "... projects, activities and frames" (Andress, 1989a, p.24), of which contain skills and

information to be grouped into subjects at a later age. Thus, the planning for a learning environment for young children is different than for an older child (Andress, 1989a, p.24). “His developmentally appropriate program would include *permeable learning* areas where subject matter is not fragmented but interwoven into the child’s daily activities and *special interest* areas where children may choose to become involved” (Andress, 1991a, p. 67).

David Elkind’s learning theory is important to Barbara Andress in organizing the music learning environment (see section on environment). She applies the permeable learning and the special interest areas into her three-part system for the music learning environment and gives music examples for this type of environment (Andress, 1989a, pp. 24-27; 1991a, pp. 67-72; 1998a, pp. 58-64).

Theories of Play Development

The pre-school child’s mode of learning is different from that of the public school age child (Andress, 1983b, p. 1; 1984, p. 12). The preschool child’s most important mode of learning is play (Andress, 1984, p.12; 1985b, p.122; 1985c, p. 58; 1986, p. 13). Barbara Andress (1985b, p. 128; 1985c, p. 58) states that understanding the different play theories can help the educator develop a music curriculum and set the environment for

appropriate musical activities. Important theories of play for Andress are those of Mildred Parten, Jean Piaget, and Semanovich Vygotsky. As Andress researched these theories, she designed music activities that accommodated the stages of play for the best musical learning.

Mildred Parten's play theory.

Mildred Parten's research study of play in 1932 resulted in her development of a scale of play behaviors that describe how children play.

Parten's categories of play in young children are:

Onlooker - just watches

Solitary - independently plays without reference to what other children are doing

Parallel - independent, but plays with toys like those of others

Associative Play - with other children, but no organization

Cooperative Play - with others in small/large groups organized for a particular purpose. (Andress, 1991a, p. 66)

Parten believed that as children grow, they progress toward associative and cooperative play. However, many question this belief, and the current thought is that children may alternate between the types of play or may jump from solitary play to associative or cooperative play (Andress, 1985b, p. 123; 1985c, p. 59; 1986, pp. 13-14).

Musical play activities.

The understanding of these different stages of play helps the early childhood educator plan age-appropriate music activities (Andress, 1985b, p. 123). In planning a curriculum, Andress states that the teacher must: “ . . . accommodate the play styles of the child, using settings that allow for playing alone, playing beside others, and with others” (Andress, 1985c, p. 61). This is done by arranging the environment with different kinds of play areas: table play settings, small music play centers, and larger play areas (Andress, 1998a, pp. 165-183). Through these different music play activities, the teacher accommodates Parten’s play categories, Piaget’s play stages, and Vygotsky’s pretend play theory (Andress, 1985b, pp. 126-128; 1985c, pp. 59-61; 1998a, pp. 163-64).

To accommodate the practice play stage as well as the solitary and parallel play categories in the music environment, the teacher must arrange small areas as music centers with manipulative items. Some of Barbara Andress’s materials, such as the xylophone or the jingle bell puzzles from *Music Play Unlimited*, Peripole-Bergerault, Inc., serve this purpose. In these puzzles, the child experiments with sound discrimination as well as moving the items in and out of the puzzle board. Table play settings allow for the

children to manipulate small items and music games on a small table. In addition, she has designed music play mats that involve the children in a music making activity while they manipulate items or move their fingers around the play mat. An example is the table play activity, “Marching Soldiers”: the children march toy soldiers to different laminated house pictures in a town while listening to the music of “March of the Toy Soldiers” by Victor Herbert (Andress, 1998a, pp. 165-66).

Small music play centers allow children to experiment and manipulate materials and instruments. These centers may be set up in many different ways, such as in hula hoops or on carpet squares. An example is the “clicking circle,” where only clicking and ticking sounding instruments are placed in a hula hoop for sound experimentation (Andress, 1998a, pp. 170, 122).

To accommodate the symbolic play stage as well as associative and cooperative play, the teacher must continue using individual music play areas and add group music activities with larger equipment and settings as well as role-playing environments. In associative music play, the child views the activity between himself and the teacher, rather than an activity with others. In cooperative play, the child may use more advanced musical play,

such as matching and classifying sounds (Andress, 1985c, pp. 59-61). Larger play areas involve a setting for some type of musical play, such as “The Dancing Place.” This play area includes a tape recorder with a music tape and may have mirrors for the children to observe their movements. Props such as dancing dolls, ribbons and streamers add to the creative dance play area (Andress, 1998a, pp. 171, 174-75).

Developmental Studies

Research into theories of language development is important to Barbara Andress for insight into how children develop song-making skills. In learning a song, children must respond to not only the characteristics of a song, but also to the words. Since she was concerned as to how the words affect young children’s song-making ability, she studied Gleason’s language development theories of young children. Gleason states that children’s language development can be helped with the use of slower speaking, numerous repetitions, easy well-constructed sentences, and subjects of the “. . . here-and-now” (Andress, 1986, p. 15). Andress applied these suggestions to song acquisition. She states that children’s singing skills can be helped with the suggestions listed above (Andress, 1986, p.15).

Two other studies that are important to Andress combine music and developmental theories. Mechthild Papoušek and Howard Gardner provide information on a young child's song making skills (Andress, 1985c, pp. 57-58; 1986, pp. 15-16). Papoušek's research into what she calls the "Mother Tongue Method of Music Education" gives credence to the use of baby talk as the most important musical stimulation for an infant (Andress, 1985c, p.57; 1986, p.15). Andress (1985c) reviews Papoušek's musical characteristics of baby talk and states that near the end of the first year of life, baby talk progresses into nonverbal speech and improvised singing (p. 57). Papoušek's research verifies the use of improvised song play with young children (Andress, 1985c p. 57; 1986, p. 15).

The researchers H. Gardner, P. Mc Kernon, and L. Davidson authored a documentary report from the MENC Ann Arbor Symposium that gives insight into a child's acquisition of song. Their research indicates that very young children have limited participation in songs because singing "... requires the child to 'accommodate to the defining properties of culturally-endorsed songs' . . . [and] these properties are often beyond the child's developmental ability" (Andress, 1985c, p. 58). They found that these young children learn the words and rhythm/melody patterns to songs

in bits and pieces as they develop, which they call the “global properties” of song. This research helps the music educator understand why very young children do not sing entire songs (Andress, 1985c, p. 58; 1986, p. 15; 1991a, p. 67). Andress (1986) states, “A knowledge base of language development integrated with song acquisition research may prove very productive in shaping materials that address both the creative aspects of song-making and the skills of in tune singing” (p.16).

Andress’s Synthesis of Learning Theories

Barbara Andress’s research into how children learn music has led her to synthesize various learning theories and to create musical activities that are appropriate for young children (see previous sections in this category). By combining the theories of Katz and Elkind with other learning theories, she formed a preschool curriculum model (see section on curricula). Andress synthesized ideas from research in early childhood and in music education with theories of Elkind to form a system for the music learning environment (see section on environment).

In her development of the parent/toddler program at Arizona State University, Barbara Andress (1998a) proposed a basic philosophy for working with young children and music. Her Nine Point Credo is

“... based on developmentally and musically appropriate child-centered concerns” (p. 15). This Nine Point Credo became the basis for the MENC position statement in early childhood (see Appendices G and H; personal communication, March 7, 1999).

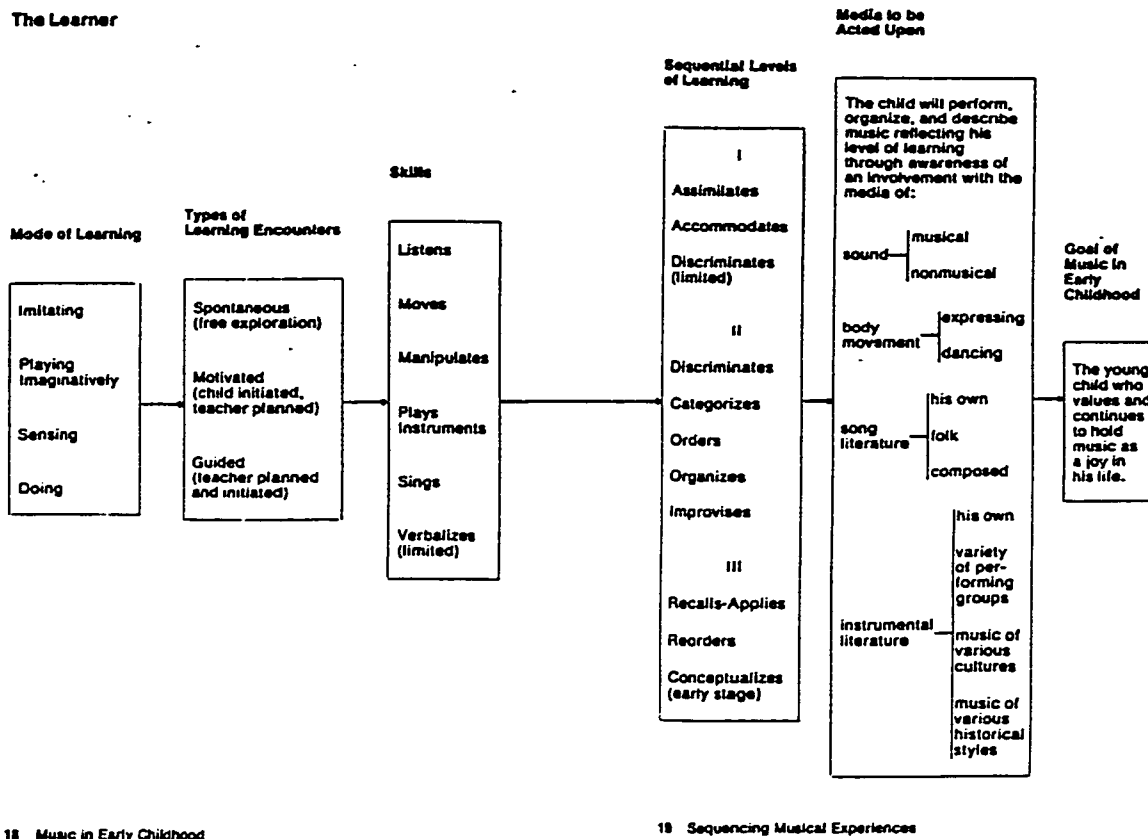
Barbara Andress and others present an answer to how children learn music in MENC’s *Music In Early Childhood* (see also Chapter 5; Andress et al., 1973). This publication was one of the first to address the developmental growth of young children and music. The authors researched and compiled information about the “developmental growth” of young children. This included information collected from music educators at a working session at the 1972 MENC National Convention. The authors organized and presented music learning within the children’s sequential growth stages (Andress et al., 1973, Preface). They established that:

musical growth for young children is a result of recycling schemes of learning, with each new cycle beginning with previously assimilated stimuli....The cycle of learning experience may take place in a given lesson at any age level or over a longer period of time across levels. The child does not learn through any one approach at a particular time. (Andress et al., 1973, p. 17)

The authors present the following chart outlining the musical learning sequence of a young child:

Figure 6. Learning chart.

From: B. Andress, H. Hiemann, C. Rinehart, & G. Talbert,
Music In Early Childhood, 1973, MENC, pp. 18-19.



From Music in Early Childhood . Copyright © 1973 by Music Educators National Conference. Reprinted with permission.

This chart informs educators of a music learning sequence with the goal of developing a "... young child who values and continues to hold music as a joy in his life" (Andress et al., 1973, p. 19). To accomplish this goal, the educator plans the curriculum and environment so that the child

learns by “. . . imitating, playing imaginatively, sensing and doing” (Andress et al., p. 18). The educator leads the child through spontaneous, motivated and guided learning experiences that develop the skills of “. . . listening, moving, manipulating, playing instruments, singing and verbalizing” (Andress et al., p. 18). Three sequential levels of learning occur when the child acts upon the media of “. . . sound, body movement, song literature and instrumental literature” (Andress, et al., p. 19).

In summary, the answer to the question of how young children learn music is a complex issue that involves many different theories. Barbara Andress’s research into the learning theories of Piaget, Vygotsky, Bruner, Montessori, Gardner, Katz, Elkind, Parten, Gleason, Papoušek, Davidson, Gardner, and McKernon gives us insight into this intriguing subject. Andress believes that music educators must research new and existing theories not only in music but in other fields as well (Andress, 1986, p.16). Andress’s research into learning theories for young children, her implications for music instruction, and her dissemination of the information to music educators serve as an excellent model for music educators to continue research into the question of how children learn music.

How Do We Teach Music to Young Children?

In order to teach music successfully, Barbara Andress believes that the educator must develop music experiences that are child-centered. The educator must not only understand how the child learns at each stage of development, but must also understand what is to be learned about music (Andress, 1984, p.12). With a child-centered approach to music learning, “. . . the children are encouraged to solve problems, improvise, make decisions, and explore/play with musical ideas” (Andress, 1985c, p. 62).

In addition to the child-centered approach, she supports a meaning-centered approach to the young child’s musical play. Andress states that one way to accomplish this approach is with techniques validated by Metz’s study (as cited in Andress, 1998a, p. 39), “The teacher uses techniques such as ‘modeling, describing and suggesting’ to impart understandings and to help children interact at their own individual level of mastery.”

The goal is “. . . to help young children become aware that people perform many different kinds of music alone and in groups, and that music is truly an exciting, expressive, and beautiful experience” (Andress, 1998a, p.54). Andress states that to implement a meaning-centered program, one starts with a focus on the beauty of sound, and upon hearing these beautiful

sounds, the children may sing, move, and play instruments joyfully relating to the “. . . wholeness of the musical effect” (Andress, 1998a, p. 40).

Gradually they progress to the awareness of the musical parts, or the elements of music. She states that planning music activities that explore the elements of volume, tempo, articulation, timbre, rhythm, melody, form and style lead the children to understand the concepts of music. In addition, the children learn to develop a sensitivity to music as an expressive means in their lives (Andress, 1998a, p. 40).

What Curricula Do We Use to Teach Music to Young Children?

The teacher’s role as a curriculum designer for early childhood music education is to prepare a variety of activity based experiences in a conceptually based, meaning-centered music program (Andress, 1998a, p.54). In order to accomplish this goal, the teacher must write lessons where “. . . one learning generates another learning” (Andress, 1998a, p. 72). This generative approach to music learning (see Chapter 5) requires the teacher to plan organized lessons that allow for transfer of learning. Thus, the teacher must state what has been learned, the goal of the current lesson, and what must be used for “. . . reinforcement and extension of [the] goal” (Andress. 1998a, p. 72).

Synthesizing ideas from psychologists and early childhood educators, Barbara Andress developed an early childhood music curriculum framework for teachers to use in the design of lesson plans. The curriculum design involves the following steps: (a) decide the developmental level of the child (both the level of social play and the level of cognitive understanding); (b) plan developmentally appropriate music activities using the child in acquisition of knowledge, skills, dispositions, and feelings; and (c) deliver the musical understanding in a three-part learning environment (Andress, 1989d, pp. 24-27; 1991a, pp. 67-68; 1998a, 72-73). Andress (1998a) states that it is important for each teacher to adapt a curriculum plan that meets the needs of their students (p. 84). Her model is meant as a starting place for teachers to use, adapt, and change with yearly refinements.

What Kind of Environment Is Most Effective in Teaching Young Children Music?

“A room filled with people and things and feelings: the environment. It is both a place and an atmosphere” (Andress et al., 1973, p. 23; 1992, p. 43). Andress believes that setting the room for musical experiences is the responsibility of each teacher. She is committed to helping teachers understand the proper musical environment and to providing for musical

growth with the proper music equipment. Andress (1998a) states that since young children are generally in the concrete stage of learning, their learning environment must include independent play with hands-on manipulative materials (p. 68). She continually experiments with musical manipulative designs, always searching for new and creative ways for children to explore music. Her creative experimentation led to the development of *Music Play Unlimited*. This collection of early childhood music instruments and manipulatives, including puzzles, play mats, musical figures, and experimental sound plays, are manufactured by Peripole-Bergerault Inc., and are available for purchase for use in exploratory musical play (see Chapter 5). Concerning young children's music experiences, Andress (1983a) states:

Music for young children can be just learning to sing songs and randomly play instruments, or the activity can also involve children in rich, exploratory experiences where they interact with music in the environment making decisions about sounds and their uses. (p. 1)

The musical environment must entice the children to the music area. The teacher may set up the environment with simple teacher-made items or with materials that are quite sophisticated and commercially prepared. Since young children need the chance to explore musical sounds, the teacher must arrange music centers with musical materials and equipment at the children's

level for exploration and experimentation. In addition, the children need an open space for movement exploration. The teacher must expect and prepare for spontaneous learning. This requires the ability to design spontaneous music environments. The environment should include: (a) items for sound exploration, both homemade as well as valid musical sounds from instruments; (b) listening centers using many different musical styles; and (c) many different exploration sound centers with musical manipulatives. This type of environment requires planning and preparation, but provides the best atmosphere for musical growth (Andress et al., 1973, pp.23-34; 1980b, pp.7-21; Andress et al., 1992, pp.43-50).

Barbara Andress's research led her to develop a tripartite system for the music learning environment. She synthesized the research on early childhood development with research in music education and formed a three part model. This tripartite music learning environment is part of her curriculum plan. The three learning environments are permeable learning, special interest areas and guided group play (see figure 7).

Permeable learning, based on an idea by David Elkind, refers to learning that happens throughout a child's day (Andress, 1998a, p. 58). Andress (1998a) states that permeable learning in music involves music that

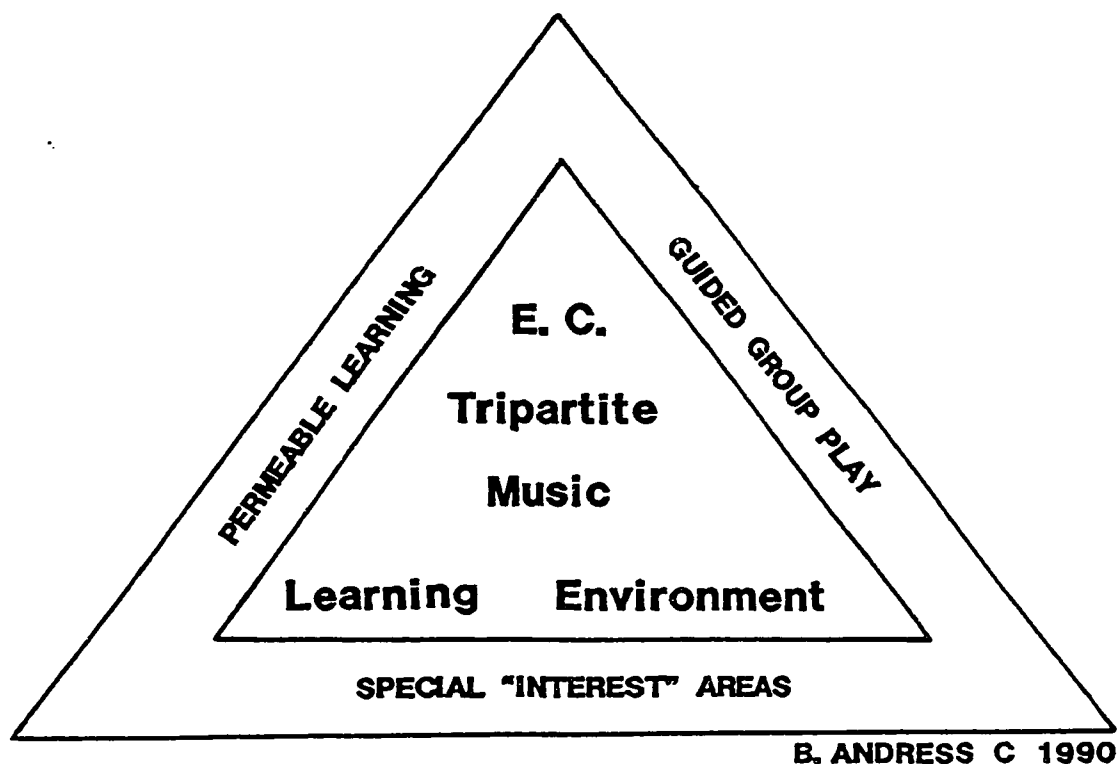
“ . . . permeates, integrates, and enriches children’s other daily curriculum experiences” (p. 58). For instance, a child creates a song while playing with trucks in the sand or the teacher uses music in giving instructions.

The special interest areas are the special music areas or centers that give the children varied musical experiences. Play in these areas is unstructured. That is, the child may choose to play or not to play, and may come and go from center to center. Examples include sound centers, creative dance centers, and the singing center.

The guided group play consists of teacher-directed group musical activities, such as the singing circle or a singing game. Each of these learning environments support one another. However, the younger children tend to use the special interest areas more, while the older children tend to use more cooperative play activities (Andress, 1991a, pp. 67-69; 1995, pp. 100-102; 1998a, pp.57-68).

Figure 7. Tripartite Music Learning Environment

From: B. Andress, Developmentally Appropriate Musical Experiences For Young Children. In L. Overby (Ed.), *Early Childhood Creative Arts, Proceedings of the International Early Childhood Creative Arts Conference*, 1991, National Dance Association, p. 68.



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How Do We Evaluate Our Early Childhood Music Programs?

Barbara Andress believes that evaluation of early childhood music programs and each child's progress is the responsibility of the teacher

(Andress 1980b, pp.149-159; 1995, pp.107-108; 1998a, pp.73-76, 84). She seeks to help teachers with this overwhelming task by providing for several methods of evaluation as well as gathering data. She wrote her assessment examples as a guide to obtain feedback on the child's musical progress (see below for examples). They were not standardized assessment tools. Since young children have limited verbal skills, observation is the main basis for the evaluation of young children. Through daily observation of each child's musical behavior, the teacher can determine how to sequence musical learning. Observable behaviors include:

1. Approach tendencies – willingness to participate;
2. Perceptual skills – sensory responses;
3. Conceptual development – thinking skills;
4. Physical abilities – vocal range, motor coordination

Each of these areas is evaluated in relation to a given developmental stage and to its effect on the musicianship of the child. (Andress, 1980b, p. 149)

One of her methods for recording observed musical behaviors involves the use of a portfolio. This portfolio may contain observations recorded by any adult in the learning environment at school and/or at home, as well as reports and musical examples from the child (Andress, 1998a, p. 74). Examples included in a portfolio would be notated

observations of the child's musical behavior, recorded examples of the child's musical play, and examples of the child's "... art, iconic, or notational representations that result from the child's music play. . ."

(Andress, 1998a, p. 74).

In a large group, the teacher may evaluate the child's musical behaviors by designing music lessons that allow group and individual evaluations. To do this, the teacher evaluates the group's musical experience according to the levels of learning and observable behaviors (Andress, 1998a, p. 75). The levels of learning include the areas of "... knowledge, analysis, synthesis, and evaluation" (Andress, 1980b, p. 154). The child learns from operating on these levels. For instance, the child learns the name of an instrument (knowledge), matches two instrumental sounds (analysis), creates a song with an instrumental accompaniment (analysis), and makes decisions on the musical experiences (evaluation). (Andress, 1980b, p. 155)

Then the teacher observes the individual student's musical behaviors within the group. This combination of instruction and evaluation in the music lessons allows the teacher to assess the musical learning of the group and the individual student. At a glance, the instructor can observe the levels

of learning and observe the musical behaviors to make the best possible music environment to encourage the different levels of learning (Andress, 1998a, pp. 73-76). Andress developed an assessment lesson plan form to help the teacher evaluate the children's musical experiences. This form allows the teacher to record the type of activity, number of children involved, materials used, teacher's activity, child's observable behavior and thinking skills, and student's objectives (Andress, 1980b, pp. 154-158)

In designing developmentally appropriate music activities, it is helpful for the teacher to know what best motivates children to become involved in the different music play areas. For her student teachers at ASU's parent-toddler classes, Andress designed an observation form that provides information on children's musical play (see figure 8). They observed the children's interest, attitudes, amount of time involved in a music play center, and musical interactions (Andress, 1989b, pp. 33-34).

Figure 8. Observation form.

From: B. Andress (Ed.). *Promising Practices, Prekindergarten Music Education*, 1989, MENC, p. 34.

Observer _____ <i>Observe all children for approximately 15 minutes, then track one or two children for remaining time.</i> Number of children in center _____ Age group _____ (months) Specific individuals tracked _____																																																																																																																																	
Description of area play(s) observed:																																																																																																																																	
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Observation sheet

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In addition to the student teacher observations, Andress prepared a parent evaluation form that consisted of two parts – a parents’ evaluation of the program and observations of their children. Concerning their responses, Andress states that their parent-toddler program did provide “. . . increased awareness of music and more child-initiated music making” (Andress, 1989b, p34).

How Do We Train the Teacher

In Early Childhood Music Education?

When Barbara Andress became interested in early childhood music programs, she realized that many preschool teachers/caregivers lacked musical training and experience. To solve this problem, Andress suggested that music educators must provide musical training for the teachers and care providers of young children (Andress, 1998a, p. 223). Concerning this issue, Andress (1993) states:

... We have to view our role [as elementary music teachers] as beyond public school music. . . . We have to break down territorial boundaries between music and the other subjects and between private and public schools. . . . To have an impact on the preschool program, we have to pull all these groups together. (“Creating a Link,” p. 28)

Young children should enter elementary school with “a disposition for music –they should want to learn it – and they should have been exposed to many music experiences and modeling” (Andress, 1993, p. 27). For this to happen, Barbara Andress believes that music educators must do more to assist early childhood educators in the development of music curricula and in obtaining musical training (Andress, 1989d, p. 27; 1993, p. 28).

Barbara Andress has sought to make this link by providing workshops and materials for early childhood educators and sharing her expertise in early childhood music education. Through her research, writings, and classes/workshops, she has trained many caregivers, classroom teachers, and music specialists to understand and pursue music education for young children. She states the first criteria for teaching music to young children is to know the child (Andress et al., 1973, p. 1). Andress states, “Along with understanding the growth and development of the child, a music educator must understand the preschool setting and the methods for planning sequential music growth” (Andress, 1980b, p. vii).

To accomplish this task, Andress believes that the teacher must be a continuous learner. Early childhood and music specialists need to

continually update and learn new skills by: (a) attending local, state, and national activities in music and early childhood; (b) attending college classes and workshops; and (c) reading professional publications and journals (1998a, pp. 83-84). Excellent musical training is available in university and college sponsored parent/toddler classes, such as the class organized by Barbara Andress at Arizona State University (see Chapter 3). In addition, music specialists can share their expertise by: (a) organizing collaborations among educators, (b) establishing music special focus days, (c) presenting workshops, and (d) creating and writing music materials (“Creating a Link,” 1993, pp. 27-28).

How Do We Communicate Between Music Instructors, Early Childhood Instructors, and the Community?

Andress (1998a) states that the best way for communication between the music specialist and other educators in early childhood is to establish collaborations (p. 223). “Collaboration requires that we reach out to establish communication with colleagues in various related fields of knowledge-based specialization. . . . Either the early childhood specialist or the music specialist must take the responsibility for initiating a dialogue” (Andress, 1998a, p. 224). Ideas for communication between educators,

(Andress, 1998a) include: (a) establishing a task force for networking with experts in various fields, (b) meeting with faculty members from colleges and universities to discuss mutual concerns, (c) attending workshops in related fields, (d) inviting professionals from related fields to your workshops, (e) establishing communication with daycare centers to share information and expertise, and (f) establishing a collaborative project between music educators and related groups in early childhood education to provide caregivers with musical training and music materials (pp. 224-25).

To establish collaborations within the community, Andress suggests establishing parent-toddler music classes within the system of the city parks and recreation, the churches, and/or community colleges. Another idea is to establish musical performances for young children. This could involve performances by high school and college groups as well as community performers (Andress, 1998a, pp. 237-239; personal interview, January 19, 1998). Barbara Andress has developed such programs in Arizona (see Chapter 4).

Throughout Barbara Andress's career, she has reached out to the early childhood profession and established communication in all of the areas listed above. The Arizona Early Childhood Music Collaborative Project

serves as a model for interested educators to establish communication.

Andress (1998a) describes this model in detail and gives ideas for beginning such a project. She includes high school performances for young children in the collaborative project. Barbara Andress's community parent-toddler classes in Prescott, Arizona, serve as models for establishing such programs (see above, Chapter 4).

Barbara Andress and Early Childhood Music Education

Concerning her place in the history of early childhood music education in the United States, Andress views herself as a major contributor in that she was an innovator (personal interview, January 20, 1998). She states:

I have never worked alone. But I think I had a vision of what needed to be done. . . . It's consumed me to a certain extent, so I think I've tried to exert a lot of leadership. I am dedicated to the whole idea of quality music experiences for young children. (personal interview, January 20, 1998)

Looking back on her career, Andress feels that she did the best that she could at each point in time. She states, "I reacted as I saw it" (personal interview, January 20, 1998). However, Andress wished she could have written more music materials and contributed to an early childhood music textbook series.

Barbara Andress strongly believes in the need for a pre-school music book series. This series, she believes, should include not only teacher's guides and books for each age level, but also recordings, charts, and a kit of hands-on manipulative materials. The books should guide the teacher in a music curriculum and in the behaviors of children at each age level. She states that the pre-school teacher needs a complete collection of songs and recordings to use in the classroom. Although many people agree with the need for a pre-school textbook series, accomplishing this monumental task is slow. One problem is in the marketing of such a project. However, when this goal becomes a reality, early childhood educators will have a resource for a music curriculum (personal interview, January 20, 1998).

Barbara Andress's varied career opportunities have resulted in a broad range of experiences as an educator, author, leader, and clinician. Andress feels that she exerted the most influence in early childhood music through her authorship and workshops. However, she feels that all of her career areas make up a total package in her career that is hard to separate (personal interview, January 20, 1998). Andress also believes that she did a good job with her college students and became proficient as a clinician. Concerning her work as a clinician, she states:

You honed your skills, and you knew what you were doing, how to put the package together, and how to communicate many ideas in a very brief time. So I think I honed my skills as a clinician and did a good job. (personal interview, January 20, 1998)

Andress states that a special enjoyment in her career was working with educators throughout America. It brought a new dimension to her career (personal interview, January 20, 1998).

Concerning her future involvement in early childhood music education, Barbara Andress thinks that it is now time to stop and devote her time to other things. However, she admits that this is a slow process. Andress states that she will probably no longer give music workshops, unless she feels the need to expand upon a new topic. Although she still has ideas to share and continues to find avenues to share her knowledge with others, her main focus is now with Christian Education. She feels it is very important to share her music knowledge with church programs (personal interview, January 20, 1998).

As an early childhood music educator in the last half of the 20th century, Barbara Andress has seen growth in the way educators work with young children. At the beginning of her career, music activities with young children consisted mainly of sitting in a circle and singing. She believes that

new directions began with the many child-centered improvisational activities of the Pond studies. She states, "I think those studies began to show there are different ways to work with very young children" (personal interview, January 20, 1998).

When Barbara Andress began her creative musical activities, she states that she was not aware of the Pond studies. Her discovery of these studies verified her own experiences. She found that some of the musical explorations in the Pond studies were the same as her own musical explorations for young children (personal interview, January 20, 1998).

Barbara Andress believes that educators in the 21st century must overcome significant obstacles. These obstacles include: (a) lack of music training for early childhood educators; (b) insufficient pay for early childhood music educators; (c) poor attitudes concerning the need for music specialists at the pre-school level; and (d) insufficient number of trained music leaders in early childhood education. To overcome these obstacles, Andress suggests that music educators: (a) convince administration officials to hire music specialists or on-site supervisors; (b) advocate higher salaries for early childhood educators; (c) provide more music training for the early childhood educators; and (d) assist early childhood educators in becoming

music leaders. She states that funding is a big part of the problem. Many early childhood institutions have a limited budget and cannot fund higher salaries and/or a music program with specialists. Due to the low salaries at the pre-school level, many music educators choose other levels of music education (personal interview, January 20, 1998).

Barbara Andress offers advice to music educators who are interested in pre-school music. One option is to teach at a private music school or form a private music school for pre-school aged children. Since this option requires time, energy and capital expense, Andress views this option as a temporary solution. Although Andress does not discourage music educators from entering this field, she believes the best career choice at the current time is public school music. The elementary school music teacher should be available for contributions to the early childhood music profession as a clinician, researcher, author, and as a spokesperson for the cause. Andress states,

“ . . . we must empower them to do a good job” (personal interview, January 20, 1998).

Barbara Andress hopes that the early childhood music education profession will have many leaders. She advises good teachers to share their

knowledge in workshops. She stresses that one may have to present workshops without pay for the good of the profession. In the past, her contributions to the field were often without pay. She states, “The money will come if you’re doing a good job and have good credentials and credibility. Don’t expect to be paid for everything you do” (personal interview, January 20, 1998).

Concerning early childhood music education in the 21st century, Andress believes that improvement will come about slowly as we learn more about young children and how they process music. She hopes that as we grow in this understanding, music educators will keep looking for new ways to package music learning materials for more hands-on learning environments. She believes that as we move forward in early childhood music education, some steps backward will occur. She states that we are currently in a backwards mode concerning early childhood education. Andress has a concern about the current curriculum practice of accelerated learning at the pre-school level. She believes in giving young children many rich experiences. Academic learning should be emphasized at a later age. Andress states, “Let’s give children rudimentary experiences – whether it’s in music, language, or just in generally socially emotional kinds of things –

and then the academic learning will fall in place” (personal interview, January 20, 1998).

When asked about schools for early childhood in the 21st century, she replied that the ideal school would have large spaces with many learning centers. The school would have many different types of music materials and equipment, including a textbook series and both orchestral and classroom instruments. All teachers would have access to the music materials (personal interview, January 20, 1998).

Colleague Views

Barbara Andress’s colleagues state that she has made many contributions to early childhood music education through her pioneer work in establishing music for young children in the United States. She accomplished this with her leadership abilities, research, publications, classes, workshops, music materials, and organizational contributions. Her research into how children learn and her application of this knowledge to music education provided a philosophical basis for teaching music to young children.

Concerning Barbara Andress’s personality strengths as a leader in early childhood music education, her colleagues were in agreement with her

personality characteristics. The sum total of all her personality traits enabled Barbara Andress to be an effective leader in early childhood music education. Her high energy, enthusiasm, and creativity are an inspiration to educators. She pursues any music activity with dedication and determination, and has a commitment to the cause that is unparalleled by others. She possesses multifaceted talents in the arts, intelligence, and the ability to synthesize theories and ideas. Her skills as an organizer, communicator, networker, and listener as well as her friendliness, kindness, and respectfulness toward others were held in high regard by her colleagues.

Concluding this chapter are some of the colleagues' remarks on Barbara Andress as a leader and contributor to early childhood music in the United States.

This to me is her major legacy and one I hope will not be lost! Musical experiences, to be educationally valid (for any age student) must be designed in such a way that they enable the learner to learn effectively, which means applying our knowledge of how and when children learn to the creation of appropriate learning events. . . . from my perspective, the main quality that Barbara possesses which has caused her to be recognized as a leader in the field of music education (Not just early childhood: . . . Her [Andress] contributions to the profession, and her recognition as a leader go far beyond 'early childhood' even though she chose to concentrate on that aspect of the whole area of music education in her later professional years) is her remarkable creative and imaginative powers. I know of no one in our profession (and I've known a lot) who can take an idea which might seem banal, obvious, and within the space of a few minutes

come up with a dozen different ways of turning that idea into a meaningful learning experience. Part of this comes, of course, from the fact that she is remarkably skilled in both music and art, as well as an imaginative writer . . . in other words she is a walking related arts/interdisciplinary 'renaissance' woman. Who else can decide that children will learn rhythmic concepts best through manipulating long and short objects, then go to the garage and build them! (Eunice Boardman)

Barbara's personality is synonymous with early childhood. In or out of the classroom, she looks at the world and lives life with the freshness and openness of a young child. And in no way do I mean 'childish' or even 'child-like', although to me being considered 'childlike' is a great compliment – it means one has not lost the wisdom of childhood. I mean that it is as if each day is fresh and new, each activity is for the first time. This to me is her *ambiance*, combined with her skill in child-singing and story-telling, her delightful personality and innate teaching skill. . . . music comes out of Barbara the way it comes out of children, and she figured that out in a way that no one else did. No one else has done this (or had done it, before she wrote her books) quite the way Barbara does, for very young children. (Betty T. Welsbacher)

She played an important role in convincing music educators of the importance of early childhood education in music. Her publications were extremely helpful, but most important of all, she showed everyone how it should be done. Her major contribution, above all others I think, was as a role model for teachers and prospective teachers alike. (Paul Lehman)

She has truly understood the importance of developmentally appropriate early childhood music education. Music for very young children is not just simplified elementary music education. There are special developmental concerns that must be understood. Barbara has made this point over and over in many excellent ways. (Barbara Alvarez)

Barbara is willing to advance the cause of music in early childhood education in any way that is necessary! . . . One of the personality traits that I admire most is her unpretentiousness. Barbara is humble and knowledgeable. Her knowledge has been acquired through research and hands-on experience with children. She never lets us forget that it is the child who should be the focus of our work. (Susan Kujawski)

. . . She is a great practitioner. Her strength lies in the ability to share music lessons with other teachers and with children in ways that are motivating and exciting. She has worked hard to reach out to early childhood caregivers as well as music people. She is a bridge builder. (Susan Kenney)

Barbara Andress has written prolifically. Her articles and books have made a significant impact on early childhood music education today. She has given lectures and workshops all over the world and has motivated thousands and thousands of teachers to extend their teaching beyond the kindergarten level into the pre-school. She has made all of us acutely aware of the importance of early childhood training and has opened doors for the establishment of early music programs and laboratories throughout the world. (David Woods)

Barbara Andress's contributions to early childhood are: (a) A pioneer – she was one of the earliest advocates before it was politically correct or professionally desirable to do! (b) She puts sound theory into practice – she read, listened, sought advice before determining what music activities were appropriate. (c) A creator of materials – most people are 'either/or' people – either they are good at theory (but not interested in actually working with young children; these people are needed because they do the research and set the theory – or they are practitioners who love young children and do music with them. Barbara has been blessed with an equal amount –she is a 'not only/but also' type of person. She understands the theory and develops wonderful material that is child appropriate. (d) Another of Barbara's contributions is evidenced in MENC's interest in Early Childhood. She was indefatigable in pursuing Early Childhood and having MENC embrace her vision. (Mary P. Pautz)

I have observed Barbara's work at MENC national, division, and state conferences of music educators and at NAEYC national conferences for early childhood teachers. Her presentations are always well-received by participants and recognized by other professionals as presentations of a master presenter. She has been a primary 'mover' and 'pioneer' in our country in the promotion of quality educational programs for young children. I have had great respect for her work and her leadership since first meeting her in 1970. With Barbara's involvement with whatever you are attempting to achieve, be assured, it will be professional and successful. (Leon H. Burton)

... Her special expertise in the area of Early Childhood Education and Music has been carefully honed through the on-going study of young children in both a laboratory type setting and elsewhere. She has tested her ideas thoroughly and knows how children will respond. ... She has clearly set the pace for the rest of the nation through her play and exploratory materials for young children – these are more than theoretical – they are tested and workable strategies that use aesthetically pleasing visuals, manipulatives and musically satisfying sounds. (Fred Willman)

It is nearly impossible to gauge how many young children have benefitted from Barbara Andress's expertise, creativity, and musicianship. Thousands of teachers, prospective teachers, parents, and care providers have been influenced by Ms. Andress through her many publications, classes, and workshops. Her activities, methods, materials, and engaging manner have touched hundreds of thousands of young children. She has dramatically changed music for young children as we know it. (Diane Cummings Persellin)

Summary

Throughout Barbara Andress's career as an early childhood music educator, she has researched different learning theories, applied this research

to her teaching, synthesized the learning theories, and created musical activities that are appropriate for young children. In addition, Andress has developed a teaching philosophy, designed a curriculum framework for use in lesson planning, formed a three-part model for creating a music learning environment, and provided varied methods for program evaluation. She believes in communication between music educators and early childhood educators/care givers. The music educator must provide musical training for the early childhood teachers/caregivers and establish collaborations between the two professions.

Barbara Andress believes that her strength in early childhood music education is as an innovator. Andress believes that she exerted the most influence in the profession with her authorship and workshops. However, she feels her contributions as an educator, author, leader, and clinician represent a total package in her career. She enjoyed each of these areas, but feels she became most proficient in her skills as a clinician and as a college music education instructor.

Barbara Andress has seen much growth in the ways which educators work with young children. To continue this growth, educators need to seek higher pay and more training for early childhood educators. Andress calls

for music specialists to provide more training for early childhood teachers, to help early childhood leaders become music leaders in their profession, and to advocate higher salaries and the need for music specialists at the pre-school level. Barbara Andress believes the best career choice for a music educator interested in early childhood at this time is to teach in the public schools and contribute to early childhood music education as a clinician, researcher, author, and as a spokesperson for the cause. She advises creative educators to share their knowledge in the field. Concerning early childhood music in the 21st century, Barbara Andress believes that the growth in the field will slowly continue.

Barbara Andress's colleagues verified that she has contributed significantly to the field of early childhood music education and helped to establish a link between early childhood and music education.

CHAPTER 7

CONCLUSIONS AND RECOMMENDATIONS

Conclusions

The purpose of this study was to examine and chronicle the career and contributions of Barbara Andress to early childhood music education in the United States. This study provided a biographical summary of her professional life, a clarification of her responses to selected issues and challenges in the early childhood music education movement over the last generation, and a chronicle of the professional contributions of Barbara Andress as a major figure in the early childhood music education movement. The author used procedures that are appropriate for historical research of a living music educator, researched primary and secondary sources, collected information related to her music activities, and used interview and questionnaire techniques as data sources for the study. The author concluded that Barbara Andress was a major figure in the development of early childhood music education in the United States during the last half of the 20th century.

Barbara Andress contributed to the field of music education in Arizona for thirty-six years as a general music teacher, a middle school band director, a district music supervisor, and a college professor. Since the 1960s, Andress has contributed to Arizona music activities as an organizational leader, a founding member, a clinician, an author, and an illustrator.

At the national level, Barbara Andress has served as a committee member and leader in MENC. She was a founding member and the first leader of the General Music Society, a member on the National Commission on Instruction and the National Committee on Instruction, an editor and co-author of several MENC publications, a consultant to the first national assessment test, a faculty member of the Comprehensive Musicianship Project, a clinician and session leader at the biennial conventions, a member of the Music in Early Childhood Task Force, a founding member of the early childhood special focus days at the biennial conventions, and a contributor to several early childhood activities. In addition to her contributions to MENC, Barbara Andress was an author of books and articles, a co-author on the Holt Music Series Textbooks, and a creator of young children's instruments, play mats, and manipulatives.

Barbara Andress's high energy and enthusiasm for music education has inspired many students and educators to strive for excellence as a music educator. Faced with many challenges, she has found a way to make things happen. As a college music major and beginning educator, her first major challenge was to overcome her shyness in performing for people.

Whenever Barbara Andress saw a problem, she found a way to change or manipulate the problem to benefit her students. As a public school music educator, she solved the problem of aging music books by writing her own songs with accompaniments and choral arrangements. When her classroom at ASU was too small and overcrowded, she found a space and carted materials and equipment to another floor in the building.

When there was a need for instrumental instruction, Barbara Andress overcame her lack of instrumental training and taught the program. In the Cartwright district, there was a need for a band program. Barbara Andress accepted the challenge of not only teaching the middle school band class, but also building the band program. She faced this problem again when she began teaching full time at the University. With very little guitar experience, Andress studied and practiced the guitar in order to correctly instruct the students. Andress states that from these learning experiences, she gained

empathy for the learning challenges of her students and grew as a music educator.

Whenever Barbara Andress saw a need for additional knowledge or instruction, she researched and created the necessary courses, organizations, workshops, and conventions. When the need arose, she researched early childhood behaviors and discussed music with early childhood educators. She then developed age-appropriate music activities. After testing the activities with children, she shared her ideas with educators. This eventually led to Barbara Andress's desire to help develop the necessary avenues for early childhood music education.

Today, Barbara Andress is a leader in early childhood music education. Throughout her career as an early childhood music educator, Andress has researched different learning theories and synthesized these theories in order to provide a developmental foundation for music education. She developed a learning profile for young children, created age-appropriate music activities, and disseminated this information to early childhood and music educators. She designed three university courses for the training of students, teachers, and care providers of young children; provided training in early childhood music through workshops at the

district, state, national, and international level; authored and co-authored materials in early childhood music at the district, state, national, and international level; founded organizations and special conferences for early childhood music; served as a member of MENC's National Task Force on Early Childhood Music Education; and created music manipulatives, materials, and instruments for young children.

Over the years, Barbara Andress's work has given a new direction to the field of early childhood music. She was a pioneer in advocating music education for young children with developmentally appropriate music activities and materials. Her skills as a leader enabled her to move others to embrace her vision and make it a reality. Her ability to establish new organizations and collaborations to benefit the cause serves as a model for all early childhood music educators.

Recommendations For Further Study

This study focused on Barbara Andress's career and contributions to early childhood music education. During the course of study, other topics emerged that warrant further study. The author recommends further research in the following areas:

1. More biographical studies on early childhood and general music educators are needed. As the profession continues to grow, a history of the leaders during the last half of the twentieth century will be beneficial for music educators in the twenty-first century.
2. A study on the arts education movement in the United States is worthy of investigation. During the last half of the twentieth century, there has been an emphasis in arts education. A study of its evolution and a comparison study of the arts – music, dance, drama, and visual arts – will be beneficial to the field of education.
3. A study on the history of MENC since 1960 is warranted. Several authors have chronicled MENC's history before 1960. Continuation of this type of research will benefit the profession.
4. An historical investigation into MENC's state or divisional organizations is worthy of research. Several studies have chronicled some of the states and divisions. Continuation of these studies is needed.
5. A comparison study of different elementary music series textbooks is worthy of investigation. Many textbook series are available to the general music educator. A comparison study will guide and inform music educators in choosing music materials and in writing future music textbooks.
6. A study on the criteria for leaders in music education would give inspiration and guidelines for future music educators. Several studies have addressed this issue, but more research is needed to verify the results and provide new information.
7. A study on early childhood music offerings in each state would be beneficial in guiding early childhood and music educators to improve the profession.

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APPENDIX A

PUBLICATIONS BY BARBARA ANDRESS

PUBLICATIONS BY BARBARA ANDRESS

1999: *TASA-ACKER Grant oral presentation.* Unpublished proposal, January 21, 1999.

1998: *Music for young children.* Fort Worth, TX: Harcourt-Brace College Publishers.

Proposal: After-school fine arts in Christian education program, school year 1998-99. Unpublished proposal.

Where's the music in "The hundred languages of children"? Manuscript submitted for publication.

1997/1999: Author/Editor: *Music in early childhood, infant through age eight musical experiences, 1-5.* Milwaukee, WI: M & R Newsletters.

1997: *Pilot project proposal, An early childhood Christian education activity center.* Unpublished proposal.

Illustrator: Music play time in the home: Newsletter masters. *An Arizona Early Childhood Music Collaborative Project Parent Newsletter.* Phoenix, AZ: Arizona Department of Education.

1995: Transforming curriculum in music. In S. Bredekamp & T. Rosegrant (EDS.), *Reaching potentials: Transforming early childhood curriculum and assessment, Volume 2* (pp. 99-108). Washington D. C.: National Association for the Education of Young Children.

1994-95: Author and illustrator: Music play time in the home: Newsletter masters. *An Arizona Early Childhood Music Collaborative Project Parent Newsletter.* Phoenix, AZ: Arizona Department of Education.

1994: Contributor to article: Spaeth, J. Finding quality literature for young children. *Teaching Music*, 2, 40-41.

Production director with J. Belcheff: *Apache music for Arizona children: An early childhood music resource kit*. Arizona Early Childhood Music Collaborative Project. Phoenix, AZ: Arizona Department of Education.

Backpack opera study kit of David Stocker's opera for young children: Rumpelstiltskin. [Permission for printing limited prepublication copies granted by: © 1994 E. C. Schirmer Music Co. Inc., A Division of ECS Publishing. Boston MA] . Arizona Early Childhood Music Collaborative Project. Phoenix, AZ: Arizona Department of Education.

1993: Production director with J. Ashcraft & J. Belcheff: *Hispanic music for Arizona children: An early childhood music resource kit*. Arizona Early Childhood Music Collaborative Project. Phoenix, AZ: Arizona Department of Education.

Contributor to an unsigned article: Creating a link between elementary and preschool music. *Teaching Music*, 1, 27-28.

Enter the child's world of imaginative, musical play. *Children's Horizons*, 4.

Co-author with E. Achilles and J. Belcheff: *Arizona early childhood music collaborative project, Instructor's manual*. Arizona Early Childhood Music Collaborative Project. Phoenix, AZ: Arizona Department of Education.

Backpack opera study kit of David Stocker's opera for young children: Old MacDonald had a farm. Arizona Early Childhood Music Collaborative Project. Phoenix, AZ: Arizona Department of Education.

1992: Compiler and Editor with L. M. Walker: *Readings in early childhood music education*. Reston, VA: Music Educators National Conference.

Co-author with H. Heimann, C. Rinehart, and G. Talbert: Music in early childhood: the environment. In B. Andress and L. Walker (Eds.) *Readings in early childhood music education* (pp. 43-50). Reston, VA: Music Educators National Conference. [revised from 1973 version in *Music in Early Childhood*].

1992-96: Editor: You, your children, and music. *The Arizona Music in Early Childhood Collaborative Project Newsletter*. Phoenix, AZ: Arizona Department of Education.

1991: Developmentally appropriate musical experiences for young children. In L. Overby (Ed.), *Early childhood creative arts, proceedings of the international early childhood creative arts conference* (pp.65-73). Reston, VA: National Dance Association.

From research to practice: preschool children and their movement responses to music. *Young Children*, 22-27.

1990: Contributor: Feierabend, J. (Compiler) *TIPS, music activities in early childhood*. Reston VA: Music Educators National Conference.

1989: Editor: Special focus: music for prekindergarten children. *Music Educators Journal*, 76, 21-38.

Today's challenge. *Music Educator's Journal*, 76, 21.

Music for every stage. *Music Educator's Journal*, 76, 22-27.

Editor: *Promising practices: Prekindergarten music education*. Reston, VA: Music Educators National Conference

A parent-toddler music program. In B. Andress (Ed.) *Promising practices: Prekindergarten music education* (pp. 25-35). Reston, VA: Music Educators National Conference.

1988: Co-author in series textbook: With E. B. Meske, M. Pautz, & F. Willman. *Holt Music, grades K-5*. New York: Holt, Rinehart, and Winston, Inc..

Consultant in series textbook: With E. B. Meske, M. Pautz, & F. Willman. *Holt Music, grades 6-8*. New York: Holt, Rinehart, and Winston, Inc..

1987: Make music a part of your child's life. *PTA Today*, 11-13.

Author/Editor eight issues of *You, your child and music*. ASU Parent-Toddler Music Newsletter. Tempe, AZ: ASU School of Music.

1986: Toward an integrated developmental theory for early childhood music education. *Council for Research in Music Education*, 86, 10-17.

1985: *Building a preschool music curriculum*. Voices of Experience Cassette Series. Reston, VA: Music Educators National Conference.

The practitioner involves young children in music. In J. Boswell (Ed.) *The young child and music: Contemporary principles in child development and music education, proceedings of the Music in Early Childhood Conference* (pp. 53-63). Reston, VA: Music Educators National Conference.

Implications of developmental theories of play on shaping media/environments for age-appropriate musical experiences of young children. *International Society for Music Education*, 12, 122-128.

1984: Music is beginning. In M. Ramsey (Ed.), *It's music* (pp. 11-20). Wheaton, MD: Association For Childhood International.

Music contributor to monthly lesson plan kits for the arts (12 issues): *Nutrition and the arts*. Phoenix, AZ: Arizona Department of Education.

1983: Song making experiences for two-four year olds. *The Orff Echo*, 1-3.

Music play unlimited . . . understanding musical approaches for children ages 2-5.
Salem, OR: Peripole-Bergerault, Inc.

- 1981:** Co-author in a series textbook: With E. Boardman. *The music book, grades K-5.* New York: Holt, Rinehart, and Winston, Inc..
Consultant in a series textbook: With E. Boardman. *The music book, grades 6-8.* New York: Holt, Rinehart, and Winston, Inc..
- 1980:** *Music experiences in early childhood.* New York: Holt, Rinehart and Winston, Inc..
A generative approach to learning. *Arizona Music News*, March, 22-23.
- 1978:** Co-author with E. Boardman: *Individualized Music Program, Grades 1-3.* New York: Holt, Rinehart, and Winston, Inc..
- 1977:** Compiled with others from the MENC National Committee on Instruction: With P. R. Lehman, (chair), D. Corbett, R. Getz, N. R. Hortense, S. Silva, & R. B. Smith. *Selected instructional programs in music.* Washington, DC.: Music Educators National Conference.
- 1975:** Co-author with C. Rinehart: Identifying and developing musical behaviors, A design for learning, Junior High School. In E.B. Meske and C. Rinehart (Compilers) *Individualized instruction in music* (pp.38-44). Reston, VA: Music Educators National Conference.
- Co-author in series textbook: With E. Boardman, & B. Landis.
Exploring Music, grades K-5. New York: Holt, Rinehart, and Winston, Inc..
- Special consultant in series textbook: E. Boardman, & B. Landis.
Exploring Music, grades 6-8. New York: Holt, Rinehart, and Winston, Inc..
- Co-author with L. Curry and others: *Music design for learning, J.H.S..*
Phoenix, AZ: Arizona Department of Education.

- 1974:** Co-author with others from the MENC National Committee on Instruction: With P. R. Lehman, R. P. Getz, R. M. Graham, J. C. McManus, E. B. Meske, R. G. Petzoldk. *The school music program: description & standards*. Reston, VA.: Music Educators National Conference.
- 1973:** Editor with C. A. Rinehart & R. G. Van Diest: *Identifying & developing musical behaviors: a design for learning (K-6)*. Phoenix, AZ: Arizona Department of Education.
- Supervisor and co-author with others from the MENC National Commission on Instruction: H. M. Heimann, C. A. Rinehart, & E. G. Talbert. *Music in early childhood*. Reston, VA.: Music Educators National Conference.
- 1971:** The child's world of music. *Music Teacher's Workshop*, 5-7.
- 1970:** Special Consultant in series textbook: Beth Landis. *Exploring music, grades 7-8*. New York: Holt, Rinehart, and Winston, Inc..
- 1967-73:** Editor with A. Shelley: *Music for primary children*. (Vols. I- VIII). Phoenix, AZ: Arizona Department of Public Instruction & Arizona Music Educators Association [monthly booklet publication].
- 1967-69:** Author of short AMEA President's articles: The President Writes *Arizona Music News*, XI (5) to XIII (3).
- 1967:** Co-author with J. Miller: *Spelling Book I*. Oklahoma City, OK: Economy Press.
- 1965-1967:** Author of short AMEA General Music Section articles, *Arizona Music News*, X (1) to XII (2).
- 1964:** Co-author with A. Shelley & M. Hartsell: *State music guide for Arizona children*. Phoenix, AZ: Arizona Department of Education.

. . . *To guide a child, Music in the kindergarten classroom.* Phoenix, AZ:
Arizona Department of Education.

Co-author with W. English, and others: *Arizona State Visuals.*
Phoenix, AZ: Arizona State Department of Education.

APPENDIX B

CHRONOLOGY

- 1929 Born on June 4th in Herrington, Kansas
- 1934 Family moved to Gila Bend, Arizona, around this time
- 1945 Attended youth music camp at Arizona State University
- 1946 Graduated from high school in Gila Bend, Arizona
- 1946 Started college at Arizona State College in Tempe, Arizona
- 1950 Married Andrew Andress
- 1951 Graduated from Arizona State College
- 1951 Accepted first teaching position at Pendergast Elementary School District near Phoenix, teaching 1st grade and music
- 1952 Daughter Sharon Denise born in May
- 1953 Accepted teaching position for the Spring semester at Cartwright School District near Phoenix, teaching 1st grade and music
- 1953 Accepted teaching position beginning Fall semester at Alhambra Elementary School District, teaching only 2nd grade
- 1954 Son Dale Robert born in August
- 1955 Accepted teaching position beginning Fall semester at Cartwright School District, teaching 1st grade and music, progressing into the positions of general music, beginning band, and part time music supervisor
- 1961 Became full time music supervisor in the Cartwright School District
- 1961 Received Masters Degree from Arizona State University

- 1961 Became Secretary of the Arizona Music Educators Association (AMEA) for two years
- 1963 Served another term as Secretary of AMEA for two years
- 1964 Author and illustrator of a state kindergarten music guide:
 *To Guide A Child: Music In The Kindergarten Classroom*
- 1964 Co-consultant and illustrator for a state project: a packet of
 visuals, *Arizona State Visuals*
- 1964 Co-chairman of the Music Curriculum Committee and co-
 author of Arizona's new elementary music curriculum guide:
 A Guide For Teaching Music In Arizona Elementary Schools
- 1964 First Orff demonstration held with students from Andress's
 district – this started Andress's Orff contributions in Arizona
 with Grace Nash
- 1965 Served as President of the General Music Section of the
 AMEA for two years
- 1965 Became a member of a new state committee, the Arizona
 State Music Advisory Board
- 1965 Became co-editor of a primary music bulletin for eight years:
 Music for primary children
- 1966 Selected as the General Chairman of the State Music
 Textbook Adoption Committee
- 1966 One of the organizers, implementers, and presenters of the
 first "Significant Music for Arizona Children" state
 conference in Tucson for the State Department of Public
 Instruction, the Music Advisory Board, and AMEA: "A
 Structured Event Planned to Improve the Effectiveness of
 Music Instruction in Arizona Elementary Schools, Grades K-
 6" held on January 19th - 21st

- 1966** One of the major organizers and implementers of the second “significant” state conference in Phoenix: “The State Conference to Improve the Effectiveness of Music Instruction in Grades Seven and Eight in Arizona Schools” held on November 6th
- 1967** Began her two year term as President of the AMEA
- 1967** Served on the MENC Western Division Board for two years
- 1967** Participated in the Western Division discussions for the Tanglewood Symposium Project at the Division’s Biennial Conference in Las Vegas, from March 19th - March 22nd
- 1967** Attended the MENC Interim Meeting in Washington, D. C. from August 15th - 17th, concentrating on the Tanglewood Symposium
- 1968** One of the organizers and implementers of the third “significant” state conference in Tempe: “Significant Instrumental Experiences for Arizona Youth held on January 18th - 20th
- 1968** One of the organizers and implementers of the fourth “significant” state conference in Tempe: “State Conference on Significant Choral Experiences for Arizona High School Youth” held on October 31st
- 1968** Co-author for a state project: a music booklet of songs for children with a recording, *12 Pieces*
- 1968** Honored by AMEA as Arizona’s Music Educator of the Year
- 1969** Director of a one year federal project in Cartwright School District: “The Cartwright Satellite Project”, an in-service training center for surrounding smaller school districts

- 1969 Presented her first early childhood divisional workshop at the Western Division Biennial Conference, held in Hawaii from March 29th - April 2nd
- 1969 Served as Past President of the AMEA for two years
- 1970 One of the organizers and implementers of the fifth “significant” state conference in Tucson: “Media and Music” held on
- 1970 Participated in discussion groups for the GO Project at the MENC National Convention, held in Chicago from March 6th - 10th
- 1970 Attended the GO Project Institute, held in Salt Lake City from November 13th - 15th
- 1971 Served another term as Past President of AMEA, but only for one year
- 1971 Appointed to MENC’s National Commission on Instruction (NCI) as the Western Division representative, for three years
- 1971 Began her authorship with the Holt Music Series Textbooks as a consultant to Grades 7 and 8, *Exploring Music*
- 1971 Comprehensive Musicianship Project faculty member at San Jose, California (a two week session)
- 1972 Comprehensive Musicianship Project faculty member at Greeley, Colorado (a one week session)
- 1972 Accepted teaching position at Arizona State University
- 1973 Co-author of MENC’s *Music in Early Childhood*

- 1973** Chairman of the Curriculum Committee, co-editor, and illustrator of the second state elementary music curriculum guide: *Identifying and Developing Musical Behaviors: A Design For Learning (K-6)*
- 1974** Co-author (as a member of NCI) of MENC's first descriptions and standards publication, *The School Music Program: Descriptions and Standards*,
- 1975** Became a member of the National Committee on Instruction, for 4 years; served as Western Division Representative on the Instructional Advisory Board
- 1975** Co-author in Holt's music textbook series, *Exploring Music*, Grades K-5 and consultant for Grades 6-8
- 1977** Co-author (as a member of NCI) of MENC's *Selected Instructional Programs in Music*
- 1978** Music consultant for the National Assessment of Educational Progress (NAEP) and the Educational Testing Service (ETS)
- 1978** Co-editor, illustrator, and co-lay-out director of the state junior high music curriculum guide: *Identifying and Developing Musical Behaviors: A Design For Learning, Junior High School*
- 1978** Attended Ann Arbor Symposium I, October 30-November 2 and served on the dissemination team
- 1979** Western Division representative of MENC's Ad Hoc Committee to address the needs of the general music teachers
- 1979** Attended the Ann Arbor Symposium II, July 30-August 2: on dissemination team and attended special discussion meetings of general music educators – identified major concerns
- 1980** Authored first book, *Music In Early Childhood*

- 1980** Helped to organize and implement sessions at the 1980 MENC National Convention at Miami Beach, Florida to formulate plans for a society for general music
- 1981** Society for General Music (SGM) established in MENC; a founding member who served as the Western Division representative on the first Executive Committee and as the first Chairman of the Executive Committee
- 1981** Helped organize and present, as members of the general music Ad Hoc Committee, general music sessions at the 1981 MENC National Convention in Minneapolis
- 1981** Helped to produce SGM's publication booklet, *Soundings*
- 1981** Co-author in Holt's music textbook series, *The Music Book*, Grades K-8
- 1981** A founding member of the Arizona Arts and Creativity in Early Childhood
- 1983** Author for the music section to a set of lesson plan kits for the state: *Nutrition And The Arts*
- 1983** Served on a committee to select a new MENC Executive Director
- 1983** Began manufacture of early childhood manipulatives with Peripole Bergerault Inc.
- 1984** A founding organizer, co-chair and key speaker of an international early childhood conference: *Music In Early Childhood Conference: Application of Principles Of Child Development To The Teaching of Music to Young Children*
- 1984** Oversaw 12 general music sessions at the MENC National Convention in Chicago

- 1988 Co-author in Holt's music textbook series, *Holt Music*, Grades K-8
- 1989 Honored by AMEA at its Golden Anniversary with the Ardrey Commemorative Medal and a Distinguished Service Award
- 1989 Began Acker Pre-School Music Program in Prescott, Arizona
- 1989 Editor and an author for the MENC publication, *Promising Practices: Prekindergarten Music Experiences*
- 1990 Retired from full time teaching
- 1990 Became a member of MENC's Music in Early Childhood National Task Force, for two years
- 1990 Helped to establish the first early childhood focus day at the MENC National Convention in Washington DC
- 1991 A founding member of the Arizona Music in Early Childhood Collaborative Task Force and the Arizona Music in Early Childhood Collaborative Project (AMECCP), for five years
- 1992 Coordinator of MENC's Pre-conference Leadership Training in Early Childhood at the MENC National Conference in New Orleans
- 1992 Compiler and co-editor for the MENC publication, *Readings In Early Childhood Music Education*
- 1992 Became the editor, co-author, and illustrator of the AMECCP's early childhood newsletter for four years: *You, Your Children, And Music*

- 1992 Became the author and illustrator for sets of AMECCP's early childhood newsletter masters, for four years: *Music Playtime In The Home*
- 1993 Co-director of project, author of teacher's guide, illustrator and layout director for AMECCP's resource kit: *Hispanic Music For Arizona Children, Vol. I*
- 1993 Author and illustrator of the study kit for the AMECCP's backpack opera: *Old MacDonald Had A Farm*, by David Stocker
- 1994 Author and illustrator of the study kit for the AMECCP's backpack opera: *Rumpelstiltskin*, by David Stocker
- 1994 Co-director of project, author of teacher's guide, illustrator and layout director for AMECCP's resource kit: *Apache Music For Arizona Children*
- 1994 Illustrator for AMECCP's resource kit: *Songs*
- 1994 Honored with a plaque at the early childhood focus day at MENC's National Convention in Cincinnati for all her contributions to this event
- 1994 Moved permanently to Prescott, Arizona
- 1996 Illustrator and layout director for AMECCP's resource kit: *Hispanic Music For Arizona Children, Vol. II*
- 1997 Began authoring an early childhood newsletter, *Music In Early Childhood*
- 1998 Authored a music early childhood textbook, *Music For Young Children*
- 1998 Began *Kinder Kingdom*, a Christian pre-school music program at the Trinity Presbyterian Church in Prescott, Arizona

1998/99 Helped to develop an after-school fine arts program in Christian education at Trinity Presbyterian Church in Prescott, Arizona, called TASA, Trinity After School Arts Program

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APPENDIX C

TOPICS FOR SCHOLARLY PRESENTATIONS

BY BARBARA ANDRESS

TOPICS FOR SCHOLARLY PRESENTATIONS BY BARBARA ANDRESS

Topics for sessions presented locally, nationally, and internationally have consisted of all components of pre-kindergarten/elementary general music such as:

- Generative approach to rhythmic reading
- Generative approach to musical understanding
- Generative approach to melodic reading
- How learning theories effect our approach to music education
- A Comprehensive Musicianship Approach to the elementary school choir
- Comprehensive Musicianship how to sessions: guitar, keyboard, autoharp
- Folk music: skiffle, dulcimer
- Expressive movement at various developmental stages
- The student improvises music at various developmental levels
- Interrelated arts curriculums
- Classroom control techniques for the music teacher
- Orff sessions
- Guided listening materials and techniques
- Setting the music play in a pre-kindergarten environment
- Circle time play
- Parent-toddler music programs
- Music for the three/four year old
- Developmentally appropriate music experiences for pre-kindergarten children
- Developmentally appropriate movement experiences for young children
- Music teachers response to super-baby pressures
- Theories of play and how they effect our planning for pre-kindergarten music
- Music in the middle school
- Individualizing programs for Middle/JHS students

The changing voice

Cooperative learning techniques for music classes

Lesson planning techniques and materials

The music specialist's on-going evaluation of the music program

Curriculum development: pre-k, primary, middle/JHS

APPENDIX D

SCHOLARLY PRESENTATIONS BY BARBARA ANDRESS

SCHOLARLY PRESENTATIONS BY BARBARA ANDRESS

International

1991: Clinician – Canada Music Educators. Manitoba, Canada (Sept. 18)

1992: Keynote speaker/clinician/panel member – Brisbane Early Childhood Music Education Conference. Brisbane, Australia (June 21 - 25)

Clinician – Sydney Conservatorium of Music. Sydney, Australia (June 26)

Clinician – Kumatachi College of Music. Osaka, Japan (July 17)

Clinician – Japan Society for Early Childhood Music Education. Tokyo, Japan (July 19)

1989: Clinician – International Early Childhood Conference (two sessions). Vienna Austria (March 3-4)

Advisory Board Member – Planning Meeting Session: 1991 International Arts in Early Childhood Conference. (Cooperative effort MENC, NDA, NAEYC, ACEI), Washington, DC (October 27)

Music consultant/clinician/demonstration teacher – Geneva International Schools (Nov. 13th and 14th); Defense Department Dependency Schools, Asset, Holland (Nov. 15th); and Conference (4 sessions), European Council of International Schools, The Hague, Holland (Nov. 16-19)

1988: Consultant – Defense Department Dependency Schools. Madrid, Spain (Sept. 16)

- Consultant – Defense Department Dependency Schools. London
Representative in Ziest, Netherlands (Sept. 19)
- Consultant – Defense Department Dependency Schools.
Weisbaden, Germany (Sept. 19)
- Consultant – Defense Department Dependency Schools. Okinawa
(Sept. 27)
- Clinician – Canadian Music Education Meeting. Calgary, Alberta
(Oct. 27)
- 1987:** Clinician – Canadian Music Educators National Conference
(May 27)
- 1985:** Clinician – Halifax Public Schools, Halifax, Nova Scotia (Oct. 25)
- 1984:** Clinician – Sessions for Early Childhood and Music Specialists,
Nova Scotia, Canada (January)
- Co-chairman, speaker – International Music in Early Childhood
Conference. Co-sponsored by MENC, Brigham Young University,
and the Association Childhood Education International. Provo, UT
(June 27-29)
- 1983:** Clinician – Association for Childhood Education, International Play
Conference. University of Texas, Austin, TX
(June 30)
- 1982:** Paper presentation – “Song Making Experiences for Two-Four Year
Olds: Improvised/Structured”. International Society for Music
Education. Bristol, England (July 27)
- 1981:** Planning sessions for Early Childhood International Conference.
Provo, UT (Feb. 12)

Clinician – Elementary/Early Childhood Workshops. British Columbia Music Educators Conference, Canada (Feb. 20-21)

Clinician – Elementary Music Workshops. Association for Childhood Education, International/National Conference. Little Rock, AR (April 15)

Lansdown Scholar – University of Victoria. Victoria, British Columbia, Canada (Oct.26-31)

1980: Speaker – The Arts and Child Development. Association for Childhood Education International. Taipei, Taiwan (July)

1977: Clinician – Canadian Music Educators National Conference (May)

National

1998: Clinician – Early Childhood Special Focus Day. MENC National Convention. Phoenix, AZ (April 18)

1996: Clinician – Early Childhood Special Focus Day. MENC National Convention. Kansas City, MO (April 20)

Clinician – Peripole Early Childhood Instruments. MENC National Conference. Kansas City, MO (April 19)

1994: Clinician – Peripole Early Childhood Instruments. MENC National Conference. Cincinnati, OH (April 7)

Keynote Speaker and Clinician – Early Childhood Special Focus Day. MENC National Conference. Cincinnati, OH (April 9)

Clinician – National Association for the Education of Young Children (NAEYC) National Conference. Atlanta, GA (Nov. 30)

- 1993:** Presentor – NAEYC National Conference. Anaheim, CA
(Nov. 11).
- 1992:** Presentor – NAYEC National Conference. New Orleans, LA
(Nov. 13).
- Clinician – MENC Early Childhood Conference Day. New Orleans,
LA (April 11).
- Co-ordinator – MENC Pre-conference Early Childhood Leadership
Training
- 1991:** Panel Presentation – NAEYC National Convention. Denver, CO
(Nov. 8)
- 1990:** Chairperson – MENC National Conference Special Focus Day:
Music in Early Childhood. Washington, DC
(March 28-April 1)
- 1988:** Clinician – “The Generative Approach to Music Education, Holt
Music”. MENC National Conference. Indianapolis, IN
(April 22)
- 1987:** Clinician – Kodaly National Conference. Burbank, CA (March 19)
- 1986:** Clinician – MENC National Convention. Anaheim, CA (April 9-12)
- 1985:** Moderator – National Orff Convention. Las Vegas, NV (Nov. 8)
- 1984:** National Chairman – MENC National Conference. Society for
General Music Activities. Coordinated 12 sessions.
Presented music workshop for Holt. Presided at
organizational sessions. MENC. Chicago, IL (March
21-24)
- 1983:** Chairperson – Planning meeting. MENC Society for General Music.
Phoenix, AZ (Jan. 3)

- Search Committee Member – MENC , search for Executive Director. Chicago, IL (May 19) and in Reston, VA (July 5-7)
- 1982:** Chairperson – MENC Society for General Music. Work session. Arizona State University, Tempe, AZ (Oct.29-31)
- Chairperson/speaker at various sessions. MENC National Conference. San Antonio, TX (March 10-13)
- 1981:** Clinician – Presentation as a part of the newly formed Society for General Music. MENC National Convention. Minneapolis, MN (April 22-25)
- Participant – Planning session: MENC Society for General Music. Washington, DC (Sept. 29-Oct. 1)
- 1980:** Chairperson – MENC National Conference: Early Childhood pre-session and conference sessions; Clinician, early childhood pre-session; session leader, MENC Ad Hoc General Music Division Committee; Panelist, SRIG Early Childhood Research Session. Miami Beach, FL (April)
- 1979:** Clinician – American Orff Schulwerk Association National Conference. Music on Early Childhood. Phoenix, AZ (November)
- Participant – Planning Session: MENC Ad Hoc General Music Committee, St. Louis, MO (November)
- 1978:** Clinician – MENC National Conference. Chicago, IL
- 1976:** Panelist – MENC National Conference. Four sessions as a member of the National Commission on Instruction; Clinician, Holt Session. Atlantic City, NJ (March)

- 1974:** Faculty member – Special session: Comprehensive Musicianship, three day session; Panel member: MENC National Committee on Instruction, Open Hearing. MENC National Convention. Anaheim, CA
- 1972:** Clinician – Music in Early Childhood, Convention chair; Session leader, National Commission on Instruction; Panel Member, National Commission on Instruction Open Hearing; Session: Me, Myself, and Music. MENC National Convention. Atlanta, GA
- 1970:** Clinician – Musical Sensitivity in the Primary Child. MENC. Chicago, IL

Divisional

- 1995:** Clinician – Regional meeting of the NAEYC. Cottonwood, AZ (Oct. 8)
- 1986:** Clinician – Music For Young Children. Music Therapy Regional Conference. Arizona State University. Tempe, AZ (April 11)
- 1983:** Clinician/SGM – Eastern Division MENC Convention. Boston, MA (Feb. 24-26)
- 1979:** Panelist (Michigan Symposium) and Clinician – Eastern Division Music Educators Conference. Atlantic City, NJ (January)
- Panelist (Michigan Symposium) and Clinician – Northwestern Division Music Educators Conference. Billings, MT (Spring)
- Panelist (Michigan Symposium) and Session on teacher training. Western Division Music Educators Conference. Anaheim, CA (Spring)

1977: Clinician – Michigan Music Educators Midwestern Conference.
Ann Arbor, MI (January)

Clinician – MENC North Central South Western Division
Conference (March)

Clinician/Moderator/Chairman – such topics as MENC National
Committee on Instruction. Western Division Music Educators
Conference. Salt Lake City, Utah (March)

1973: Clinician – Crossing Curricular Boundaries. Southwestern Music
Educators Divisional Conference

Co-chairman – General Music Sessions. Western Division Music
Educators Conference. Tucson, Arizona (Feb.)

1971: Clinician – The Share and Tell of Music, K-3. Western Division
Music Educators National Conference. San Diego, CA
(April); attended Convention Planning Meeting in Sept.,
1970 in Los Angeles

1969: Clinician/Panelist/Leader – Early Childhood Session: Exploring
Music Sounds in a Planned Environment; Panelist in a
teacher education symposium; leader of the Arizona
delegation to the Conference; in charge of a joint state
dinner for all the states in the Division. Western Division
Music Educators Conference. Honolulu, Hawaii (3/29-
4/2)

1967: Member of Discussion Group – Member of a select group of music
educators for the Tanglewood Symposium Project;
Western Division Music Educators Conference. Las
Vegas, Nevada (March)

1965: Leader/Clinician – Leader of a discussion group for a session of
Music in Special Education. Western Division Music
Educators Conference. Long Beach, California (April)

State

1997: Evaluator – District Music Program. Sedona Public Schools.
Sedona, AZ (Spring)

Clinician – Early Childhood Workshop. California Music Educators
Association (state inservice session). Pasadena, CA
(April 5)

1996: Clinician – Arizona Early Childhood Music Collaborative Project
(AECMCP) Workshop. Camp Verde, AZ (Feb.7)

Clinician – AECMCP Early Childhood Workshop. King of Glory.
Phoenix, AZ (Feb. 10)

Clinician – Early Childhood Workshop and Elementary Music
Sessions. California Music Educators Conference. Santa
Clara, CA (Feb. 22)

Clinician – AECMCP Workshop. Prescott, AZ (March 28)

Clinician – NAEYC Early Childhood Workshop. Sedona, AZ
(Sept. 21)

1995: Clinician – CDA Inservice Session. Camp Verde, AZ (Jan. 23)

Clinician – Early Childhood Presentation. Arizona Music Educators
Association. Annual State-wide In-Service Session.
(Jan. 27)

Clinician – Early Childhood Workshop. Phoenix, AZ (Feb.23)

Clinician – AECMCP Workshop. American Lutheran Church.
Phoenix, AZ (March 28)

Clinician – Early Childhood Workshop. Glendale Public Schools.
Glendale, AZ (April 18)

- Clinician – AECMCP Workshop. Glendale Public Schools.
Glendale, AZ (August 1)
- Clinician – Early Childhood Workshop. Bull Head City, AZ
(Nov. 15)
- 1994:** Clinician – Arizona Music Educators Association: Choral Directors
of Arizona. Chandler, AZ (Jan13-15)
- Keynoter – East Valley Directors Network. Tempe, AZ (Jan. 22)
- Clinician – Arizona Arts and Creativity in Early Childhood
Conference. Chandler, AZ (Jan. 29)
- Clinician – Orff Inland Counties. San Bernadino, CA (Feb. 26)
- Clinician – AECMCP Workshop. Page, AZ (Oct. 22)
- Clinician – AECMCP Session: Presentation of Apache Kit. Phoenix,
AZ (Nov.2)
- 1993:** Clinician – Prescott Headstart/Kindergarten. Prescott, AZ
(Jan. 8-9)
- Presentor – Arizona Music Educators Conference. Chandler, AZ
(Jan.23)
- Keynote Speaker/Clinician – K-3 State Conference. Arizona State
University-West. Phoenix, AZ (Feb. 5)
- Clinician – Wichita Public Schools. Wichita, KS (Feb. 19)
- Presentor – Governor’s Office Coalition Group. Phoenix, AZ
(March 11)
- Keynote Clinician – Children At Risk Conference. Prescott, AZ
(March 19)

- Clinician – Flagstaff Headstart. Flagstaff, AZ (April 2)
- Keynoter – Northern Arizona Association for the Education of Young Children. Flagstaff, AZ (April 3)
- Clinician – Tucson Early Childhood Sessions. Tucson, AZ (April 24)
- Clinician – Sierra Vista Public Schools. Sierra Vista, AZ (Sept. 11)
- Presentation – Arizona Band and Orchestra Directors Association Inservice. Tempe, AZ (Sept. 18)
- Clinician – Springerville Public School District. Springerville, AZ (Oct. 9)
- 1992:** Presentation – AMEA/ADE Early Childhood Task Force. Arizona Music Educators State In-service Conference. Chandler, AZ (Jan 18)
- Clinician – Pennsylvania Music Educators State In-Service Meeting. Philadelphia, PA (April 23)
- Clinician – Liberty School District Music In-service Workshop. Buckeye, AZ (Aug. 21)
- Clinician – Phoenix Elementary Headstart In-service. Arizona State University West. Phoenix, AZ (Aug. 28)
- Clinician – Litchfield School District. Litchfield, AZ (Sept. 18)
- Demonstration Teacher – Kachine Country Day School. Scottsdale, AZ (Dec. 4)
- 1990:** Clinician – Arizona Arts and Creativity in Early Childhood State Conference. (Jan. 27)
- Clinician – Paradise Valley Schools In-service sessions. (Feb. 6)

1989: Clinician – Colorado Music Educators Association, (two sessions).
Colorado Springs, CO (Jan. 26)

Conference Local Chairman/Presenter – Arizona Arts and Creativity
in Early Childhood. ASU. Tempe, AZ (Feb. 4)

Clinician – Texas Music Educators Association. San Antonio, TX
(Feb. 10-11)

Textbook Consultant – Chandler Public Schools. Chandler, AZ
(April 6)

1988: Clinician – “The Generative Approach to Music Education, K-6”.
Pueblo Public Schools. Pueblo, CO (Jan. 15)

Clinician – “Music and Young Children.” Arizona Arts and
Creativity in Early Childhood. Tempe, AZ (Jan. 30)

Clinician – “Setting Music Environments for Pre-K Children.”
Texas Music Educators Association State Meeting. San
Antonio, TX (Feb. 11)

Clinician – “Pre-K to Third Grade Music.” Rockfield, MD
(March 25)

Guest – KAET Channel 8, Horizons Program. Interview/video tape
of ASU Parent-Toddler Music Program. Tempe, AZ
(April 6)

Coordinator Pre-concert Activities – Week of the Young Child
Symphony Concert. Authored student guide published
by Phoenix Parks and Recreation. Phoenix, AZ
(April 17)

Clinician – “Elementary Music Materials.” Pueblo Public Schools.
Pueblo, CO (May 6)

1987: Clinician – New Mexico Music Educators Conference. Albuquerque, NM (Jan. 8)

Conference Chairperson – AMEA/AACEC Conference. Phoenix, AZ (Jan. 24)

Clinician – Boise Public Schools. Boise, ID (Jan 27)

Clinician – Kansas Music Educators Association. Wichita, KS (Feb. 27)

Clinician – Wisconsin Music Educators Association. Madison, WI (March 6)

Clinician – Colorado Springs Presentation. Colorado Springs, CO (April 3)

Pre-concert Activities Coordinator – Week of the Young Child Concert (April 6)

Clinician – Valley Association for the Education of Young Children. Phoenix, AZ (Oct. 23)

Clinician – “Music Pre-K and Primary Grades and Musical Improvisation.” Wisconsin Music Educators Association State Convention. Madison, WI (Oct. 30)

1986: Clinician – New Mexico Music Educators Association. Albuquerque, NM (Jan. 10)

Clinician – Association for Education of Young Children. San Bernadino, CA (Jan. 18)

Clinician – Colorado Music Educators Association. Colorado Springs, CO (Jan. 24)

Clinician – New Jersey Music Educators State Convention. Cherry Hill, NJ (Feb. 15)

- Consultant Program Development – The Arts in Early Childhood.
Dallas City Schools. Dallas, TX (May)
- Clinician – American Orff Schulwerk Association Workshop.
Phoenix, AZ (Oct. 1)
- Speaker – Piano Teachers Association. Phoenix, AZ (Nov. 20)
- 1985:** Clinician – Workshop. St. Louis City School District. St. Louis, MO
(Aug. 31)
- Clinician – Sacramento City Schools. Sacramento, CA (Sept. 11)
- 1984:** Speaker – The Arts and Children. Delta Kappa Gamma. Scottsdale,
AZ (Feb.)
- Speaker – Alhambra Headstart Parents and Teachers. Phoenix, AZ
(Feb.)
- Clinician – Spokane School District. Spokane, WA (March)
- Coordinator – Music Activities. People’s Concert for Preschoolers.
Phoenix, AZ (March)
- Clinician – Orange County School District Teachers. Orange
County, CA (March)
- Consultant Program Development – The Arts in Early Childhood.
Dallas City Schools. Dallas, TX (May)
- 1983:** Clinician – Elementary General Music Workshop. Davis District
Teachers. Salt Lake, UT (Jan. 14-15)
- Clinician – Phoenix Headstart. Phoenix, AZ (Jan. 28)
- Clinician – Elementary and Junior High School Sessions. South
Dakota State Teachers Conference. Brookings, SD
(Feb. 10-11)

- Keynote Speaker and Clinician – Arizona Council Cooperative Preschools. Phoenix, AZ (April 9)
- Clinician – Imagination Celebration (Kennedy Center Sponsored). Tucson, AZ (April 13)
- Clinician – Austin Area Teachers. Austin, TX (May 31)
- Clinician – Scottsdale Public Schools. Scottsdale, AZ (Sept.)
- Clinician – Fort Wayne Public Schools. Fort Wayne, IN (Sept.)
- Speaker – MTNA, Piano Teachers. Tempe, AZ (Sept.)
- Clinician – Classroom Teacher Needs. SMILE Workshop. Paradise Valley, AZ (Oct.)
- Clinician – Elementary Music Workshop. Salinas Public Schools. Salinas, CA (Oct.)
- Chairman – K-12 Program Evaluation Team. Milwaukee Public Schools. Wisconsin (Nov.)
- Coordinator – Music in Early Childhood Sessions. Arizona Music Educators State Alliance for the Arts. Scottsdale, AZ (Nov.)
- Clinician – Riverside Public Schools. Riverside, CA (Dec.)
- Clinician – Junior High School Sessions. Indianapolis City Schools. Indianapolis, IN (Dec.)
- 1982:** Clinician – New Mexico Music Educators Conference. Albuquerque, NM (Jan. 7)
- Speaker – Association for Supportive Child Care. Scottsdale, AZ (Jan. 22)

- Clinician – Illinois Music Educators Association. (Feb. 3-4)
- Clinician – Minnesota Music Educators Conference. Minneapolis, MN (Feb. 18-19)
- Clinician – Fayetteville Public School. Raleigh Public Schools. Bumpkin County School System. Raleigh, NC (Feb 25)
- Clinician – Tucson Family Day Care Centers. Tucson, AZ (March 6)
- Presenter – Basic Text Series. Tucson Public Schools. Tucson, AZ (March 18)
- Clinician – Beaumont Public Schools. Beaumont, TX (March 22)
- Clinician – San Antonio Area Teachers. San Antonio, TX (March 24-25)
- Clinician – Arizona Council for Cooperative Preschools. Phoenix, AZ (March 27)
- Clinician – White Mountain Apache Head Start Schools. White River, AZ (April 5)
- Clinician – Tyler Public Schools Area. Tyler, TX (April 14)
- Clinician – Texas Tour. (June 28-July 1)
- Clinician – Arizona Music Educators State Convention. Flagstaff, AZ (Nov. 19)
- Clinician – Early Childhood Music Workshop. Tuscon Area Teachers. Tuscon, AZ (Dec. 4)
- 1981:** Clinician – Jefferson County Teachers. Denver, CO (Jan. 12)

- Speaker – Music Materials Presentation. Oregon State Board of Education. Oregon (Jan. 16)
- Clinician – Elementary Music Workshop. Memphis Area Teachers. Memphis, TN (Jan. 24)
- Clinician – Texas Music Educators Association. San Antonio, TX (Feb. 13-14)
- Clinician – Seattle & Tacoma Area Teachers. Washington (March 11)
- Clinician –Elementary Music Workshop. Fishtail, NY and Rytown, NY (March 23)
- Clinician – Elementary Music Workshops: Brooklyn Diocese and Manhattan Area Teachers. New York City (March 24)
- Clinician – MTNA. Phoenix, AZ (April 28)
- Presenter – Basic Holt Text Materials. Albuquerque Public Schools. Albuquerque, NM (Oct. 7-8)
- Presenter – Basic Text Presentation. Arizona State Adoption Committee. Phoenix, AZ (Oct. 22)
- Clinician – Arkansas Music Educators Conference. Little Rock, AR (Nov. 5)
- Presenter – Text presentation. Lincoln City Schools. Lincoln, NB (Nov. 12-13)
- 1980:** Clinician – Early Childhood, Elementary, J.H.S. Music Sessions. New Mexico Music Educators State Meeting Albuquerque, NM (Jan.).

- Clinician – Elementary Music, J.H.S., and Choral Music Sessions.
Pennsylvania Music Educators State Meeting. Pittsburgh,
PA (Jan.)
- Clinician – Honolulu City School System. Honolulu, Oahu HI (Jan.)
- Clinician – Kona Music Educators. Kona, HI (Jan.)
- Clinician – Maui Music Educators. Maui, HI (Jan.)
- Speaker and Clinician – Hawaii State Music Educators Meeting.
Hilo, Island of Kona, HI (Jan.)
- Guest Teacher – Roosevelt School District. Phoenix, AZ (April)
- Clinician – Maricopa County Preschool/Headstart Conference.
Phoenix Civic Center. Phoenix, AZ (Aug. 27)
- Clinician – Elementary Music Workshop for Area Teachers. Las
Vegas NV (Aug. 29)
- Clinician – Houston Area Teachers. Houston, TX (Oct. 4)
- Clinician – Florence Public Schools. Florence, AZ (Oct. 20)
- Clinician – Wisconsin Music Educators Association. Madison, WI
(Oct. 24)
- Clinician – Elementary Music Workshops. Denver and Boulder
Teachers. Denver, CO (Nov. 10)
- Clinician – Early Childhood Music Workshop. Villa Montesori
Teachers. Phoenix, AZ (Dec. 13)
- 1979:** Clinician – Santa Rosa County In-service Sessions. Milton, FL (Aug.)
- Clinician – Interrelated Arts. Arizona State Department of Public
Instruction. Tempe, AZ (Aug.)

- Clinician – Interrelated Arts. Cartwright Elementary District.
Phoenix, AZ (Aug.)
- Clinician – Elementary Music Education. Denver District #1.
Denver, CO (Sept.)
- Clinician – Jefferson County and Boulder Schools. Denver, CO
(Sept.)
- Clinician – Arizona Early Childhood Association. Tempe, AZ (Oct.)
- Clinician – Utah Music Educators State Meeting. Salt Lake City, UT
(Oct.)
- Clinician – Omaha Public Schools. Omaha, NB (Oct.)
- Clinician – Student Membership Meeting. Arizona Music Educators
Association State Meeting. Mesa, AZ (Nov.)
- 1978:** Clinician – Early Childhood, Elementary School Choirs. Florida
Music Educators State Meeting. Florida (Jan.)
- Clinician – Oklahoma Music Educators State Meeting. Oklahoma
City, OK (Jan.)
- Clinician – Texas Music Educators Meeting. Fort Worth, TX (Jan.)
- Clinician – Albuquerque District In-service Day. Albuquerque, NM
(Spring)
- 1977:** Clinician – New Mexico Music Educators State Meeting.
Albuquerque, NM (Jan)
- Clinician – Individualizing the Music Program. Missouri Music
Educators State meeting. Missouri (Jan.)
- Clinician – Music in Special Education. Flagstaff Public Schools.
Flagstaff, AZ (Feb.)

- Clinician – Las Vegas Public Schools. Las Vegas, NV (Feb.)
- Clinician – North Dakota Music Educators State Meeting. Bismark, ND (Oct.)
- Clinician – Poudre RI School District. Fort Collins, CO (Dec.)
- 1976:** Clinician – Colorado Music Educators State Meeting. Colorado Springs, CO (Jan.)
- Clinician – Ohio Music Educators State Meeting. Ohio (Feb.)
- Clinician – City Schools In-service Day. Reno, NV (Feb.)
- Clinician – Idaho Music Educators State Meeting. Boise, ID (March)
- Clinician – Orange County Music Educators Association. Orange County, CA (Spring)
- Faculty Member and Workshop Clinician – at four state sites.
Arizona Interrelated Arts Project. Arizona. (Spring)
- Clinician and Consultant – for Guidelines Goals and Objectives.
Washington School District. Phoenix, AZ (Spring)
- Clinician – Out of Tune Singer and Expressive Movement in Early Childhood. Wisconsin Music Educators State Meeting. Madison, WI (Oct.)
- Clinician – Interrelated Arts at the Core of the Curriculum.
Alhambra School District. Phoenix, AZ (Fall)
- 1975:** Clinician – Orff Techniques, CMP, Accountability for Music Education. Cheyenne Public Schools. Cheyenne, WY (Fall)
- Clinician – Indiana Elementary Music State Meeting. Indiana (Fall)

Clinician – In-service Day. Tempe Elementary Music Teachers.
Tempe, AZ (Fall)

Consultant – Music Curriculum Development K-12. Miami Public
Schools. Miami, AZ (Fall)

Consultant – Music Curriculum Development K-8. Kyrene Public
Schools. Phoenix, AZ (Fall)

1974: Clinician – First Musical Experiences for Preschool and Early
Elementary Children; The Classroom Teacher Teaches
Her Own Music; Comprehensive Musicianship in the
Elementary Chorus; Individualized Music Modules of
Learning. Utah Music Educators State Meeting. Salt
Lake City, UT

Clinician – Four Sessions: Creating New Environments for Music
Interaction - Primary; Helping Intermediate Children
Make Valid Musical Judgments; Developing a
Community of Learners at Middle J.H.S.; The Individual
Student Assumes Responsibility for His Own musical
Learning. Texas Music Educators State Meeting. Fort
Worth, TX

1973: Clinician – St. Louis City School District Teachers. St. Louis, MO

Clinician – Environment for Interaction with Music in Early
Childhood; Children Create Their Own Music; Self-
directed Music Experiences for J.H.S.. Salt Lake City, UT

Clinician and Speaker – Tennessee Music Educators State Meeting.
Tennessee

1972: Clinician – Illinois Music Educators State Meeting

Clinician – Pennsylvania Music Educators State Meeting.

Clinician – St. Louis District Meeting. St. Louis, MO

1971: Clinician – Bridging the Gap from Elementary to Junior High School; Creative Experiences in the Elementary Music Classroom; Music in Intermediate Classes. Kansas Music Educators State Meeting

Clinician – St. Louis District Schools. St. Louis, MO

1969: Clinician – Exploring Musical Sounds in a Planned Environment. Arizona Music Educators State Meeting

University/College /Special Sessions

1997: Speaker – Tennessee Arts Academy. Nashville, TN (June 17)

1996: Faculty – Elementary Music Teacher Workshop. University of Wisconsin-Milwaukee. (June 24-28)

1995: Clinician – Early Childhood Workshop. Arizona State University - West. Phoenix, AZ (March 30)

Clinician – AECMCP Teacher Cadre Session. University of Arizona. Tucson, AZ (April 8)

Clinician – AECMCP Inservice for CDA Supervisors. Central Arizona Community College. Collidge, AZ (May 6)

Faculty – Integrated Arts Sessions. Herberger Theatre. Phoenix, AZ (June 19-23)

1994: Clinician – University of Wisconsin - Milwaukee. (Aug. 8-12.

Clinician – Arizona Commission on the Arts. Arizona State University - West. Phoenix, AZ (Sept. 10)

Clinician – AECMCP. University of Arizona. Tucson, AZ (Sept. 12)

- Instructor – AECMCP Teacher Cadre In-service Session. Arizona
(Sept. 17)
- Clinician – CDA Inservice Session. Central Arizona College.
Coolidge, AZ (Nov. 19)
- 1993:** Presenter – CDA Training Institute. Central Arizona Community
College. Coolidge, AZ (Feb. 9)
- Clinician – University of Milwaukee. Milwaukee, WI (July 5-9)
- Clinician/Speaker – University of Illinois. Champaign, IL
(July 12-13)
- Guest professor – Arizona State University - West. Phoenix, AZ
(Sept. 16)
- 1992:** Clinician – Central Arizona Community College. Coolidge, AZ (Nov.
17)
- 1989:** Clinician – “Music for Bilingual Children-Hispanic”. Grand Canyon
College. Phoenix, AZ (May 12)
- 1988:** Clinician – University of North Carolina - Chapel Hills. (Feb. 13)
- Clinician – Belmont College. Nashville, TN (March 19)
- Visiting Professor – Elementary Music Retreat Workshop.
University of Wisconsin - Madison. (July 25-29)
- Visiting professor – Elementary Music Session. University of
Missouri. St. Louis, MO (Aug. 1-3)
- Clinician/Demonstration Teaching – University of Illinois.
Champaign, IL (Oct 21)
- Presenter – CDA Training Session. Central Arizona Community
College. Coolidge, AZ (Oct. 26)

- Guest Professor – University of Arizona. Tucson, AZ (Nov. 22)
- 1987:** Speaker/Demonstration – “Elementary General Music”. Trinity University. San Antonio, TX (Sept. 21)
- Speaker – Music and Creativity. Arizona State University - West. Phoenix, AZ (Dec. 3)
- 1986:** Clinician – Music Workshop. Kansas State University. Manhattan, KS (3 days in June)
- Clinician – Early Childhood Music Workshop. University of Arizona. Tucson, AZ (Oct. 11)
- 1985:** Discussion Panel Member – Centennial Drama Seminar. Arizona State University. Tempe, AZ (Sept. 28)
- Speaker – School of Music Recruitment Lecture. Glendale Community College. (Oct. 19)
- 1984:** Clinician – Kansas State University. Manhattan, KS (3 days in June)
- 1983:** Workshop Coordinator – Arizona Teachers. Arizona State University. Tempe, AZ (March 5)
- Clinician – Elementary Music Workshop. Capitol University. Capitol City, OH (July 12)
- Clinician – University of Nevada. Reno, NV (Aug.)
- 1982:** Clinician – University of North Carolina. Greensboro, NC (Feb. 24)
- Clinician – University of Houston. Houston, TX (March 23)
- Clinician – University of Texas. Dallas, TX (April 12)

- Clinician – Southern Methodist University. Dallas, TX (April 13)
- Clinician – University of Texas - Austin. (April 15)
- Guest Professor – Brigham Young University. Provo, UT
(May 3-28)
- 1981:** Coordinator – State-wide Elementary Music Workshop. Arizona
State University. Tempe, AZ (Jan. 31)
- Clinician – University of Tennessee. Memphis, TN (June 11-12)
- Guest Professor – Elementary/J.H.S. Summer Session Workshop.
University of Wisconsin. Madison, WI (June 15-19)
- 1980:** Clinician – University of Wisconsin Meeting. Madison, WI (May)
- 1977:** Clinician – Temple University. Philadelphia, PA (April)
- Clinician – Upper Grade General Music Experiences. Appalachian
State University. North Carolina. (June)
- Clinician – Summer Workshop. Boise State University. Boise, ID
(July)
- 1976:** Guest Faculty – Summer Workshop. Augustana College. South
Dakota. (Summer)
- Clinician – Summer Workshop, *Exploring Music* Series. Sponsored by
Holt and Appalachian State University. North Carolina.
(Summer)
- 1975:** Guest Faculty – Two Week Summer Session. University of California
at Fullerton. Fullerton, CA (Summer)
- Guest Faculty – One Week Session. College Conservatory of Music.
The University of Cincinnati. Cincinnati, OH (Summer)

1974: Clinician – One Week Summer Workshop. Southern Methodist University. Dallas, TX (Summer)

Clinician – Three Sessions. Dordt College. Iowa

1973: Clinician – Music in Early Childhood; Improvising and Exploration Experiences; Individual Learning Within the Music Classroom. Oberlin College, OH

Clinician – Summer Workshop. University of Illinois. Champaign, IL

1972: Clinician – Summer Workshop. University of Michigan. Ann Arbor, MI

Clinician – Summer Workshop. Eastern Illinois University. Charleston, IL

Clinician – Comprehensive Musicianship Session for One Week. University of Northern Colorado. Greeley, CO

1971: Faculty Member – Comprehensive Musicianship Project. Two Week Session. San Jose State College. San Jose, CA

1970: Instructor – Summer Two Week Workshop. Northern Arizona University. Flagstaff, AZ

APPENDIX E

INTERVIEW QUESTIONS FOR BARBARA ANDRESS

INTERVIEW QUESTIONS FOR BARBARA ANDRESS

Barbara Andress: Early Musical Experience

1. What musical interests and pursuits did you pursue before college?
2. Did anyone in your childhood immediate family influence your musical life? If so, explain.
3. How did music education come to be an interest?
4. What was your early preparation for teaching music?
5. Who was influential in your music teacher education? Explain how so and to what degree.
6. Upon graduation from college, what were your music educational goals? That is, did you have aspirations of moving into the national level of music education, or were your goals just for the immediate task of elementary music education in Arizona?

Barbara Andress: The Music Educator

7. Why did you go into the field of early childhood music education? What led you to this field?
8. Describe your philosophy of teaching music to children.
9. Describe your philosophy of early childhood music education.
10. How have your philosophies in questions 8 and 9 changed throughout your long teaching career?
11. Describe your first teaching job at Pendergast/Alhambra Elementary School District. What were your teaching goals at this time? What motivated you to change teaching positions?

12. Describe your second teaching job at Cartwright Elementary School District. What instruments did you teach? What were your teaching goals at this time?
13. Describe your job as District Music Consultant with the Cartwright Elementary School District. How long were you the district music consultant? Did this involve many extra hours of duty?
14. Why did you pursue a change from a public school music educator to college music educator?
15. Describe your third teaching job at Arizona State University. What were your teaching goals at this time?
16. What have you learned from your teaching experiences?
17. Describe the characteristics of an excellent teacher of young children? How would you help a new teacher to develop these qualities?
18. Are there any other comments you wish to make concerning Barbara Andress, the music educator?

Barbara Andress: The Arizona Professional Activities

19. What do you consider your major or memorable contributions and accomplishments to the Arizona Music Educators Association?
20. What do you consider your major or memorable contributions and accomplishments to the Arizona Music in Early Childhood Collaborative Task Force?
21. What do you consider your major or memorable contributions and accomplishments to the Arizona Arts and Creativity in Early Childhood?
22. What do you consider your major or memorable contributions and accomplishments to the Arizona Orff Association?

23. What do you consider your major or memorable contributions and accomplishments to the Arizona State Music Advisory Board?
24. How and why did you start writing about music and children for the state of Arizona?
25. How and why did you begin as a clinician in Arizona?
26. Are there any other comments concerning Barbara Andress and the Arizona professional activities?

Barbara Andress: The National Professional Activities

Questions 27-38 refer to the Music Educators National Conference (MENC) activities:

27. How did you get involved at the national level in MENC?
28. What do you consider your major or memorable contributions and accomplishments as a board member of the MENC Western Division?
29. What do you consider your major or memorable contributions and accomplishments as a board member on the MENC National Commission on Instruction?
30. The National Commission on Instruction authored several writings. Was this easy to do? As chair of this group, what were your responsibilities?
31. What do you consider your major or memorable contributions and accomplishments as a consultant on the National Assessment of Instruction?
32. What do you consider your major or memorable contributions and accomplishments as a consultant on the Educational Testing Service?
33. What do you consider your major or memorable contributions and accomplishments as a faculty member on the Comprehensive Musicianship Project?

34. What do you consider your major or memorable contributions and accomplishments as the National Chairperson for the MENC Society for General Music?
35. What do you consider your major or memorable contributions and accomplishments as the Chairperson for the MENC National Convention Sessions?
 - a. Society for General Music
 - b. Music in Early Childhood
36. What do you consider your major or memorable contributions and accomplishments as co-chair of the MENC Music in Early Childhood, New Orleans Special Focus Conference Day?
37. What do you consider your major or memorable contributions and accomplishments as a member of the National Task Force on Music in Early Childhood?
38. Describe your activities in the search for an executive director of MENC?
39. How did you begin in the publishing business with a national textbook series?
40. Describe your activities as co-author in the Holt music series textbooks.
41. How and why did you begin your career as a national clinician?
42. What do you consider your major or memorable contributions and accomplishments as a national clinician?
43. How and why did you invent Music Play Unlimited for early childhood?
44. How did you arrange for the company Peripole Bergerault to sell the Music Play Unlimited activities and instruments?
45. What were your duties for the dissemination team of the Ann Arbor Symposium? How were you selected for this team?

46. Are there any other comments concerning Barbara Andress and the national professional activities?

Barbara Andress: On Early Childhood Music Education

47. How do you think Barbara Andress belongs in the history of early childhood music education in the United States?

48. What would you do differently in your career as an early childhood educator? as an organizational leader? as an author? as a clinician?

49. Which of the above areas did you enjoy the most and why? In which do you feel you had the most influence in the profession?

50. Where do you think early childhood music education will be in the 21st century?

51. What are your goals for your future involvement in early childhood music education?

52. How has early childhood music education changed since your involvement in the mid-twentieth century?

53. What do you think needs changing to make early childhood music education better?

54. What are the pros and cons of entering the field of early childhood music education at the present time?

55. You are considered a leader in the field of early childhood music education. What advice would you give to young teachers today on becoming a national leader in this field?

56. Are there any other comments on Barbara Andress and early childhood music education?

57. Are there any other comments concerning this study?

APPENDIX F

COVER LETTER AND QUESTIONNAIRE FOR

COLLEAGUES OF BARBARA ANDRESS

COVER LETTER FOR COLLEAGUES OF BARBARA ANDRESS

Return Address

Date

Colleague's Name

Street

City, State, and Zip

Dear _____:

With the approval and assistance of Barbara Andress, I am researching my dissertation on her life and her contributions to early childhood music education in the United States. My research focuses on aspects of Mrs. Andress's teaching and publications, as well as the impact she has made throughout her long and distinguished career as an early childhood music educator.

Because of your association with Barbara Andress as a colleague, you will be able to contribute important information that will enhance this research. The enclosed questionnaire is designed to solicit your views, opinions, and impressions about your association with Mrs. Andress. Your input is highly valued, and will be crucial in compiling a complete study of Barbara Andress.

Please take a few minutes to answer these questions as honestly as possible, giving any remarks or details you think are helpful in explaining your answer. Feel free to use additional paper if needed. I would prefer to quote Andress colleagues by name. If you prefer anonymity, simply omit your name from the final question. You can be assured that all the sources of information will be held in confidence. If you prefer to give your responses by telephone, please indicate this on the questionnaire. You may call me anytime at _____.

I look forward to hearing from you at your earliest convenience. Since deadlines for my study are quickly approaching, I must ask that you complete and return the questionnaire in the enclosed self-addressed envelope by (date). Thank-you for your invaluable assistance.

Sincerely,

Janette Harriott

COLLEAGUE QUESTIONNAIRE

1. Please list the approximate dates and discuss the nature of your educational/or professional association with Barbara Andress.

3. In your experience with Barbara Andress, what do you consider to be her contributions to early childhood music education?

4. Additional comments (including interesting anecdotes and any special information you wish to share):

If I may use your name in connection with your remarks, please sign here: _____.

If I may call you for further discussion, or if you would rather have a telephone interview instead of a written response, please write your telephone number in the space below:

Thank-you very much for your response.

Please return by (date) to:

Return Address

(self addressed stamped envelope included for your response)

APPENDIX G

BARBARA ANDRESS'S NINE POINT CREDO FOR EARLY CHILDHOOD MUSIC EDUCATION

NINE POINT CREDO

BARBARA ANDRESS'S PHILOSOPHICAL STANCE

ON MUSIC FOR YOUNG CHILDREN

MUSIC FOR THE TODDLER: A PHILOSOPHICAL STANCE

The child is the reason for the Parent-Toddler Music Program; the belief that early interaction with the joys of music can positively affect the child's life provides the program's primary justification. The overriding goal of the program is to develop within the child a disposition toward music and musical learning. This end is attained by arousing the child's curiosity about the expressive sounds of music and the many options for making them. The following nine-point credo lists beliefs that we at Arizona State University hold essential to meeting this goal:

1. *Each child will bring his or her own unique interests and abilities to the music learning environment.* Each child will take away that bit of knowledge which he or she is uniquely capable of understanding. We do not fully know how young children process and cope with information; at best, we can second-guess the process and extent of this assimilation. The child must be left, as much as possible, in control of his or her own learning. The adult's responsibility is to provide a rich environment that offers many possible routes for children to explore as they grow in awareness and curiosity about music.

2. *Children must experience only exemplary musical sounds, activities, and materials.* The child's learning time is valuable and must not be wasted on experiences with music of trite or questionable quality. Musical selections should include music of many styles and cultures; activities involve singing, moving or listening to music, and playing instruments; materials must be hands-on items such as music manipulative characters (wooden figures representing musicians and their instruments) and both orchestral and traditional classroom instruments.

3. *Children must not be encumbered with the stress of meeting performance goals.* Opportunities are available for each child to develop in-tune singing, rhythmic responses to music and instrumental awareness (playing and hearing), and to interact (listen and move) with music of his or her culture. Every child's attainment of a predetermined performance level, however, is neither essential nor appropriate.

4. *Children's play is their work.* Children learn within a playful environment. Play provides a safe place to try on the roles of others, to fantasize about powerful things, to explore new ideas, and to fit parts and pieces of things and the world together. The child's play involves imitation and improvisation; a play-oriented environment is the most effective route for this method of learning.

5. *The child evolves through several developmental stages of interactive play.* According to Parten (1930), these stages form a scale that includes play that is solitary (alone, without reference to others), parallel play (play beside rather than with others), associative play (in which association with others, not the activity, captures the interest), and cooperative play (highly organized group interaction). A parent-toddler music program must accommodate the child's ability to function within these social parameters.

6. *It is crucial that the child learn through developmentally appropriate activities and materials.* Hands-on, manipulative materials are essential learning tools. The environment and things in the environment (people and objects) are critical elements as the child engages in much self-teaching.

7. *A given learning environment will serve the developmental needs of many individual children.* Each child interacts with the material in his or her own fashion based on the child's unique gifts and the developmental stage at which he or she is functioning. A child may display sophistication and confidence in creating songs in response to dolls. Another child, in the same setting, may move the dolls around without uttering a sound—but this “silent participator” leaves the area content in having shared in the musical play. The silent participator often is later heard playing in another area softly singing to a different set of dolls—showing a delayed response.

8. *Musical modeling by parents, other adult friends, and peers is an essential element* due to the child's propensity to imitate. That which the child chooses to copy must reflect exemplary musical behavior.

9. *The parent is the child's most effective teacher*, as the bonding of love and trust is firmly established. The musically effective parent is the most powerful route to the child's successful involvement in the art. In the program, the adult friends of the toddler must work through the parent to establish their music-making bond with the young child.

Excerpted from: B. Andress, (Ed.). *Promising Practices, Prekindergarten Music Education*. 1989, MENC, pp. 26-27.

From Promising Practices, Prekindergarten Music Education.
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APPENDIX H

MENC POSITION STATEMENT

ON EARLY CHILDHOOD EDUCATION

MENC POSITION STATEMENT ON EARLY CHILDHOOD EDUCATION

Introduction

Music is a natural and important part of young children's growth and development. Early interaction with music positively affects the quality of all children's lives. Successful experiences in music help all children bond emotionally and intellectually with others through creative expression in song, rhythmic movement, and listening experiences. Music in early childhood creates a foundation upon which future music learning is built. These experiences should be integrated within the daily routine and play of children. In this way, enduring attitudes regarding the joy of music making and sharing are developed.

Music education for young children involves a developmentally appropriate program of singing, moving, listening, creating, playing instruments, and responding to visual and verbal representations of sound. The content of such a program should represent music of various cultures in time and place. Time should be made available during the day for activities in which music is the primary focus of attention for its own value. It may also serve as a means for teachers to facilitate the accomplishment of nonmusical goals.

Musical experiences should be play-based and planned for various types of learning opportunities such as one-on-one, choice time, integration with other areas of the curriculum, and large-group music focus. The best possible musical models and activities should be provided. Adults responsible for guiding these experiences may range from parent, to caregiver, to early childhood educator, to music specialist. Music educators are committed to working in partnership with these adults to provide exemplary music experiences for young children.

Early Childhood Education

Early education for prekindergarten children in our country is provided in a variety of settings. These children represent increasingly diverse backgrounds, experiences, and risk factors, and reflect a wide range of special needs. Settings include day and family care centers, preschool, and Head Start. Public schools also sponsor prekindergarten and early intervention programs supported through federal, state, and local funding.

The music component is integral to all such programs. It serves the expressive, emotional, intellectual, social, and creative needs of all

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Excerpted from: W. Sims, (comp. & ed.). *Strategies For Teaching, Prekindergarten Music*, 1995, MENC, pp. 89-92

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children. Music educators should take the initiative to network with parents and early childhood professionals to disseminate developmentally appropriate materials and techniques for use in curriculum planning.

A Music Curriculum for Young Children

A music curriculum for young children should include many opportunities to explore sound through singing, moving, listening, and playing instruments, as well as introductory experiences with verbalization and visualization of musical ideas. The music literature included in the curriculum should be of high quality and lasting value, including traditional children's songs, folk songs, classical music, and music from a variety of cultures, styles, and time periods.

Beliefs about Young Children and Developmentally and Individually Appropriate Musical Experiences

1. *All children have musical potential.* Every child has the potential for successful, meaningful interactions with music. The development of this potential, through numerous encounters with a wide variety of music and abundant opportunities to participate regularly in developmentally appropriate music activities, is the right of every young child.
2. *Children bring their own unique interest and abilities to the music learning environment.* Each child will take away that bit of knowledge and skill that he or she is uniquely capable of understanding and developing. Children must be left, as much as possible, in control of their own learning. They should be provided with a rich environment that offers many possible routes for them to explore as they grow in awareness and curiosity about music.
3. *Very young children are capable of developing critical thinking skills through musical ideas.* Children use thinking skills when making musical judgments and choices.
4. *Children come to early childhood music experiences from diverse backgrounds.* Their home languages and cultures are to be valued and seen as attributes that enrich everyone in the learning environment.
5. *Children should experience exemplary musical sounds, activities, and materials.* Children's learning time is valuable and should not be

wasted on experiences with music or activities of trite or questionable quality.

6. *Children should not be encumbered with the need to meet performance goals.* Opportunities should be available for children to develop accurate singing, rhythmic responses to music, and performance skills on instruments. Each child's attainment of a predetermined performance level, however, is neither essential nor appropriate.
7. *Children's play is their work.* Children should have opportunities for individual musical play, such as in a "music corner," as well as for group musical play, such as singing games. Children learn within a playful environment. Play provides a safe place to try on the roles of others, to fantasize, and to explore new ideas. Children's play involves imitation and improvisation.
8. *Children learn best in pleasant physical and social environments.* Music learning contexts will be most effective when they include (1) play, (2) games, (3) conversations, (4) pictorial imagination, (5) stories, (6) shared reflections on life events and family activities, and (7) personal and group involvement in social tasks. Dominant use of drill-type activities and exercises and worksheet tasks will not provide the kind of active, manipulative, and creative musical environment essential to the development of young minds.
9. *Diverse learning environments are needed to serve the developmental needs of many individual children.* Children interact with musical materials in their own way based on their unique experiences and developmental stages. One child may display sophistication and confidence in creating songs in response to dolls. Another child, in the same setting, may move the dolls around without uttering a sound—but this "silent participator" leaves the area content in having shared the music play. The silent participator often is later heard playing in another area softly singing to a different set of dolls—demonstrating a delayed response.
10. *Children need effective adult models.* Parents and teachers who provide music in their child's life are creating the most powerful route to the child's successful involvement in the art.

The Music Teachers of Young Children

It is desirable that individuals with training in early childhood music education for young children be involved in providing musical experiences for the children, either directly or as consultants. Often it is the

parent, certified teacher, higher education professional, Child Development Associate (CDA), or other care provider who is primarily responsible for guiding the musical experiences of the young child. These persons should

- love and respect young children,
- value music and recognize that an early introduction to music is important in the lives of children,
- model an interest in and use of music in daily life,
- be confident in their own musicianship, realizing that within the many facets of musical interaction there are many effective ways to personally affect children's musical growth,
- be willing to enrich and seek improvement of personal musical and communicative skills,
- interact with children and music in a playful manner
- use developmentally appropriate musical materials and teaching techniques,
- find, create, and/or seek assistance in acquiring and using appropriate music resources,
- cause appropriate music learning environments to be created,
- be sensitive and flexible when children's interests are diverted from an original plan.

Coda

The Music Educators National Conference is committed to the implementation of this position statement. This goal can best be accomplished through the combined efforts of parents, music educators, and early childhood professionals. MENC supports policies and efforts that will make it possible for all children to participate in developmentally and individually appropriate practice in early childhood music education.

This formal position statement was developed as part of MENC's "Future Directions" effort to bring members' recommendations into reality. It was adopted by the MENC National Executive Board in July 1991. The statement was developed as a service to the profession and may be reprinted.

APPENDIX I

SELECTED PHOTOS

FROM BARBARA ANDRESS'S CAREER

SELECTED PHOTOS FROM BARBARA ANDRESS'S CAREER

All photos used with permission from Barbara Andress



Barbara Andress in the late 1980's

BARBARA ANDRESS AND MUSIC WITH YOUNG CHILDREN



Barbara Andress's Granddaughter,
Aubree Wells, around age 3, in the early 1980s
singing with Andress's wooden microphone

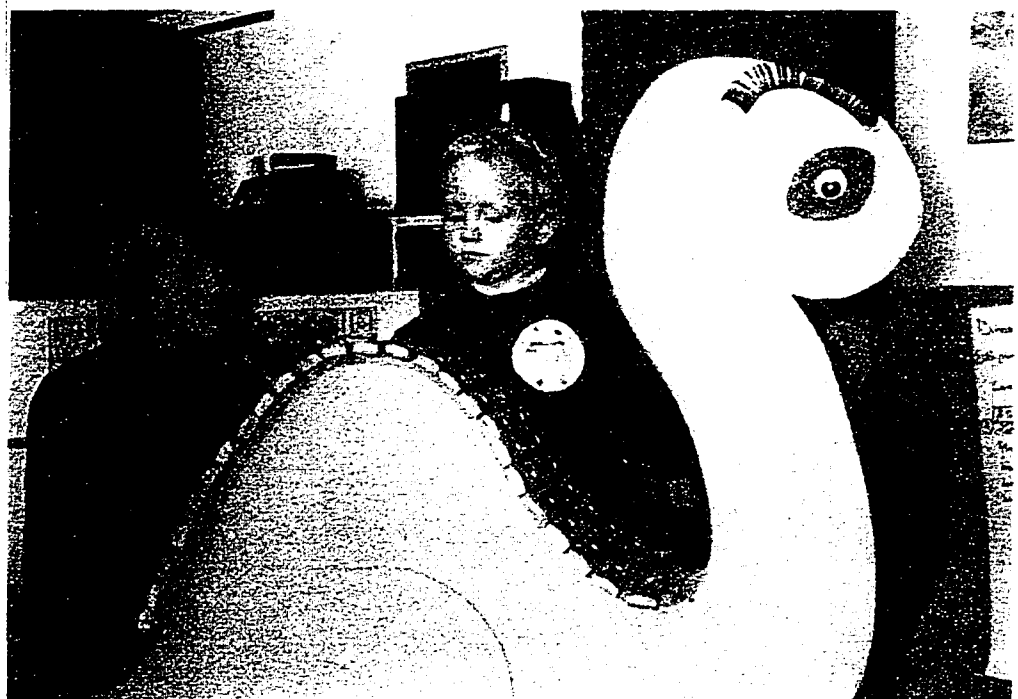
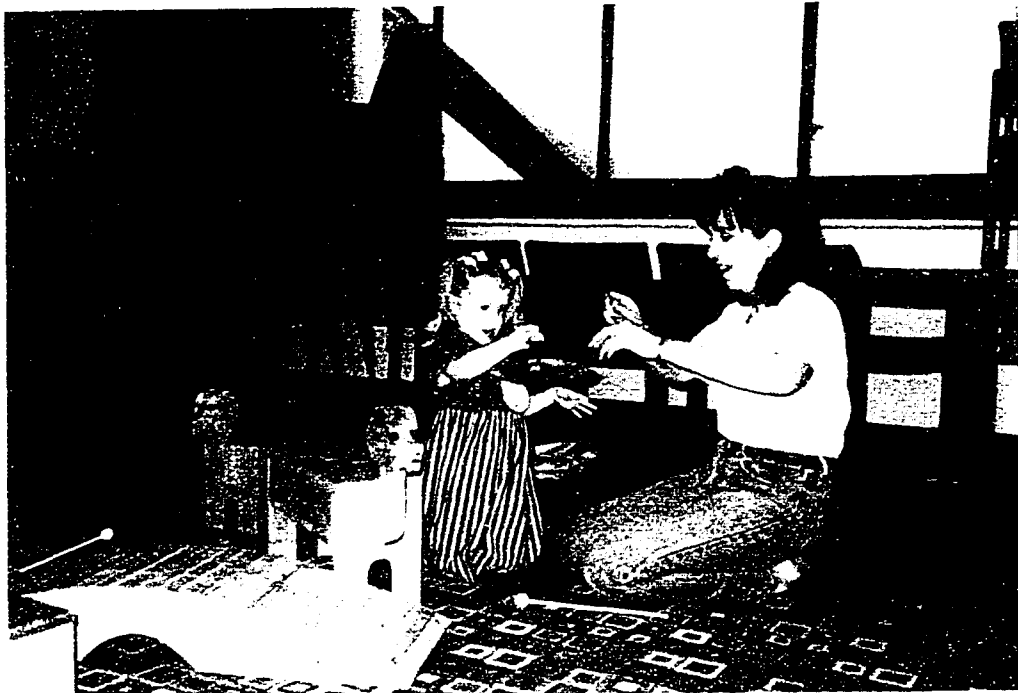


Andress's granddaughter and grand niece
playing with Andress's bell puzzle

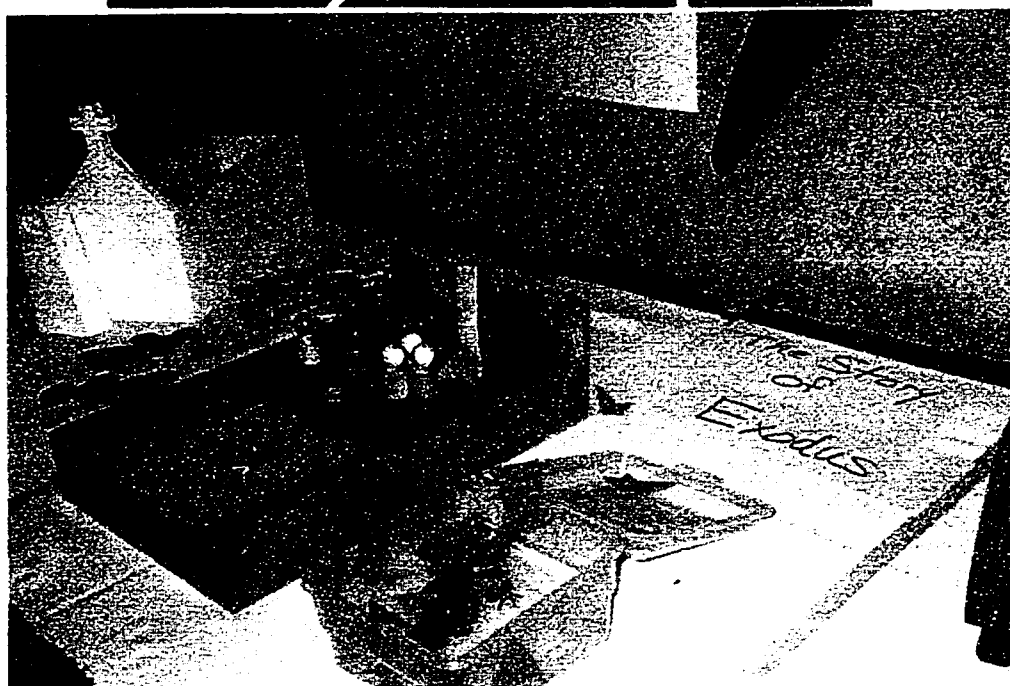


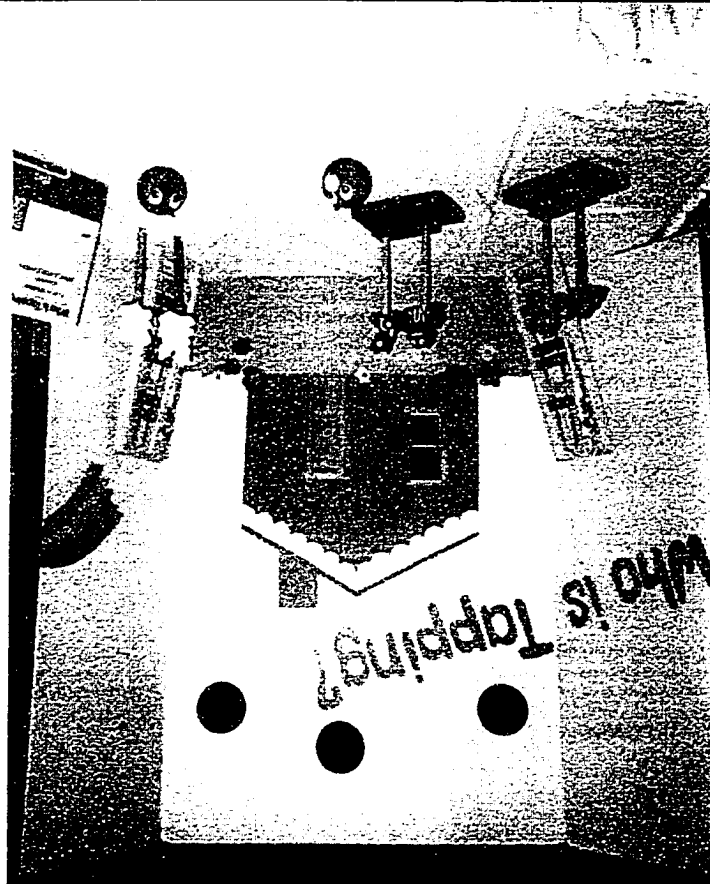
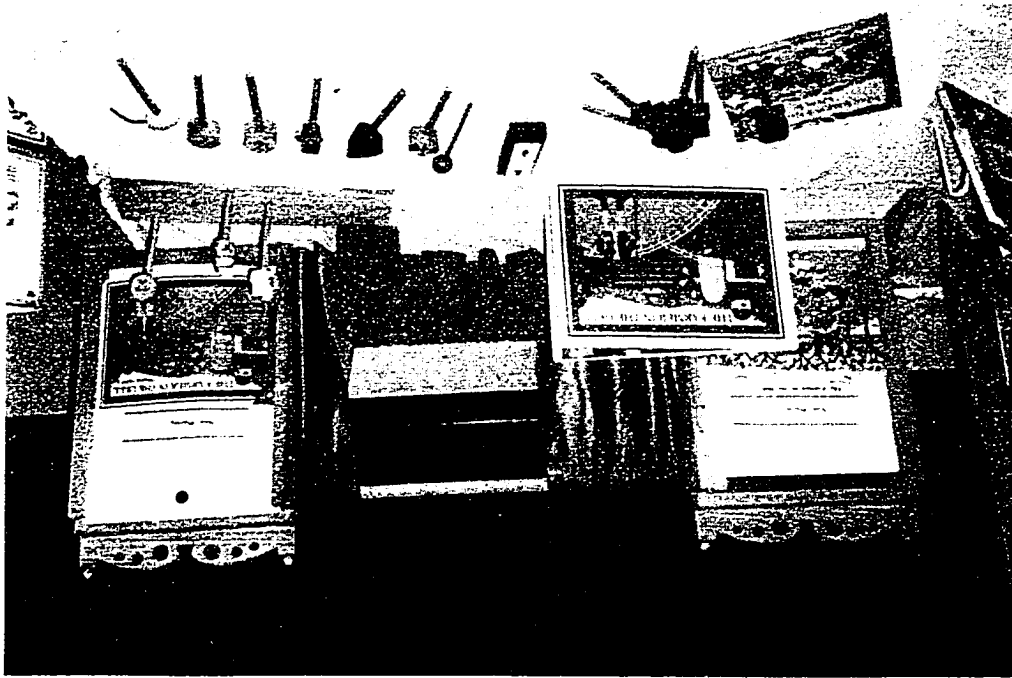


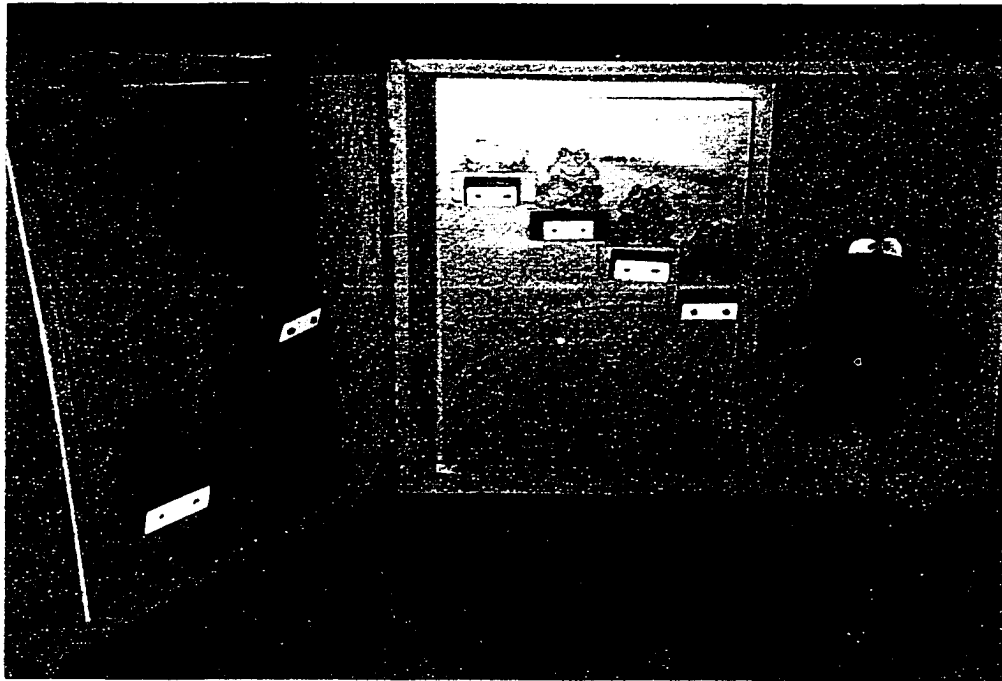




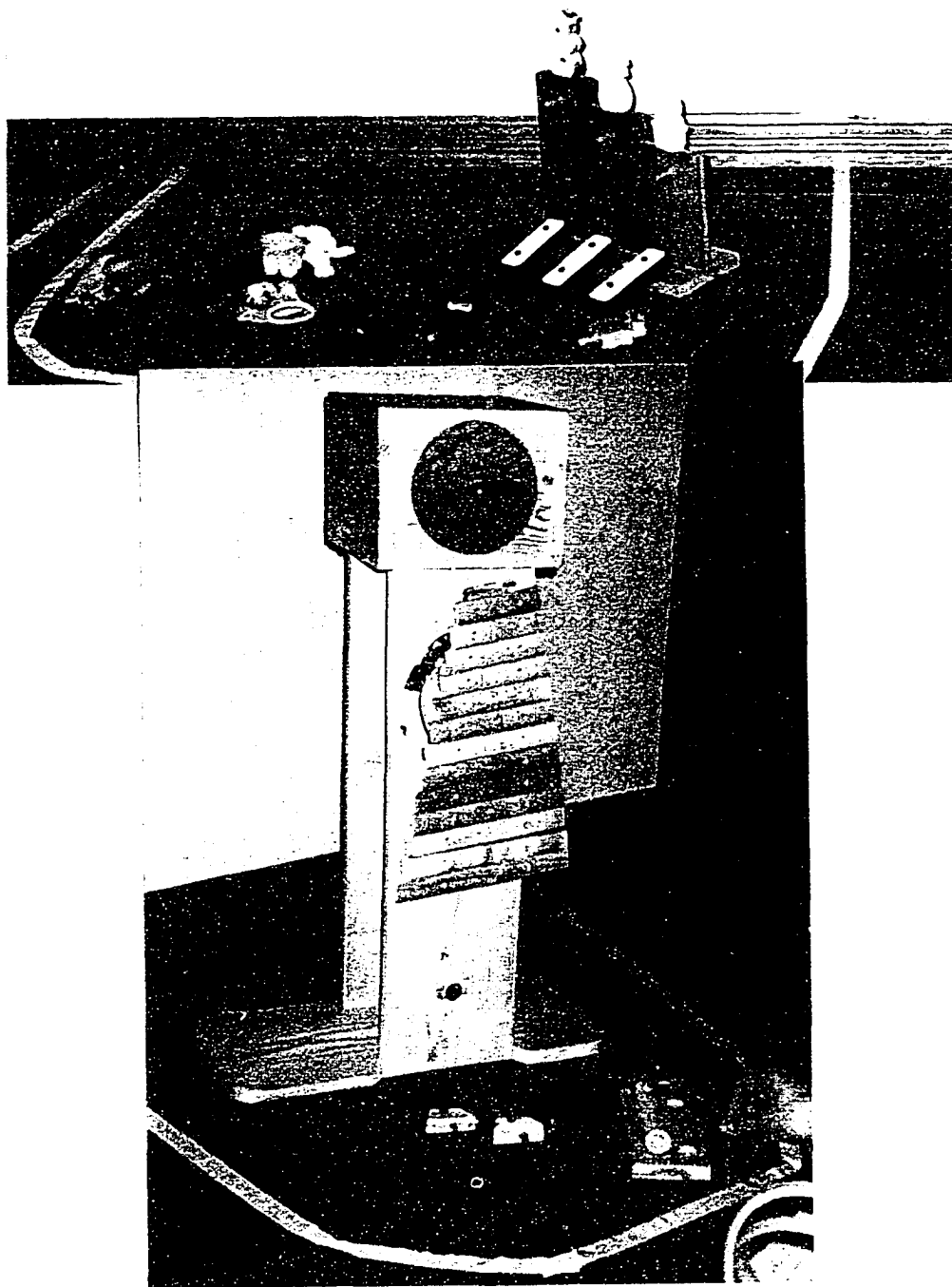
**BARBARA ANDRESS'S MUSIC CENTERS
AND MANIPULATIVES**



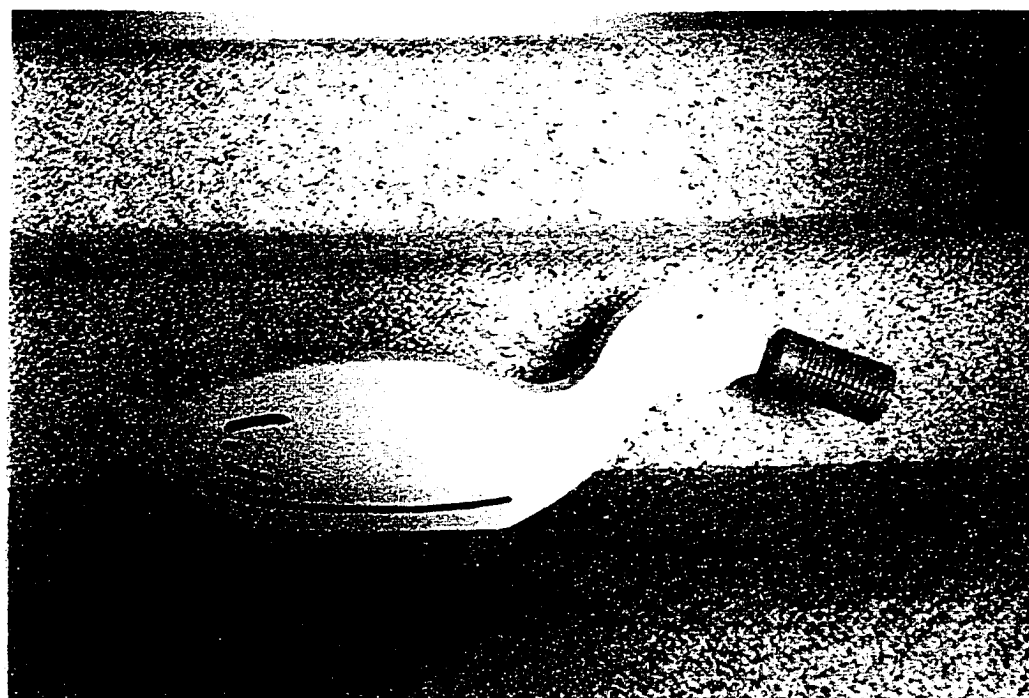
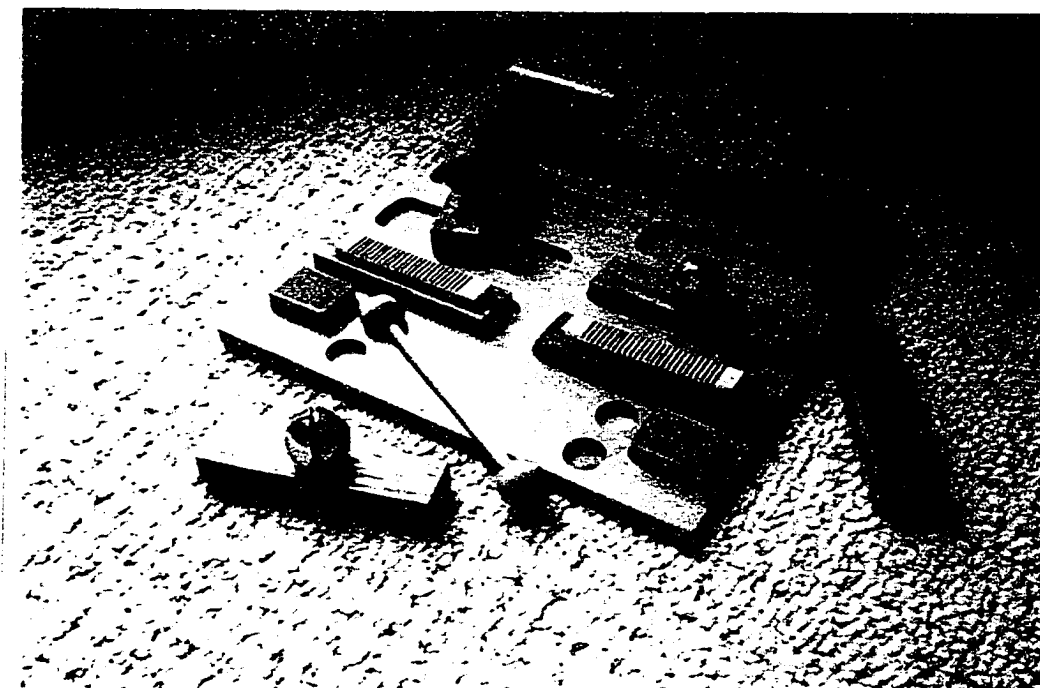


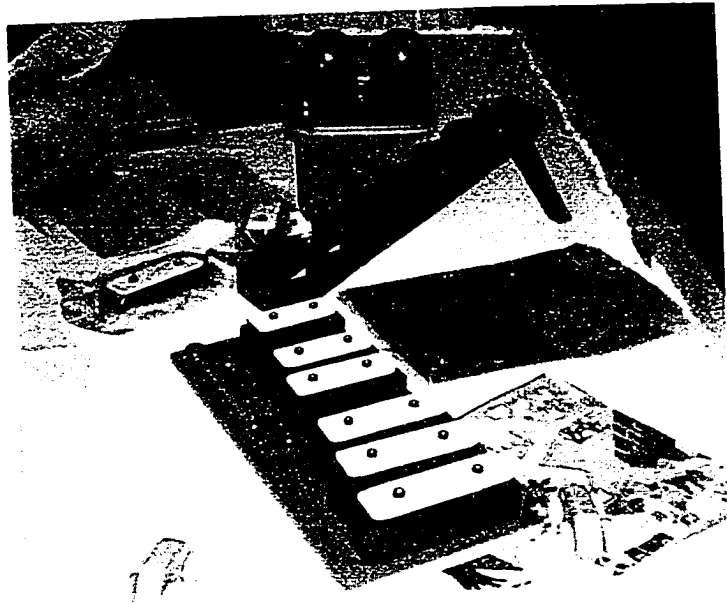


Animal Puppets
love to Sing!



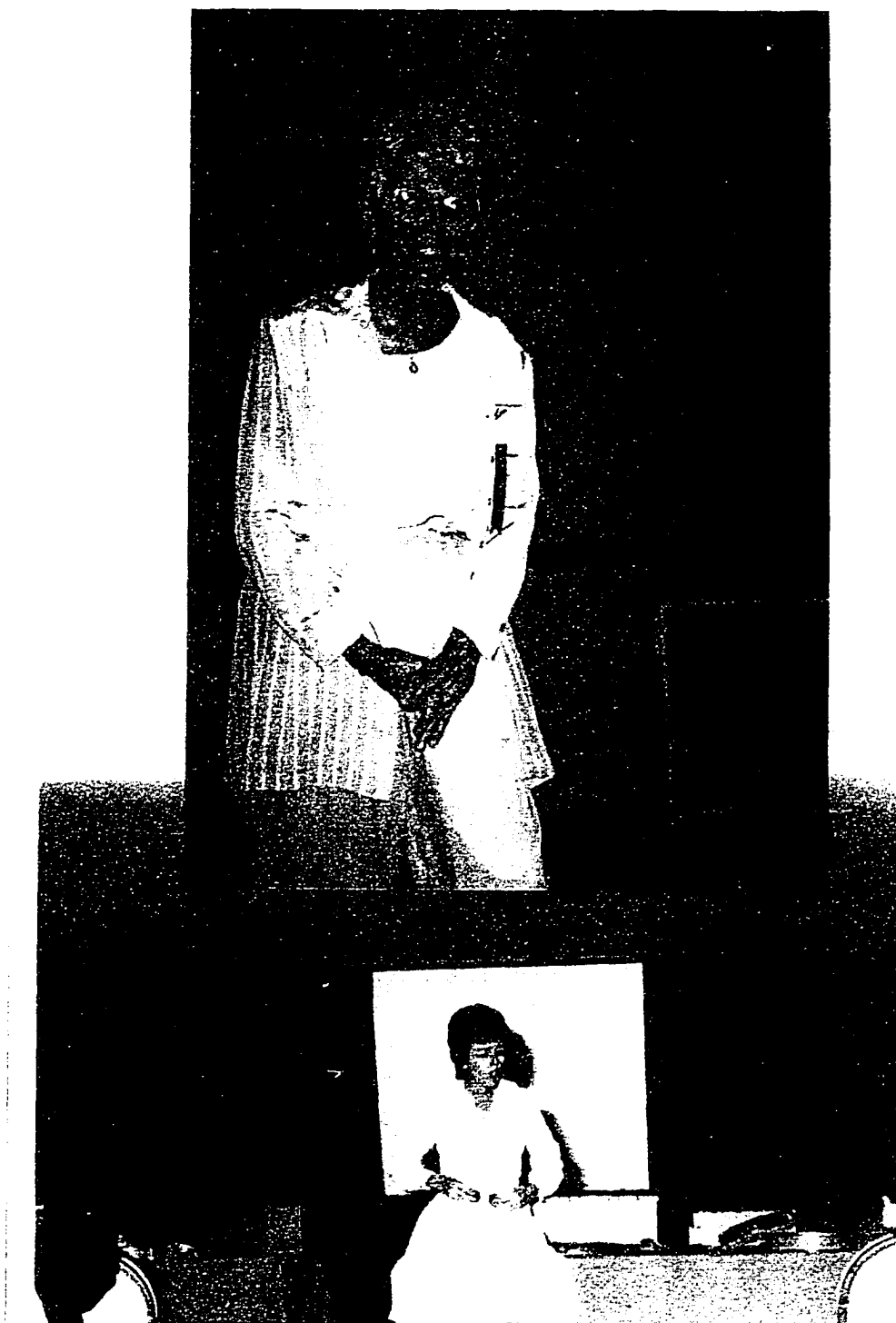
**CHILDREN AND BARBARA ANDRESS'S
MUSIC PLAY UNLIMITED, PERIPOLE-BERGERAULT, INC.**
Pictures used with permission from Peripole-Bergerault, Inc.



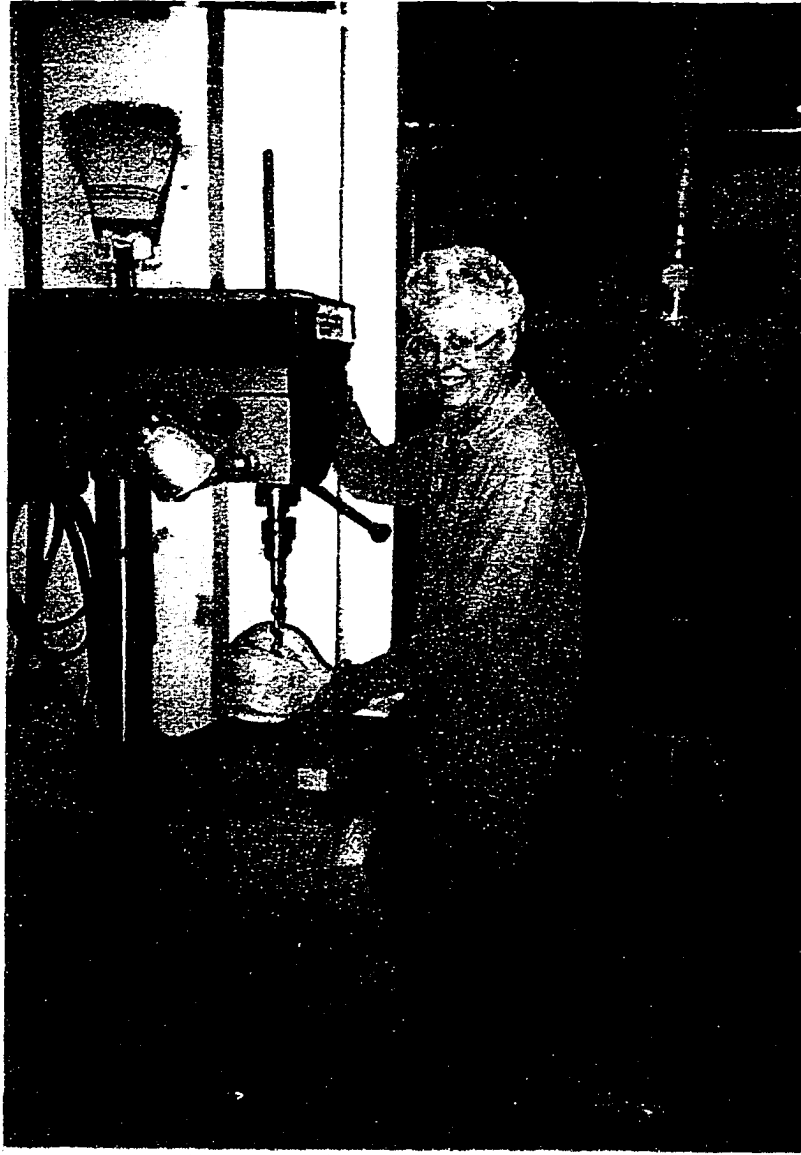




**BARBARA ANDRESS THE CLINICIAN:
IN 1998 AND IN THE 1960'S**



BARBARA ANDRESS, THE WOODWORKER



BARBARA ANDRESS AND AMEA

(All photos excerpted from *The Arizona Music News*, with permission)

1961, Vol. V, No. 3, p. 18

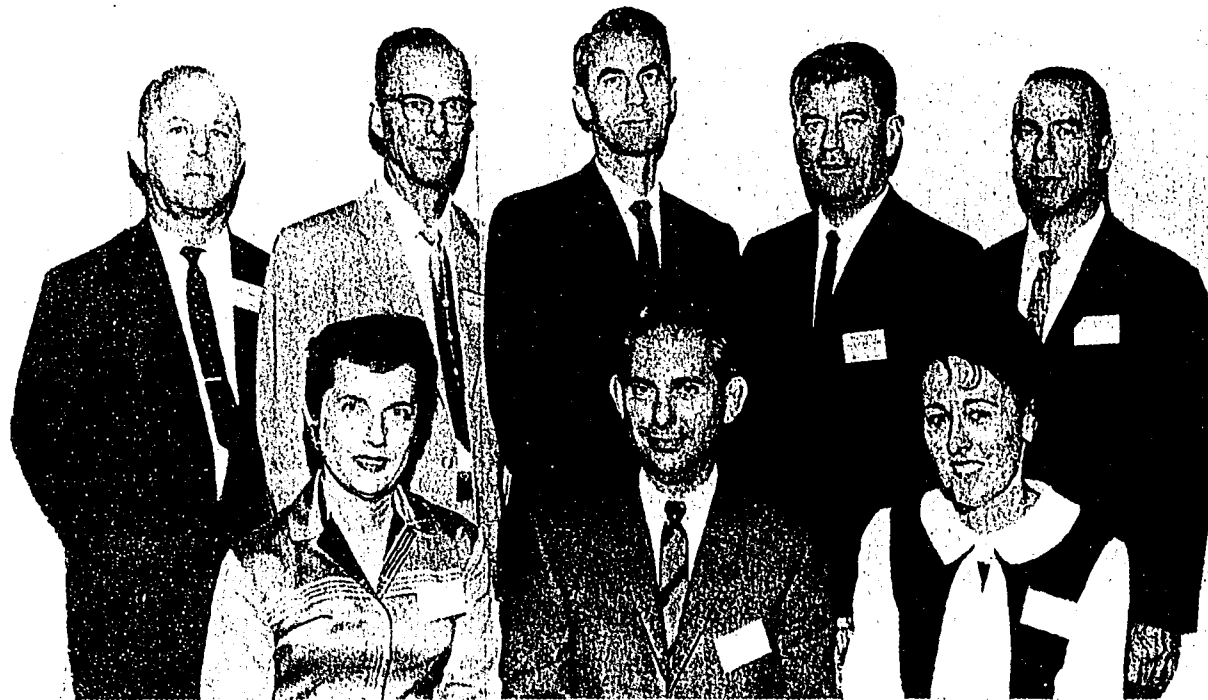


BARBARA ANDRES
Secretary

1968, Vol. XIII, No. 1, p. 2



Barbara Andress
AMEA President
Phoenix



Richardson Marts Steele Curry Thompson
Shelley Hartsell Andress

1972, Vol. XVII, No. 1, p. 18
Picture announcing her new ASU position



BARBARA ANDRESS

1970, Vol. XV, No. 2, p. 4



Arizona was well represented at the recent Planning session in Los Angeles. Those attending included Al Marcus, Raymond Van Diest, Lorraine Curry, Barbara Andrews, Win Richard, and John Putnam.



MEMBERS OF the State Music Advisory Committee met in Phoenix in September. Members pictured are, seated, Mrs. Lorraine Curry, Flagstaff; Mrs. Barbara Andress, Phoenix; Miss Constance Myron, Tucson; standing, Winchester Richard, Phoenix; Alvin Marcus, Flagstaff; John Putnam, Tempe; Les Felten, Phoenix; William English, Tempe; Andrew Broekema, Tempe; Max Ervin, Tucson; Raymond Van Diest, State Music Consultant. Not present were Richard Longfield, Phoenix, and Ralston Pitts, Mesa.

At the 1969 Western Division Conference
April 1969, Vol. XIII, No. 4, p. 3

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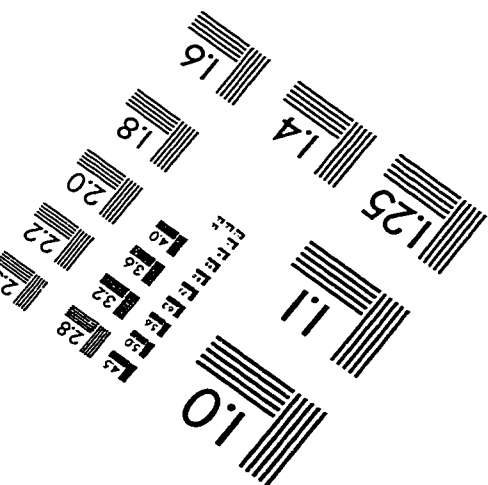
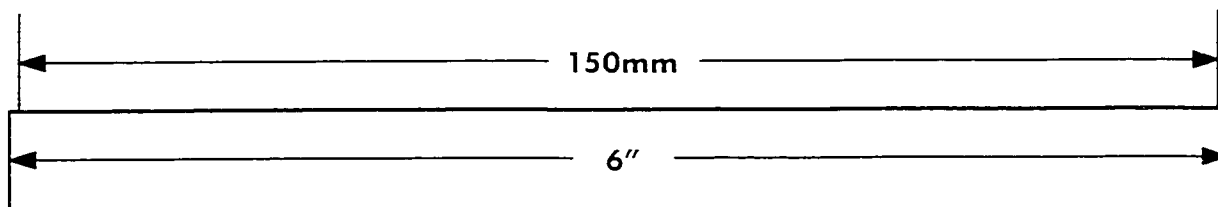
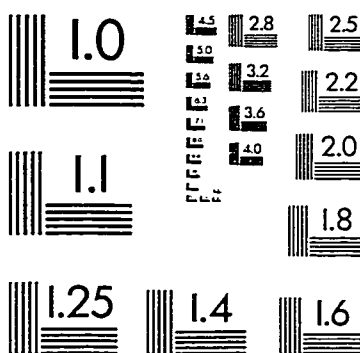
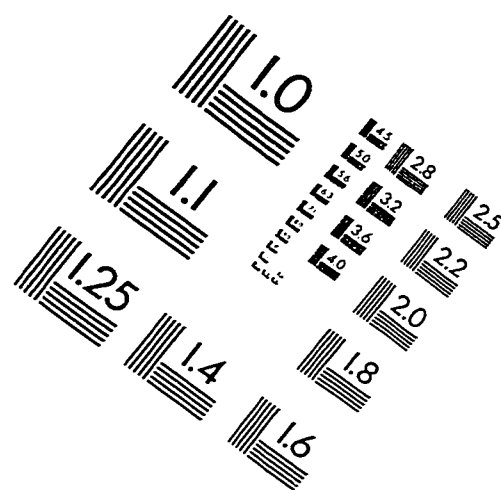
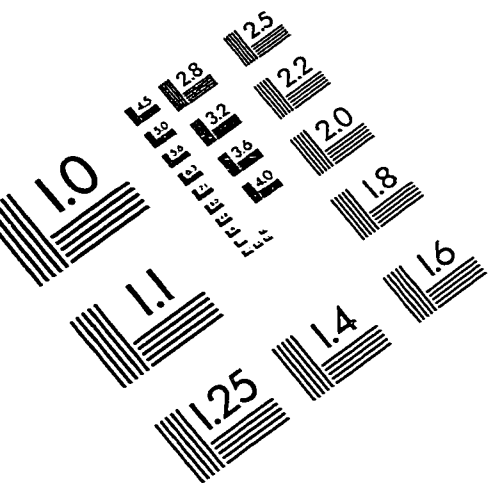
Arizona, Western Division and National Presidents

When the Western Division, Music Educators National Conference, held its 20th Biennial Meeting in Honolulu, March 29 to April 2, Barbara L. Andrees, Arizona Music Educators Association president, headed the Arizona delegation. She is flanked by National MENC president Wiley L. Housewright (left) and O. M. Hartsell, Western Division president (right). Over 1,000 music educators attended the four-day convention.



Using a new cordless mike at her presentation at the
1969 Western Division Conference
April 1969, Vol. XIII, No. 4, p. 9

IMAGE EVALUATION TEST TARGET (QA-3)



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