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THE LIFE OF JUSTINE WARD, HER METHOD IN COMPARISON TO ORFF AND KODALY, WITH APPLICATIONS FOR THE PUBLIC SCHOOL CLASSROOM

A Dissertation Submitted in Partial Fulfillment
of the Requirements for the Degree of
Doctor of Music Education

Alise Ann Brown

College of Performing and Visual Arts
School of Music
Music Education

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THIS DISSERTATION WAS SPONSORED

BY

Robert Al Harding, D.M.E.
(Research Advisor)

Alise Ann Brown

DISSERTATION COMMITTEE

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ABSTRACT

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Justine Ward was born August 7, 1879, into a life of great privilege, yet chose to devote her life to teaching her method, which was designed to teach the fundamentals of music instruction in order to equip students to sing chant. Although Ward's method was used throughout the world during the first half of the twentieth century, it fell into disuse following *Vatican II* in 1962. There is no chronological history in English tracing the Ward Method from its inception to decline. This work provides such a history, with explanations of important people and topics that may be unfamiliar to the reader. In addition, the history of the society and times in which Ward lived are examined in order to place her contribution in perspective.

A comparison of similarities and differences between methods of the music educators Orff and Kodaly, and the Ward Method is provided. Areas covered include rote learning, differences in modes used, types of musical games, differences in solfege methods, rhythmic and melodic dictation, moveable DO, vocal training, and composition. Chironomy, the unique invention of Ward and her mentor Dom Mocquereau, is also discussed.

Finally, there is a discussion of possible ways to adapt the Ward Method to the public school setting. Although Ward's method was designed for Catholic school use, there is nothing prohibitive in this excellent teaching method except a portion of the song

material. Because the sequential teaching of known to related unknown is so specific in this method, changing the song material necessitates changing some of the pre-teaching for adapting song materials. This is not necessarily a problem for the public classroom teacher once the adaptations are understood.

DEDICATION
To God be the Glory,
Great things He has done.

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Thank you to my family. I could not have done this without you. My children Greyson, Conlan and Analise, my niece and nephew and their spouses, my brother and sister-in-law and one very special aunt have listened, and listened, and helped in many practical ways as well. Though my parents are gone, they gave me the courage to do anything. I would also like to remember my grandmother Muriel Davis, who trained as a concert pianist and hoped that I would take her place. I hope this does just as well. Also, my junior high and high school band and choir instructor, Robert Simmons, was the

person who taught me to love spending all my hours involved in music. Most importantly, I would like to thank my husband of thirty years, Wendell, who hasn't always understood why, but has encouraged me the entire way.

Also, I would like to thank all the instructors of the Ward Method at Catholic University of America, and especially Father Robert Skeris, director of the Dom Mocquereau Foundation. Without his helpful guidance and willingness to answer questions and help translate multiple foreign languages, I would not have been able to learn all I did. I would also like to thank my classmates who became more than just friends.

Lastly, although Justine Ward has been dead many years, I would like to recognize her vision, and her work to create such an amazing method that, even when removed from the chant for which it was designed, stands as a glory to God.

TABLE OF CONTENTS

GLOSSARY

Because there are a number of unique terms used in each of the methods to be discussed, a list of terms follows that will, hopefully, aid in understanding the information. Terminology used in the Ward, Kodály, and Orff methods is included here. Typical musical terms are not included, as it is understood that the reader is familiar with these. It is, however, difficult to discuss the Ward method without a basic understanding of chant terms, and terms unique to the Ward Method. Terms common to Orff and Kodály are also included to ensure that comparisons are more easily made. While definitions of terms will also be included in the body of the discussion, I believe it is necessary to have a group of terms easily available to which the reader can refer without having to search the body of the text in order to fully comprehend the discussion. Some of the Ward terms are paraphrased from my own classroom learning as there is no glossary for these terms in the teacher's manuals.

Definition of Terms

Arsis- the rising circular movement pertaining to rising sequences of chant; the unaccented part of a poetic foot in Ward.[1]

Authentic- a mode with a range extending the final to an octave above. Authentic modes are numbered I, III, V, and VII.[2]

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[1] Sister Mary Bernadine, *Music Manual of Rudimentary Facts* (Boston, MA: University of Notre Dame, 1937), 24.

[2] Jeremy Yudkin, *Music in Medieval Europe* (Upper Saddle River, NJ: 1989), 66-74.

Binary- typically used to describe musical form, in the Ward Method it is used to indicate duple time, and is taught to the students as binary to help indicate the appropriate accompanying movement used.

Bordun- two notes—the first and fifth degrees of the scale—played simultaneously in a repeated figure, as an accompaniment to a chant or song.[3]

Chant- in Orff and Kodály, a group of words arranged in a rhythmical and metrical manner for the purpose of recitation.[4] In Ward, Gregorian Chant (the word chant may not always be capitailized), or plainsong or plain chant, is vocal, unison, unaccompanied melody set to liturgical texts, without clearly definable rhythm.[5]

Chironomy- rhythmic waves,[6] the circular movements of arsis and thesis used to aesthetically interpret the text of the chant, and used by the director as the conducting gesture of chant, resulting in what may appear to be a figure-eight movement.

Diatonic Scale- or Major Scale — two successive whole steps followed by a half step, then by three successive whole steps and a half step;[7] the Minor Scale pattern is a whole step, followed by a half step, then two whole steps, a half step, and lastly, a whole step. In the revised edition of the Ward Method, these are referred to as DO authentic and plagal, and LA authentic[8] and plagal.[9]

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[3] Lawrence Wheeler and Lois Raebeck, *Orff and Kodály Adapted for the Classroom* (Dubuque, IA: Wm. C. Brown, 1972), 312.

[4] Ibid.

[5] Yudkin, *Music in Medieval Europe,* 42-43.

[6] Sister Mary Bernadine, *Music Manual,* 21.

[7] Ibid., 31.

[8] Justine Ward, *Look and Listen: Book Two Teacher's Manual* (Washington, D.C.: Catholic University Press of America, 1981), 9, 49, 134.

[9] Justine Ward, *Think and Sing: Book Three Teacher's Manual* (Washington, D.C.: Catholic University Press of America, 1982), 192.

Dominant- Although typically in traditional tonal harmony this refers to the fifth scale degree, in chant it refers to the reciting tone of a mode, usually the fifth degree of the authentic mode; in the plagal range it is usually the third degree of the mode. Modes III, IV, and VIII are exceptions, with dominants on C, A, and C respectively.

Encyclical- a letter from the Pope to his bishops, stating the position of the Church on important questions.[10]

Free Rhythm- in the Ward Method it is defined as "the rhythm of prose."[11] It is referred to as mixed meter today, but chant was originally written without barlines, requiring the accent of a group of notes to be stressed.

Gregorian or Church Mode- A category of a melodic formula used by the Medieval church. There are only four originally, starting on the pitches D, E, F, and G, with the first pitch of the mode always used as the last note of the piece, called the "final." These four original modes are referred to as authentic. Each authentic mode shares its final with a "plagal" mode, one whose range extends from a fourth below the final to the fifth above, instead of the octave above the final, as in the authentic modes.

Ictus- the place of division in chant, <u>not</u> the downbeat,[12] though it will occur at the beginning of the measure when barlines are used. Important when using chironomy with Gregorian chant.

Mixed Meter- combining measures of duple (2) and triple time (3).[13]

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[10] Paul Hume, *A History of Catholic Church Music* (New York: Dodd Mead & Co., 1956), 6.
[11] Sister Mary Bernadine, *Music Manual,* 20.
[12] Ibid., 20.
[13] Stefan Kostka and Dorothy Payne, *Tonal Harmony: With an Introduction to Twentieth Century Music* (Boston, MA: McGraw Hill, 2000), 520-521.

Modern Modes- any octave played on white keys only, which results in a change in the placement of the half steps within each mode.[14] Thus, modern terminology recognizes seven modes, each with its own final, named Dorian (D), Phrygian (E), Lydian (F), Mixolydian (G), Aeolian (A), Locrian (B), and Ionian (C) consecutively.[15] The Ward Method considers the major and minor scales as modes as well.[16]

Moto Proprio- literally, "in Our own words,"[17] meaning by the order of The Pope.

Moveable DO- the home tone or tonal center of a song is DO in the major, and LA in the minor modes, whatever the key may be.[18] This means that the first note of any major scale is called DO no matter on which pitch it begins.

Ostinato- a figure presented repeatedly in succession;[19] typically refers to rhythmic ostinato in the earlier grades of Orff and Kodály, and later may refer to melodic ostinato.

Phrase- an important division of the melody.[20]

Plagal- Describes the modes whose ranges extend from a fourth below to a fifth above the final, which is shared with an authentic mode, whose range extends an octave above the final.[21] The plagal modes are numbered II, IV, VI, and VIII. This means that if the final of the mode is D, the corresponding plagal mode (mode II) extends in range from A

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[14] R. Evan Copley, *Harmony: Baroque to Contemporary Part Two* (Champaign, IL: Stipes Pub. Co., 1991), 89-92.

[15] Ibid.

[16] Sister Mary Bernadine, *Music Manual,* 44.

[17] Paul Hume, *Catholic Church Music*, 6.

[18] Lois Choksy, *The Kodály Method I: Comprehensive Music Education* (Upper Saddle River, NJ: Prentice Hall, 1999), 12.

[19] Wheeler amd Raebeck, *Orff and Kodály,* 312.

[20] Sister Mary Bernadine, *Music Manual,* 26.

[21] Ibid., 46-47.

below the final to the A above. The authentic mode with the final on D extends in range from that D to the octave above.

Solfege- A system of sight-singing in which each degree of the scale is given a syllable, 1=DO, 2=Re, etc. Differences occur in the older Ward Method, in which the French SI is used instead of TI.

Ternary- Although this typically refers to form, in the Ward Method it refers to meter, to help differentiate the movement associated with it.

Thesis- the downward stroke of chironomy, occurring on accented syllables, important words, and/or descending notes.[22]

Tonic- the first scale degree of a modern mode; the final of a Church Mode.[23]

[22] Ibid., 21.

[23] The final is still the tonic; it is simply referred to differently.

CHAPTER ONE

INTRODUCTION

Justine Ward was the daughter of a wealthy New York lawyer and financier.[24] Her family lived in the same area as the wealthy industrial giants of the period, and was intimate with important political figures of the period. She married, converted to Catholicism, and became an authority on Gregorian chant.[25] In the process, she developed a music method for the Catholic school system that came to be used throughout the world in the first half of the twentieth century, predating the methods of Orff and Kodály, and yet this woman and the method she created are virtually unknown.

Music classrooms today usually include some form of instruction that includes elements of Orff or Kodály methods. The purpose of using these methods is to increase learning. Each of the methods helps provide needed stimulation in one or more areas that will hopefully lead to music literacy. But there is another method, the Ward Method, created Justine Ward, an American-born woman. The first book of her Catholic Education Series appeared in 1914. Her unique method is based in principles of the Chevé method from France in the 1800s, and Gregorian chant.

The Ward Method teaches music literacy in a very short amount of time, and is easy and inexpensive to use. It has remained unknown to public school educators

[24] "W. B. Cutting Dies On Train," *The New York Times*, August 20, 1913, 6:1.

[25] Richard Lowitt, *Bronson M. Cutting: Progressive Politician* (Albuquerque, NM: University of News Mexico Press, 1992), 321.

principally because Justine Ward created the method for the Catholic school system, and did not need to publicize the method for her own financial interest. That it was designed specifically for use by Catholic school children does not preclude its use in secular schools, however. The method is designed to teach music literacy. Religion is not taught, except through the use of some song material. It will be seen that this is not nearly the detriment that might be expected. A discussion of the method, how it spread throughout Europe and the United States (typically in Catholic schools), and what led to its decline will be explored. The method still survives, however tenuously, and could be a tremendous aid in elementary classrooms and secondary and adult choirs today.

This discussion will examine similarities and differences between the Ward Method and those of the Kodály and Orff methods. Components of a Ward lesson will be explained and possible modifications to the method suggested, so that it may be usable in the secular classroom. A unique characteristic of the Ward Method is the use of a whole body movement called chironomy. This movement was originally developed as a conducting gesture for Gregorian chant. Ward took the movement and expanded and improved its use to teach children the beauty of the rise and fall of the musical phrase.

My exploration of this topic began when I discovered a mention of Justine Ward in a small book titled *Some Great Music Educators.*[26] The section on Justine Ward gives an overview of the method, and I found it intriguing. My attempts to teach the method to middle-school students were quite successful, even with only limited understanding. Finding additional information was quite challenging, however; and so the search began, to discover more about a method based in melody rather than rhythm. My research

[26] Mary Berry, "Justine Ward," *Some Great Music Educators: A Collection of Essays,* ed. Kenneth Simpson (Borough Green, Kent, 1976), 69-77.

revealed many positive comments on the effectiveness of the method, so its disappearance was puzzling to me.[27]

The Ward Method appeared in 1914 with the first book of the series entitled *Music—First Year.*[28] Many elements came together to create the method at that time. The social climate of the beginning of the twentieth century was one of change brought about by the Industrial Revolution and its impact on society. Education was revolutionized by the progressive education movement, which was led primarily by women at the local level. That women were able to participate in social change was in itself a new development. The public schools' interest in Darwinism, and pressure by local priests, created a climate that led many Catholic immigrants to look for alternatives to public schooling. In the midst of this turmoil, a priest named Father Thomas Shields rose to prominence in Catholic education. He was a progressive education advocate, but within the confines of the beliefs of the Catholic Church. He created the Catholic Education Press and wrote the textbooks that contained the Ward Method of music education instruction.

Without Father Shields there might never have been a Ward Method, but it is also important to note that Justine Ward's own personal circumstances contributed to the Method's development. Ward was born in Morristown, New Jersey, on August 7, 1879, into a family of great wealth and political influence.[29] Upon Ward's conversion to Catholicism in 1904, she naturally became acquainted with those in the upper circles of

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[27] Bernarr Rainbow, *Music in Educational Thought and Practice: A Survey from 800 B.C.* (Aberystwyth, Wales: Boethius, 1988), 330-331.

[28] Justine Ward and Elizabeth W. Perkins, *Music—First Year* (Washington, D.C,: Catholic Education Press, 1914).

[29] Richard Bunbury, *Justine Ward and the Genesis of the Ward Method of Music Education* (Doctoral Dissertation, University of Massachusssets at Amherst, 2001).

the Catholic Church, and her wealth allowed her to indulge in philanthropy for the Church, which in turn brought her to the notice of popes of many generations. Ward's wealth also allowed her to participate in spreading her music method without having to rely on public attention. Conversely, this caused her method to remain largely unknown to the public at large.

In spite of the lack of general public attention, the Ward Method spread throughout the world. One way the method gained notice was through staged performances held by Ward—as well as by Orff and Kodály—for those interested in comparing methods to consider purchasing them for their schools. These demonstrations helped the Ward Method spread quickly throughout Europe and America.

Just as quickly, the Ward Method went into decline. Many influences were at work here, but perhaps the most notable is the issue of *Vatican II* in 1964,[30] which was viewed by many Catholics to require the removal of all sung chant from the liturgy. Because the Ward Method emphasizes Gregorian chant in the upper grades, *Vatican II* had a negative impact on the use of the Ward Method. Although this encyclical was open to interpretation of how Gregorian chant should be used in liturgical services,[31] many Catholic churches discontinued its use. This led to the view of the Ward Method as irrelevant in its teaching of Gregorian chant in the upper grades. The fact that the method quickly teaches children to read, write, and sing music was, sadly, forgotten. Saddest of all is the disappearance of a method that teaches expression of music as an emotional outlet to even the youngest children.

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[30] Debra Keck Sandler, *Elementary Music Education in the Catholic Schools of the Louisville Archdiocese Past and Present* (Masters Thesis: University of Louisville, 1987).

[31] Ibid.

It is interesting to note that in 1982, at a time when chant was least revered, the Dom Mocquereau Foundation, the controlling arm of the Ward Method, chose to release a new edition of the textbooks. The focus of the Foundation is on chant as sung prayer, rather than the educational significance of the music method itself. This latest edition goes further in teaching chant in the early grades than any of the previous editions, making it necessary for educators to be more familiar with chant terminology than ever before. It seems likely that this too helped lead to the decline of the method today.

The new edition is contained in three books, *That All May Sing* (K-2)*, Look and Listen* (grades 3 and 4)*,* and *Think and Sing* (grades 5 and 6). Two student songbooks for grades 3-6 share the same titles as the teacher's manuals. This edition is a compilation of the series from the 1950s, which consisted of a book and songbook for each grade. Kindergarten was not included at this time. The first grade book was all-inclusive without a separate songbook, because it has fewer songs. The new edition Book One makes provision for Kindergarten by separating the material three sections (K-2).

The Ward Method is still taught today in the United States at Catholic University of America, and continues to be taught in Europe.[32] One does not to have to be Catholic to take the classes. As this is a music education method, the focus of the instruction is teaching music. The song material used in the method does contain religious content, however.

That the Ward Method was highly regarded can be seen by the number of awards and medals it received from many countries through the years. Ward herself was awarded three honorary doctorates in music: First from the Vatican (the first woman to be so

[32] Personal conversation with Father Robert Skeris, Director of the Dom Mocquereau Foundation, July, 2005.

honored),[33] from Catholic University of America,[34] and, in 1966, from Annhurst College,[35] Connecticut. Ward also received much recognition for her work in Catholic Church music, including the Catholic Music Educator's Association lifetime achievement award, the Liturgical Music Award from the Society of Saint Gregory of America,[36] the Croce di Benemerenza from the Order of Malta, and the Cross Pro Ecclesia et Pontifica from Pope Pius XII.[37] She died November 27, 1975, at the age of 96.

Literature Review

While the original intention of this work was to explore the Ward Method, it became apparent through research that little has been written about Justine Ward as a person or her position within the social context of her time. The decline of her work just prior to her death perhaps diminished its importance and that of her personal life to scholars. Little has been written about the life she lead before embarking on a life dedicated to education. It is known that her family was wealthy, but not the extent of their wealth, nor how it might have impacted her later years. There are also hints that she had a distinctive personality. All of this contributed to her ability to accomplish what she did—a woman at the turn of the century. It became apparent that to understand the evolution of this method, it would be important to understand Ward.

There are few recent works on Justine Ward. Following her death, two nuns wrote master's theses, both focusing on music instruction in Louisville Kentucky. The first, Debra Keck Sandler's "Elementary Music Education in the Catholic Schools of the Louisville Archdiocese Past and Present"[38] is an excellent work that deals with the issue

[33] Combe, *Justine Ward and Solesmes,* 327.
[34] Ibid., 124.
[35] Ibid., 327.
[36] Ibid., 346.
[37] New York Times. *Justine Ward, Who Developed Music-Teaching Method, Dies,"* November, 29, 1975, 30:4.
[38] Sandler, *Elementary Music Education*.

of the decline of the Ward Method; no other dissertations have addressed this issue in any depth. The second, Sister Karen D. Kuenzig's "The Justine Ward Method of Music Education as Implemented in the Parochial Schools of Bardstown and Louisville, Kentucky (1930-1960),"[39] is merely an overview of the method. This is helpful as an introduction to someone who does not understand the method, but much of the other information is inaccurate. Neither gives any in-depth information on Ward's background. Several other master's theses have been written, but most are unavailable through interlibrary loan.

The only American doctoral dissertation about Ward was written by Richard Bunbury in 2001.[40] This work relied on a partial translation of the 1979 German dissertation by Gabriel Steinschulte, *Die Ward-Bewegung: Studien zur Realisierung der Kirchenmusikreform Papst Pius X.*[41] This is the seminal European work on the Ward Method. Unfortunately, the academic language of this tome is so dense that little of it has been translated. Much of the information in *Die Ward-Bewegang* concerns the expansion of the Ward method in Europe, especially the Netherlands. Details of exhibition concerts are given. This work documents the chronological spread of the Ward Method in Europe and America through photocopies of concert programs and other documents in their original languages. These primary documents are not translated, so the information available to the English-only speaker is limited; however, given the number of languages represented, it is probable that a reader would find one that is familiar. Steinschulte's dissertation was used by Richard Bunbury in his doctoral dissertation, *Justine Ward and*

[39] Sister Karen D. Kuenzig, SCN, *The Justine Ward Method of Music Education as Implemented in the Parochial Schools of Bardstown and Louisville, Kentucky (1930-1960),* (Master thesis: University of Louisville, 1993).

[40] Bunbury, *Justine Ward and the Genesis of the Ward Method*.

[41] Gabriel Steinschulte, *Die Ward-Bewegung: Studien zur Realisierung der Kirchenmusikreform Papst Pius X. in der ersten Hälfte des 20. Jarhunderts,* Heinrich Hüschen ed., Kolner Beitrage zur Musikforschung, vol. 100 (Regensburg: Gustag Bosse Verlag, 1979).

the Genesis of the Ward Method of Music Education.[42] Bunbury gives the best account in English to date of Ward's early life; his account is based on information in the Steinschulte dissertation, but there is little mention of her family's wealth and influence except through inference. Bunbury makes a thorough examination of the course of the development of the Ward Method, from the beginning of Medieval chant through music education methods just preceding the Ward Method. The discussion ends at around 1920, so there is no mention of the method as it survives today.

The seminal text in English is considered to be *Justine Ward and Solesmes,*[43] by Dom Pierre Combe. While it does give some information regarding Ward's purpose, it deliberately avoids any personal biographical material. Instead, this work deals with Ward's efforts to spread the Solesmes method of Gregorian chant[44] throughout the world, her travels to Europe, and her close relationships with Dom Mocquereau, the man responsible for publishing the Solesmes method, and his successor, Dom Getard. Some of the early information relates to her method for Catholic schools.

Another very valuable tool is the autobiography of Justine Ward's niece, Iris Origo, titled *Images and Shadows.*[45] Origo's autobiography mentions her aunt, Justine, and the life led by her and her siblings. Perhaps the most helpful work regarding Ward's personal life is the biography of Justine's brother, Bronson Cutting, who became a New Mexico senator.[46] This work, *Bronson M. Cutting: Progressive Politician,* written by

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[42] Bunbury, *Justine Ward and Solesmes.*

[43]Dom Pierre Combe, *Justine Ward and Solesmes,* trans. Phillipe and Guillemine Lacoste (Washington, D.C.: Catholic University Press of America, 1987).

[44] The abbey of Solesmes, France was chosen to interpret ancient Gregorian chant manuscripts and to write them in modern chant notation to make them available for congregational singing. This work is known as the Solesmes method of Gregorian chant. Other methods of interpretation of Gregorian chant exist as well.

[45] Iris Origo, *Images and Shadow: Part of a Life* (New York: Harcourt Brace Jovanovich, Inc., 1970).

[46] Lowitt, *Bronson M. Cutting*, 1992.

Richard Lowitt, a professor of history at New Mexico University, relies extensively on the personal correspondence of family members, including some of Justine Ward. It also gives information regarding periods not discussed in *Justine Ward and Solesmes.* In it, we find that Ward cared for her brother, Bronson, during a long period of illness, and helped him in furthering his career.

Through these works it becomes apparent that Ward lived a life very different from most Americans of the time. Since she was raised in New York, I searched *The New York Times,* which led to a number of articles that helped reveal the extent of her family's wealth and influence. History regarding Long Island, where she lived part of each year, was obtained through the Long Island Historical Society websites and through the websites links of the New York Botanical Gardens.[47]

Most importantly, I traveled to Catholic University of America in Washington, D.C. to attend the Ward Method classes. Learning the method itself was invaluable in reading about the method and how it has changed through the years. It was through personal conversations at Catholic University, with instructors who knew Ward personally, that much of the information regarding her as an individual was initially hinted at. It should be noted, however, that only through constant comparison of all these elements was a picture of Ward uncovered.

In order to understand the time period in which Ward's method was developed, and the influences that helped create her method, it became necessary to look at its historical context. Texts that deal with the turn of the twentieth century helped in understanding how society was changing, and the reasons for those changes. Two stand

[47] East Islip Historical Society, *South Side Sportman's Club,* www.eastislip.org/pubs andtext/oralhistories/Snedicor.htm.

out. The first, *Power and the Promise of School Reform,*[48] by William J. Reese, discusses the social and educational reforms of the times, and deals with the need for a separate Catholic school system. The second, *Thomas Edward Shields*,[49] is a biography of the head of the Department of Education at Catholic University during this time period written by Justine Ward herself. That she could easily have made a life work of writing is apparent in this book; its highly literary style makes it read like a novel. It also reveals much about herself as an individual, and how her collaboration with Father Shields helped develop the Ward Method. That Father Shields was pivotal in this process becomes quickly apparent.

Summary

Ward lived during a time of great social reform that allowed women to take an active part in society for the first time. This, combined with her musical education, her intense desire to fulfill the musical preferences of Pope Pius X, and her life as a single woman allowed Ward to develop her method in response to needs within the Catholic church. Additionally, it will be seen that Ward's family had great wealth and power, providing her with social contacts and financial independence. It is hoped that the discussion of Justine Ward, her life, and her work will create interest in her method for application into secular schools. Her method, while created nearly a century ago, is an excellent one, easily adaptable to any age level. Who she was as an individual, and the period in which she lived, created a method that is just as vital and appropriate for today as it was in her own time. In order to understand who she was, and how she accomplished

[48] William J. Reese, *Power and the Promise of School Reform: Grassroots Movements During the Progressive Era* (Boston, MA: Routledge & Kegan Paul, 1986).

[49] Justine Ward, *Thomas Edward Shields* (New York: Charles Scribner's Sons, 1947).

what she did, it is necessary to present a discussion of her life, the impact of the time in which she lived, and the method she created.

CHAPTER TWO

THE LIFE AND TIMES OF JUSTINE WARD

World and social issues stemming from the Industrial Revolution created an atmosphere uniquely suited to the introduction of a method such as Ward's. Her method was created with the ideals of progressive education in mind, and the social reform movement that started during her childhood created the climate in which a woman could champion such a cause. The Caecilian movement and its awareness of the science of musicology produced a new interest in restoring Gregorian chant to the liturgy, which was strengthened by the interest of Pope Pius X.[50] The large influx of Catholic immigrants to America helped create a Catholic school system in the United States, and the ideas of the head of the education department of Catholic University of America, Father Thomas Shields, helped create the conditions that led to the merging of ideas of physically active progressive education and Gregorian chant at a time when Justine Ward was ready and willing to be the instrument for these changes.

The Ward Family

Family is always important in shaping who we are as adults, and this is especially true of Justine Ward. Her family, and the family into which she married, provided her with social status and wealth. This allowed her the opportunity to pursue whatever she

[50] Combe, *Justine Ward and Solesmes,* and 175.

desired in life. A life of leisure and indulgence was the typical expectation for a young woman in Ward's financial position during the first part of the 20th century, yet Ward chose to embrace an entirely different direction, and to produce a life's work that would be experienced by thousands around the world. But it was not just her wealth alone that permitted this. Ward's family background was impressive in light of the connections and achievements of her relations as well.

The Cutting family settled in the United States in 1718. Leonard Cutting, the first of the line, came as an indentured servant to pay his passage from England, where he had graduated from Eton and Pembroke College. Once his servitude ended he began teaching at King's College and pursued a course in religious studies. He served as Rector of the Episcopal churches in Maryland and North Carolina, and was appointed to the House of Bishops in New York in 1792, two years before his death.[51]

Leonard Cutting's son, William Cutting, was a 1793 graduate in law from Columbia College. William Cutting, Sr. married Gertrude Livingston, whose sister Harriet married Robert Fulton, the steamship inventor. Robert Fulton and William Cutting, now brothers-in-law, became partners in the steamship business together. Cutting became executor and trustee to Fulton's estate in 1815.[52]

One of William Cutting's sons, named Fulton, married Elise Justine. Elise died in 1852, leaving two sons, Robert Fulton Cutting and William Bayard Cutting. Fulton felt unable to cope, and moved to France, leaving his children in the care of his wife's parents, Robert and Elizabeth Bayard.[53]

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[51] Lowitt, *Bronson M. Cutting*, 3.
[52] Ibid.
[53] Ibid.

The oldest of the boys, William Bayard Cutting, trained for the law at Columbia College, where he was valedictorian of his class of 1869.[54] He chose not to pursue the law, but instead, in 1871 he was asked by his grandfather to assist in the "reorganization and development of the St. Louis, Alton, and Terre Haute Railroad."[55] Following the reorganization, his grandfather turned the presidency of the company over to William. In 1878 William Cutting sold the company to Illinois Central. Cutting served on many railroad boards throughout the country, and in 1885 began investing "in various enterprises, profitable and philanthropic, in New York City and throughout the nation."[56] He was instrumental in lobbying Congress to dredge the Ambrose Channel, which connected Coney Island to Sandy Hook. This also allowed his ferry line to be active there. He was later elected to the New York Chamber of Commerce and served as a director of banks, trusts, and insurance companies. With his brother, he formed the American Beet Sugar Company in the Midwest, the beginning of the sugar beet industry.[57]

While it is apparent that the father of Justine Ward was capable of amassing great wealth, his true passion was philanthropy. He became one of the founders of the New York Botanical Gardens, and was on its board of directors, as well as a director on the boards of the Children's Aid Society, the Metropolitan Museum of Art, and the American Museum of Natural History, among others.[58]

The roots of the Episcopal Church remained evident in his life, as he was a member of the Board of Domestic and Foreign missions of the Protestant Episcopal

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[54] Ibid., 4.
[55] Ibid.
[56] Ibid.
[57] Ibid.
[58] "W. B. Cutting Dies On Train."

Church. He also served as a trustee of the General Theological Seminary and as a lay deputy from New York to all the yearly General Convention meetings.[59] This same devotion to religion is evident in the life of his daughter Justine.

William (known as Bayard) Cutting and Olivia Murray were married on April 26, 1877,[60] and had four children, William Bayard Cutting, Jr., (1878), Justine Bayard (Cutting) Ward (1879),[61] Bronson Murray Cutting (1888), and Olivia Bayard Cutting (1892).[62] The family split their time between two homes. Their brownstone mansion on the corner of 72nd Street and Madison Avenue[63] was referred to as "a fine country home" by the *New York Times*.[64] They also owned a "fancy farm,"[65] a country house named Westbrook, at Oakdale, Long Island.[66] This second home was constructed in 1886 on a 931-acre estate,[67] "in the period in which the monumental country houses of their friends were still rising in Newport along Ocean Drive."[68] The estate made them neighbors with William K. Vanderbilt, grandson of Cornelius Vanderbilt, and Frederick G. Bourne, the president of the Singer Sewing Machine Company.[69] Cutting was also friends with men such as Pierpont Morgan, Stanford White, Walter Maynard, and Egerton Winthrop.[70] Cutting belonged to many clubs, including the South Side Sportsmen's Club of

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[59] Lowitt, *Bronson M. Cutting,* 5.
[60] Ibid., 4.
[61] Born on August 7, 1879.
[62] Ibid., 1.
[63] Origo, *Images and Shadows,* 23.
[64] "W. B. Cutting Dies On Train."
[65] Ibid.
[66] This is now East Islip.
[67] Ibid.
[68] Origo, *Images and Shadows,* 18. Origo states that Olivia Cutting eventually donated this Long Island summer home to the state of New York along with one million dollars to help with the upkeep of the grounds. Westbrook is now part of the New York Botanical Gardens and the grounds are available for viewing.
[69] Newsday.com, *A History of the Sayville Community*, www.newsday.com/community/guide/history.
[70] Origo, *Images and Shadows,* 23.

Oakdale.[71] All the members owned estates in the area because of the hunting and fishing that were available.[72] This club was also frequented by Theodore Roosevelt,[73] whose sons attended the same private school as the brothers of Justine Ward.

Not counting the help required for the stables, the staff for Westbrook consisted of fourteen people who traveled between the two homes. The grounds at Westbrook required an additional eighteen men for upkeep of the estate, plus a superintendent and two men for the dairy.[74] The life of luxury enjoyed by the family is described by Justine's niece, Iris Origo, in *Images and Shadows.* Origo makes it clear that though this was a family of substance, William Bayard Cutting would not tolerate the unscrupulous practices common among the wealthy "Robber Barons of his time, who bought out the little land-owner and cheated the small investor."[75] In fact, "his children were never allowed…to accept invitations to their houses."[76]

William Bayard Cutting, Sr., died on one of the private box cars in which the family frequently traveled. Because of Cutting's activities as board of director on a number of railroads, these cars were "put at their disposal" whenever they traveled.[77] These cars included a drawing room and kitchen as well as a master bedroom, a sitting room with bunks, and an observation car. The family was tended to by "a Negro waiter, a porter, and a cook."[78] At the time of his death, Cutting was returning from visiting his son Bronson and daughter Justine in New Mexico. The family spent as much time as possible

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[71] "W. B. Cutting Dies On Train," *The New York Times*, March 2, 1912, 1:2.

[72] East Islip Historical Society, *South Side Sportsman's Club* www.eastislip.org/pubs &text/oralhistories/Snedicor.htm.

[73] Newsday.com, www.newsday.com/entertainment/localguide.

[74] Origo, *Images and Shadows*, 20 footnote.

[75] Ibid., 23.

[76] Ibid.

[77] Ibid., 22.

[78] Ibid.

with Bronson, because of his illness. However, part of this trip was spent in helping Bronson, who was involved in party politics, to get a progressive candidate elected as governor of New Mexico. Bronson had asked for his father's help in acquiring the oldest paper in the state, the Santa Fe *New Mexican,* which would provide him with an entrance into the highest society of New Mexico. Before this could be completed, Cutting suffered a heart attack, and the decision was made to cut the visit short.[79] He died in Chicago, March 1, 1912, aboard a private box car of the Rock Island Railroad with his wife, who had traveled to meet him, and his daughter, Justine. The *New York Times* of March 2, reports that he was "attacked by acute indigestion."[80] The following year, on August 20, 1913, the *Times* also reported that the estate of William Bayard Cutting, Jr. was appraised at $10,906,480.[81] Each of the siblings received $250,000.[82] It is apparent that Justine Ward was raised in a family with far-reaching influence, and she now had the money to pursue her own interests.

Justine Bayard (Cutting) Ward

Justine was educated at the elite Brearly School for girls, in New York City, and was privately tutored in music.[83] Later she was trained in harmony, counterpoint, musical form, and orchestration by Herman Hans Wetzler,[84] who helped organize the Wetzler Symphony Concerts in 1903. Richard Strauss first appeared as conductor in the United States for this orchestra.[85] Very little is recorded of her life during these times other than

[79] Lowitt, *Bronson M. Cutting,* 37.

[80] "W. B. Cutting Left $10,906,480," *The New York Times*, March, 2, 1912, 1:2.

[81] "W. B. Cutting Dies on Train," *The New York Times,* August 20, 1913, 6:1. This would be over $200,000,000 in 2007 dollars.

[82] The Federal Debt, Budget, and Spending: The Constitutional Dollar — What's it Worth Today?, www.csamerican.com/stuff.asp?k=25.html 2007, accessed March 12, 2007. This would be over $4,000,000 in 2007 dollars.

[83] Richard Bunbury, *Justine Ward and the Genesis of the Ward Method of Music Education* (Doctoral Dissertation, University of Massachusetts of Amherst, 2001), 33.

[84] Ibid.

[85] Ibid., 36.

her desire to study piano in Europe, a desire denied her as inappropriate for a woman of that era.[86] However, her piano studies appear to have been extensive, as she reportedly was an accomplished pianist.[87] It appears that she was adventurous: Origo states that "Justine had been, from childhood, the arch-rebel, egging her brother Bayard…to daring and defiance…"[88] He could also be "stirred…up sometimes to rebellion and adventure."[89] That she was highly emotional can be seen in an excerpt of a letter from the adult Bayard: "Her roars of rage are so *loud* and so *funny,* and she is able to change with such speed from despair to smiles."[90] In *Images and Shadows,* Justine's niece reflected, "In old age, as in youth, she retained the quick wit and strong will, as well as her passion for hard work."[91] That she was indeed a hard worker is evident in another of Origo's memories: "…Justine, at the age of ninety-two, has been teaching Gregorian chant herself for a whole winter, in a teacher's absence, to a class of children in Washington."[92]

In 1901 Justine Bayard Cutting married the lawyer George Cabot Ward,[93] a member of the prominent Cabot family of New England. Cabot was Catholic, and Ward herself converted to Catholicism in 1904.[94] We know little of her husband, except that he was an intelligence officer on General Pershing's staff.[95] The couple spent a number of years in Puerto Rico.[96] Perhaps it was here that Ward became fluent in Spanish.

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[86] Origo, *Images and Shadow*, 30.
[87] "Justine Ward, Who Developed Music-Teaching Method, Dies," *The New York Times*, November, 29, 1975, 30:4.
[88] Origo, *Images and Shadows,* 30.
[89] Ibid., 71.
[90] As quoted in Origo, 84. Emphasis is in original.
[91] Ibid., 32.
[92] Ibid.
[93] Ibid.
[94] Combe, *Justine Ward and Solesmes,* 1.
[95] Lowitt, *Bronson M. Cutting*, 85.
[96] Bunbury, *The Genesis of the Ward Method,* 55.

Her conversion was guided by the Jesuit Father John B. Young,[97] who also introduced her to Gregorian chant, a subject more researched at that time in Europe than in the United States. It was not until Young's work that chant was brought to the forefront in the United States. He is known today as the first pioneer of chant in America.[98] Through Young's influence, Ward herself became interested in Gregorian chant, an interest that was to become a guide for the remainder of her life, and that propelled the music education method she developed. It should be noted that Ward viewed chant less as music than as a form of prayer. It was this desire to teach prayer, as much as music, that propelled her.[99]

Following the return of Justine Ward and her husband George from Puerto Rico, Ward accompanied her brother Bronson to New Mexico. Bronson had contracted tuberculosis and was seeking a dry climate in which to recuperate from his illness.[100] Ward went as a nurse and companion. In 1911 while Ward was with her brother in New Mexico, Ward received her annulment,[101] a subject that is shrouded in mystery. There is no account of why the annulment was sought, although Richard Bunbury addresses the issue in his dissertation of Ward. Bunbury states that there were only two possible reasons for annulment during that period: a forced marriage or an unconsummated marriage.[102] The former is obviously not the case; the latter also appears unlikely, since the couple had been married for nearly a decade. Father Robert Skeris mentioned a third possibility in a private conversation: An annulment is granted if one partner refuses to let

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[97] Cited from an unpublished biography by Fr. R.V. O'Connell in Bunbury, *Justine Ward and the Genesis of the Ward Method,* 41. Father Young Anglicized his name from Johann Baptist Jungk. He was born in Hagenau, Alsace, on October, 30, 1854.

[98] Combe, *Justine Ward and Solesmes,* 15.

[99] Combe, *Justine Ward and Solesmes,* 131.

[100] Lowitt, *Bronson M. Cutting,* 16 and 17.

[101] Lowitt, *Bronson M. Cutting,* 25.

[102] Bunbury, *Justine Ward and the Genesis of the Ward Method*, 38.

the other participate fully in the Catholic faith.[103] Since George Ward was himself Catholic, this seems improbable. The biography of Bronson Cutting, senator from New Mexico and brother of Justine Ward, states that personal letters from this time indicated only that "Justine's conversion to Catholicism made divorce an unavailable option."[104]

During her time in New Mexico, Ward served as president of her brother's newspaper and acted as editor to The *New Mexican* while he was in Army Intelligence during World War I.[105] She was no mild individual, a fact borne out by her crusade to obtain justice in the matter of a "perfectly absurd piano" that was shipped to her and Bronson in New Mexico.[106] When she refused delivery of the piano, it was sold to someone else, but the $150 deposit was not returned. Eventually the dealer for the piano company was indicted by a grand jury for embezzlement. Ward testified in Spanish to a jury of twenty-one Hispanic males.[107] The judge called for a retrial because "Mrs. Ward smiled at the jury and spoke in Spanish."[108] Eventually, Cutting and Ward won.

Social Change and Reforms

Justine Ward was born just in time to see the great immigration of European peasants to the United States to take part in the late Industrial Revolution. The huge influx of immigrants to the United States in the last part of the nineteenth century created opportunity for economic growth for entrepreneurs, but little for the immigrants themselves. Workers were exploited, leading to class conflicts and strikes that became violent.[109] At the turn of the century, immigrants arrived at such a rapid pace that housing

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[103] Father Robert Skeris, personal conversation, July, 2005.
[104] Lowitt, *Bronson M. Cutting,* 25.
[105] Ibid., 72.
[106] Lowitt, *Bronson M. Cutting,* 23.
[107] Ibid.
[108] Ibid.
[109] Maurice R. Berube, *American School Reform: Progressive, Equity, and Excellence Movements, 1883-1993* (Westport, CT: Greenwood Press, 1994), 3.

was difficult to find. This created crowded conditions in the inner city, resulting in fire hazards, disease, increased crime, and violence.[110] It is little wonder that the need for reform was seen. Those who engaged in this movement were called progressive reformers, and were typically white, middle class, college educated, young, native-born Protestants from the East and the Midwest.[111] While progressive change was welcomed by many, to others it was seen as "enforced social control."[112] In the 1890s Jane Addams became famous as a social reformer for her work in helping to alleviate the crowded and unsanitary conditions of the inner city Chicago tenement houses that most immigrants were forced to inhabit.[113] Not only did they provide adequate housing, but also classes and childcare. We have no record of how specific progressive movements may have affected Ward, but social reform was an important focus of her father, and uncle as well.

Justine Ward's family was engaged in social reform by 1880, when William Bayard Cutting, Jr., Justine Ward's father, created the Improved Dwelling Association in New York City. The previous year, Cutting and his brother Fulton purchased and renovated Gotham Court, an area of run-down tenements in New York City. This was only the first in a number of such attempts by Cutting to improve housing conditions of the poor. A model apartment building still stands in New York on East 79th Street, with a dedication plaque to William Bayard Cutting.[114]

William Cutting was involved not only in providing low-cost housing for the poor, but also in a constant battle for good government, aided by close family friend

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[110] Alan Brinkley, *The Unfinished Nation: A Concise History of the American People Volume Two: From 1865* (New York: McGraw Hill, 1997), 518-519.

[111] Berube, *American School Reform*, 1.

[112] Noralee Frankel and Nancy S. Dye, eds., *Gender, Class, Race, and Reform in the Progressive Era* (Lexington, KY: University Press of Kentucky, 1991), 110.

[113] Ibid., 4.

[114] Lowitt, *Bronson M. Cutting*, 5.

Theodore Roosevelt.[115] Roosevelt became the governor of New York in 1898 and appointed Justine's father to the municipal civil service commission.[116] Such progressive ideas were not wasted on Cutting's children. Justine became involved in creating new ways to educate children, and her brother Bronson became a Senator from New Mexico, where he fought for the advancement of the native people of that state.[117]

The influx of immigrant families to the cities was overwhelming. Crowded conditions prevailed, with many children working to help provide necessities for their families rather than attending school past the elementary grades.[118] State-sponsored education had taken root between 1840 and 1890, but many immigrant children were not attending. Education had become an important issue, because business owners saw uneducated people as unable to produce to their fullest in an industrial society.[119] School boards were generally composed of leaders in industry and commerce who removed the power to determine their children's lives from parents and placed it in the hands of education.[120] The president of the Toledo board of education, Charles W. Hill, stated in 1855, "In this country … the youth are the property of the state."[121] These same leaders believed that uneducated people were more likely to engage in crime.[122] Public education provided a way to educate immigrants in the political and social expectations of

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[115] Ibid., *x-xi* and 37.

[116] Ibid., 6. It should also be noted that Roosevelt became president in 1901 and continued his association with the Ward family. The biography of Bronson Cutting mentions two separate occasions when Ward and Bronson Cutting were invited to Roosevelt' personal home at Oyster Bay for dinner.

[117] Ibid., *x.* Justine's other sister married the author Henry James, and her brother, William, known as Bayard, became the secretary to the American Ambassador, Joseph Choate. Bayard married the daughter of Lord Desart of Ireland. Bayard died of tuberculosis at the age of 30.

[118] Steven J. Diner, *A Very Different Age: Americans of the Progressive Era* (New York: Hill and Wang, 1998), 94.

[119] Ibid., 3.

[120] Ibid.

[121] As quoted in William J. Reese, *Power and the Promise of School Reform: Grassroots Movements During the Progressive Era* (Boston, MA: Routledge & Kegan Paul, 1986), 11.

[122] Ibid., 4.

America.[123] For these reasons, education was seen as important in the new structure, but there were issues surrounding school attendance that were unacceptable to immigrants and native-born parents alike.

The years of reform brought women to the forefront, women such as Jane Addams and her settlement house. Where once women had remained silently at home, a new age was bringing change. Throughout the country women were organizing clubs and leagues to address all manner of social conditions and, by the early twentieth century, political concerns.[124] Often these women's groups addressed the perceived need for educational change.[125]

Schools in the period before 1890 were based on the idea that students should memorize vast quantities of information and be able to repeat this information standing before their classmates. Those unable to perform well were treated as though they were less intelligent, and many times were ridiculed in front of their peers or physically punished. Tardiness was treated with serious consequences, and the school bell was seen as the slave master of the school child.[126]

Women's groups took up the cry of needed change for their children. As cities began to allow women into local political roles, women responded by assuming seats on local school boards and demanding changes such as free lunches, playgrounds, parent teacher meetings, and summer schools.[127] Many of these changes were demanded in reaction to an economic depression from 1893-1897 that had left many homeless and

[123] Ibid., 10.
[124] Frankel and Dye, eds., *Gender, Class, Race, and Reform in the Progressive Era,* 2.
[125] Reese, *Power and the Promise of School Reform, xxii*.
[126] Ibid., 53.
[127] Ibid., 32.

without adequate food. Women responded with cries for the protection of children, and the school was seen as the catalyst for much of this change.[128]

The progressive education movement did not deal with reform of social issues alone, but with the very idea of a new form of education. New educational philosophies by men such as John Dewey would revolutionize the school day itself. Dewey was one of the first to champion the new psychology for use in schools through the "experimental method."[129] He maintained that, "[l]earning is active. It involves organic assimilation starting from within."[130] This led Dewey to promote spontaneity for students through "freedom and initiative."[131] This was unheard of in the old school regime. But even greater changes were needed for students. Dewey provided for occupational learning in his laboratory school, the University Elementary School at Columbia University. The curriculum included woodworking, cooking, and sewing.[132] It was this learning by doing that became a hallmark of Dewey's philosophies.

Interestingly, the very group that had caused the great increase in numbers in schools, the immigrant population, did not always respond well to the education methods suggested by people such as Dewey. A large majority of immigrants were Catholic.[133] The progressive education movement embraced Protestant ideals as well as Darwinism, which was taught in the schoolroom. This was objectionable to many Catholics, and in Toledo, Ohio, one bishop refused to give the sacrament to any parent of the parish who allowed their children to attend public school.[134] Catholics felt the need for their

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[128] Ibid., 1.
[129] John Dewey, *How We Think* (Boston: D. C. Heath, 1910), 198.
[130] John Dewey, *The School and the Child, Being Selections from the Educational Essays of John Dewey,* ed. J. J. Findlay (Glasgow: Blackie and Son, n.d.), 23.
[131] Ibid., 24.
[132] Ibid., 81.
[133] Diner, *A Very Different Age*, 86.
[134] Reese, *Power and the Promise of School Reform*, 16.

community to actively support their own system of private schools that was begun in the 1840s in response to conditions in the public schools.[135] At the forefront of this movement was the Catholic progressive education reformer and chairman of the recently organized Department of Education at Catholic University of America, Thomas Edward Shields.

Thomas Edward Shields

Shields was a proponent of progressive education because of his own negative experience with the old school system. His experiences are skillfully told by Justine Ward in her biography of Shield's life. Shields was identified as a "dullard" and sent home for good at the age of nine, as his teacher believed that he was not able to learn,[136] in spite of the fact that he was reading by the age of six.[137] The schoolroom he attended had no one else in the first grade, so he and two other second grade boys were placed with the third grade and expected to perform at that level.[138] As a teenager, Shields taught himself to read[139] and, once this was accomplished, he decided to become a priest.[140] Eventually he received his doctorate at John Hopkins. He studied under G. Stanley Hall, as had John Dewey. Shields studied biology and physiology, but he never forgot the life-changing experience that the schoolhouse had been for him.[141] His passion became the development of an educational method that would nurture the whole student.

Shields graduated in 1895 and taught biological sciences at the Seminary of St. Paul in Minnesota.[142] He then took a position at in 1902 at Catholic University of

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[135] Ibid.
[136] Ward, *Thomas Edward Shields,* 3.
[137] Ibid., 17.
[138] Ibid.
[139] Ibid., 68.
[140] Ibid.
[141] Ibid., 109.
[142] Ibid., 116.

America.[143] The year of Shields' graduation was the first that Catholic University offered classes other than theology. In that same year it began its new departments of Philosophy and Social Science.[144] Shields was appointed to the biology department. While this might seem far removed from developing educational curriculum, Shields always equated the two. Shields also believed that it was detrimental to make applications in one area without being qualified in the other. Therefore, only someone educated in both fields should attempt to transfer science to education.[145] At that time, psychology was considered part of biology, and Shields was very interested in the application of psychology to education, as was Dewey. It would seem that the two men would agree, but Shields considered Dewey's applications to education as materialistic and ungodly.[146] While both Dewey and Shields championed the idea of allowing the student to develop along their own natural path, Shields believed that not all tendencies of nature should be encouraged: "The child must learn to give instead of grabbing, to love instead of selfishly demanding, lest these instincts, untransformed, should make of the child an undesirable member of society."[147]

In 1908 Catholic University created their Education Department at Shields' insistence.[148] He had already pioneered correspondence courses for nuns,[149] a significant development, since many of the nuns who were teaching had never experienced any higher education. Furthermore, nuns were not allowed to leave their cloisters in the late 1800s, and it was considered inappropriate for them to mingle with the populace in a

[143] Ibid., 121.
[144] Ibid., 112.
[145] Ibid., 28.
[146] Ibid., 135.
[147] Ibid., 220.
[148] Ibid., 132 and 220.
[149] Ibid., 125. In 1916 this was transformed into Catholic Sister's College as part of Catholic University of America.

university setting.[150] Beginning in 1911, Shields was allowed to remove nuns from their cloisters to attend Catholic University for summer session courses.[151] Through these courses he developed his educational theories more thoroughly, basing them on the educational principles demonstrated in the teachings of Jesus in the gospels, i.e. "…a progressive development of a central thought from a concrete setting to its abstract formulation…."[152] Such teaching relied on similes, metaphors, and examples that would help students link the known with the unknown, rather than simple memorization of facts.[153]

Once the department of education was established and classes began at the university, it became apparent to Shields that students needed textbooks that would teach basic concepts from this perspective. He decided to create these textbooks himself,[154] and in order to get them published, he established the *Catholic Education Press* in his own home. A textbook company had originally been sought to publish his textbooks, and many were willing, but in the end, Shields decided to publish and sell at cost, financing the initial setup costs himself.[155] It must be remembered that many of the students of private Catholic schools at this time were immigrants who had few resources, so cost was important. Not long after this, Shields approached Justine Ward to create the music section for these textbooks, but many events had occurred prior to this moment to prepare the way for Ward's new method.

The Making of a Method

[150] Ibid., 130.
[151] Ibid., *xiii*. The introduction makes it plain that this innovation was not without serious opposition.
[152] Ibid., 236.
[153] Ibid., 163.
[154] Ibid., 165.
[155] Ibid., 166.

In 1903, the year prior to Ward's conversion, Pope Pius X issued an encyclical, the *Moto Proprio*.[156] Encyclicals are letters from the pope to his bishops outlining intended changes. Paul Hume, in *Catholic Church Music,* explains that the term *moto proprio* simply indicates that the letter was issued by the pope "for reasons he himself finds good and sufficient without the advice of the cardinals."[157] Although Pius X's 1903 *moto proprio* was not the only one issued, "The one on music, however, is so famous and so important that it has somehow become *the* "Moto Proprio."[158] The encyclical of 1903 was issued to address an issue that had been on the edge of debate in the Catholic Church for a number of years:[159] Gregorian chant, and its place in the Mass.[160] Justine Ward wrote in *The Reform of Church Music,* a 1906 article for the *Atlantic Monthly*, "What is the music whose use the Pope wishes especially to enforce? The Gregorian Chant."[161] She then quotes from the encyclical of Pope Pius X: "The more closely a composition … approaches…the Gregorian form, the more sacred and liturgical it becomes…"[162]

The debate surrounding Gregorian chant began in the mid-1800s with the newly-formed Society for St. Caecilia. This movement, officially chartered by the Pope on August 12, 1830,[163] was a religious outgrowth of the attention to music history initiated by the historical music movement of the nineteenth century.[164] Eventually the focus of the Caecilian movement became the regeneration of the use of Gregorian chant in the Mass,

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[156] Hume, *Catholic Church Music,* 6.
[157] Ibid.
[158] Ibid., 6.
[159] Stephen J. Macaluso, "Pope St. Pius X and the Reform of Catholic Church Music in the Nineteenth and Early Twentieth Centuries" (Master thesis, University of Northern Colorado, 1996), 20.
[160] Hume, *Catholic Church Music*, 185.
[161] Justine Ward, "The Reform of Church Music," reprinted in *The Chant of the Church* 5 (1930): 7.
[162] Ibid.
[163] Macaluso, 20.
[164] Bunbury, *Justine Ward and the Genesis of the Ward Method,* 22.

in place of more instrumental theatrical music.[165] This movement propelled the rebuilding of the St. Pierre monastery of Solesmes, where comparative analysis of ancient chant manuscripts was begun by Dom Gueranger in the mid 1800s.[166] In 1905, the publication of Dom Mocquereau's Vatican-approved *Kyriale*[167] accomplished one of the abbey's goals by replacing the older 1869 Medicean gradual, which was considered to be of inferior quality historically.[168]

The Pope's encyclical was seen as a victory by those who championed historically correct chant.[169] Not only did it endorse the newly transcribed and corrected chant for use in the churches, but it also stated the pope's desire for all Catholics to be able to sing this chant in the liturgical service, rather than being performed by the choir alone.[170] Pope Pius X stated in his *Moto Proprio* that the proper aim of chant was that "the faithful may be more easily moved to devotion and better disposed for the reception of the fruits of grace."[171]

Justine Ward was excited by this encyclical, since her love for chant had been kindled by Father Young. In 1911 her marriage to her husband George was annulled, and her great wealth, and now single life,[172] allowed her to focus on the pursuit of spreading chant to the world.[173] This became her driving goal, which she considered to be a calling from God.

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[165] Ibid.

[166] Ibid.

[167] This is a book of chants of the Ordinary. Today's *Liber usualis* contains excerpts from the *Kyriale.*

[168] Mocquereau as cited in Combe, *Justine Ward and Solesmes,* 163.

[169] Ibid., 159.

[170] Rev. George V. Predmore, *Church Music In the Light of the Moto Proprio: A Guide for the Catholic Choirmaster and Organist* (Rochester, NY: The Seminary Press, 1924), 47.

[171] Predmore, *Church Music*, 45.

[172] The issue of Ward's annulment is completely ignored in all texts except for Bunbury's. It is significant, however, that had she been married, she most likely would not have spent two years studying chant at Solesmes. Bunbury also provides excellent background on George Ward's family.

[173] Combe, *Justine Ward and Solesmes,* 1.

It was just prior to Ward's annulment that Father Shields met Ward and asked her to look at the music portion of his textbook series. Shields had read an article by Ward regarding music, and thought that she might be someone who could help him.[174] A luncheon meeting with Shields had been suggested to Ward by a mutual friend.[175] It took little to interest Ward in the project. She was particularly attracted to Shields' progressive ideas of education and immediately saw the possibilities of reaching the Catholic people through the education of their children in chant.[176] Shields believed that art and music were pivotal to teaching any child: "It is through music and art that the imagination and the emotions may be reached and effectively developed."[177] This was important to achieve character development in children. Shields also believed in the importance of "sensory and motor reactions in the development of mental faculties."[178] This is apparent in the rhythm gestures and chironomy that are used in the Ward Method. "Education is not a mere knowing or remembering; it is preeminently a matter of doing."[179]

Collaboration between Shields and Ward eventually resulted in a completely different series of music textbooks to accompany the Catholic Education Series of Father Shields. This music series was based on the idea of teaching Gregorian chant to school children in order for them to be able to perform in the choir.[180]

While chant was the focus of Ward's method, she did not teach the actual chant at first. In a letter to Dom Mocquereau, she recounts her lack of experience: "Until now, neither Mother Stevens nor I pretended to be teaching Plain Chant."[181] Dom Gatard and

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[174] Ward, *Thomas Edward Shields,* 150.
[175] Ibid., 149.
[176] Ibid.
[177] Ibid.
[178] Ibid., 222.
[179] Shields as quoted in Ward, *Thomas Edward Shields*, 245.
[180] Combe, *Justine Ward and Solesmes,* 2.
[181] Ibid.*,* 6.

others "gave the Gregorian lectures."[182] Chant instruction was also accomplished at an international conference held in Rome. A second International Congress of Gregorian Chant was organized and held in New York City at St. Patrick's Cathedral, June 1-3, 1920.[183] There was little previous history of the use of Gregorian chant in America, making it difficult for American Catholics to recognize the importance of its inclusion in the Mass.[184] Ellinwood states in his history of church music that "…in 1900 there were still more Lutheran and Episcopal than Roman Catholic churches using plainsong in their services."[185] In fact, in the mid-1800s nearly two-thirds of all Catholic congregations had no singing at all. Ellinwood ascribes this to the high percentage of "poor German, Irish, and Italian immigrants who had known little better music in their homelands."[186] In churches that had music, often it was instrumental pieces from the theater that were being performed. Thus, this second International Congress was seen by Gregorian chant proponents as an important and exciting step for the United States.

The individual brought to direct the singing for the congress was Dom Mocquereau, the choirmaster of the Abbey of Solesmes. Dom Mocquereau was also the monk responsible for transcribing and interpreting Gregorian chant from ancient neumes to modern notation, in order for it to be more easily understood and performed by Catholics everywhere. The Pope's encyclical gave validation to the work that had begun at the abbey in the mid-1800s.[187]

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[182] Ibid.

[183] Combe, *Justine Ward and Solesmes,* 4.

[184] Leonard Ellinwood, *The History of American Church Music* (New York: Da Capo Press, 1953), 99.

[185] Ibid.

[186] Ibid., 97.

[187] Combe, *Justine Ward and Solesmes,* 6. The abbey was temporarily on the Isle of Wight as the original abbey was confiscated and used as a hospital during World War I. Ward moved with the abbey when it returned to its previous location in France.

Ward and Dom Mocquereau

Ward and Mocquereau became acquainted through the conference. Their meeting led Ward to realize that she was designing a method based on chant, when, in fact, her education for this was not sufficient.[188] Following the conference, Ward traveled to France, where she studied directly with Dom Mocquereau at the Solesmes Abbey,[189] while revising the fourth book of the series with Mocquereau.[190] The Solesmes method of chironomy was developed jointly by Ward and Mocquereau during her time there.[191] Chironomy, the unique choral conducting gesture of the chant, allows for free rhythm, an identifier of chant; in secular terms free rhythm is regarded as mixed meter, or the combining of measures of duple and triple time. Chironomy enables the director a less restricted interpretation of the flow of the melody than does traditional conducting gestures.

During Ward's time at the abbey she became so impressed by the spirituality of the monastery that she chose to participate in monastic life the only way open to a woman who had been married—by becoming a secular oblate of the Benedictines. This allows for laypeople living in the world to participate in "a modified monastic rule whether inside or outside the monastery…to benefit from the spiritual life of the community and to assist the community in furthering its mission and work."[192] She became a novice on October 11, 1921, with Dom Mocquereau as her spiritual director, and made her profession as an oblate on March 21, 1923.[193]

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[188] Ibid., 2.
[189] Ward letter, as cited in Combe, *Justine Ward and Solesmes,* 6.
[190] Ibid., 7.
[191] Mocquereau as cited in preface to Ward, *Gregorian Chant,* VIII.
[192] Bunbury, *Justine Ward and Solesmes,* 96 footnote.
[193] Combe, *Justine Ward and Solesmes,* 10.

Some of the personality of Ward can be seen in the events of 1924. Ward had begun a School of Liturgical Music at the Pius X School of New York,[194] the most significant of the "schola cantorum" that were begun.[195] A schola cantorum is a school to teach church musicians, and the one in New York was geared specifically to teach the Solesmes chant. Nuns were trained in music during the summer, but the superior of the school had decided to suspend classes for the summer as the sisters needed rest, and it was uncertain whether the classes would be continued at a later date.[196] Ward believed that the mother superior was not fully committed to the Solesmes method.[197] This caused Ward to decide that she must see the Pope, a move that was forestalled by Dom Mocquereau, who urged her to approach the American bishops first. The issue was resolved by Ward agreeing to fund the building of a music hall for the school. However, Ward felt it was necessary to see the Pope to settle the next dispute, which was whether or not laymen and priests should be allowed instruction in chant on the campus.[198]

She first approached Dom Ferretti, the president of the Pontifical Institute of Sacred Music, who directed her to the Superior General of the Religious of the Sacred Heart. An audience with the Pope was arranged and help was received from Cardinal Bisleti, "who was well disposed toward Solesmes."[199] Ward met with Pius XI for forty-five minutes: A blessing was received for the Pius X school undertaking, and permission granted for Mother Stevens to train a teacher to give classes to men.[200] The Pope also thanked Ward for her monetary contributions and fund raising efforts in 1917 to help to

[194] Macaluso, *Pope St. Pius X,* 58.
[195] Ibid.
[196] Combe, *Justine Ward and Solesmes,* 29.
[197] Ibid.
[198] Ibid., 30.
[199] Ibid.
[200] Ibid.

build the School of Sacred Music in Rome, which is known today as the Pontifical Institute of Sacred Music in Rome.[201] This opportunity came about through Father Young, Ward's original mentor, and the one who introduced her to chant. Young had met with the Pope in 1904 to help determine the best way to further the reintroduction of chant. It was decided at that time to build the institute that Ward helped fund.[202]

Summary

The Ward Method was a result of many influences culminating in the final product. The circumstances of Ward's family ties allowed her financial freedom, and her social connections provided her with influence in a level of society most people will never attain. Ward helped pay for public buildings several times in her life. She also had impressive political connections, including her friendship with Theodore Roosevelt (who became president in 1901), and her brother, a senator. She also had connections with the press, editing and operating her brother's newspaper the Santa Fe *New Mexican,* in the latter part of World War I.[203] This was at the same time she was working on the first edition of her method and organizing classes in its teaching.

Her influence in church circles was just as impressive. Ward's connection with the Catholic Church began with Father Young, who was associated with Dom Mocquereau at Solesmes. This was a center of interest to Pope Pius X with regard to the publication of an historically-correct edition of Gregorian chant. Ward's association with Young and Dom Mocquereau brought her into the circle of the Pope.

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[201] Ibid. Ward also donated a large pipe organ to the institute in 1933. The photo of the organ can be seen in Combe, 86.

[202] O'Connell as quoted in Bunbury, *The Genesis of the Ward Method,* 47.

[203] Lowitt, *Bronson M. Cutting,* 72. Bronson worked with Army Intelligence even though his tuberculosis was still not completely cured.

Although in the early part of the twentieth century an annulled marriage would have placed a stigma on most women, Justine Ward was able to rise above this. Certainly, her wealth and social influence were important, and women were taking the lead in social and educational reform, but this would have had no impact within the Church. Ward's association with important church music figures of the time must have aided her in this area, but also her own religious devotion played a part. That this devotion was genuine can be seen in her involvement in a lay order, and in her own personal life in New York, where she built a chapel adjacent to her home,[204] in which mass was said every morning for the entire household.[205]

Ward's family had always been deeply involved in religious activities, and Justine continued this, but within the confines of the Catholic Church, rather than the Episcopal Church of her family. Also, her father was a model for great philanthropy. Ward was taught to assume "a very strong sense of charitable duty."[206] One of the ways Ward used her money was to help further the cause of reinstating Gregorian chant as taught at Solesmes. Indeed, her 50 years of work in the church, celebrated in 1954, prompted a blessing from Pope Pius XII for her "most conspicuous works of charity and religion."[207] Through her association with Father Shields, a great promoter of progressive education, she was led to create a method for the Catholic school system. Shields' influence on Ward was tremendous as was his leadership within educational development. At the end of his first contract at Catholic University, he threatened to leave if no department of education was created: Not only was he not dismissed, but he was made chairman of the

[204] "F. J. Gould Buys Home at Ardsley," *The New York Times,* July, 27, 1934: 32:4. The home was sold for over $250,000 when Ward moved to Washington D.C. to live in the home left to her in Bonson's will. Mention is made of the chapel in the article.

[205] Personal conversation with Father Robert Skeris, July, 2005.

[206] Origo, *Images and Shadows,* 26.

[207] Combe, *Justine Ward and Solesmes,* 139.

department.[208] Father Shields had already gone to great lengths to help create a solid foundation for Catholic schools through the textbooks he wrote himself. His insistence upon music as a fundamental subject, a progressive education concept, led him to recruit Justine Ward as author of the music books for his series.

At a time when women struggled to be heard, Justine Ward rose above the inconveniences. She lived a life of good works, and strove for educational reform for the Catholic school system, which influenced children and adults around the world. This was made possible in part by the work of many women who forged into local politics prior to women gaining the vote. The changes in societal attitudes toward women in the early part of the twentieth century came at the right time for Ward. Although it is doubtful that without her deep religious fervor she would have risen as far or advanced as fast in the circles of the Church.

Justine Bayard (Cutting) Ward died at her home on November, 27, 1975. According to Sharon Christman, head of the opera department at Catholic University, Ward instructed that only her closest circle of friends be allowed at her service. Christman was one of those in attendance. Last words were spoken over Ward as she lay in the bed in which she had died. She was buried the same day in the manner of the French monks of Solesmes.[209]

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[208] Wards, *Thomas Edwards Shields,* 135.
[209] Personal conversation, Sharon Christman, July, 2005.

CHAPTER THREE

THE WARD METHOD AND ITS GROWTH AND DECLINE

The question of where Ward found the material for her method is an intriguing one. It is assumed by many that she developed the method on her own. This has been seen to be false in light of her contacts with Father Young and Father Thomas Shields, but there are other influences on the method as well.

The Ward Method began to grow rapidly in the 1920s and continued its success until the late 1950s. In order to understand how this growth occurred, a partial history of the Ward Method will be discussed. In the 1950s, changes occurred in the church that had significant impact on the method that would eventually contribute to its decline, the full effect of which would not be felt until the 1960s. This decline caused great sorrow to Justine Ward, but it was for the decline of Gregorian chant, not the decline in the use of her method.[210]

Influences on the Ward Method

Ward was fluent in French, according to her acquaintance and the present head of the Dom Mocquereau Foundation, Father Robert Skeris.[211] This allowed her to absorb the current musical trends of France as well as that of their chant. The methods that she adopted for her own reflect this. Chironomy movements are similar to the whole body

[210] Combe, *Justine Ward and Solesmes,* 134.
[211] Father Robert Skeris, personal conversation, July, 2005.

movements used by Maurice Chevais, the famous French music supervisor who worked in Paris schools during the first half of the twentieth century.[212] Her use of whole body solfege with younger children also reflects a French influence.[213] Additionally, Ward studied with Jacque Emile-Dalcroze for a period of time.[214] Ward also taught a second system of solfege, based on the method used by Father Young, which uses the fingers and is adapted from the Guidonian hand;[215] this allows flexibility in working above and below the staff, providing individual solfege signs for each note within nearly two octaves.[216] This method would appear to be based on the work of the French singing teacher Emile Chevé who adapted the number notation system of Jacques Rousseau in the 1800s.[217]

Ward chose to use one line to begin teaching staff notation. Bunbury claims that Ward borrowed this from Chevé, who was using this method before Ward; is quite possible. In the Ward Method this one line is named DO.[218]

Chant influences Ward's teaching of melody, as seen in her use of church modes in their authentic and plagal ranges for work beginning in Book II.[219] Originally these modes were numbered I – VIII,[220] but in the Ward Method they are known by their solfege name and range, thus Mode II is known as RE Plagal.[221] This is a change from the earlier editions of the method books, which emphasized the major or minor key of a piece until the fourth book.

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[212] Rainbow, *Music in Educational Thought,* 331.

[213] Ibid.

[214] Bunbury, *Justine Ward and the Genesis of the Ward Method,* 97 footnote.

[215] Guido of Arezzo (c. 1000) invented a method of pointing to different parts of the hand to indicate the pitch the choir should sing. This is considered to be the beginning of solfege.

[216] Kuenzig, *The Justine Ward Method of Music Education*, 22.

[217] Kenneth Simpson, "The Galin–Paris–Chevé Movement," *Some Great Music Educators,* Kenneth Simpson, ed. (Borough Green, Kent, UK: Novello, 1976), 21.

[218] Ward, *That All May Sing* (1992), 59.

[219] Ward, *Look and Listen,* 6.

[220] Yudkin, *Music in Medieval Europe,* 66-67.

[221] Ward, *Think and Sing,* 97.

Also consistent with the ideal of chant is the de-emphasis of the downbeat.[222] The term ictus is interpreted today to mean downbeat, but in chant there are no barlines, and to ensure the legato flow of the melody, the ictus, or important syllable of a word or phrase, is not stressed. Instead, this beat is lightened.[223] While it would seem that this might lead to less concern with keeping a steady beat, the opposite appears to be true. Since chant is based in free rhythm, it is imperative that singers are constantly aware of the steady beat to ensure perfectly-matched unison singing.[224] Similarly, students are taught songs that begin with an upbeat before they begin those with a downbeat, in order to emphasize the importance of keeping the melody moving without accenting the first syllable of every measure.[225] This is a direct contradiction to the *Music—First* Year book, which instructs teachers to strike the desk with every first beat of the measure. [226] Downbeat is also taught, but not until the method of legato singing is accomplished, thus making it possible for young children to sing in both styles more easily. It is believed that first learning the more difficult of the two skills allows students to develop a smoother legato and better interpretation of the phrase.[227]

Since chant is performed in unison, it is imperative that pitches match. Ward developed a system to teach the skill of matching pitch based in active listening and imitation of good tone quality, rather than requiring every child to sing whether they are on pitch or not.[228] Chant is based in Latin, so Latin vowels are naturally taught, beginning in the very first lesson. At the same time, correct vocal placement for the head voice is

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[222] Sister Mary Bernadine, *Music Manual,* 20.
[223] Personal instruction of Nancy Fazio, Ward Level I instructor, Catholic University, July, 2005.
[224] Ibid. This would appear to be one of the reasons for moving the body to the beat.
[225] Ibid.
[226] Ward, *Music—First Year* (1920), 16.
[227] Personal instruction of Nancy Fazio, July, 2005.
[228] Ibid.

taught to develop a vocal sound resembling that of the Church choirboy. This style of singing was influenced by her original chant mentor, Father Young, who reportedly took lessons from an Italian opera singing coach named M. Rialp.[229] Ward adopted this method of singing for her textbooks.[230] This beautiful light sound is highlighted by the emphasis placed on the rise and fall of the melodic lines of the songs used. Students are taught to find this rise and fall through the use of arsis and thesis, the components of chironomy.[231]

The upward stroke of chironomy, referred to as arsis, is combined with the downward stroke, referred to as thesis, to create the circular movements found in Ward's method.[232] This is the "plastic expression of the rhythmic flow," otherwise known as chironomy, that allows for the metrical movement within chant.[233] This, along with other rhythm gestures, makes up the movement that teaches a steady beat, and is a component of the aesthetic aspect of the method. Before beginning the chironomy movement, students learn other body movements, called Rhythm Gestures, for duple and triple meter to help the children feel the beat. Ward refers to these as binary and ternary gestures, respectively. Chironomy is begun as a rhythm gesture, but quickly moves to interpretation of the phrase. This concept of chironomy helps the singer interpret the aesthetic meaning of chant while maintaining rhythmic integrity. [234]

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[229] Bunbury, *The Genesis of the Ward Method,* 46.

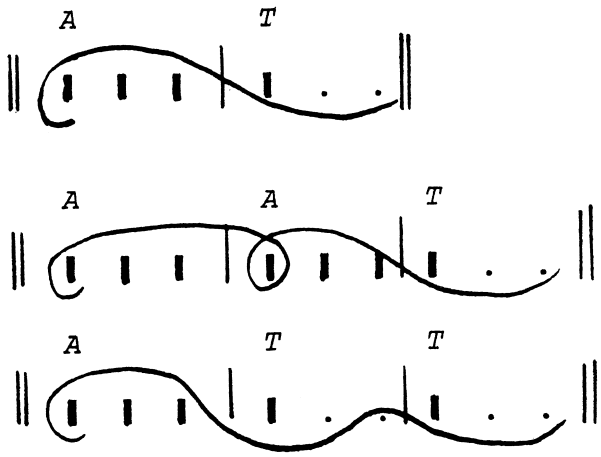
[230] Ibid.

[231] Sister Mary Bernadine, *Music Manual,* 21.

[232] The best description of the movements of chironomy are to be found in *Gregorian Chant Practicum.* This is a revision of the original Ward book *Music Fourth Year – Gregorian Chant.* This is not to say that one can actually learn these movements correctly from a book. For those interested, the Musica Sacra website lists all the classes offered each summer at Catholic University of America. www.musicasacra.com/ward.html; accessed March 12, 2007.

[233] Ward as cited in Combe, *Justine Ward and Solesmes,* 11.

[234] While this movement was designed for chant, it works beautifully with any song. During the Ward Level I class this was demonstrated to us in a small song about bells. When the voice is allowed the follow the movement of the arms the most beautiful music emerges.



Ex. 3.1
Arsis and Thesis of Chironomy. Ward, *That All May Sing* (1992), 149. Used by permission of Catholic University of America Press.

Chant has been seen by the Church as sung prayer since the Middle Ages; therefore, being able to express the emotional depth of the text was extremely important.[235] The physical movement of chironomy helps express the emotion of the text beautifully. This movement was already being used by Dom Mocquereau to direct the choir, but with less attention to detail than Ward used later.[236] Dom Mocquereau credits Ward with evolving the gesture as an aesthetic tool through the use of scarves to create a fluid motion, and applying it as an educational tool, rather than as a simple directing gesture.[237]

Characteristics of Method

Ward believed that it was not enough for students to simply sing well. Ward was dedicated to the idea of aesthetic education for students through learning to compose

[235] Ward, citied in Combe, *Justine Ward and Solesmes,* 11.
[236] Combe, *Justine Ward and Solesmes,* 35.
[237] Ward, Preface to *Gregorian Chant,* VIII.

music. Composition exercises are included in the method beginning in Book I. Students are taught using the French idea of equating numbers for solfege syllables, thus 1=DO.[238] Students may then write a melody as, 1 2 3 1, to be sung as DO RE MI DO.[239] In order to ensure that students are not only able to sing by number but by note as well, transcription of melodies into notation is included in lessons and in workbooks. Singing by number is taught through charts with a bi-colored pointer, [240] a method seen in the late nineteenth century when it was used for a time in New England.[241] Its predecessor was the Chevé method from France.[242] Although students learned very quickly with Chevé's method, it did not teach standard notation. Instead, Chevé believed that notes should be replaced entirely with numbers sung on solfege pitches. This caused his method to be abandoned when it became apparent that students were unable to read standard notation.[243] Nevertheless, Chevé's sequenced learning is a proven method, evidenced by the work of educational psychologist Jerome Bruner.[244] It has been shown that sequential learning methods, such as those first used in music by Chevé and adapted by Ward, are best for students who have mild learning disabilities.[245] This makes the Ward Method an excellent choice for the general music classroom.

Notation of rhythm is somewhat different in Ward than in other methods. Although the charts used for learning to read rhythm use the common stick notation for

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[238] Simpson, "Jean Jacques Rousseau," in *Some Great Music Educators,* 17.

[239] All sight singing in the early years is based on this concept, leading in time to reading full staff notation in solfege syllables.

[240] Ward, *That All May Sing* (1992), *xi.*

[241] Edward Bailey Birge, *History of Public School Music in the United States* (Reston, VA: MENC, 1966), 126.

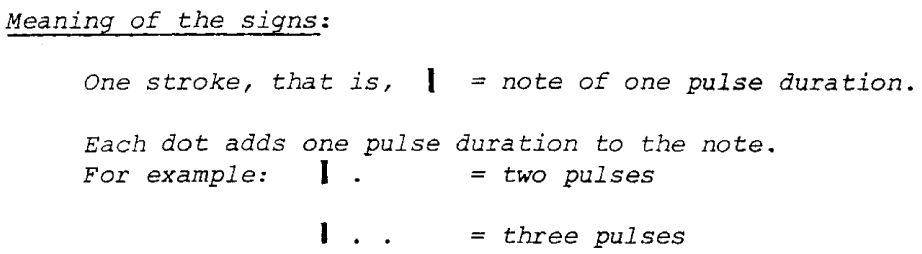
[242] Kenneth Simpson, "The Galin-Paris-Chevé Movement," 26.

[243] Forbis as quoted in Bunbury, *The Genesis of the Ward Method of Music Education,* 112.

[244] Guy R. Lefrançois, *The Lifespan and Human Development* (Belmont, CA: Wadsworth Pub. Co., 1999), 147.

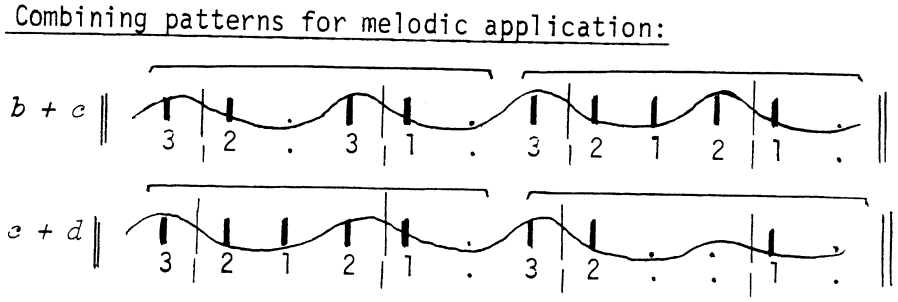
[245] T. R. Miles and John Westcombe, *Music and Dyslexia: Opening New Doors* (London: Whurr Pub., 2001), 99.

quarter and eighth notes, an apparently unique concept is found in Ward—the use of the dot. Articles in *Some Great Music Educators,* however, indicate that this convention was already being used by Chevé in the mid 1800s.[246] A dot adds length to any note; therefore, when a dot is placed after a stick, the note is held one extra beat, as seen in Example 2.2 from the Rhythm Patterns chart, Series I, Book I.[247]



Ex. 3.2
The dot extends the pulse. Ward, *That All May Sing* (1992), 2. Used by permission of Catholic University of America Press.

This is in contrast to the dot in staff notation, where a dot receives half the value of the note preceding it. The dot in the Ward Method extends the beat to create a note with two beats, |.; two dots would make a three beat note, |., etc. Our melody of 1 2 3 1 may carry |.|||. beneath the numbers, with bar lines to designate measures, thus transforming it to triple meter (see Example 3.1, page 47).



Ex. 3.3

[246] Kenneth Simpson, "The Galin-Paris-Cheve Method," 27.
[247] Ward, *That All May Sing* (1992), 1.

Melody with ternary rhythm pattern shown in the undulating lines. Ward, *That All May Sing* (1992), 89. Used by permission of Catholic University of America Press.

This makes it possible for even the youngest children to compose their own melodies from the moment they learn DO, RE, and the quarter note. To ensure carryover, written transcription of rhythm is included in lessons, and eventually students are able to transcribe both number and rhythm transcription into one. Student's compositions are then placed on the board to be sightread by the entire class.[248] These melodies may then be used in another lesson for melodic/rhythmic dictation games. In the upper elementary grades, students are taught to add text to their melodies.[249]

Conversational improvisation is another game used to help train the students in pitch matching in the lower grades. The teacher sings a phrase to a student, who then answers within the parameters established, such as reversing the order of the notes sung or ending their phrase on DO. This same concept is used with more advanced material in the upper elementary grades. Student improvisations can then be used as melodic dictation for the students. All students should be included in conversational games as an evaluation tool opportunity to sing alone, and opportunity for individual instruction. In a later class, this improvised material may be placed on the board as dictation and sightread by the class.

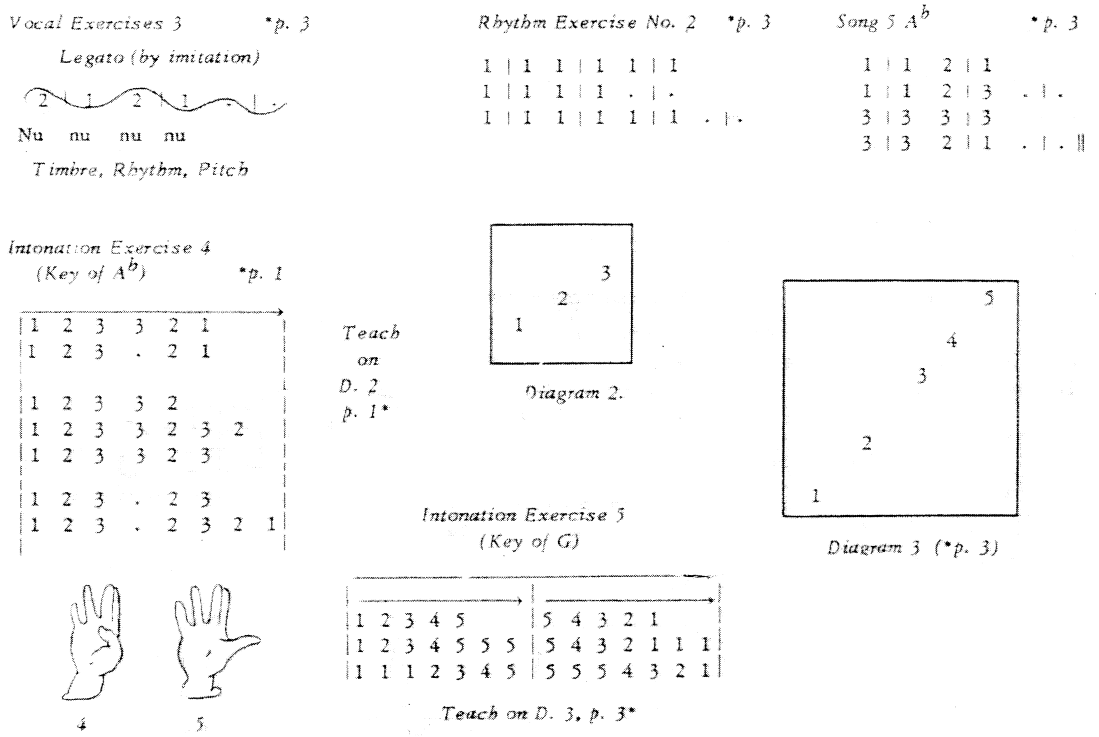
A helpful addition in the revised book is that of a scope and sequence chart.[250] Although the first book provides a planning model, it does not explain how it was accomplished; furthermore, it does not provide daily planning except for the first chapter

[248] Ward, *That All May Sing* (1992), 32. Thus, composition, sight reading, and staff notation are reinforced within a simple lesson, which stimulates the students' creativity as well as comprehension.

[249] Ibid.

[250] Ibid.

in Book I. This is in contrast to the 1950s editions, which include daily lesson plans at the end of the teacher's manual. Daily lessons for the new edition are derived strictly from the teacher's text, which provides all the rhythmic and intervallic work for the unit being taught. In order to provide flexibility, the material is not arranged sequentially. Instead, individual groups of rhythm, notation, harmony, etc., are grouped together in one chapter, so that the teacher may choose the material to be used for the lesson (see Example 3.4 below).[251] In the 1950s edition this was all on one page, making planning easier.[252] It is cautioned, however, that when teachers design their own lesson plans for upper grades, examples should not match the day's sightreading exactly, otherwise the students are not really learning to sightread.[253]



[251] Ibid.

[252] Ironically, lesson plans for the entire year are also included at the back of each of the books from the 1950s. According to a personal conversation with Nancy Fazio, this was in response to numerous requests for the addition. Unfortunately, the new edition has removed all of the lesson plans other than those for the first week of school.

[253] Amy Zubelbueler, personal conversation, July 2006.

Ex. 3.4
Lesson planning materials. Ward, *That All May Sing* (1992), 49. Used by permission of Catholic University of America Press.

A comparison of old and new texts shows that the revisions of Theodore Marier[254] contain all the elements that are to be found in the original method, only the emphasis is somewhat different. Missing are Ward's careful guidance and helpful explanations, contained in the preface and chapter beginnings of earlier editions.[255] Some of Ward's instruction is to be found sprinkled throughout new texts in boxes where they pertain to the material shown, but without her guidance at the beginning of the books, it is difficult to understand the goals behind much of the material until one has experienced the teaching of the method. Even then, when I found it necessary to ask why certain things were done, I was directed to the older volumes of the method that are out of print.[256] Additionally, the discussions on technique are missing in the revised books.[257]

The Dom Mocquereau Foundation

In the late twenties, Ward began focusing on a project to help fund the teaching of the Solesmes method of chant. The organization of the Dom Mocquereau Foundation, as it was to be eventually named, was to be the administrative spearhead of the Ward Method, named after Ward's mentor. It would allow for financial support for the school of music at Washington D.C., the Pope Pius X School of Music in New York, and Ward

[254] Theodore Marier, a close friend and colleague of Justine Ward, became the director of the Dom Mocquereau Foundation upon Ward's death.

[255] Justine Ward, *Music—First Year* (1992) introduction, 7-12.

[256] As of this March, *Music—First Year* (1920) is available for free download from the *Musica Sacra* website at www.musicasacra.com/ward.

[257] Justine Ward, *That All May Sing* (1992), foreward, *v-vii.* While the same material is spread throughout the new book, having it cut into little pieces detracts from the overall emphasis that can be found in the prefaces to the older books. When reading Ward's advice, it makes sense. When reading little boxes it is hard to make correlations to previous material or to connect that information at a later date.

Centers throughout the world.[258] Originally located in New York, the Dom Mocquereau Foundation eventually came to reside at the Catholic University of America in Washington, D. C., where a School of Liturgical Music was to be built with Ward's financial help.[259] The purpose of this school was to teach the methods of Solesmes at Catholic University, allowing for the method to be integrated more thoroughly into American parishes.[260] Though the project was fraught with difficulties,[261] the Foundation itself began to thrive, and is still in control of the Ward Method today, as evidenced by its continuation at the Catholic University of America.[262]

Expansion of the Method

The Ward Method grew far more quickly in Europe than in the United States, perhaps because the school of liturgical music at Catholic University that would have been the pivotal center for learning in the United States never materialized, due to Ward's disputes with the school.[263] Although the adoption of the Ward Method might be assumed to have been a decision guided by the Church, in fact, every country to adopt the method was first exposed by "auditions," also referred to as exhibitions.[264] Performances of what the children were able to do were prepared and presented to large audiences in major cities with sightreading as a component. Many times Orff and Kodály presentations were

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[258] Combe, *Justine Ward and Solesmes,* 52.

[259] Paul K. Scimonelli, *The History of the Benjamin T. Rome School of Music at the Catholic University of America, 1950-2002* (Doctoral Dissertation, Catholic University of America, 2003), 52.

[260] Combe, *Justine Ward and Solesmes,* 49.

[261] Scimonelli, *The Benjamin T. Rome School of Music,* 57. This dissertation deals in part with the mercurial temperament of Justine Ward, who refused to wait for a committee meeting that could not convene until January 24, 1930. She severed all ties to Catholic University on January 5, and withdrew the funds she had promised to help construct the, by now, partially constructed building. All of Ward's demands were met at the meeting of the 24th, but it was too late. Ward did not ask to be reimbursed for any of the money spent to that date, but nothing more was contributed. In 1967 the building was renamed Ward Hall in her honor.

[262] While the Foundation is considered to be seated at Catholic University, no one is present there except for a week or two every quarter, and during the month of instruction given there each summer.

[263] Bunbury, *Justine Ward and the Genesis of the Ward Method,* 97.

[264] Combe, *Justine Ward and Solesmes,* 41.

included, so that Ward could be seen in comparison to the other two. There was an audition for the Netherlands in 1923, following which the Ward Method was chosen for use in every Catholic and Protestant school in the country.[265] France followed in 1935, with a copy of the original concert program reproduced in the extensive German dissertation of Gabriel Steinschulte.[266] Through demonstrations of the expertise of students in public performances, the method spread throughout the globe, though mainly in Catholic schools, due to the emphasis placed on Gregorian chant.[267]

By 1953, the Report of the President of the Dom Mocquereau Foundation listed three countries that had received financial aid to start a Ward Center, and thirteen other countries where the method was being taught.[268] Uncatalogued files at Catholic University include a set of compositions written in 1965 by the children of a school in Portugal in 1965, along with black and white snapshots of the class performing their chironomy. Accompanying these compositions is a letter in Portuguese, detailing the improvement of the children in their musical endeavors.[269]

In 1967, the translated yearly report of the Institut Ward de Paris in France shows that the method could be found in multiple schools in ten countries other than the United States, each with its own Ward Center.[270] The same document states,

> MONTREAL At the EXPO 67, Miss Hertz … gave a demonstration at the "Man and Music Pavillon" of the Ward Method. From May 29th to June 24,th with

[265] Combe, *Justine Ward and Solesmes,* 135.
[266] Steinschulte, *Die Ward-Bewegung*, 571.
[267] Berry, "Justine Ward," in *Some Great Music Educators,* 69.
[268] Dom Mocquereau Foundation, Yearly Report, 1953 (Washington D.C., Ward Hall, Catholic University of America).
[269] Dom Mocquereau Foundation, Ward Document Box, File 1 (Washington D.C., Ward Hall, Catholic University of America).
[270] Dom Mocquereau, *Institut Ward de Paris,* 1967, Minutes and Yearly Meetings, Ward Document Box, File 1 (Washington D.C., Ward Hall, Catholic University of America), 1-3.

> three lessons of one hour each every day … one each of the three degrees of the Ward Method, were given to groups of boys and girls aged 7 to 10. The interest taken in this course was the same among the pupils as among the public. Unfortunately, the latter rarely being the same, could not realize the progress made day after day. However, very much attracted by the work, - voices, audition, conducting, musical compositions, reading prima vista, etc. – as well as the children's joy, several Canadian and American teachers decided to attend the training courses at Quebec.[271]

These training courses were designed primarily for nuns who were teachers. These nuns were not necessarily trained in music, but at the turn of the last century the Catholic school system began requiring nuns to include musical training in their daily teaching schedule. The public schools of Boston had added music to the curriculum in August of 1838.[272] The Ward Method filled the gap admirably by offering summer classes to these nuns who came to learn to sing and read music by the same exact method they would be teaching their students: "As every year the Paris summer course has been attended by a large number of students (120), among who 13 nationalities were represented."[273]

The method began in Italy in 1925. In 1967, Ricardo Allorto and Vera D'Agostiono Schnirlin outlined the prominent methods in Italy at that time, with a

[271] Ibid., 6.

[272] James A. Keene, *A History of Music Education in the United States* (Hanover, NH: University Press of New England, 1982), 114.

[273] Dom Mocquereau, *Institut Ward de Paris,* 5.

chapter each on Dalcroze, Orff, Rinderer, Kodály, and Ward methods. Examples of each method are given along with an overview. [274]

Mary Berry, the director of the Ward Center in Cambridge, England wrote about Justine Ward [275] in an article included in *Some Great Music Educators.* In a discussion of all the places in the world where the Ward Method was being taught at that time, she mentions that it was introduced recently in Israel at the State Teacher's College.[276]

I know of no documentation regarding the spread of the Ward Method in the United States, making it difficult to know whether it was not as popular here, or if its growth was simply undocumented.[277] No dissertation or thesis addresses the issue of growth of the method in the United States, and there is no information about it in any of the books published.[278] My search for records of method books ordered in individual dioceses was unfruitful.[279]

During the middle part of the twentieth century, there were numerous Ward Centers, as the schools of instruction are called. Originally, six-week summer sessions were provided for the nuns.[280] The session included methods classes in all subjects to prepare the nuns for teaching at the beginning of the new school year. This contact "whetted the intellectual appetite of the students,"[281] and so the Sister's College was

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[274] Ricordo Allorto and Vera D'Agostino Schnirlin, *La Moderna Didattica dell'Educazione Musical in Europa: Problemi e motodi* (Milano, Italy: Ricordi, 1967), 49.

[275] Mary Berry, "Justine Ward." in, *Some Great .Music Educators,* ed. Kenneth Simpson, 69-77.

[276] Ibid., 69-70.

[277] The theses that have been done explain how the method was established in the parishes in which they were used, but these appear to be only in Kentucky. It would seem no surprise that Ward's method was introduced into Kentucky Catholic schools since the sister house of Ward's order is located in Louisville.

[278] Some information may be contained in the Steinschulte dissertation.

[279] It might be possible to trace this information through the records of the Dom Mocquereau Foundation, but that would require physical access during a period when the director of the Foundation was at Catholic University.

[280] Ward, *Thomas Edward Shields,* 202.

[281] Ibid., 201.

begun October 3, 1911.[282] The Ward Method was part of the curriculum. While Ward Centers exist elsewhere in the world, there is only one left in the United States today, at the Catholic University of America,[283] where the method is taught in a three-week summer session. Although the contact hours for the Ward Method remain the same as before, the course has been condensed, since there are no other method classes involved.

There were many ways for teachers to be certified in Ward in the early years of the twentieth century, depending on where they lived. At the publication of Sister Anna De Paul Quigley's book in 1945, she provided information on certification throughout the world, except for the United States. It is mentioned in the preface that training is available at Catholic Sister's College, and summer training is available at Catholic University of America in Washington, D.C., and at Webster College in Webster Groves, Missouri.[284] The Netherlands required teachers to take Courses I, II, and the Gregorian Chant course (level IV). Italy was teaching the method over two years in summer courses that covered levels I through IV; this is a much shorter course than reported in the *La Moderna Didattica.* Both the Netherlands and Italy required observation of the teacher in a classroom setting.[285] Certification in France occurred for a month each summer over four summers; there is no mention of teacher observation.[286]

Decline of the Method

In spite of all its advances and growth, the Ward Method began to decline in Catholic schools after the mid-1960s.[287] 1962, the encyclical *Vatican II* was interpreted

[282] Ward, 202.

[283] A second is listed on the Musica Sacra website, but this is a satellite school taught by one of the Ward Method instructors. The instructor has now moved, so it remains to be seen what will come of this.

[284] Sister Anna DePaul Quigley, "The Cultural and Aesthetic Objective in Elementary School: the Ward Method Exemplified by Comparison," 32.

[285] Ibid., 32-33.

[286] Ibid.

[287] Sandler, *Elementary Music Education*, 29.

by many Americans as calling for the removal of chant from the Mass. This severely limited the application of a method steeped in Latin chant.[288]

Vatican II did not directly remove chant, only the Latin language in which it was originally written: "The use of the vernacular … may … be of great advantage to the people … in some prayers and chants."[289] To many, this indicated that Gregorian chant was not needed.[290] Indeed, the statement of reform by the Vatican II Council reads, "While Gregorian Chant has a unique … relationship to the Latin liturgy, other kinds of music are acceptable."[291] This movement away from Latin, and chant itself, appeared to many to negate the need for the use of the Ward Method,[292] as its ultimate goal was to teach the students to sing Gregorian chant.[293] Sister Karen Kuenzig states, "The fact that the New Ward still … uses chant is difficult to understand in a world that has more or less abandoned chant."[294] England's Bernarr Rainbow, one of the few scholars to include the Ward Method in his publications[295] also states that the method was seen as an "anachronism" by this time.

Richard Bunbury suggests that the Music Appreciation Movement of the 1930s was also a factor in the decline of the Ward Method.[296] This would seem unlikely, as the Music Appreciation Movement began around the turn of the century here in the United

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[288] Sandler, *Elementary Music Education,* 34-35.

[289] Austin Flannery, O. P., *Vatican Council II: The Conciliar and Post Conciliar Documents* (Collegeville, MN: The Liturgical Press, 1975), 13.

[290] Sandler, *Elementary Music Education,* 34.

[291] Felician A. Foy and Rose M. Avato, *1985 Catholic Almanac* (Huntington, IN: Our Sunday Visitor, Inc., 1985), 218.

[292] Sandler, *Elementary Music Education,* 34.

[293] Combe, *Justine Ward and Solesmes,* 1. Even today, the equating of the Ward Method with chant remains. Catholic schools that consider chant to be outdated do not choose the Ward Method, even though the method remains a sold foundation for the singing of any music.

[294] Kuenzig, *The Justine Ward Method of Music Education,* 37.

[295] Rainbow, *Music in Educational Thought,* 331.

[296] Bunbury, *Justine Ward and the Genesis of the Ward Method,* 5.

States.[297] This could be true in England, where the music appreciation movement occurred later.[298] However, the Ward Method was growing during the 1930s.[299] Bunbury also states that interest in sight reading was beginning to decline by the mid-1960s, which also led to decline of the Ward Method.[300] Sight reading was, in fact, beginning to be emphasized following the interest in redesigning music curriculum brought on by the space race in the United States,[301] which fostered an interest in the technical aspects of music education.

While the decline in appreciation for chant was a significant factor in the decline of the Ward Method, another explanation lies in the significant decrease in the number of professed nuns, which dropped dramatically during the 1960s,[302] at the same time when the number of Catholic school openings increased.[303] According to Sandler, there was a thirty percent decline of sisters teaching the music in the Louisville Diocese among the women entering the Church between the years 1951 and 1965.[304] According to Father Robert Skeris, the drop in the number of women entering the convent occurred immediately following the church's decision to allow nuns to leave the confines of their convents and to abandon wearing traditional habits.[305] The drop in nuns available for teaching was significant. It must be remembered that this was seen as a Catholic method, one not taught at most public universities. The special training needed to teach the Ward Method reduced the number of women trained in the method.[306] The decline in the

[297] Birge, *History of Public School Music,* 210-217.

[298] John Moutrie, "The Appreciation Movement in Britain: Macpherson, Read and Scholes," in *Some Great Music Educators*, ed. Kenneth Simpson (Borough Green, Kent, UK: Novello, 1976), 60-61.

[299] Combe, *Justine Ward and Solesmes,* 89-113.

[300] Bunbury, *Justine Ward and the Genesis of the Ward Method,* 5.

[301] Michael L. Mark, *Contemporary Music Education* (New York: Schirmer, 1996), 26.

[302] Sandler, *Elementary Music Education,* 30.

[303] Ibid.

[304] Ibid.

[305] Personal conversation, Father Robert Skeris, July, 2005.

[306] Ibid., 31. There has never been much training available other than at Catholic institutions.

number of nuns entering the Church caused a decline in the number of available teachers trained in the Ward Method. Lay music teachers were hired to fill the gap left in the musical education of Catholic students. These lay teachers seldom had Ward training, contributing to the decline in the use of the Ward Method.[307]

While chant may have been viewed as outdated, the fact remains that the teaching method designed by Ward is still an excellent one. Why, then, did it fade away so quickly? *Vatican II* and the decline in nuns available to teach the method were part of the problem, but there were other issues as well. Publications of the Ward Method were begun by Catholic Education Press, a private publishing company, and continue today by the Catholic University of America Press, another private publishing company. This has limited the exposure and availability of the Ward Method textbooks. Also, Ward's own attitudes limited the capacity of her method to perpetuate itself once her indomitable spirit was removed. Paul Scimonelli states that Ward "had a tendency to be spiteful when things did not go her way."[308] Furthermore, Rainbow states that the Ward Method "was never widely publicized.[309] This is echoed in the article by Mary Berry, who goes on to say, "she would never have consented to this on any account."[310] This outlook, while admirable from a spiritual perspective, resulted in no public legacy left behind when Ward died in 1975.

Ward's own personality was a factor in the method's decline. The strength of character it took to disseminate a method such as Ward's does not come from a timid soul. While her strength was an asset, it was also a detriment in the end.[311] In 1967 the

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[307] Ibid.

[308] Dr. Michael Cordovana, as quoted in Scimonelli, *The History of the Benjamin T. Rome School of Music,* 54.

[309] Rainbow, *Music in Educational Thought,* 331.

[310] Berry, "Justine Ward" in *Some Great Music Educators*, 77.

[311] Scimonelli, *The Benjamin T. Rome School of Music,* 54.

woman in charge of the Paris Ward Center, Odette Hertz, was replaced for privately publishing a songbook for use in the French Ward Centers.[312] This book was intended only to provide material during a time when the Ward songbook was unavailable due to printing issues.[313] Hertz acquired an attorney to plead her case, stating that she had asked permission, she did nothing for personal gain, and that it was only a temporary measure.[314] In a personal conversation, Father Skeris stated that Hertz had been Ward's close friend for decades, and was included in Ward's will. However, following this disagreement, Hertz was removed from Ward's will, and also from her position of leadership for all the Ward Centers in France.[315] Because a profit was made, the dissolution of the Ward Institute in France was required per the articles of the Foundation.[316] This ushered in the beginning of the end in France.[317] Similar disputes occurred surrounding the proposed building of a school of music at Catholic University.[318]

The Ward Method Today

The Ward Method did not die an instant or complete death. It is still active in many countries of the world, including the Netherlands. Portugal has a Ward movement that is currently growing.[319] However, the number of Ward Centers has declined in the United States. As of 2006, the only remaining Ward Center in the United States was at Catholic University. Nevertheless, an attempt is being made to expand its influence.

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[312] Personal conversation, Father Robert Skeris, July, 2005.
[313] *Institut Ward de Paris: 1967,* Dom Mocquereau Foundation, I.
[314] Letter to Dom Mocquereau Foundation, 1967.
[315] Combe, *Justine Ward and Solesmes,* 403.
[316] Ibid.
[317] Personal conversation, Father Robert Skeris, July, 2005.
[318] Scimonelli, *The Benjamin T. Rome School of Music,* 51-57. Scimonelli's dissertation contains details of disputes regarding the building of the Liturgical Music School and contains copies of letters from lawyers of both sides in the dispute.
[319] Idalete Emilio Garcia Giga, "Pedagogia musical Ward," *Boletim da Associação Portuguesa de Educação Musical* (July-September 1998), 25-28.

Following the death of Ward, Theodore Marier became president of the Dom Mocquereau Foundation.[320] Scott Tarkington, a student at Catholic University at the time, and now a board member of the Dom Mocquereau Foundation, helped Marier finish a revision of the Ward Method approved during her lifetime. While the revision was welcomed by some, it was not by all.[321] There is a teacher's text for every two grades.[322] If all texts are used, the method covers K-8.

Marier carried on the work of Ward, attempting to revise the method in ways that would make it more visually appealing and usable in the modern classroom. One of the simple changes Marier made was to use tapes instead of the old vinyl recordings of children demonstrating correct vocal production.[323] More instruction in composition was included as well. According to Amy Zubelbueler, a student of Marier, composition was one of his loves, and this is reflected in the revisions. Attention to Binary and Ternary movements, which are used in duple and triple time, is still apparent, as well as the chironomy original to Ward.[324] However, the final revisions are not yet completed. As of summer 2006, the last book in the series still had not been sent to the printers. This has limited the number of classes available, preventing Ward teachers from being completely certified in all areas.[325] It is not known when this level will be offered again, as there will need to be a sufficient number of students to offer the class.[326] Most people attending the Ward training today are lay people interested in learning to sing chant for their church

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[320] On the death of Marier, Father Robert Skeris became the director of the Foundation.

[321] Kuenzig, *The Justine Ward Method of Music Education,* 36-40.

[322] Book One may be split into three sections to accommodate kindergarten.

[323] Personal conversation, Amy Zubelbueler, July, 2006.

[324] There appears to be far less aesthetic emphasis in the revisions. Ward's passion was teaching children to feel the music. Stories abound of her visiting classrooms in the role of music supervisor with nylon scarves, which she taught the children to use in aiding the "feel" of chironomy.

[325] The third level of Ward was offered in the summer of 2006 by providing photocopied editions for students. This is the first time Level III has been offered in ten years.

[326] Personal conversation, Amy Zubelbueler, July, 2006.

choir or preparing to teach music in Catholic schools; with the recently renewed interest in Gregorian chant, some Catholic schools are beginning to request teachers with Ward Method certification.[327]

Summary

In revision or not, the Ward Method remains an outstanding life work that is still vital today. While it is desirable to remove the chant element of the method for use in the public setting, this in no way damages the methodological aspect of teaching students how to read and sing music in limited space with limited expense. Ward titled her first Book *That All May Sing,*[328] and even today that is what is taught through this method. It is well worth the effort to make whatever adaptations are necessary to use this method so that all indeed may sing.

The Ward method teaches students how to sing and read music with ease and skill. Its predecessors were Rousseau and Chevé, who developed a method of reading music in numbers for solfege, rather than beginning with the traditional staff. Ward evolved a method that incorporated staff notation so that there is no gap in learning. This method is designed with progressive education ideals in mind, such as learning through the discovery of facts in sequential steps. Mastery is ensured by the repetition inherent in the method, which also makes learning easy.

Although the use of the Ward Method has declined, it is still being taught at centers in Europe and at the Catholic University of America. The Ward Method is based in melody rather than rhythm, as will be seen in the next chapter. This focus provides the opportunity to teach children how to sing with beautiful tone and with emphasis on the

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[327] Ibid.

[328] Justine Ward, *That All May Sing* (1992), foreward, *v-vii.*

beauty of music. This alone should make learning more about the Ward Method important for every educator.

CHAPTER FOUR

THE WARD METHOD IN COMPARISON TO ORFF AND KODÁLY

The greatest area of distinction between the Ward method and others is found in the different historical background of Justine Ward. Zoltán Kodály was a university educator in Hungary propelled to develop a method that would provide musical literacy for the people of his country, while instilling a feeling of pride in their musical heritage.[329] Karl Orff was a German musician with the vision of providing a creative method "bringing together…solo and choral singing, instrumental techniques, aural training in pitch and time, the combination of words with music, and improvisation ….[330] Justine Ward, in contrast, was a privately-taught musician who felt called to produce a work to facilitate the spread of Gregorian chant and to teach musical literacy to children to help accomplish this goal. Ultimately this would lead to Catholics participating in the singing of Gregorian liturgical chant in the Mass.[331] While there are similarities in content between Ward and the other methods, including the use of modes, the materials are presented in their own unique way and in different orders.

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[329] Lois Choksy, *The Kodály Method I*, 2.

[330] John Horton, "Car1 Orff," in *Some Great Music Educators,* ed. Kenneth Simpson (Borough Green, Kent, UK: Novello, 1976), 88.

[331] Combe, *Justine Ward and Solesmes,* 1-2.

The Ward Method was published in 1914, prior to the Kodály and Orff methods, yet the latter two are the most commonly-used methods in public school music education today. It would seem efficacious to compare the salient features of these two methods to the Ward Method. Therefore, the discussion in this chapter will deal with the similarities and differences of the Ward Method compared to those of Orff and Kodály. Although many of the same concepts are used, they are applied differently. To understand the distinctions more clearly, this discussion will be divided into two parts: 1) material common to both Ward and the other methods, and 2) material unique to Ward.

Lesson Plans

Orff lesson plans are decided by the teacher for whatever application is deemed necessary at what time is appropriate for his or her class. In volume two of the translated version of Keetman's *Musik Für Kinder,* the introduction states, "Those seeking a systematic music education method will not find it in these pages."[332] It goes on to say that aesthetic education is the focus of American music education, and that aesthetic education is central to Orff instruction. Knowing about musical concepts such as rhythm, melody, and harmony "contribute to aesthetic experience, but are not ends in themselves."[333] Skill development comes from participation. The emphasis of Orff education is on "active participation in the music making process."[334] For these reasons it is stated in the explanatory notes that "when the individual teacher is in agreement with these suggestions, then they may be used as they stand. If the teacher feels that … it would be better to make a change, then it is right to do so."[335] This flexibility is perhaps

[332] Jane Frazee in Gunild Keetman, *Music for Children: Orff-Schulwerk American Edition, Primary Edition,* 3 vols. (Berlin: Schott Music Corp., 1977), III.
[333] Ibid., IV.
[334] Ibid.
[335] Ibid., VII.

the reason that this is the most popular of the methods used today. It is reported that most teachers who take the training say they never had more fun in their lives. This flexibility leads many Orff teachers to use whatever aspects of the Kodály method they find appropriate.

On the other hand, teachers of Kodály, are instructed not to deviate from the given order, because the method is based on research indicating that children develop in similar patterns the world over. Kodály uses this information to arrange the material presented into a sequential child-developmental approach that "requires the arrangement of the subject matter into patterns that follow normal child abilities at various stages of growth."[336] This material is taught in three phases, referred to as Prepare, Present, and Practice;[337] this sequence teaches preparing for new learning, making children consciously aware of new learning (showing the symbol for what students have been doing), and reinforcing the new learning through practice.[338] The Prepare stage is characterized by the use of rote learning; "only later when it is well known, should it be put to its other pedagogical purposes."[339] Thus, Kodály training is intensive in preparing material that will be used for lesson planning in each grade level. This material may be added to, but the sequence of the learning may not deviate. The homework for these teacher training courses is so grueling that some training centers are sending the homework to teachers a month or so before class begins to help alleviate the exhaustion that comes from "Kodály bootcamp."[340] However, because musical literacy is of high

[336] Choksy, *Kodály Method I,* 10.
[337] Class notes from Day 4, Kodály Level I teacher training, Jo Kirk, instructor, Aug., 2004.
[338] Choksy, *Kodály Method I,* 167.
[339] Ibid., 34.
[340] This is true of the summer training class at Colorado State University.

importance in the Kodály method, it is emphasized more in the Kodály method more than in Orff.

While the Ward Method is a sequential method, the teacher training sessions are not as labor-intensive as is the Kodály. The Ward Method is arranged in sequential learning units that build one upon the other, as seen in an excerpt by Ward included in Book One of the revised edition; while this excerpt discusses intonation exercises, the information is true of all the units: "It is not necessary to practice each Intonation Exercise until it can be sung perfectly by all the children. Each exercise prepares for the next one, which, in turn, perfects the one before it."[341] Training in the method teaches it exactly as it would be taught to the students, so that the method is fully understood. Lesson plans are created by taking material from each of the units within a chapter to prepare students for singing a song by sight at the end of each lesson. The workload for these summer classes is quite simple compared to that of Kodály, but more intensive than that of the Orff classes. It is imperative that teachers be able to read the intonation charts at sight, so homework focuses mainly on being able to sing the Compass Exercises that are presented throughout the method.

It should also be noted that each of the methods use moveable DO. The original Ward Methods also used this, but with the change in the new edition of the Ward Method from using key signatures to modes in their authentic and plagal ranges, it appears to use moveable DO only some of the time. In fact, this is not the case, but the authentic/plagal issue creates much confusion. This will be discussed further in later sections.

Rhythm and Meter

[341] Ward, *That All May Sing* (1992), 46.

Both Orff and Kodály methods are based firmly in rhythm, demonstrated in the use of echoed rhythms, which in turn become ostinati.[342] By contrast, the influence for the Ward Method was chant. Because sixteenth notes are not often found in chant, sixteenth-note patterns are not introduced until the seventh and eighth grades in the revised edition. This results in a much slower rate of rhythmic progression than is found in either Orff or Kodály. It does, however, provide for a solid foundation of rhythm work that is easily expanded upon as the students understand time values within the beat. [343]

Although Orff students are exposed to written rhythm notation once it is experienced through classroom activities, according to Brigitte Warner in her text *Orff-Schulwerk: Applications for the Classroom,* "musical literacy, although part of the whole process of musical development, is not the main objective in Orff-Schulwerk."[344] She goes on to say, "If little time is available for musical instruction – and this is often the case – priority should be given to the practical aspect of making music, rather than the theoretical aspect."[345] Rhythms are taught first through imitation of a repeated pattern set to words; this is experienced[346] through clapping, tapping, speaking, playing bars on Orff instruments, and singing. These repeated rhythmic patterns are referred to as "ostinato." The teacher writes the patterns that are created by the children' the patterns are performed by the class. Later the class may recognize these patterns as one of a group of patterns shown to them. These patterns are combined with harmonic patterns—referred to as "bordun"—played on Orff instruments, which are professional-quality instruments that

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[342] Isabel McNeil Carley in Keetman, *Music for Children,* vol. 2, 7. Ostinati is the plural of ostinato.

[343] Personal conversation, Nancy Fazio, July, 2005.

[344] Brigitte Warner, *Orff-Schulwerk: Applications for the Classroom* (Englewood Cliffs, NJ: Prentice-Hall, 1991), 40.

[345] Ibid., 41.

[346] Carly in Keetman, *Music for Children,* vol. 2, 7.

resemble small xylophones. Once the rhythm and harmony are in place, interpretive body movement is added. This is "learning by doing,"[347] which is the essence of the Orff method.

In the Kodály method, musical literacy is paramount, and thus the sequence of instruction is vital. An important figure in Hungarian music, Zoltán Kodály developed his method specifically to fulfill his "dream of a musically literate nation."[348] Kodály students are expected to read and write the quarter note, two eighth notes, and the quarter rest by the end of first grade.[349] This is accomplished by providing a model "taught entirely by rote"[350] for the students to copy through clapping or spoken ostinato. Rhythm work is accompanied by folkdance, which allows the students to experience the rhythm repeatedly, while a steady beat is created by the movements of the body in dance. Once the students are comfortable with the rhythm pattern, it is then recognized and performed in symbolized forms,[351] such as the picture of a cat for a quarter note, and two kittens for beamed eighth notes. The animal names are spoken to represent the rhythm that will be presented.[352] This is followed by the students reproducing it themselves through the use of "rhythm pattern sticks"[353] in the lower grades, and finally through the use of written work.

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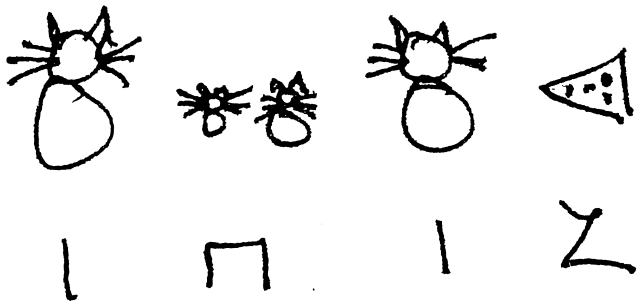
[347] Frazee in Keetman, *Music for Children,* vol. 2, IV.
[348] Lois Choksy, *The Kodály Method*, 2.
[349] Ibid., 36.
[350] Ibid., 34.
[351] Ibid., 37.
[352] Kodály training I, Notes from day 10, Jo Kirk, August, 2004.
[353] Ibid., 39.



Ex. 4.1
Kodály Symbols. "Cat = 1 beat (1syllable), Two Kittens = 1 beat (2 syllables)." Kodály teacher training, Level I, Colorado State University, notes Day 10, Jo Kirk, instructor.

Ward students use only the quarter note and the half note for the first year, but this is typical at the kindergarten level today. Originally, this was partly due to the simpler rhythmic needs of Gregorian chant, around which the method was devised, and partly because the main goal of Ward is to teach students literacy through mastery of basic concepts.

While all teaching in the Ward Method focuses on a child's "discovery of a musical concept, Ward stated explicitly that "teachers must…resist the temptation to emply the device of rote-teaching as this technique tends to stunt the child's normal musical development.[354] All rhythm teaching is based in whole body movement to reflect a steady beat. "A rhythm … becomes a muscular experience and in time, from this experience, the child develops muscular memory."[355] This muscular experience is the first step in beat recognition, which will be discussed more fully below. In subsequent lessons, this body movement is followed by touching the index finger lightly to the palm for each beat, which is the first step in learning notation.[356] Rhythm is read from charts in stick

[354] Ward, *That All May Sing* (1992), v.
[355] Ibid., *vii.*
[356] Ibid.

notation that represents simple rhythm patterns of two or three measures. On the first day of kindergarten instruction, this is two quarter notes per measure and a half note shown as a stick with a dot.[357] Students speak the rhythmic language at the same time they touch the beat in their palms. This is referred to as the Metrical Gesture.[358]

Metrical Language:

la = | *Note of one pulse duration.*

long = | . *Note of two pulses duration. This word is also used for notes of more than two pulses duration.*

Ex. 4.2
Metrical Language. Justine Ward, *That All May Sing* (1992), 2. Used by permission of Catholic University of America Press.

Rhythms are never clapped or identified in any way other than speech, but are always performed in conjunction with steady beat movements.[359] This provides the opportunity to develop the concept of rhythm within beat. Later students write the rhythms that the teacher performs, and transcribe them to standard musical notation by the end of the first year of instruction. At no time is rote learning used other than to give the initial directions.

All the methods rely on the use of symbols for notes and the quarter rest. Orff and Kodály rely on a "Z" which is a stylized adaptation of the quarter rest itself,[360] while Ward uses a "0" to represent the rest.[361] The concept of a quarter rest is thus represented in Ward as still taking the space of a beat, but remaining silent.

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[357] Ibid., 2.
[358] Ibid.
[359] Ibid., 2.
[360] Choksy, *Kodály Method I,* 53.
[361] Ward, *That All May Sing* (1992), 133.

Meter begins in all three methods in duple time; however, the Ward Method begins with the upbeat, rather than the downbeat.[362] Beginning on the downbeat in Orff and Kodály helps reinforce the concept of steady beat and is consistent with their emphasis on rhythm. Ward begins with the upbeat to encourage a legato sound. Steady beat is constantly addressed through the use of the whole-body movement that accompanies the students' singing at all times. By emphasizing the upbeat, students move easily to the downbeat later on, without having to make a difficult adjustment.[363] It also aids in learning mixed meter very early on. The intention of Ward was not to teach twentieth-century mixed meter, but rather, the "free rhythm of Gregorian chant."[364] Duple time contains two or four beats in a measure, while triple time contains three or six beats in a measure for elementary work. In mixed meter, measures of both duple and triple time are used together.[365] This continual change of steady beats is very difficult for many musicians to perform, but with the Ward Method, it is learned with ease by the third year of instruction.[366]

Body Movement

Although each of the methods uses body movements, their purpose and application are different. Orff uses body movements for rhythm work through "patsching"—creating sounds in rhythm by patting the thighs[367]—or through sound gestures such as clapping, slapping the chest or mouth, snapping fingers, etc.[368] Whole body work is accomplished through movements in creative expressions of words or

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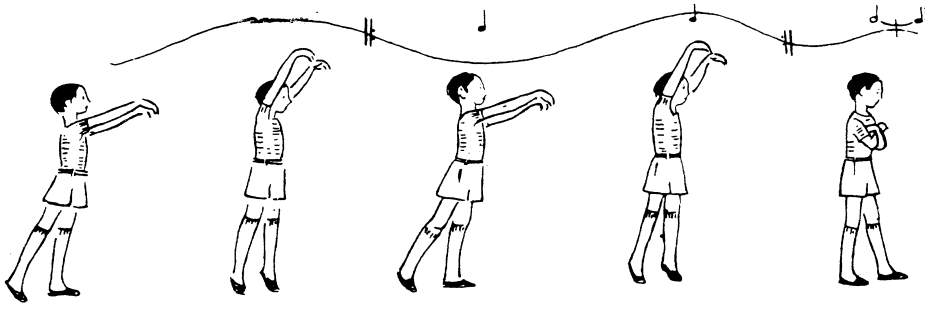
[362] Ibid., 1.
[363] Personal conversation, Nancy Fazio, July 2005.
[364] Ward, *Music—Fourth Year, 7.*
[365] Kostka and Payne, *Tonal Harmony,* 520-521.
[366] Justine Ward, *Look and Listen: Book Two Teacher's Manual* (Washington, D.C.: Catholic University Press of America, 1981), 103.
[367] Keetman, *Music for Children,* vol. 2, VI.
[368] Ibid.

music.[369] Since Orff developed his method while working in a dance studio, it is not surprising that he adopted the movements of the French choreographer Laban.[370] These movements are improvised to the music that is created by the children.[371] The Orff method "Above all … stresses the creative and improvisatory aspects of the subject."[372]

Because Kodály strove to create a method that would provide true musical literacy, every step of his method is calculated. This may seem less creative initially, compared to the freedom and play inherent in the Orff method, which may be one reason for the popularity of Orff in today's American music classrooms. In Kodály, steady beat is reinforced through the use of folkdance, which begins with simple steps in kindergarten. As children learn the steps, they chant the words to the songs and eventually sing them as they dance. This method requires enough space for children to move. Especially in the lower grades, dance instruction is time consuming.

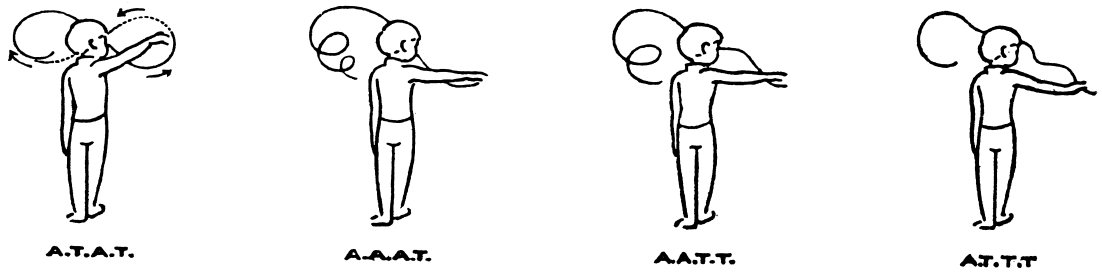
The Ward Method uses a whole body movement designed to be performed while standing in one place. This was probably due to the constraints of the classroom setting for which it was designed. It should be remembered that this method was designed to be taught by the classroom teacher, not a trained music educator. Students stood beside their desks. At this time the "music room" was largely unheard of. How does one provide movement that will create steady beat while remaining in one place? The body movements of the Ward Method simply require the students to stand with one foot slightly in front of the other, and rock up and back from toes to heels, while at the same time raising and lowering the arms in time to the beat. This movement accompanies one step of the sight reading sequence for all new songs in the early grades.

[369] Keetman, *Music for Children,* vol. 3, 332.
[370] Horton, "Carl Orff." In *Some Great Music Educators*, 89.
[371] Keetman, *Music for Children,* vol. 3, 332.
[372] Ibid., 93.



Ex. 4.3
Rhythm Gesture I. Ward, *That All May Sing* (1992), 2. Used by permission of Catholic University of America Press.
By the end of first grade, the chironomy movements of "arsis and thesis"[373]

accompany singing. These are undulating arm and body movements that help students express the aesthetic meaning of the text. The arm and body rise as the phrase approaches its apex, and declines as the musical line falls.[374] This emphasis on teaching the beauty of the musical phrase is of paramount importance to the Ward Method: "We shall not be satisfied with feeling the rhythm of each separate word, but will look for the rhythm of the phrase, - [*sic*] the rhythm which draws together the words into the unity of *one thought* and establishes a close relation between them."[375]



[373] Ward, *That All May Sing* (1992), 126-127.
[374] This was demonstrated very ably by Nancy Fazio in the Ward Level I class. After the class sang a song correctly, the arsis and thesis movements were added. When nothing changed, Mrs. Fazio chided the class for not allowing the voice to follow the movements of the arms. The song was repeated with emphasis on singing the movement of the line. The hush of the class as we finished singing was palpable as we each looked at the others in awe, recognizing that we had just created true music with a simple children's song. Shared musical moments are priceless.
[375] Ward, *Music—Fourth Year: Gregorian Chant,* 32.

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Chironomy Movements. Ward, *That All May Sing* (1992), 133. Used by permission of Catholic University of America Press.

Creative Play

Each of the methods discussed uses play to help students learn. The emphasis in Orff, as mentioned earlier, is that of creative improvisation. All of music is a game created through the use of the ostinato patterns, bourdons, and movements that students discover themselves. Kodály places emphasis on folkdance as part of creativity, but new material is often presented in story form, and some teachers use puppets as well. Written work is pictorially creative, such as cats and kittens, as mentioned earlier. Students learn to read these pictoral representations before learning is transferred to traditional staff notation using notes on a staff. On the other hand, the Ward Method uses whole body movements to teach steady beat, and ultimately, musical phrasing. Neither of the other two methods addresses this aspect.

While there is, perhaps, less play in the Ward Method, there is the satisfaction at the end of every lesson of discovering a new song. Every aspect of the Ward Method furthers or cements the learning that has occurred. The Ward Method, however, does use musical singing games similar to those found in Orff and Kodály. In Ward, these are improvisations extended to teach numerous musical concepts, but the students think they are just having fun. The teacher sings to a student who then answers in song, creating "musical conversations."[376] These conversations allow the teacher to check pitch matching, but also to work on intervals and tone, question and answer phrases that will be

[376] Ward, *That All May Sing* (1992), 12.

applied in their compositions, new rhythms, to name a few. Other musical games include "listening games," and "looking and remembering games."[377] Listening games are actually melodic or rhythmic dictation,[378] but they are presented as games. Musical dictation is accomplished by the teacher performing a small rhythm, or singing a snippet of melody on a neutral syllable such as NU. Students then write the rhythm or melody performed in the air, on the board, or with solfege signs. Every lesson in Ward contains both these games, but they are only one to three minutes in length and are preceded and followed by relaxing activities, a direct result of the child psychology philosophies of Thomas Shields.[379]

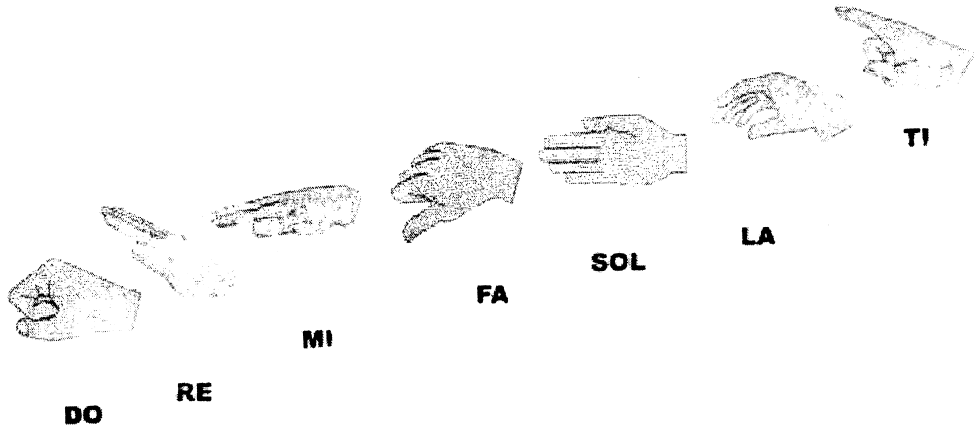
Looking and remembering games are exactly that. The teacher writes a rhythm or melody on the board, or points it out on a chart. A student volunteer then closes his or her eyes or turns around to perform the answer. If incorrect, another student may try, until the right answer is reached. The teacher may give hints to help the student, but the answer is never simply given; it must be discovered by the students. The student who answers correctly may then write it on the board. The meter is identified, bar lines are drawn by another student, the rhythm gesture is drawn, and the examples are sung.

Solfege Signs

Each of the three methods uses hand signs to designate the pitches of the scale. These are referred to as solfege or solfa, in the Kodály method.[380] The original concept comes from Guido of Arezzo, a medieval Italian priest and music theorist. He designed a method that allowed different parts of the hand to represent specific pitches. In this way a

[377] Ward, 185.
[378] Ibid., 12.
[379] Combes, *Justine Ward and Solesmes,* 2.
[380] Choksy, *The Kodály Method I,* 12.

teacher could point to parts of the hand to teach a song to a group of singers.[381] In the 1800s, the Englishman John Curwen adapted this idea in the eighteen hundreds to using the whole hand, held in different configurations to represent each degree of the scale.[382]



Ex. 4.5
Adapted Curwen hand signs. Copyright free.

These Curwen hand signs are used in both Kodály and Orff training. All of the solfege signs help students develop a sense of muscle memory to help in recognizing the relative height of the individual pitches.[383]

The same concept was used by Ward, but with an adaptation of her own. Ward chose to use finger notation rather than that of the whole hand. This was apparently influenced by Father Young who "gave the children … tests … on his fingers."[384] It is immediately obvious to anyone who has worked with young children that this is a problem, as fine motor skills are not sufficiently advanced enough in the lowest grades to make this a viable method. Perhaps this is what prompted Ward adopted the whole body

[381] Mark Evan Bonds, *Music in Western Culture* (Upper Saddle River, NJ: Prentice Hall, 2003), 36.

[382] Kenneth Simpson, "Some Controversies About Sight-Singing," in *Some Great Music Educators,* ed. Kenneth Simpson (Borough Green, Kent, UK: Novello, 1976), 110.

[383] Choksy, *Kodály Method I,* 16.

[384] R.V. O'Connell, [biography of Father Young], unpublished typescript (1940), p. 36; as cited in Richard Bunbury, 130.

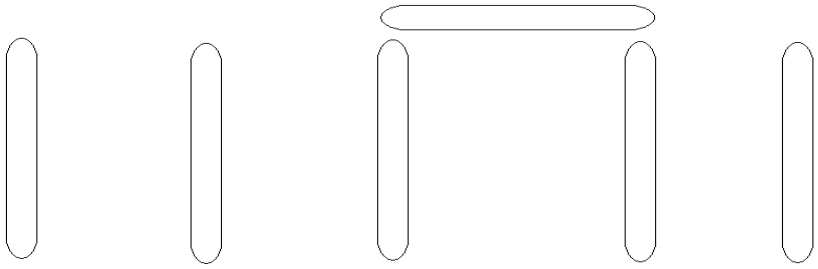
solfege of Chevais that is demonstrated in the earlier grades in later editions. Ward did not give up the finger notation, however, as it allows for representation of each individual note in different octaves.[385]

Dictation

There are two types of dictation: melodic and rhythmic. The use of solfa signs, whether with hands, whole body, or finger notation, is used in each of the methods to aid in teaching melodic dictation. Once students are able to recognize pitches heard, and show them through solfa signs, they are then expected to write them. In Orff and Kodály this is done by using the first letter of the solfa pitch itself, such as m = *mi*. Ward uses the Chevé signs, where 1 is equivalent to DO. As will be seen, this allows students to designate the pitch and the rhythm at the same time. Dictation in Ward may be either rhythmic or melodic, but the two are combined very quickly.

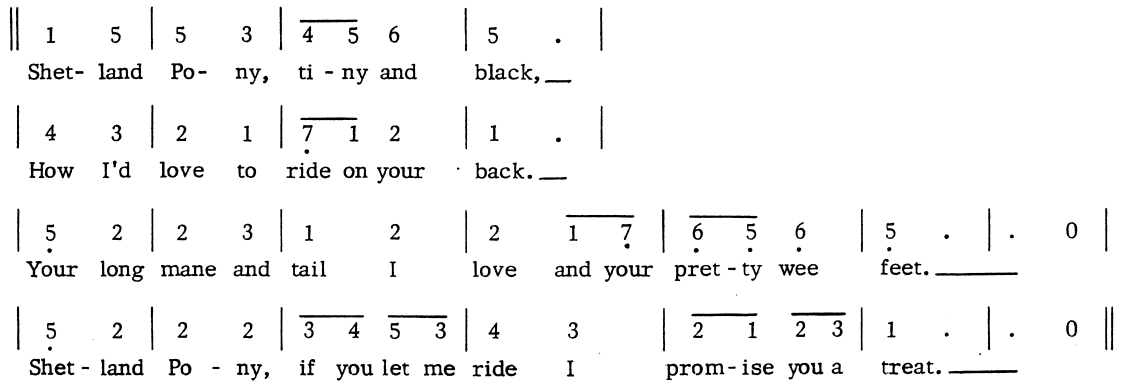
Rhythm dictation for all methods uses the stick notation developed by Rousseau.[386] In the early grades of Kodály, this is done with sticks, which are placed vertically on the floor or desk. A single stick represents the stem of a quarter note, two sticks with a third placed horizontally above the two represent two beamed eighth notes, and three sticks placed in the configuration of the letter 'z' represent a quarter rest. This allows even those struggling with fine motor issues to "write" the pitches sung to them. By the third grade students are writing dictations on paper. Dictation in Orff is similar.

[385] Kuenzig, *The Justine Ward Method of Music Education*, 22.
[386] Kleinman as quoted in Bunbury, *Justine Ward and the Genesis of the Ward Method,* 102.



Ex. 4.6
Kodály dictation with rhythm pattern sticks.[387]

Ward begins with stick notation but adds the unique characteristic of using a dot to extend a beat. This dot does not follow the regular rule of adding half the value of the preceding note, but rather a whole beat, or a pulse, as it is referred to in Ward.[388] This allows the two-beat half note to be written as the number designating the pitch followed by a dot. Two eighth notes are designated as two numbers with a vertical bar written above to represent beamed eighth notes. As mentioned previously, Ward uses the 0 to represent the absence of sound of the rest.



Ex. 4.7
Ward beamed eighth notes and rest. Justine Ward, *Look and Listen: Student Songbook,* 35. Used by permission of Catholic University of America Press.

[387] Thanks to Conlan Brown for creating this figure.
[388] Ward, *That All May Sing* (1992), 2.

Similarities between the methods end here. While there is much in common among the methods, Ward deviates in many ways. The following discussion will focus on these differences.

Staff Notation

Ward departs from the other methods in the speed with which students are expected to write in traditional staff notation. Both Orff and Kodály use many creative intermediary steps to teach the staff, such as large staves created with tape on a floor mat. Large circles are then placed on the floor staff to indicate the pitch on the staff. Magnetic boards are also used with round magnets placed on the staff, or felt staves and notes are used to replace the symbols.[389] Eventually, students are able to recognize all notes on the traditional staff. The difference in Ward notation begins with the initial use of only one line. DO is placed on the line and RE is placed above it.[390] Students are then asked to recognize only those two pitches in beginning melodic dictation. When these are mastered, a second line is added for MI and FA, and so on, until the entire staff of five lines and four spaces is complete. By the end of first grade students are reading the entire staff with DO placed on the first line.[391] Transcription of melodies from number notation to staff notation with only one line begins at the very end of kindergarten. This ensures that students are not only able to recognize the pitches by number/scale degree, but also as traditional staff notation.

Vocal Placement

[389] Choksy, *Kodály Method I,* 44.
[390] Ward, *That All May Sing* (1992), 57.
[391] Ibid*,* 117.

One of the greatest benefits of the Ward Method is its ability to teach correct vocal placement to even young children. Students are taught to feel the "buzz" on the bridge of the nose when the consonant "n" is sounded with the mouth open moderately wide. Once this has been accomplished, the sound is expanded to "NU," with the "ooo" imagined as floating into the head cavity. This causes sound to resonate in the sinus cavities in the area known as the masque, where trained singers place the sound. First year students sing only the one syllable. Beginning in second grade, other vowels are placed after the "n" to ensure correct production of all vowels. Eventually these exercises include moving from one vowel to another on the same tone, as well as techniques of dynamics. All exercises are done in the upper register to ensure that the sound is placed high and forward. Students who may at first have difficulty matching the higher pitches are given notes a third lower.[392] Within a few weeks, all students will be matching pitch.[393]

Intonation Exercises

Each class period begins with the vocal placement exercises as warm-ups. This is followed immediately by intonation exercises. These are charts of numbers to be sung with solfege syllables, arranged in sequenced learning order to ensure mastery and to teach intervals and chords through the use of inner hearing. Inner hearing is being able to look at a pitch and hear its tone without singing it out loud. While this is a quality that is important for singers, it is also important for young children. Research by Dee Joy Coulter points to inner hearing as being vital in allowing a student to gain impulse

[392] Ibid., 1.

[393] In 10 years of experience Amy Zubelbueler has discovered this takes about two weeks. Particularly difficult cases may need a little after-school help, but she says this only needs to be done once or twice.

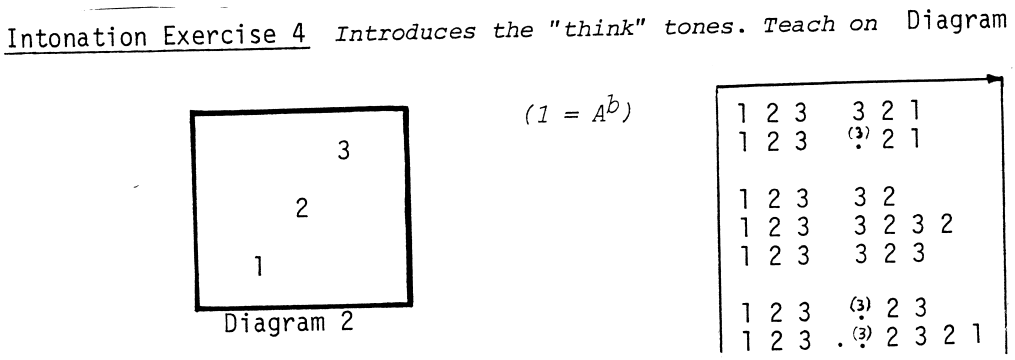
control.[394] In Ward, inner hearing begins with the very first lesson. The teacher refers to her number charts for direction as to which numbers to point to on the large chart from which the students work. The pointer is bi-colored: the green end indicates that students are to sing; the red end indicates that students are to not sing, but to listen for the pitch.[395] Only DO and RE are sung on the first day, but after the initial experience of hearing both pitches, the students stop momentarily on the pitch RE. The teacher then points to DO and students sing this pitch. The teacher does not sing, but checks the pitch with the pitch pipe.[396] This simple step allows the teacher to reinforce the need to constantly maintain the same pitch, assuring that students are listening to the pitch, and at the same time to teach students to find DO without having been given the pitch. This initial beginning of inner hearing continues until students are stopping on MI and then beginning again on DO, and so on.

For purposes of singing, inner hearing enables a singer to move quickly and confidently from pitch to pitch by step or by interval. In the Ward Method, first year students are taught to sing the major triad of DO, MI, SOL using this inner hearing. Students work at singing DO to SOL and back for several classes. Then students practice singing the pitches RE and FA with a "whisper" while singing DO, MI, SOL at normal volume (see Example 4.8, following page).

[394] Dee Joy Coulter, "Music and the Making of Mind." *Early Childhood Connections,* (Winter, 1995), 25.

[395] Ward, *That All May Sing* (1992), 37.

[396] Ibid.



Ex. 4.8
Ward "Think tones" on intonation chart and diagram. Ward, *That All May Sing* (1992), 38. Used by permission of Catholic University of America Press.

The exercise is then repeated with no sound at all on RE and FA; instead students are to stop and "listen" for these tones, which are referred to as "think tones."[397] Because it is important that the students always think a tone before singing it, this skill is stressed from the beginning.[398] This is done several times before the next step: singing only DO, MI, SOL, while listening for the pitches RE and FA inside their heads.[399] This major triad is called the First Compass Exercise and is accomplished by the end of the first year.[400] After a period of time, the students sing DO, MI, SOL without reference to FA and RE. Other compass exercises in subsequent years teach the minor triad, moving from major to minor triads, and modulating at sight to the dominant of the key. Different rhythms are given to different configurations of the scale. These exercises help students identify pitches through the almost song-like quality these exercises possess and allow for moving about the octave freely. They are also used as preparation for teaching new Compass Exercises.

[397] Ward, *That All May Sing* (1992), 38.
[398] Ward and Perkins, *Music—First Year,* 23.
[399] At first, the teacher may sing the "think tones" rather than having students rely only on inner hearing.
[400] Ward, *That All May Sing* (1992), 38.

Scales

While the Orff and Kodály methods use the pentatonic scale of five whole steps, the Ward Method uses the traditional diatonic scale of Western Europe beginning on DO. Kodály found that it was more difficult for the children of Hungary to match pitches of a half step until they are older. This discovery led to his adaptation of the pentatonic scale.[401] This presents no difficulty for children in Hungary, however: "The pentatonic is one of the basic scales of folk music in Hungary and in most of the world, although the pentatonic of Hungarian music tends to be minor in character, or *la*-centered, while the usual American pentatonic song is major, or *do*-centered."[402]

Ward begins with the first step of the diatonic scale, rather than the descending minor third favored by teachers of Orff and Kodály. American research, as well as that in other parts of the world, points to the major second as more difficult for young children than the descending minor third.[403] Ward chooses to teach the more difficult concepts first. In meter, she began with the upbeat, and here again the more difficult concept is taught first by beginning with the major second. This is aided by the intonation exercises to ensure mastery. Teaching more difficult concepts first allows students to advance more quickly once these concepts are learned. Ward also uses "musical conversations" that are based in the descending minor third, thus reinforcing simpler pitch matching.

Interestingly, while Kodály recommended the use of the pentatonic scale for the children of Hungary, he did not promote it for all. His belief was that the music of the

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[401] Choksy, *The Kodály Method I,* 3.
[402] Ibid., 11.
[403] Ibid., 11

country should be the deciding factor in choosing song material for children.[404] This would point to the use of the major scale for children in the United States.

Although Ward begins with the major scale for the lower grades, Church modes are used for the upper grades. The purpose of this is two-fold: it expands the musical repertoire, and it accommodates the melodies of Gregorian chant, the focus of the Ward Method. It should be noted, however, that Ward considers the major scale to be a mode as well. This is referred to as the DO mode, and the natural minor scale is referred to as LA mode.[405]

The modes used in Orff and Kodály are the seven modern modes. A modern mode is an octave scale played on all white keys beginning on any note; however modes may be transposed to any key, providing they retain the pattern of whole and half steps unique to that mode. The first note of the mode is called the final, as it is always the last note of a piece in that mode. The modern seven modes have seven finals — A, B, C, D, E, F, G — for the modes named Aeolian, Locrian, Ionian, Dorian, Phrygian, Lydian, and Mixolydian, respectively.[406] In the Ward Method only four of these modes are used, those based on the finals of D, E, F, G. They are designated by number as I, III, V, VII, respectively, and are the original church modes of the Medieval period.[407] Each of these modes has a counterpart that begins four notes below the final; thus Mode I, with a final of D, becomes Mode II, also with a final of D, but beginning and ending on A. While both modes share the same final, Mode I is known as "authentic," and Mode II is known as "plagal."[408] These eight ancient church modes are used in the upper grades of the Ward

[404] Choksy, *Kodály Method I,* 2.
[405] Ward, *Look and Listen,* 6, and 126.
[406] Copley, *Harmony,* 89-92.
[407] Yudkin, *Music in Medieval Europe,* 66.
[408] Ibid., 66-69.

Method, while the song repertoire reflects the DO and LA modes in their authentic and plagal ranges beginning in the third grade.[409] Using the authentic and plagal ranges allows for an extended range and also for new sounds. It also allows for experience in many of the same modes used by Orff and Kodály, since the four authentic modes are identical to the modern modes. A fifth mode, the Ionian mode, or major scale, is the beginning of instruction in the Ward method, referred to as DO mode.[410] The Aeolian mode, or natural minor, is taught beginning in the fourth year as the LA mode.[411] Only the seventh modern mode, Locrian, is unused. This is to be expected in ancient church music, as the interval f to b—an augmented fourth— was considered unacceptable.[412] The Locrian mode is seldom used even in the modern modes, because its placement of half steps creates a very unstable sound.

Song Repertoire

Orff followed Kodály's example in the use of folksong material. This focus was originally influenced by the late nineteenth-century emphasis on nationalism,[413] which emphasized the use of folk material within its own particular culture. Another aspect of nationalism at the turn of the twentieth century involved the use of folk songs as the basis of a larger symphonic work. Kodály and his friend and fellow composer Bella Bartok traveled around the countryside of Hungary and neighboring regions, collecting original examples of this music,[414] many of which found their way into their symphonic compositions. The nationalistic interest in using folksong to represent the identity of

[409] Ward, *Look and Listen,* 6, and 126.
[410] Ibid., 6.
[411] Ibid., 126.
[412] Yudkin, *Music in Medieval Europe,* 72.
[413] Bonds, *A History of Music,* 351-352.
[414] Geoffrey Russell-Smith, "Zoltán Kodály," in *Some Great Music Educators,* ed. Keneth Simpson (Borough Green, Kent, UK: Novello, 1976), 79.

one's nation is reflected in Kodály's insistence that only the folk material from the country of one's birth be used when teaching children to sing. Orff followed Kodály's example of using pentatonic folk music to train students, even though German folk music is frequently diatonic. In the United States, a large amount of folk music is available for use, since our culture is multi-national, and pentatonic and modal examples of folk music may be found from almost every country. Only authentic folk music may be used to teach children in these two methods, although this does not mean that students are only exposed to pentatonic music for concert pieces.

Song material for both Kodály and Orff methods may be found in many volumes of collected folksongs, and more is being produced everyday. This assures that students are hearing what Kodály determined to be "good" music, and also that the music of many cultures is represented. In these collections, pieces are often analyzed according to the seven modern modes. The exact pitches used in the songs are identified to aid the instructor in choosing song material that will teach the correct intervallic concepts. This means that material with a more limited range can be easily identified for use in the lower grades. Since the half step is considered inappropriate for young singers in both methods, early songs have none. SOL and MI are the first two pitches taught in both methods, because they create the descending minor third advocated by Kodály. Whole steps are added gradually over time, and finally in the upper grades, the half steps are added so that the entire scale is used.

By contrast, song repertoire in major and minor scales is the basis of the Ward Method. Each lesson ends with sight reading a song that is unknown to the students. All prior learning in the lesson leads to the discovery of a new interval/rhythm that will be

found in the new song for that day. How this is accomplished will be discussed in the following chapter, but the use of the half step early on means that appropriate song material can be found more easily.

The introduction of the authentic and plagal ranges of the DO mode allows students to begin singing above and below DO.[415] The concepts of authentic and plagal need not be addressed at all except to explain to the students that the song will now go below DO. In the third year of instruction, students move to the key of SOL, singing above and below SOL, presented as authentic and plagal modes. This allows for the introduction of the dominant triad; the seventh is added, but not discussed.[416] This provides a large repertoire of music from which to pick. All the beginning song material is contained in the teacher's manual of Book One. Beginning with the second book, which is the start of grade three, the students receive their own songbooks because the songs become much longer. A number of these are untexted. Many short instrumental pieces have been given text by Justine Ward, such as the *Halloween Song* in the second student songbook.[417] The credit for text created by Ward is easily identified as JBW.

Book One contains a total of 87 songs, 45 of which are used in the first year. Eleven of these first year songs have religious content; the remainder are without text, and two of the songs are ancient Christmas carols. The second year has 42 songs, many of them nursery rhymes and folksongs, with 10 of the songs having religious content.

With Book Two, students have their own songbooks, which contain a total of 143 songs. There are 78 songs in the third year, 27 containing religious content; four of these are Latin chants. The use of Latin may make these songs more acceptable for some public

[415] Ward, *Look and Listen,* 24.
[416] Ibid., 76.
[417] Ibid., 10.

classrooms, but it is also possible to use these as untexted songs; they would then be performed only with solfege. Two songs in the third year are double-texted: *Turning,* a French folk song, is given with the English on the first line and the French in italics on the second line.[418] One of the Gregorian chants, *Be Thou a Light,* is also double-texted in Latin and English.[419] Of the religious-content songs in the third year, 3 are Christmas carols. The fourth year has a total of 65 songs, 16 with religious content. Three of the chants are again double-texted, and several of the folksongs are given either in the original language only, or double-texted. The songs with religious content in the fourth year include four Christmas carols from around the world.

The student songbook for Book Three contains 164 songs, 84 of which are for the fifth year of instruction. Thirty-four songs have religious content, seven of which are Christmas carols; twelve of them are double-texted. None of the foreign folksongs for the year five have double-texts, but in year six there is one.[420] This sixth year contains a total of 80 songs, 40 of which have some religious content; of the religious songs, 11 use double-texts, and 6 are Christmas carols.

Although it is apparent that the Ward Method uses song material that is religious in nature, there is certainly enough other material available to allow for the elimination of the religious material. If one makes allowance for the use of double-texted songs, then Book One contains 24% religious song material, Book Two contains 25%, and Book Three contains 34%. The only problem in using the remaining song material is that much of it is untexted. This untexted music was included because Ward believed it is easier to learn by accommodating additional skills.[421] Nevertheless it is important to practice

[418] Ibid., 36.
[419] Ibid., 39.
[420] Ward, *Think and Sing,* 54.
[421] Ibid., *ix.*

singing with text; according to Ward, "…the rendition of a complete song will bring him the full musical rich experience that lies there waiting to be summoned forth."[422] The simple solution to this issue will be discussed in the following chapter.

Composition

While Kodály and Orff expect students to be able to reproduce rhythms and melodies, they emphasize composition less than in Ward. Orff uses improvisational techniques to create music that is then written down as compositions, but in the earlier grades this is usually done by the instructor, not the students, except for the simplest melodies. Kodály teaches composition as part of dictation, but in both these methods only the pitches used for teaching are allowed in composition, confining students to *sol, mi,* and *la* in the first grade. Because of its unique system of number notation for pitches combined with rhythm symbols Ward students begin composing simple songs in the first year of instruction with the notes DO, RE, MI, FA, and SOL. In fact, composition is one of the basic steps in a Ward lesson. Students are eventually taught to break down the words of poetry into stressed and unstressed syllables, which are then converted into rhythms. By the end of the fourth grade, students are writing their own poetry-based compositions that include tonic and dominant phrases (antecedent and consequent phrases), masculine and feminine line endings, rhythmic augmentation, free rhythm (mixed meter), sequences, melodic inversion, and *D.C. al Fine*, in duple and triple meters. Compositions are all in the major scale first, followed by the natural minor. These melodies are composed in the number notation system; later, they are transposed onto the staff.

Summary

[422] Ibid.

Many elements of the Ward Method are similar to those of Orff or Kodály, but Ward teaches certain basic concepts somewhat differently. Individual differences in the Ward Method create a well-rounded musical education and assure that students are musically literate at a young age. This does not mean that there is no creativity involved in the teaching and learning. Ward systematically teaches students to compose real music that may be performed by the class, and emphasizes the aesthetic quality of the phrase through the use of chironomy. The whole body movements that help students initially find the steady beat are transformed into this chironomy. These movements teach the musical flow of the phrase, so that students are learning not just notes, but musicality. This is the goal of all methods. This method will now be presented with adaptations to the secular setting

CHAPTER FIVE

TEACHING AND ADAPTING THE WARD METHOD

Because the Ward Method is a sequence, not a system, specific steps need to be followed. Even in the first edition of the method, co-authored with Elizabeth Perkins, Ward instructed teachers that "it would be a mistake to substitute another method while using only such parts of the Manual as do not differ too radically from previous custom."[423] She prefaces this remark with the acknowledgement that, "in using this Manual, the authors feel sure that the teachers will find endless ways of improving up on it…"[424] It is hoped that this chapter will show ways in which the method may be improved upon for the public classroom setting. Today's educational setting simply requires some adjustments of the material in order to allow the method to be used conveniently in the public classroom.

The Ward Method presents its principal parts separately: "*Vocal exercises*, *Intonation*, *Rhythm*, and later *Staff reading* are treated as distinct subjects."[425] While this may be considered a progressive invention, it was successfully used in France over a century earlier by Chevé. "When the elements are separated in this manner, difficulties are minimized, and the child's attention is held by variety in the work."[426] Eventually the

[423] Ward and Perkins, *Music—First Year*, 12.
[424] Ibid.
[425] Ibid., 8.
[426] Ibid.

parts are combined, but "only after each element has been mastered separately is it safe to combine them."[427] Instructions are clear that "The *order* of the lessons and the *grading* must under no circumstances be altered."[428] Ward insists on this adherence for psychological reasons, reflecting the influence of Father Shields. Father Shields was a modern man of his time. He espoused the new educational psychology of his day, which Ward embraced in her method.[429] Following principles of educational psychology, Ward calls for the use of concrete examples.[430] It was not just enough for material to be memorized; it should cultivate "the development of memory."[431] Ward paraphrases Shields and Dewey in her biography of Shields: "…for a truth to become vital, it must be presented in a form adapted to the child's actual state of development.[432] While the philosophies may be old today, they were the foundation for Ward's and Shields' creation of a method that is still superior in teaching students to read and interpret music.

Ward lists the sequence of her method of instruction. In the first stage, "children learn largely by imitation."[433] It is interesting to note, however, that the imitation of which Ward speaks in the later editions is imitation of correct vocal production, not of rote learning. In the second stage, "children analyze what they have done in the first stage and reason out new combinations from the context."[434] This is followed by the third stage, in which "the newly acquired knowledge is assimilated and the new modes of activity are rendered automatic."[435] This is compared to the acquisition of reading skills, in which

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[427] Ibid.
[428] Ibid. The italics are found in the original.
[429] Ward, *Gregorian Chant,* XIII.
[430] Ward, *Thomas Edward Shields,* 141.
[431] Ibid., 145.
[432] Ibid., 219-220.
[433] Ward, *That All May Sing* (1992), *v.*
[434] Ibid.
[435] Ibid.

"the use of the letters of a word becomes automatic," not simply through constant repetition, but through the teaching of "frequently used combinations."[436] It is the combinations of notes to which Ward is referring. Small melody-like combinations are also taught to help students move freely about the scale, such as ***2***1 ***4***3 ***6***5 ***7***8 ***7***8 ***6***5 ***4***3 ***2***1. The italicized numbers, sung as solfa syllables, are heavily accented in singing, while the second tones are minimized.[437] Not only does this help students navigate the scale, but it teaches the minor triad by the end of the second year by eventually omitting the tones 1, 3, and 7.[438] This "combination of notes" is referred to as Compass Exercises.[439] These Compass Exercises are vital because, "if the relations of each note had to be reasoned out afresh every time a combination of notes occurred the child would soon become exhausted."[440] Ward also states that if the students are not progressing as expected, it is this last phase—teaching the combination of tones—that needs more stress. The only other reason Ward finds for lack of progress is if "the material has not been presented in a way to keep the children's interest alive."[441] While the lessons are ordered, and should not be deviated from, Ward also recognizes the need for flexibility. In a footnote to the introduction to her *Music—First Year,* Ward mentions that while the lesson plans for individual days are "intended as a help to the teacher in planning her time … they should not be followed rigidly."[442]

The overall plan of a Ward lesson is spelled out best in the Lesson Plan for the First Day in the 1956 edition of *That All May Sing.*[443] The approximate number of

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[436] Ibid., 9.
[437] Ward, *That All May Sing* (1992), 161.
[438] Ibid.
[439] Ibid., 124.
[440] Ward and Perkins, *Music—First Year,* 9.
[441] Ibid.
[442] Ibid., 8.
[443] Ward, *That All May Sing*, (1956), 107.

minutes to spend on each activity in order to keep the lesson within twenty to twenty five minutes is found in the appendix to the revised edition.[444] The sequence of the Ward Method does not just apply to the overall plan, but to the daily work as well. This includes sitting and standing during specific tasks, which is a direct result of Thomas Shields' educational philosophies.[445] The Ward Method was designed to alternate more difficult mental tasks with those that are more mentally restful. Sitting and standing accompanies this alternation. This was revolutionary at the time; before the development of progressive education, students were expected to simply memorize material, not be actively involved in the learning process.

Ward Lesson Plan

A typical lesson will use all of the following list, in order.

1.Vocal Exercises: STAND (2 minutes, semi-relaxing).[446] Students learn correct vocal placement and vowel production. Over time dynamics and breath control are included as well.

2. Intonation: SIT TALL (2 minutes, maximum concentration).[447] In the revised edition this is sometimes referred to as Pitch Training. Intonation charts are used during this portion of the lesson to teach pitch matching, interval recognition, harmony concepts, sightreading pitches, and inner hearing.

3. Rhythm: STAND (3 minutes, relaxing).[448] Students practice the whole body movement appropriate to that day's work, preferably to music. These movements are referred to as Rhythm Gestures. The use of these gestures is to help develop a steady

[444] Ward, *That All May Sing* (1992), 185.
[445] Sandler, *Elementary Music Education,* 24.
[446] Ward, *That All May Sing* (1992), 185.
[447] Ibid.
[448] Ibid.

beat. Later, chironomy movements are practiced at this time as well, but Rhythm Gestures are not done away with entirely. These movements are reviewed before adding any rhythm, so that the steps are broken down enough to create success for the students. Once gestures have been practiced, rhythm is taught through the use of patterns on the rhythm charts. These small patterns are combined to create new patterns, and are used in the composition exercises as well.

4. Ear Tests: SIT (1 minute, maximum concentration).[449] Justine Ward presented this activity, and the next, as games. The new edition reflects this by referring to this test as Listening Games. A small pattern of melody or rhythm from the day's rhythm or intonation charts, or a piece from the day's song, is given to the students, and they are expected to write the answer on paper or in the air. Students typically do either melody or rhythm, not both in one day. This is the beginning of melodic and rhythmic dictation.

5. Eye Tests: STILL SITTING (1 minute, maximum concentration).[450] The new edition refers to these as Looking and Remembering Games. Using the number notation chart, the teacher points out a snippet of melody and students sing from memory, or the numbers are written on the board and erased. The student willing to try and get it correct places it on the board. Rhythm may also be used for this activity by using stick notation, or pointing to a specific measure from the rhythm chart, and having students turn their backs to perform the rhythm. Once again, either melody or rhythm is chosen for the day, not both.

6. Vocal: STAND (2 minutes, semi-relaxing).[451] This is a repetition of the vocal production and pitch-calling games from the opening of class. Because the preceding

[449] Ibid.
[450] Ibid.
[451] Ibid.

games are so heavy in concentration, this provides a break for the students by returning them to something already known. In upper grades this is not included in every lesson.

7. Rhythmic Dictation: SIT (3 minutes, semi-relaxing).[452] With the rhythm chart in plain sight, the teacher performs one of the rhythm patterns. Students identify which pattern was performed. Later, students will perform the pattern with their fingers by making the appropriate strokes in the air: later still, with chalk at the board, or with pencil and paper. Other concepts addressed in the first two years include identifying whether a rhythm is in duple or triple, whether a song begins with an upbeat or downbeat, and learning to insert bar lines. As before, correct answers are written on the board and the class performs them. All work done on the board and on paper includes bar lines as well as the undulating lines that represent the whole body Rhythm Gestures that indicate steady beat.

8. Creative Work: SIT (2 minutes, relaxing).[453] In the older editions this is not included as a separate activity, but was interspersed throughout lessons. The new edition addresses this activity daily through practice in improvisation or composition.

9. Song: SITTING, THEN STANDING (2 minutes, relaxing).[454] The steps in a Ward lesson culminate in sightreading an unknown piece of music, with every class concluding with singing and discovery. Each step of the lesson has led to this moment. The earlier rhythm and melody work is synthesized into the presentation of the song. The teacher never sings the song for the students; they read the rhythm, speak the solfege pitches, sing and sign the solfege pitches, and finally sing the words. Not all of these may be accomplished on the first day a song is presented, but at least the first line of a song must

[452] Ibid.
[453] Ibid.
[454] Ibid.

be sung with correct rhythms and solfege pitches. Students stand to sing the pitches while using the whole body Rhythm Gestures.

Because the individual steps of sightreading are addressed during the entire lesson, it may be necessary to adjust some of the preteaching if a song is chosen that is not contained in the chapter. These accommodations will be discussed in the following pages, as will adjusting the given songs to make them usable in a public school classroom. Other musical additions may be incorporated without changing the focus of a lesson, such as the inclusion of Orff instruments, or learning to play recorder, but would require additional time. Since the Ward method is designed to teach a lesson in twenty minutes, this should be no problem for most instructors.

Although each of the following parts of the lesson are discussed separately here, in an actual lesson it is difficult for students to see these separations. In fact, multiple concepts are touched upon in each segment. While the teacher may be addressing rhythm, students are also learning steady beat, improvisation or composition techniques, correct vocal production, phrasing, and staff notation.

Vocal exercise is the warming-up process of the lesson and always performed with the initial consonant “n.” The tongue is placed lightly behind the top teeth while singing “n” to help students identify the correct placement of the voice. By first placing attention on the “buzz” that is created in the resonating cavities of the sinuses, students are taught how to find their head voice. This also intensifies the sensation of hearing the pitch. This is done with the traditional Ward “soft tone.” Once students are able to find the correct placement of the voice, a vowel is added to the consonant, at first the “oo” sound of “u” in Latin. Ward describes the correct pronunciation of NU as in the word

"noon."[455] This is the only vowel taught in the entire first year. To assure mastery of the technique, these simple exercises should always be sung "very softly and with a ringing tone."[456] Even though this exercise takes very little time, it is extremely important as the basis for all correct singing technique. According to Ward, "when bringing music within the reach of our children, the importance of the vocal exercises can hardly be over-emphasized, because where there is no beauty of tone there is no music."[457] Justine Ward constantly stressed that students should sing in a soft voice, particularly for the vocal placement exercise. "The importance of singing softly in the vocal exercises, the intonational exercises, and in singing the songs-indeed, whenever the child's voice is used at all,- [*sic*] cannot be overemphasized."[458] She goes on to say, "any lapse will undo the work accomplished by the vocal exercises towards placing the voices and will ruin the delicate vocal chords themselves."[459]

In order for all students to learn to find the correct pitch, Ward states that those who have difficulty should not be allowed to sing at the same time as those who are able to find the pitch: "Until the children can sing in tune, they must not be allowed to sing with the others, because the sound which they are making prevents the other children (as well as the monotones themselves) from forming a correct mental conception of a pure tone."[460] Ward states that often the reason students do not sing correctly is "simply lack of attention or of coordinating between the ear and the voice."[461] This is not to be misconstrued as telling certain children that they have no talent, and must, therefore,

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[455] Ward and Perkins, *Music—First Year,* 15.
[456] Ward and Perkins, *Music—Second Year*, 12.
[457] Ibid., 5.
[458] Ward and Perkins, *Music—First Year*, 8.
[459] Ibid.
[460] Ibid., 18.
[461] Ibid., 19.

remain silent. Ward is quite clear that these children must not be discouraged; they must simply be given more time to hear before they sing. Once the singing group has sung a pitch, the vocal exercise is to be sung by the "monotone" group" at a lower pitch; however, "they must first *listen* intelligently, because the noise they themselves make prevents their hearing the true tone."[462] This is not the only disadvantage to allowing monotones to sing. Ward states that they are not able to progress without hearing the correct pitch, but also that the other singers "will try to sing loud in an effort to hold their tone against the noise of the monotones."[463]

It is not expected that these "monotone" children will simply sit out the period, but rather that they will be kept active. Ward suggests that the children place their lips as if to sing, but remain silent while the first group sings the vocal exercise. The monotones would then sing on a lower pitch while the first group prepare their mouths to sing but would remain silent. The monotones must engage in all the rhythmic activities. They may keep the beat while others sing, skip around the room while others sing, or any creative activity "the teacher's own ingenuity will suggest to keep them occupied and interested."[464] As soon as these children are matching pitch, they begin to sing with the first group. This should only take two or three weeks. To keep these children from feeling left out, it would be wise to allow both groups to engage in both sets of activities, and avoid having the pitch-matching group always go first.[465]

Lastly, it is important to remember that, whether singing the vocal exercises, the intonation charts, the rhythm work, or songs, students must be required to sing with a

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[462] Ibid.
[463] Ibid.
[464] Ibid.
[465] Nancy Fazio uses these concepts in her classroom to keep students from feeling singled out.

ringing tone. Beauty of tone is considered to be of utmost importance, and Ward is adamant that attention to this detail will be rewarded.

Once the students have practiced their vocal exercises, they move to reading pitches from the intonation charts while seated. The charts are simply a list of numbers in columns in the teacher's manual which are sung on solfege pitches line by line, left to right, top to bottom (see Example 4.8, page 84). The teacher points to the pitches on the large class chart. Once the first column has been sung, the second column is used, and finally, both columns are sung together, thus creating a new set of intonations. From the very first day, inner hearing is encouraged through the use of these charts. The teacher places them in front of the class and uses a small bi-colored dowel rod to point to the number notation for the solfege pitch. The pointer must move in a slow deliberate direction to allow students to sense the next pitch that will be sung, but students do not sing the note until the pointer touches the chart with a tapping sound. From the beginning, students are encouraged to hear the note before it is sung.[466] If the note is missed the teacher will back up and instruct the students to "listen" to the pitch before they sing it. The teacher "never sings with the children."[467] While it is possible to simply sing these as an exercise and move on, the attention is on correct vocal placement and on students learning to use inner hearing. The monotone group is asked to sing part of the same exercise at a lower pitch once they have heard it several times. Whichever group is not singing should be actively listening. Questions are used to focus listening: They may be about the direction the pitch is traveling, or whether the group is singing the sounds "soft and light like smoke."[468] This assures that the students are still engaged even though

[466] Ward and Perkins, *Music—First Year,* 9.
[467] Ward, *That All May Sing* (1992), 187.
[468] Ward and Perkins, *Music—First Year*, 17.

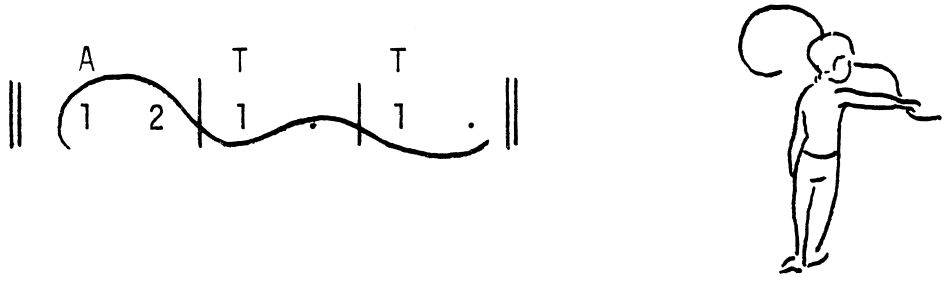
not all may be singing at the moment. This peer critique forces the "monotone" students to think about what they are hearing, and provides instant feedback to the singing students.

From the very beginning Ward insisted that all activities be introduced as though "announcing a great treat."[469] This direction is even given to accompany the command of "sit down" in *Music—First Year* as students prepare for their rhythm work. Rhythm work in the revised edition includes reading rhythms from charts. Unlike the intonation charts, which are simply a column of numbers used to point out a melody, the rhythms are given in short patterns that are named " a), b)," etc. (see Example 3.3, page 49). Once the students are able to perform these individual rhythms while tapping the beat lightly in their palms and speaking the rhythms, rhythms are then combined to form new patterns. This is the first introduction to form. In earlier editions, the concept of form was introduced at this point, but in the newer revised edition it is delayed until the introduction of composition. It is the students themselves who are asked to create these combinations, so that they have accomplished something original on their own, while perceiving that nothing new has been added. Once the rhythms are performed, melody is added. Once again, this may be an activity that the children are asked to perform. When the teacher asks "shall we start on DO? What should come next?," students begin to make decisions that will be used later as they begin to generate their own individual songs in the composition activities.

Once rhythms have been spoken and the beat patted in the palm of their hands, they are asked to use the whole body gesture of Rhythm Gesture I, II, or III (see Example 4.3, page 75). In my experience, these gestures are best taught by first rising on the toes

[469] Ibid., 16.

and gently rocking back to the starting position. Once students are able to accomplish this, the arms are raised and lifted, then the wrists are loosened to rise and fall as well. This is not a mechanical motion of up and down. Ward states that "The sense of *flight* should be felt in every muscle of the body, energy on up-pulse, in the rise, not in the fall of the rhythm."[470] Ward is adamant that this movement should express lightness: "It helps to get the feeling of repose, the drooping, the lightness of the 'down' movement to whisper the 'down' and emphasize the 'up' by a higher pitch in the counting."[471] Ward suggests that students allow their arms to "*float* back to original position" following the "up" movement.[472] Once learned, this gesture is practiced to music from a CD or other source. The same practice is followed once chironomy movements are introduced (see Example 5.1, following page). Ward herself used light scarves to help students visualize the flowing movement that should occur.[473]



Ex. 5.1

[470] Ward, *That All May Sing* (1956), 11. Italics are found in the original.
[471] Ibid. 10.
[472] Ibid.
[473] Ward, *Gregorian Chant,* XVII.

Chironomy Gesture with Arsis and Thesis. Justine Ward, *That All May Sing* (1992), 133. Used by permission of Catholic University of America Press.

Even then, review of rhythm gestures is continued to make sure that students feel the beat in their whole bodies. Once rhythm gestures are learned, they are used while singing rhythm work, singing the melodies composed for dictation and composition, and in the songs themselves.

In *Music—First Year,* Ward made several suggestions for making rhythm work a game once the lines can be sung lightly, quickly, and automatically.[474] She suggests letting the children sway from side to side as they sing, and then turn completely around at the end of a line: "Let them bow every time they come to a *mi,* or turn around every time they come to a *sol,* etc."[475] This seems to show that, at this earlier time, Ward had not begun to use the rhythm gestures with all work. It is interesting to note that the other games she suggests in this first edition—singing a line on a neutral pitch, having the students guess the pitches, and pointing out a melody that the students then sing — are seen in all later editions as the Listening Games and Looking and Seeing Games.

Notation may be included following rhythm work, but it is inherently part of the creative activity on days when the composition of a song is taught. Notation begins with showing "in the air" the pitch or rhythm, depending on whether melodic or rhythmic dictation is being practiced. As a rhythm is performed by the teacher, the students "write" it in the air with lines and dots for beats and holds.[476] Although the instruction for how to do this is missing in all the editions, it is taught in the Ward Method classes. Melodies are shown in the air with solfege signs. Staff notation becomes part of the rhythm work as

[474] Ward and Perkins, *Music—First Year,* 44.
[475] Ibid.
[476] Holds are identified by "poking" the index finger forward into the air.

soon as actual notes are introduced. This begins at the end of the kindergarten year with only two pitches, DO and RE, used with quarter notes on a one line staff. Rhythmic and melodic dictation are practiced on alternate days.

Students are encouraged to combine rhythms to create "new" rhythmic patterns. This simple exercise allows for students' creativity, but it also leads naturally to the teaching of form, such as AB, ABA, etc. Ward does not include this teaching in the early books. Form is seen as a compositional activity of higher skill, and so it is not taught until Book Three of the new edition.[477] Compositional activities are centered around the elements of motives, sequences, inversions, etc., until this point.[478]

Starting in the first week of second grade, chironomy is added to the staff. This appears as swirls and undulating curves on the around the melodic line. These curves are a visual depiction of the movement of the hands. As the melody line rises, both hands make a rising curve, moving toward the center of the body. A continued rise will require a loop in the air. This is called arsis. As the upward curve is made, the weight of the body shifts slightly upwards and forward onto the toes, just as it did for any Rhythm Gesture. This should be accompanied by a light crescendo. When the melody is static or descending, the hands make a wave pattern away from the center of the body. As the wave pattern is made, the weight of the body shifts backward and down onto the heels. This is called thesis, and should be accompanied by a slight decrescendo.

When arsis alternates with thesis, the hands will develop a figure eight pattern as thesis is left and arsis begins again (see Example 4.4, page 75). These patterns are used for any meter. With meters containing more beats per measure, the length of the arsis of

[477] Ward, *Think and Sing,* 51.
[478] Ward, *Look and Listen,* 212.

thesis is simply elongated, allowing for an easy transformation from duple to triple time and back. The movement of the body with the crescendo and decrescendo create lovely flowing melodic phrases. This pattern becomes ingrained, so that students can perform it automatically in time, without the accompanying physical gesture.[479]

While the original intention of chironomy was to interpret a line of chant, it is used in the Ward method for secular as well as sacred songs. The technique remains the same, but the application may be slightly different for a strictly secular setting. Chironomy for chant has specific rules that are guided by the ictus, or the stressed beat in phrase. Ward's chironomy signs always teach the correct form for chant. This means that occasionally an ascending line in chant may be accompanied by a thesis. When adapting the method to secular music, it should be noted that the melodic arch is the highest point of a phrase (see Example 5.2 on the following page). I believe that chironomy works best if arsis is used until this high point is reached, unless the director requires a special effect to convey the importance of the text. In this case, thesis may be used momentarily. Sometimes, phrases build one upon another. If the object is to reach an apex, then I believe arsis should be used until that point is reached, even if thesis would be indicated by the melodic line. Ward herself recognized the need for this at times by substituting the "*contracted arsis (with) continuous ascending undulating chironomy."*[480] No matter what is being sung, singers will begin to instinctively respond to the phrase once they have been trained in chironomy.[481]

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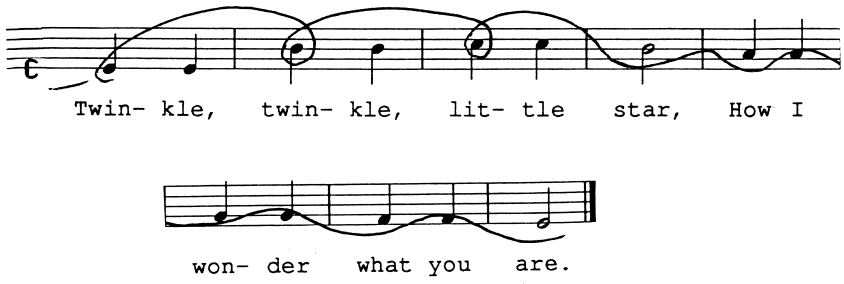
[479] Ward, *Music—First Year,* 11.

[480] Letter to Dom Mocquereau as cited in Combe, *Justine Ward and Solesmes,* 37. Italics are Ward's.

[481] The power of this was demonstrated to me at Kodály Level II training. During the conducting section of the training, a piece by Palestrina was being taught. Five of us were each to attempt conducting this piece. The difficulty in directing this lay in the editors crescendos that occurred at different times in each voice. Every conductor struggled. At my turn, I simply asked the singers to use the chironomy gestures with crescendo and decrescendo for each phrase. Instantly, the choir became an undulating mass of



Ex. 5.2
Chironomy on the staff. Justine Ward, *That All May Sing* (1992), 164. Used by permission of Catholic University of America Press.

Following the rhythm work, students are seated, and guessing games begin. These are approached as fun activities to see who can guess correctly, not as a test that must be passed. The teacher sings a simple, short, rhythmic melody on the word NU, having first given the pitch of DO with the appropriate rhythm chart in full view. This melody is repeated, and students are then asked to sign the melody in the air, or the teacher may ask a group of students to sing it back with the correct pitches. This group may be all the boys, all the girls, a row, etc.[482] Later, individuals are asked, but Ward stresses that at all times the material must be simple enough for the children to get it right: "Remember that the purpose of these dictated phrases is not to puzzle but to give the children confidence in their own power to recognize tones. Consequently, the phrase should be simple, almost obvious."[483] The phrases used should be taken from the intonation chart for that day, but they should be shorter than a given line. Over time the phrases will be made longer and more difficult as students develop mastery. Ward states that it is easy to know if the teacher is choosing phrases of the correct length and difficulty: "If the majority of the pupils are eager to answer and receive the phrase with joy, it is a sign that the phrase has

sound waves. The response of the choir was a unified, "Ohhhh!" Sadly, I cannot take any of the credit.

[482] Ward and Perkins, *Music—First Year* (1920), 8.

[483] Ward, *That All May Sing* (1956), 3.

been skillfully chosen."[484] It is also easy to know if the teacher has done it wrong: "If … the children look blank or bored, the phrase has been … too difficult or …. given at a moment when the children are tired from too much concentration."[485]

Auditory learning is followed by visual learning. The teacher sings "here is DO," then points out a melody that begins on DO from the melodic diagram chart for the day.[486] Students "hear" the melody silently as the teacher points it out. While this is obviously an inner hearing exercise, Ward also states that it is an integral part of learning to be a good musician: "The faculty of visualizing a phrase is … necessary to a musician, both that he may phrase intelligently and that he may take into his lungs a supply of air sufficiently to carry him through to the end of the phrase."[487] Other visual activities might include writing a melody on the board and immediately erasing it, or observing a phrase from a chart. Students then turn their backs to sing the phrase or the chart is turned around. Perhaps the most interesting suggestion is to assign a pitch to each of certain children. They stand at the front of the room and the teacher pats the head of the child whose pitch is to be sung.[488] Students sing the phrase once the teacher finishes tapping.[489] Another suggestion is found in *Music—First Year.* Ward recommends that individual students may give the pitches to be sung with finger notation.[490] This predates her use of whole body signs for the younger children. Obviously, Curwen signs or whole body solfege signs may be used rather than finger notation.

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[484] Ibid.
[485] Ibid.
[486] Ward *That All May Sing* (1992), 188.
[487] Ward *That All May Sing* (1956), 3.
[488] Using the non-singers to be the pitches would help to engage them, make them feel special at the front of the room, and yet not distract the singers with incorrect pitches.
[489] Ward *That All May Sing* (1956), 4.
[490] Ward and Perkins, *Music—First Year* (1920), 29.

Both the melodic and rhythmic games are later committed to paper. These early practices of writing in the air, then on the board, or looking and then singing, are used as the initial phase of the writing task. In this way, students are simply adding to what they already know, not learning an entirely new skill.

A brief pause in the concentration level occurs here so that the students may once again review the vocal exercise for the day. This reinforces the need to remain attentive to the pitch and the tone quality. As the students progress and mastery is achieved, this may be less important, and so removed. However, if the teacher notices at any time that pitches are slipping or tone quality is becoming pushed rather than light and ringing, it is a good sign that, no matter the level, the students need a reminder of correct vocal production.

To ensure that students are able to equate what is heard with what is seen, written notation is incorporated here. At first this includes only the melodic number notation and the rhythmic stick notation. Very quickly, however, staff notation begins. Transcription of short lines of melody to the one- or two-line staff, and transcription of stick notation to standard rhythm with note heads are assigned on alternate days. Eventually, the two are combined, so that by the middle of the second year, students are reading small melodies on a three line staff in standard notation with a DO clef sign on the first line. To guarantee that students are making the correlation between staff notation and the number and stick notations, transcriptions of staff notation to number notation with rhythm are required. This means that a half note on RE would be written as 2 with a dot following it (see Example 5.3, page 115). No work is done in Ward without its being performed. Once notations are completed they are placed on the board for all to see and perform.

Having just written and performed melody and rhythm in notation appropriate for the level, students now "discover" a song in the same notation. A song is always presented in the same order. The first written songs are given in number notation. Later, simple songs already learned will be transferred to the staff for singing. Finally, students will sight sing from the staff.

To learn a song, students first speak the words in the rhythm. If this is too difficult for a particular class, the rhythm may be spoken first without words, followed by the words spoken in rhythm. This is an excellent chance to address vocabulary building.[491] However, the rhythm should be familiar to the students, as they should have already experienced its components from that day's rhythm chart. Next, the students speak the names of the solfege pitches in rhythm. This assures that when students move to the next step—singing the solfa in rhythm—that they are not confused by the solfa. It should be remembered that this was covered in the intonation exercises with the intonation chart for the day. Students will have already sung the pitches while looking at the scale degrees.

This is as far as students may go on the first day a song is presented, if the class moves at a slower pace. At the end of the next class period, students would repeat the first steps to this point more quickly that they did the first day. Once students are able to sing the pitches in the correct rhythm, the appropriate rhythm gesture is added, whether in binary or ternary. In the 1956 editions and in the newest revised edition, all songs in the first two years begin on an upbeat.[492] Finally, the song is sung one last time, adding the

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[491] Dee Hansen, Elaine Bernstorf, Gayle M. Stuber, *The Music and Literacy Connection* (Reston, VA: MENC The National Association for Music Education, 2004), 58.

[492] All songs in *Music—First Year* (1920) begin on a downbeat. No reason is given for this change in the introduction to the later editions; however, Nancy Fazio suggested in Ward I that Ward discovered that student do not learn to sing legato if the downbeat is taught first. Personal conversation, Nancy Fazio, July, 2005.

words while still performing the rhythm gesture.[493] In this way, students are able to actually read the songs that they are singing rather than learning them by rote.

Justine Ward was very adamant about teaching songs through reading rather than rote: "Rote songs do not form part of the course as they are considered most undesirable by the authors. They are … fatal to all living growth and musical initiative in the child."[494] Her goal was to teach students to sing "all music of ordinary difficulty, and sing it intelligently with well trained voices."[495] This goal is intended to be met by the end of the fourth grade.[496]

Not all the songs in this method have words. Ward explains that these should not be considered less desirable. She labels them "Songs without Words, each a little classic of its kind."[497] The purpose behind this is to provide students with music by famous composers. She claims that students are then able to learn "good music without the corresponding disadvantage of a premature use of words."[498] Although this would seem to indicate that the children are singing only untexted songs in the first years, the first edition by Ward and Perkins expected students to learn to sing fairly long chants of only one or two pitches with the Latin text of the liturgy, which would have already been familiar to the students.[499] In later editions, these are replaced with songs in call and response, where the teacher sings the texted verses and the children respond with a short one or two word melody composed of only the few notes studied to that point.[500]

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[493] The use of the rhythm gesture while singing can be quite difficult at first, but once mastered, gives the sensation of dance.

[494] Ward and Perkins *Music—First Year* (1920), 11.

[495] Ibid.

[496] Ibid.

[497] Ibid.

[498] Ibid.

[499] Ibid., 24.

[500] Ward, *That All May Sing* (1992), 43.

Adapting the Ward Method

Providing new songs to replace the religious material in the original Ward Method must be accomplished without disrupting the well-planned learning sequence of the method. The lesson for each day follows the same pattern without variation,[501] to assure that students are learning pitches and rhythm, and are reading notation every day. In order to keep the method from becoming less effective, it is important that the sequence not be disrupted. This may require finding songs within the parameters of the material, or writing a song that fits the criteria.

Adaptations are quite easily accomplished. If the song for the day is religious, a secular song should be chosen by comparing the rhythms to those on the day's rhythm chart and the melody to the day's intonation chart. It is important not to introduce rhythms or scales that have not yet been taught, as this could create confusion for the students.[502] If the melody contains the steps and intervals studied, then the rhythm must be considered. If the rhythm is too difficult, it may need to be modified. The original rhythm to the song may be introduced through the use of the same song in another year. A song may be chosen that does not match all the elements of the rhythm and melody charts for the day, as long as the material has been recently covered. If this is the case, it would then be necessary to find and use the rhythm/intonation chart(s) appropriate for the song. Songs that do not move students forward in learning should be considered very carefully to ensure that students are still progressing. Once something is mastered, it should be repeated many times in many different ways. If there is difficulty in mastery,

[501] This may look so organized that students will become bored through it predictability. On the contrary, it is nearly impossible to tell what will happen next in a Ward lesson, as the dictation games for each day vary widely, as do the creative exercises and the notation. Only the vocal exercises, the intonation charts, and the rhythm charts are truly predictable.

[502] This is only true for teaching materials. Concert materials may be more advanced.

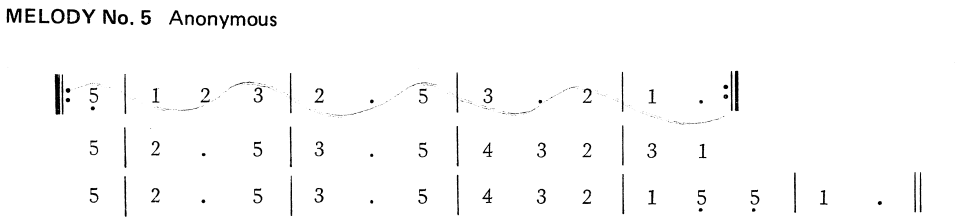
the material should be repeated from the beginning of that unit until the trouble spot is found. That area should then be repeated until mastery is gained.[503]

The latest edition of the Ward Method begins instruction in the Church Modes by the third grade. In earlier editions, instruction is confined to the major and minor scales until chant instruction begins. In the revised edition, the concepts behind the chant modes are introduced in the third grade by the use of the terms "authentic" and "plagal," applied to the "mode" being used. Any major scale may be referred to as "DO plagal" (see Example 5.3, page 115).[504] Therefore, if a song begins on G, the song is considered to be the Mode of DO plagal if it ends on C, even if it is clearly in C major. At first, all the songs are considered to be in the authentic range of the mode. The introduction of the plagal range is begun through the use of songs that begin on C, but end on G. This is actually the key of G major, not the plagal range of a mode.

The authentic range of a mode extends from the tonic to tonic of the mode (I to I); the plagal range extends from dominant to dominant (V to V). If the authentic range of the mode of DO is from C to C, then the plagal range of the mode is G to G. It is important to note, however, that the final of the mode must always be the final of the authentic range, or DO. This means the final, whether the mode begins on C or G, would be C or DO. Therefore, the mode analogy is suitable for discussing the C major mode, or scale, but only if DO is considered to be your final, and not C. On the other hand, the majority of the songs are in the key of G rather than the key of C, but students are taught from the beginning using a moveable DO. Still the analogy of a major scale to a mode is valid, because the G major scale can be considered a transposed mode. The song *Bring a*

[503] Ward, *Music—Second Year,* 23.
[504] Ward, *Think and Sing* (1992), *iv*.

Torch Jeannette Isabella[505] in Chapter Four is considered to be in DO plagal because it ends on C, but the song is clearly in G major (see Example 5.3).



Ex. 5.3
DO plagal. Justine Ward, *Look and Listen: Student Songbook*, 9. Used by permission of Catholic University of America Press.

This attempt to introduce chant vocabulary and theory can be confusing, as it mixes the idea of scales and modes. DO is moveable only as applied to scales. Modes may be transposed to different keys, but they cannot have a moveable DO, or they would all be the same. It is the naturally-occurring difference in the placement of the half steps in each mode that creates each one's unique characteristics.[506]

Work with keys is introduced earlier than the DO mode; key signatures are introduced with the natural minor scale in Chapter Thirteen of Book Two,[507] but there is no explanation of DO mode until the preface to Book Three.[508] The natural minor scale is introduced not as a scale, but as the LA mode. Key signatures indicative of DO are finally introduced in Chapter Seventeen of Book Two.[509] The LA mode is also presented in its authentic and plagal ranges. The terms major and minor are introduced in Book Three, grades 5 and 6.[510] At this point, discussions of authentic and plagal ranges disappear,

[505] Justine Ward, *Look and Listen Student Songbook,* 13.
[506] Sister Mary Bernadine, *Music Manual, 44.*
[507] Justine Ward *Think and Sing,* 125.
[508] Ibid., iv.
[509] Ward, *Look and Listen* (1992), 163. This section also gives the rule that DO clef signs may never be used on a space, only on a line, which contradicts earlier editions of the method.
[510] Ward, *Think and Sing,* iv-v.

except for the occasional reminder in intonation exercises.[511] The RE mode is the next to be introduced, beginning in Chapter Ten of Book Three, at approximately the end of the third quarter of fifth grade. Other modes are used but not identified as such; for example Book Three contains an Agnus Dei that is clearly in Mixolydian mode.[512]

What this means for the teacher adapting the method for the public schools is that discussions of mode may be ignored. The key of the piece is indicated by the DO clef. Therefore, if DO is on the first line, the song is actually in E major. Any song indicated as DO plagal will have the DO clef on the second line, indicating that the song is actually in the key of G major, as are all songs in the mode of SOL. Any such problems of adaptation are minimal in grades 1 to 3 because almost all the song material is in major and minor keys with a very few exceptions – typically, Gregorian chants or ancient hymns.

All songs used in grades K-2 are in meters of 2, 3, or 4, with the quarter note recieving the beat. If a replacement song is chosen that is in 6/8, it may easily be rewritten in three. Also, it is important to remember that only songs that begin with an upbeat are used in these grades. Songs chosen that are not in the books must follow these guidelines or the careful step-by-step progression of the method will be destroyed. It is the careful progression of the individual lessons that lead to new knowledge. If this is disrupted, the same results cannot be ensured.

Dotted quarter notes followed by eighth notes are not introduced until the second half of Book Two, which would be used in fourth grade if the first book is used for K-2.[513] This seems unnecessarily slow for rhythm. Although the emphasis of the method is

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[511] Ibid., 67.
[512] Ward, *Think and Sing Songbook,* 59.
[513] Ward, *Look and Listen,* 137.

melody, many English folksongs are in 6/8 to fit the natural flow of the language. This delay in teaching rhythm should perhaps be reconsidered. If songs in 6/8 are desired, there is no reason that the meter may not be introduced earlier; however, it will have to be introduced in the rhythm sections of lessons prior to the new song. This would make it necessary to introduce material from the rhythm sections of Book Two while using Book One. While this is possible, it should be remembered that students are being taught to learn how to read music, not just perform. This does not preclude using dotted rhythm patterns for concert pieces, but it would be helpful to show students how to beat the rhythm before using it, so they are able to see it in the music.

Choosing the song for the day is the most important part of lesson preparation, since it is the culmination of each day's work. Especially in the lower grades, this may be difficult due to the limitations of the day's work. If no new appropriate song can be found, the easiest adaptation is to simply change the words to the songs given in the Ward Method book, or to add text to one of the untexted songs. If words are desired, the teacher may easily create new text for the song. There are a number of instances where Ward first teaches a song as untexted, and later reintroduces the song with text. It is important to remember that Gregorian chant melodies are considered sacred by the Church, and it would be inappropriate to put secular words to these melodies.[514] There are any number of untexted melodies in the Ward Method that can be adapted, but this should only be necessary in certain chapters: For example, Chapters Ten and Eleven of Book Two each contain only one song each that is not religious in nature. In cases such as these it may be possible to use as songs rhythm dictations from previous chapters that

[514] Predmore, *Church Music in the Light of the Moto Proprio,* 80. This is one of the violations in the Predmore list of common violations of the *Moto Proprio,* and it is still considered inappropriate by many today.

have melodic applications. Lines from intonation charts from the chapter may also be used as they are or written in inversion as long as they end on DO. These may be taught as untexted, or text may be added. It is also possible to do as Ward, and borrow the melody of a famous composer that is within the range and intervals being used. The sacred pieces given may also be used if placed on an overhead without text and simply sung on the solfege syllables. Students would then be completely unaware of any sacred connection. Because there is so much composition work done with students in Book Two, it is quite possible to use a song that is composed by one of the students. Nancy Fazio used a song composed by one of her third grade girls as a concert piece. Nancy simply wrote an accompaniment to the original melody, and had the class add additional verses. Following the composition practices included in the method, the teacher can compose a melody to any poem as well. This would ensure that the rhythm of the song matches the one in the chapter.

If text is desired, it should be remembered that it is important to place accented syllables at the beginning of a measure. If the teacher is unfamiliar with these rules, they may be found in Chapter Twenty-One of Book Two.[515] Accented syllables always occur on the first beat of the measure, and on the third beat in 4/4 time. Rests may need to be included to keep the meter intact.

Procedure:

Recite each line giving special emphasis to the stressed syllables.
Listen for the emerging rhythm patterns.
Place a pulse line over each syllable and a bar line before each accented syllable.
Is the rhythm in Duple Time (Binary) or in Triple Time (Ternary)?
Observe the places where half-pulse notes could occur; dotted rhythms.
If the composition is to be in the LA mode, be sure to end on LA and to include notes from the tonic chard line of the LA Mode, that is, 6Ⓣ 1 3.

[515] Ward, *Think and Sing,* 196.

> If the composition is to be in the DO Mode, be sure to end on DO and to include notes from the tonic chord line of the DO Mode, that is, 1 3 5.[516]

The first song the students learn in the first year is at the end of the fifth lesson. The text reads, "That's all today. Amen."[517] The only objection to the song's use in a public classroom setting would be the "amen" at the end. This may easily be changed to "adieu" or "so long," or the final word may simply be omitted.

The early grades of the 1950s' editions of the Ward Method include a number of songs that are not sacred that may be substituted as well. A few of these are identified as folk songs, and most appear to be songs created for the students and deal with subjects such as traffic lights, turkeys for Thanksgiving, George Washington, etc.[518] If the teacher is particularly concerned with using folk songs, then these songs would be less desirable. It should be pointed out that the use of folk songs is not the most important aspect of music education. Folk songs are considered to be optimal for teaching today because of the emphasis placed upon them by the Orff and Kodály methods in response to the nationalistic trends of the late nineteenth and early twentieth centuries. On the other hand, folksongs are usually easily adapted to the classroom because they tend to have a smaller range. Ward herself stated that she chose folksongs for much of her song material because they are "simple without being superficial."[519] Folksongs are an excellent choice for filling the void in a Ward chapter that has too little secular music. In contrast to the Orff and Kodály methods, the Ward Method uses a wider melodic range. This makes more folksongs available for the classroom teacher, because they are not limited to simply sol, mi, and la, as in the other two methods.

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[516] Ibid.
[517] Ward *That All May Sing* (1992), 24.
[518] Ward, *That All May Sing* (1956), 21, and 30.
[519] Ward, *Music—Second Year,* 5.

If the song for the day is not appropriate for the public classroom, the student songbook will be of little use. Instead, songs for the class may be prepared for overhead transparency. Particularly in the number notation system this is quite simple, as there is no staff. The melody and rhythm are written out between bar lines using numbers with dots and horizontal lines over a pair of numbers to represent beamed eighth notes. Any melody may be written in this system quite easily, with the words placed beneath the numbers (see Example 5.3, page 115).

If a song with undesirable text is chosen from the student songbook, new words may be added, as discussed above. This song may be placed on an overhead transparency by photocopying the song, cutting the lines apart to eliminate the text, and taping them to a clean sheet of paper with space left for new text, which may then be added beneath the lines of melody. The new text may be typed, cut, and pasted to fit beneath the melody, or written in by hand. If the teacher wants to include the arsis and thesis lines, these may be added with a fine point indelible marker in a color other than black. This photocopy may then be created as a transparency on a photocopy machine.[520]

It should be remembered that it is always possible to write out a song on the board and cover it until the time to present it. It is necessary to hide the song until it is read, or students will spend their time focusing on it, rather than on the lessons being taught that day. For school districts where money is particularly limited, this may be the best solution. All changes to the songs used in the method should be written in the teacher's manual for future use.

[520] If a school's machine is not in good enough condition to handle the transparency film, the photocopy may be taken to a copy shop. While this is more expensive, it should be remembered that this may be used over and over in years to come. The cost may also be reduced by purchasing a box of film and taking the film to the copy shop. Most copy shops will then only charge the per-sheet rate for the copy. At this time, overhead transparencies done at photocopy shops are around $1/sheet.

Summary

Teaching a Ward lesson is simple once all the individual elements are understood. These elements include correct vocal production, reading pitch, reading rhythm, dictation through large motor and small motor learning, creative activities including improvisation and composition, notating on the staff and transcribing staff notation to number notation, and finally, sightreading unknown material in the song for the day. In upper grades the impetus of the phrase is taught through the use of chironomy. By using a standard format, students are assured of getting all the elements needed to progress. Although Ward intended for students to be able to sing and read average music competently by the end of the fourth year, the use of this method ensures that students are able to read simple music from the very beginning. Once the concept of reading music is grasped, it is a fairly simple matter to add new knowledge. Nancy Fazio stated that her students are able to read music for concerts and performances that is far more advanced than what they are taught in their Ward lessons.[521] She believes that this is due to their solid understanding of the individual elements of pitch and rhythm.

Although there are certain challenges to using this method in the public classroom —namely the use of sacred text in a small percentage of the songs—this can be easily overcome. Creating new text to untexted songs that are in the method is one answer. Using untexted songs in place of sacred text songs may also be a solution. If new text is used, it may be presented to the class through the use of overhead transparencies, or by simply placing the song on the board and covering it until time for it to be read. If using new song material, changes may need to be made in the rhythm and melody charts that

[521] Personal conversation during Ward I training, July, 2005.

are used for the day. Although this is a fine solution part of the time, it should not be considered every day, as it could disrupt the progress of the students.

Although ancient church modes are used in the older grades, only the major and minor are used through the second grade, and the mode of Sol is only introduced at the end of third grade.[522] The major scale extended above and below DO is referred to as mode of Do Plagal before introducing the mode of Sol. However, when the final is G (rather than C), it is actually the transposed D plagal, or the G major scale without a key signature.

The goal of the Ward Method is to teach students to sing and read music, which it accomplishes with ease and enjoyment. The adaptations that are required are simple and should not prevent anyone from using this method in the public classroom. Since lessons are designed to be used in a twenty-minute period, it should be possible for most teachers to incorporate additional material—such as teaching an instrument, or preparation for concerts—into a lesson. Since students are actually learning to read, preparation of concert materials should be more rapid than before, and much of the material in the books may also be used as concert material. Because the advantages of the method far outweigh the challenges, it is hoped that many will consider the Ward Method as a new way to energize their classroom while teaching musical literacy.

[522] Ward, *Look and Listen,* 97.

CHAPTER SIX

CONCLUSION

Justine Ward was a fascinating individual. She came from a family of old money, but her shrewd father further increased the family fortune. The family's social contacts included Theodore Roosevelt and the Vanderbilts. For a woman of her day and societal level it would have been simple to live a life of leisure, but instead, after her conversion to Catholicism, Ward chose to dedicate her life to the cause of spreading Gregorian chant to the world. She organized fund raisers to help finance such interests as the Pontifical Institute of Sacred Music in Rome. She also provided money of her own for such causes. It was through this philanthropy that the school of music at Catholic University was begun. The unfortunate disputes regarding the building, and the subsequent withdrawal of her funds, is only indicative of the control Ward wielded in her life. She was a strong-willed woman determined to reach her goals, evidenced by comments of members of the Dom Mocquereau Foundation. Without this drive, it is doubtful that much of what she accomplished would have ever occurred. At the same time, she was a woman of great sensibilities. This is seen in her impassioned pleas for the people of the Catholic Church to respond to the encyclical of Pope Pius X. It is also evident in her sensitive approach to children. Her writings read almost as poetry at times, as she describes the sense of flight that should be felt when performing the rhythm gestures, or the need for beauty in the music that even small children sing.

The aesthetic training inherent in the Ward Method is a direct result of Ward's attitude toward her method. In essence, Ward and those who worked with her saw the teaching of music as a tool to enable children and adults to experience the mystery of Gregorian chant as a more perfect way to pray, rather than the development of a music method. This attitude is still reflected in the members of the Dom Mocquereau Foundation and those who come for training in the summer Ward classes. Because of this emphasis, the method itself has never been seen as an independent entity, rather as a method to teach chant. This attitude, while understandable from a spiritual viewpoint, has limited the method. With the announcement of *Vatican II,* the method has become less important because of this perspective, leading in part to its decline.

In a time when women were struggling to establish their own voice, Ward rose to the challenge of designing a method that would teach chant to the world. That she was allowed this role may appear remarkable, but strong women have always risen, and society steps out of the way for them. Throughout history, women who have felt the need to lead have not been deterred by a lack of public recognition. Harriet Tubman, the slave who smuggled hundreds of other slaves to freedom preceding the Civil War, is but one example. Joan of Arc was a peasant girl who believed that God was guiding her. Believing her, the church allowed her to lead troops into battle. In the Middle Ages Hildegard von Bingen was one of the few women who composed music. She was sanctioned by the pope because her music came in visions during periods of blinding headaches, but still her work was revered by men of the church.[523] Justine Ward was a convert to the Catholic faith, and as is often typical of converts, she had more zeal than

[523] "Hildegard of Bingen," *Harvard Biographical Dictionary of Music,* ed. Audrey E. Davidson (Cambrige, MA: Belknap Press of Harvard, 1996), 381.

most who are raised in the faith. She recounted her conversion, writing in third person in her biography of Father William Pardow,[524] where she stated she saw all that would happen in her life: "I saw every detail … of the whole great plan … in a single instant …. in a flood of light …like a serene sunrise."[525] It is this kind of conviction that the church has always respected. It is not overly surprising, then, that priests allowed this woman control. Ward was honored for her work by more than one pope.[526]

The changing role of women in society in the early part of the twentieth century undoubtedly played a part in Ward's ability to achieve all she did, as did the church's need to create a new image for itself in the face of challenges arising during the Industrial Revolution. The influx of Catholic immigrants to America brought to flowering the Catholic school system begun in the early 1800s, which needed materials designed specifically for it. Ward was a woman who was ready for this challenge. She had received an enviable music education, she was well-connected socially, she had seen philanthropy modeled throughout her life by her family, and she was independently wealthy, allowing fewer gender restrictions than were put on another woman. Long before beginning her music method, Ward gained recognition for her stance on Gregorian chant by crusading in writing, and honing her ability to write persuasively, a skill she used throughout her life. She became the editor of her brother's newspaper during WWI, furthering her sphere of influence. Her connection to the progressive party and its ideals made her ready to approach the traditional music of Gregorian chant through progressive ideas of teaching through physical movement. This could only have happened at this moment in history, when so much was changing so rapidly. The synthesis of all this

[524] Justine Ward, *William Pardow and the Company of Jesus* (New York: Longmans Green, 1914), 174.

[525] Ibid.

[526] Combe, *Justine Ward and Solesmes,* 327.

created a woman uniquely qualified for the challenge presented to her by Father Thomas Shields, who believed that all education should be religious education. Ward's need to further Gregorian chant was seen in a positive light by Shields. The collaboration of these two individuals produced a method that could not have been achieved separately.

Although Ward's intention was to teach children how to sing chant, thus participating in a more spiritual form of prayer, she choose to take the best teaching methods she found, fusing them into a method that can stand alone. This perspective, however, is not one that is appreciated by those loyal to the Ward Method. In their eyes, removing the chant negates the method. This is perhaps an element in the method's decline. When chant became seen as tradition-bound in the 1960s, the obvious thing to do was remove the chant from the method. Instead, the method was revised with a greater emphasis on chant, although chant texts were translated into English. While this appears ironical, it must be remembered that the foremost goal of the Ward Method is not to teach singing, but teaching a form of prayer. Learning to sing is but a bi-product of the method. Those in the Dom Mocquereau Foundation do not appear to have a complete understanding of the educational potential of the method. Additionally, there is no understanding that the method was derived from other sources. Many believe that the method was given to Justine Ward by God, in its entirety. Richard Bunbury examined this topic in his 2001 dissertation, exploring all the areas from which the method was derived. Nevertheless, Ward's blending of the elements created a method that teaches people to sing, beautifully and simply.

In viewing the decline in the Ward Method, it must be mentioned that Ward herself was a partial cause. In the late 1920s Ward began work on a central Ward Center

for the United States, to be located on the grounds of Catholic University. Although the Pope Pius X School of Liturgical Music was the most important schola cantorum at the time, a link with a university would have assured that classes were offered to education majors not just nuns. Unfortunately, Ward felt that she should be allowed to name the chairman for the department of music, a decision that is usually reserved for the university. The storm that ensued between the college and Ward caused Ward to withdraw her funds,[527] effectively blocking her own desire for a central Ward Center that would have promoted her method in the United States. There is still a sense of resentment at Catholic University regarding Ward's withdrawal of funding for the music school. Graduate students there, who might otherwise be doing research on Ward, do not see her as a great innovator, but as a spiteful troublemaker. Her strong personality also led to the dissolution of the Institut Ward de Paris in France through a dispute with director Odette Hertz, which effectively reduced the influence of the method in that country and in many others.

Although the Ward Method has been in decline for a number of years, the significance of the method should not be overlooked. It can easily stand alone as a music education method of value for the public school systems. The reverence for chant found in the original method could and should be respected by not using chant melodies with other texts, but the method does not rely on chant, or religious training of any kind.

No method used today in secondary schools teaches students to read and sing music easily and well. Most teachers fall back on the assumption that some students already have some musical background, or that it is too late for them to learn to truly

[527] This was in late 1929, just weeks before the crash of the stock market. The university was faced with the cost of the partially constructed building during the Depression.

learn to read music in the amount of class time allowed for choir. Others believe in the method of learning by doing. In my experience with college level students who have no previous background in music, the Ward Method can teach the rudiments of reading music in under two hours. I have also had quick results with untrained adult church choirs using vocal exercises to teach correct placement of the voice. The Ward Method should be given careful consideration by those who are training older singers.

One of the characteristics of the Ward Method is its approach to teaching music through the interpretation of the musical phrase, rather than through technical emphasis on steady beat. This is a unique approach in music education methods, allowing for teaching aesthetics, a trait highly regarded by musicians.

Further Research

Much is still left to learn about Justine Ward. Though she left no children who could help to tell her story, other avenues of research are numerous. Although only the *New York Times* was consulted for this dissertation, a web search shows over 29,000 articles mentioning Justine Bayard Ward. Furthermore, the personal writings of Ward's mother, Olivia Cutting, are in the archives of the Library of Congress. Additionally, the archives at the University of New Mexico contain the personal correspondence of Ward's brother, Bronson Cutting. Editorials written by Ward for Cutting's newspaper, the *New Mexican*, should also prove enlightening.

The Steinschulte dissertation is an important source, and is in need of translation. At this time, Steinschulte is the owner of Ward's personal journals.[528] Work to retrieve these journals, or to attain copies of them so that they may be used for a more complete

[528] Personal phone conversation with Richard Bunbury. Bunbury, in preparation for his dissertation, spoke personally to Steinschulte, who revealed that Marier left Ward's personal journals to Steinschulte in appreciation for the dissertation research he had done.

biography of the method's growth in the United States, should be attempted. There are also years of minutes from the meetings of the Dom Mocquereau Foundation that contain records of the distribution of money and publication of textbooks.

The only published field research about the Ward Method was by Sister Anna DePaul Quigley in 1945. In order to truly judge the effectiveness of the Ward Method it needs to be tested in the classroom. Not only have times changed, but the method itself is different than it was in 1945. Research of this kind is important in testing the strengths and weaknesses of a method, and could be important in shaping the method in the future.

Justine Ward and her method of music instruction have been almost completely forgotten. The decline that began in the sixties has continued. Failure to recognize her contribution as an important American female music educator will result in further loss, and perhaps extinction of her method. To allow this would be a loss to history, as well as a loss to American music educators. Ward herself was an important contributor to society during the first half of the twentieth century, and her work in furthering progressive education in the Catholic education system should not be forgotten, nor her influence as a woman in her time. Ward created a method that teaches children how to sing and read music so that they will be able to participate in music intelligently throughout their lives.

The method that Ward developed admirably achieves the goal that was set for it by Father Shields. In a 1921 article honoring the late Dr. Shields, Justine Ward wrote that it was his greatest reward to know that the children who were taught by the Ward Method had developed into "real musicians … to whom music had become a spontaneous form of expression, to whom melody writing came as easily as the writing of sentences."[529] He

[529] Justine Ward, "Music Restored to the People," *Catholic Educational Review* 29 (April, 1921), 284.

praised their compositions as “melodies … often of a beauty and originality so striking that they might well have come down from the golden era of the folk-song.”[530] It would be wonderful if we could give this gift to our children today.

[530] Ibid.

APPENDIX A: A SELECTIVE ANNOTATED BIBLIOGRAPHY OF WARD MATERIALS

Allorto, Ricardo and Vera D'Agostino Schnirlin. *La Moderna didattica dell'educazione Musicale in europa: Problem e metodi.* Milano, Italy: Ricordi, 1967.

This book is a good overview of Orff, Kodaly, Ward, Rinderer, and Dalcroze. Although the Italian language creates difficulty for English-speakers, it includes excellent examples of the methods in tables and pictures.

Bunbury, Richard R. *Justine Ward and the Genesis of the Ward method of Music Education.* Doctoral Dissertation, University of Massachusetts at Amherst, 2001.

Bunbury does an excellent job of explaining the history of chant and its revision by the monks at Solesmes, which was then used to develop the Ward Method. This historical perspective details the early years of the establishment of the method on the Eastern seaboard to about 1920.

Combe, Dom Pierre. *Justine Ward and Solesmes.* Washington, D.C.: Catholic University Press, 1987.

Combe did an excellent job of gathering and publishing the documents that detail Ward's involvement with Solesmes. The Dom Mocquereau Foundation considers this to be the seminal work of the Ward Method; however, this book is more concerned with Ward's work in promoting chant throughout the world than in the work of establishing the method for the classroom. Details of the organizations aided by the Foundation are found here. While this book is helpful for anyone interested in Ward in general, it is not particularly helpful in deciphering the establishment of the Ward series of music textbooks, or the spread of the Ward Method in the United States.

Dom Mocquereau Foundation. "Escolostica/Sorocaba Curso de Canto OS

PASSARINHOS Metodo-Ward, 1965," in *Minutes and Yearly Budgets.* (Washington D.C.: Ward Hall, Catholic University of America), Document Box, Item 2.

These documents are unpublished and kept simply in a folder in the basement of Ward Hall, so access to them is limited. Children's compositions contained in them are beautifully done in colored pencil, and photos show the Sister looking very proud of her children as they perform their Rhythm Gestures.

Dom Mocquereau Foundation. "Institut Ward de Paris Report, 1967," in *Minutes and Yearly Budgets.* (Washington, D.C.: Ward Hall, Catholic University of America) Document Box, Item 1.

This original document is kept the office of the director of the Foundation. There are a number of these documents in French, Portuguese, German, etc., all detailing the activities of the Ward Method in their countries in yearly reports and communications for special requests and events. This hand-typed report is from the year 1959, and discusses the spread of the Ward Method throughout Europe and other countries. Unfortunately, it includes nothing regarding the dissemination of the method in the United States. This report comes just before the dissolution of the Istitut Ward de Paris. There is a decided emphasis on the justification of their existence, with a focus on numbers of how many teachers have been trained and all the countries to which they have been sent.

Dom Mocquereau Foundation. *Report of the President: April 14, 1959.* Washington, D.C.: Ward Hall, Catholic University of America.

All the original typed reports of the Dom Mocquereau Foundation have been kept in three-ring binders in a closet of the basement of Ward Hall at Catholic University. This one details the world-wide extent of the method in that year.

Kuenzig, Sister Karen D. "The Justine Ward Method of Music Education as Implemented in the Parochial Schools of Bardstown and Louisville, Kentucky (1930-1960)." Masters thesis, University of Louisville, 1993.

Although this is one of the more recent theses, it is one of the least accurate. Perhaps this is because it relies on oral histories of Sisters who taught the method. On the other hand, this also makes it rather intriguing. In general, it is good overview of the method, with many pictures for those who have no real background in the Ward Method and are looking for a place to start.

Lowitt, Richard. *Bronson M. Cutting: Progressive Politician,* Albequerque, NM: University of New Mexico Press, 1992.

Lowitt, a professor of history at New Mexico University, wrote this excellent chronicle of the brother of Justine Ward. It includes a wonderful look at a Justine Ward in a different light from what is seen in any other document.

Macaluso, Stephen J. “Pope St. Pius X and the Reform of Catholic Church Music in the Nineteenth and Early Twentieth Centuries.” Masters thesis, University of Northern Colorado, 1996.

Macaluso’s thesis is very well done, and contains helpful information regarding the results of Pope Pius X’s encyclical. This helps place the goal of spreading chant to an entire world into a context of how it was attempted and the results. Only one mention of Ward is made (page 58), but the thesis overall is an excellent a précis of the numerous areas that are pivotal to Ward and her method.

Mary Bernadine, Sister. *Music Manual of Rudimentary Facts.* Boston, MA: University of Notre Dame, 1937.

According to the preface, this little book was written with Justine Ward’s help. It is invaluable for understanding chant terminology and terms specific to the Ward Method. Many of these are covered in the *Gregorian Chant Practicum* by Ward, but better, more concise definitions are found here.

Predmore, George V. *Church Music In the Light of the Moto Proprio: A Guide for the Cathloic Choirmaster and Organist.* Rochester, NY: The Seminary Press, 1924.

Encyclicals, like laws, are open to interpretation. This is a practical guide to what was considered appropriate and inappropriate in the service after the *Moto Proprio*. The book includes a list of approved composers whose music is considered appropriate, called the “White List,” and those composers (such as Mozart) and compositions which should not be allowed in the liturgical service. This second list is the “Black List.”

Quigley, Sister Anna De Paul. *The Cultural and Aesthetic Objective in Elementary School Singing: The Ward Method Exemplified by Comparison.* Rochester, New York: Congregation of the Sisters of Saint Joseph, 1945.

This book is a well-designed quantitative field study of the Ward Method as it compares to two other methods used in New York State in 1945. Unfortunaly, neither of the comparison methods are Kodaly or Orff. Ward scores consistently higher in almost all areas until the upper grades, in which only Gregorian chant is taught in the Ward Method.

Rainbow, Bernarr. *Music in Educational Thought and Practice: A Survey from 800 BC.* Aberystwyth, Wales: Boethius Press, 1988.

This book is a typical history of music education, but written for England. Rainbow is one of the few who write regarding Ward in the public arena. Although only three brief mentions of her or her method are made, they are very complimentary.

Sandler, Debra Keck. "Elementary Music Education in the Catholic Schools of the Louisville Archdiocese Past and Present." Masters thesis, University of Louisville, 1987.

Ms. Keck wrote this thesis for her master's degree based on the history of music education in the Louisville parochial district, which was centered around the Ward Method for a number of years. Ward was an oblate in the order which has a sister house in this area, so there seems to have been more research on Ward done in this geographical area. This interesting thesis details many of the basics of Ward. It also includes a very thorough discussion of the decline of the method and its contributing factors that are not dealt with elsewhere.

Scimonelli, Paul K. *The History of the Benjamin T. Rome School of Music at the Catholic University of America (1950-2002).* Doctoral Dissertation, Catholic University of America, 2003.

Scimonelli approaches Ward from a somewhat vitriolic stance in this history of the evolution of the school of music at Catholic University, through personal interviews with those who knew Ward. Although there is a considerable amount of personal bias in the information, the perspective is certainly an interesting one that is not presented anywhere else.

Simpson, Kenneth; ed. *Some Great Music Educators: A Collection of Essays.* Borough Green, Kent, UK: Novello, 1976.

For anyone interested in the development of music education methods, this is an excellent resource. The articles are concise and thorough, beginning with Rousseau and progressing chronologically to Carl Orff. The chapter on Ward is very helpful as beginning reading, because it summarizes much of the knowledge that is available.

Steinschulte, Gabriel. *Die Ward-Bewegung: Studien zur realisierung der Kirchenmusikreform Papist Pius X in der ersten Halfte des 20. Jahrhunderts.* Kolner Beitrage zur Musikforschung, vol. 100. Regensburg: Gustav Bosse Verlag, 1979.

The high-level German academic vocabulary of this work makes it difficult to approach, which explains why it has never been completely translated into English. However, the appendix at the back of the book is invaluable. Many primary documents of concerts and recognitions are there in multiple languages, some in English. There is a desperate need for the book needs to be translated into

English in order for the United States to have a complete record of Ward's work in Europe. Richard Bunbury worked to translate the first two chapters in order to complete his dissertation, but the dissertation is unpublished and the remainder of the original is still in German.

Ward, Justine. *Look and Listen: Book Two Teacher's Manual.* Washington D.C.: Catholic University Press of America, 1981.

Although this revised edition was actually written by Theodore Marier, he still lists Justine Ward as author. The modal vs. key signature conflict arises in this volume. Still, Marier was a talented teacher of composition, and this is reflected in this edition. All the songs in the accompanying student songbook are contained in this teacher's manual, so the songbook is not necessary to understand the information in the book.

_____.*Music—Fourth Year Gregorian Chant Practicum: Children's Manual Based on Gregorian Chant according to the Principles of Dom André Mocquereau.* Washington D.C.: Catholic University Press of America, 1920.

This volume is the original chant manual for the first edition. It includes a large amount of additional teaching material that is applicable to the earlier grades.

_____."The Reform of Church Music," reprinted in *The Chant of the Church* 5 (1930), 3-22.

Ward wrote this argument to prove that Church Music had, in fact, been reformed through the teaching of chant.

_____. *Student Songbook for Use with Look and Listen.* New York: Dom Mocquereau Foundation, distributed by the Catholic University of America Press, 1981.

This songbook accompanies Book Two of the same name, and is a compilation of all the songs that appear in the teacher's manual. It is handy for easily finding particular songs and identifying ones that may be considered inappropriate for the secular classroom, without having to thumb through the entire teacher's manual.

_____. *Student Songbook for Use with Think and Sing.* New York: Dom Mocquereau Foundation, distributed by Catholic University of America Press, 1981.

The student songbook that accompanies the Book Three teacher's manual of the same name.

_____. *That All May Sing: Book I Teacher's Manual.* Washington D.C.: Catholic University of America Press, 1992.

This is the first book of the revised Ward Method series. The revision was done with Mrs. Ward's approval by Theodore Marier, the professor of music at Catholic University, but in reality Marier is the new editor/author. It contains all the material found in the original series, other than the prefaces, which give Ward's educational thoughts and philosophies. This omission is quite regrettable, as much of Ward's instruction is invaluable in understanding the correct way to teach Ward. While the instructors of the classes still present this material, it is helpful to have the written word to refer to when there is confusion or uncertainty as to how to proceed. There is no substitution for Ward's feeling of sensitivity in

how to teach children music: For her, it was an art form; for Marier, it is a process.

_____. *Think and Sing: Book Three Teacher's Manual.* Washington, D.C.: Catholic University Press of America, 1982.

Book Three contains the highest proportion of religious material other than the Gregorian Chant Manual. This book was designed for grades 5 and 6.

Ward, Justine, and Elizabeth W. Perkins. *Music—First Year.* Washington, D.C.: Catholic Education Press, 1914.

This first edition of the music books is quite interesting. The preface appears the same in subsequent printings of this edition, but the material changes somewhat. Notably, it includes a "Beating Time Exercise" on page 19. In the 1920 edition less emphasis is placed on beating time, but it is still apparent at this stage. Furthermore, at this early time, the begins with rote work in chant. Intonation work begins almost immediately with the pitches 1 2 3 4 5. This edition is much faster paced than the later ones, making it more appropriate for adults or older students. At the same time, it includes sweet songs about birds relying on their parents for food. It also provides references to pages in the Shield curriculum that was taught at the same time.

_____. and Elizabeth W. Perkins. *Music: First year.* Washington, D.C.: Catholic Education Press, 1920.

This revised edition of the first book of Ward's method begins with a wonderful preface explaining many aspects of the method that are not found elsewhere. The material features a beautiful analogy of little children to birds, and a description of

the correct use of scarves to enhance the teaching of chironomy and rhythmic movements. This scarf technique was used by Ward whenever she visited classes as a supervising teacher, according to Nancy Fazio, the instructor for the Ward Level I class at Catholic University. This preface is invaluable in understanding how the method should be taught even today. The method still relies on all the premises found in this book, and all the other teacher's manuals until the revised edition. Without this help there is little understanding as to why certain things are done as they are. Every song includes a piano accompaniment printed in hymn style at the back of the book.

_____. *Music—Second Year.* Washington, D.C.: Catholic University Press of America, 1914.

Much of the same information found in *First Year* is here. Also included are additional explanations as to why certain techniques are used, or taught as they are. Piano accompaniments are included in the back of the book.

_____. *Music—Third Year.* Washington, D.C.: Catholic University Press of America, 1938.

The material contained in this third volume of the series is well-crafted, as opposed to the earlier editions of this volume. Ward refers to the material in the 1920 edition as an outline for the teacher's use. By this edition, it is apparent that the method has been thoroughly revised and incorporates all the elements of sequenced instruction that is found in the first two volumes. This book contains polyphonic vocal exercises, and the introduction of sixteenth notes and syncopation. The preface states that *Third Year* should be the choice of teachers

who do not desire to begin teaching Gregorian chant. For those wishing to teach chant rather than polyphony, the *Gregorian Chant Practicum* should follow their teaching of *Music-Second Year.*

APPENDIX B: INDEX OF WARD DOCUMENT BOX

All items are found in Ward Hall closet used for the Dom Moquereau Foundation, or in a cardboard box in the office of Father Robert Skeris, the present director of the Dom Mocquereau Foundation. The Foundation is officially housed in the basement of Ward Hall of the Catholic University of America, Washington D.C. It should be noted, however, that Father Skeris is only on the grounds of Catholic University for one to two weeks each quarter. These items do not circulate, and are not catalogued in the music library system or WorldCat.

#1 Dom Mocquereau Foundation Reports from 1949 to November 1967, Minutes and Yearly Budgets.

#2 Small Green Three-Ring Binder. Photos of school children engaged in learning the Ward Method at Instituto Educational STA, 1965. (Escolostica/Sorocaba Curso de Canto OS PASSARINHOS Metodo-Ward). Handwritten songs in ternary; individual compositions of the class at different levels; test booklets.

#3 1st Proofs of Student Songbook for use with *Look and Listen,* 1981, edition Theodore Marier (Book Two Songs).

#4 Original Chapter Summaries to *Look and Listen,* 1981.

#5 Chironomie du 4 – Livre français. Handwritten and illustrated Mass in Latin.

#6 Reproduction Dagurerreotypes. Two photographs of Father Young “for Mr. (Theodore) Marier” [no dates].

#7 Five different Photographs of Father Young in life and death [no dates].

#8 Photographs of Justine Ward at the Method Center in Holland [no date].

#9 Family Photographs of Justine Ward [no dates].

#10 Photographs of Father William O'Brian Pardow [no dates].

#11 Three Large Photographs of Justine Ward [no dates].

#12 Group Photograph with Justine Ward at Vitre [no dates; 1920s or 1930s?].

#13 Large Photograph of Senator Benson Cutter, brother of J. Ward [no date].

#14 Six Charcoal Sketches of Justine Ward [no dates].

#15 Parts for String Accompaniment to songs in *How to Teach Voices that Vary: Music 7.*

#16 Original Photographs for Book Three Ward Method [no dates].

#17 (Items A-E) Book Three Ward Method in French with handwritten corrections.

#18 1950 Set of Proofs for one of the the books in the series? Songs with piano Accompaniment.

APPENDIX C: INDEX OF WARD METHOD ACCOMPANIEMNTS

These items are located in the Dom Mocquereau Foundation closet at Ward Hall, Catholic University, Washington, D.C.

All the songs with words in the Ward Method series from the 1950s were supplied with 33 1/3 records that provided the piano accompaniment for teachers who had no piano background, so that students could still enjoy singing to an instrument. The following items are the original final copies of those recordings with the art jackets that would accompany them, as well as library copies of the same items. All recordings are 33 1/3 unless otherwise noted.

	Title	# of Copies	Publisher's Numbers
#9	*Look and Listen: Book Two*	2	XT13010 side 1/ T797 side 2
#10	Library Copies	4	XT13011 side 1/ T798 side 2
#11	*Think and Sing: Book Three*	1	B-14441 69 side 1/ B1442 X side 2
#12	Library Copies	4	XT 122 side 1/ XT12270 side 2
#13	*Sing and Pray: Book Four*	1	XT13014 side 1/ XT13015 side 2
#14	*Music's Golden Tongue: Book Four Four*	2	T-878-R side 1/ T 789 side 2 XT13036 XT13037
#15	*Music's Many Moods: Book Five Five*	1	1 T-1511 side 1/ T-1512 side 2 XT13349 XT13350
#16	*Voices That Vary: Book Seven*	2	TM5700 side 1/ TM5701 XT13869 XT13870
#17	*Ten Centuries of Song: Book Eight*	3-2 Record sets	112 Ward 8A side 1/ 112 Ward 8B 112 Ward 8C side1/ Ward 8D side 2

The following items are the original accompaniment masters. Those for Books Two through Four are missing.

#18	Book Two	1	1-a/1-b in Ward's own handwriting
	Book Two	1	2-a/2-b "
#19	Book Four	1	USRecording/Presto
#20	Book Six	1	Presto Master/Green 5799
#21	Book Two	2	Original Test Pressing (one-sided)
	Book Three	2	
	Book Four	2	
#21,	continued:		
	Book Two	1	"New" copies in Art Jackets
	Book Three	1	
	Book Four	1	
#22	Sing and Pray, 2nd ed	1	Presto Envelope/ Hand Typed Label
	1st Grade Rhythmic Gestures	2	" "
	"	1	Master Copy?
#23	Book Two (White Jacket=Master, Oct/18/66	1	Fassett Recording Studio 24 Chestnut St. Boston 8, Mass.
#24	Book Two	2	Presto Envelope/Hand Typed Label
#25	Book Two	2	T-797/T798 XT 13010/XT13011
#26	Book Three	4	T-799/T-800 XT13012/XT13013
#27	Book Four Test Pressing (Off-Pitch, never used)	1	Allied Record Manufacturing, Co. 1041 Les Palmes / 619 W. 54th St. Hollywood / New York
#28	Book Four	2	T-801/T-802 XT13014/13015
#29	"Album 5"	1	Presto Envelope/Hand Typed Label
#30	Book Five	2	T878/T-879 XT13036 RE/ XT 13037
#31	Book Six	2	T-1511/T-1512 XT 13349/XT13350

#32	"Music Seven"	1	PrestoUSRecording/ HandTypedLabel
#33	Book Seven	2	146 Ward 7A/146 Ward 7B-1
#34	Book Seven/ Test Recording Sides 1 & 2 (White Jacket)	1	Original 112 Ward 8A/8B
#35	Book Seven/Test Recording, 2/14/1962 Sides 1& 2 (White Jacket)	1	Sonic Record Production, Inc. 27 Sudy St. Hicksville, NY
#36	Book Seven Accompaniment, Ward/Lessard Sides 1 & 2 (White Jacket)	4	112 Ward 8A/112 Ward 8B
#37	Book Seven Accompaniment Sides 3 & 4	4	112 Ward 8C/112 Ward 8D

Miscellaneous

#38	Book Five/Test Pressing	1	No Number
	October, 29, 1957	1	XT 13037
#39	Book Seven/Test Pressing w/Voices March 11, 1960	1	TM 5700/XT 13870
#40	Book Eight? Or Side 2 of Seven Test Pressing, 3/18/60	1	TM 5701/XT 13870
#41	78 RPM Morley, Fallamero, Schubert	1	US Recording
#42	"1-a" & "1-b" Book Two?	1	Presto 4535
#43	"2-a" & "2-b" Book Two?	1	Presto 4535
#44	Beaux-Arts String Quartet Lessard/Ward (only 5 bands)	1	Unlabled

APPENDIX D: PHOTOGRAPHS

Figure 1: Justine Ward in 1912 beginning her textbooks. Combe, *Justine Ward and Solesmes,* 21. Used by permission of Catholic University of America Press.

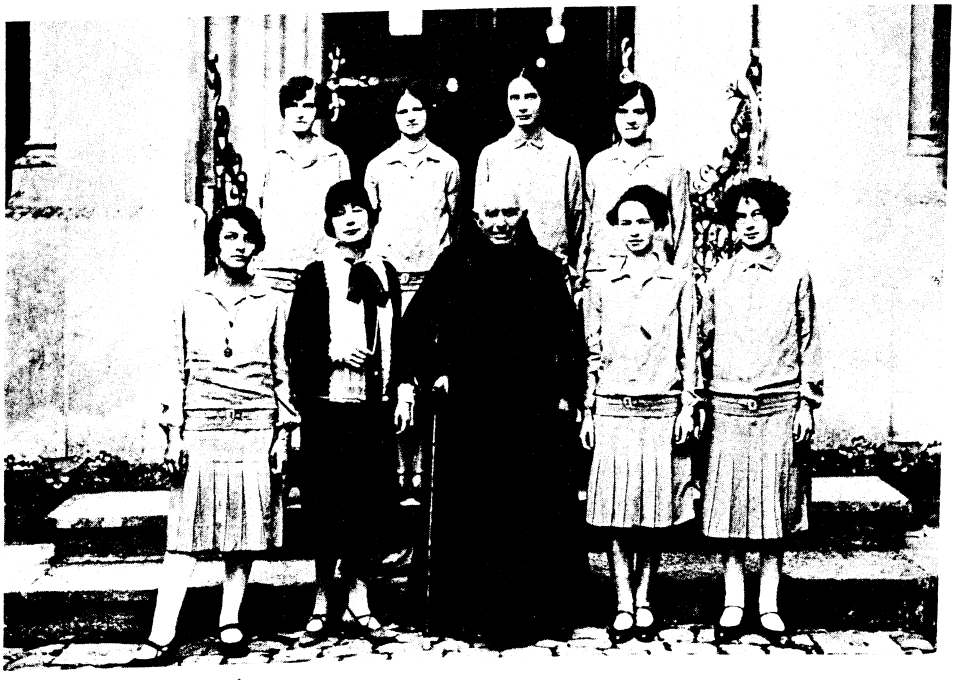

Figure 2: Justine Ward and Dom Mocquereau with students at the Church of St. Cecile of Solesmes, 1928. Combe, *Justine Ward and Solesmes,* 46. Used by permission of Catholic University of America Press.

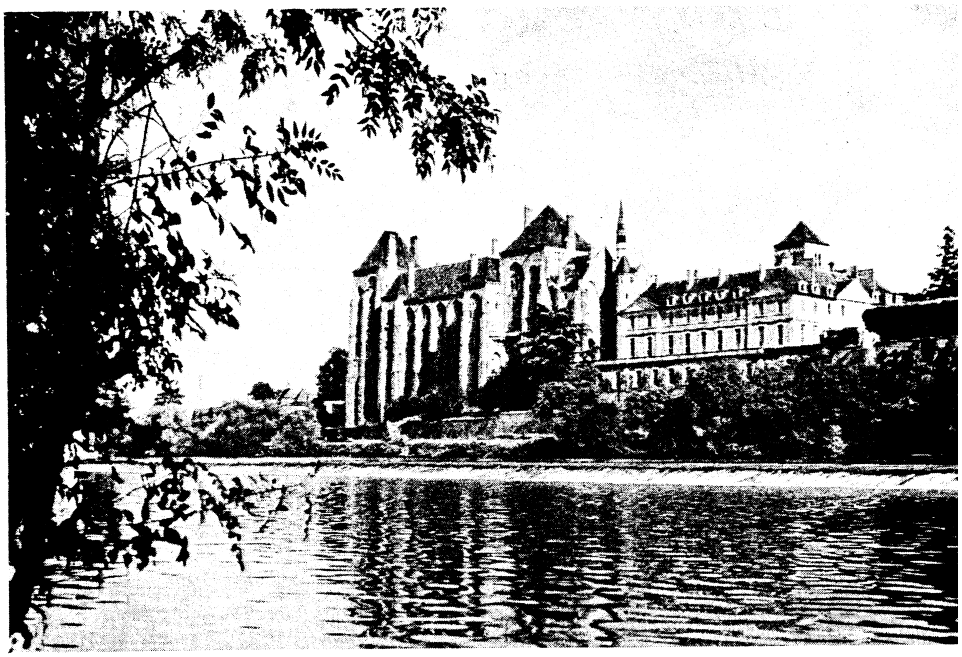

Figure 3: Solesmes Abbey. Combe, *Justine Ward and Solesmes,* 48. Used by permission of Catholic University of America Press.

Figure 4: Ward in the library of her home in Washinton, D.C. She named this house "Interlude." Combe, *Justine Ward and Solesmes,* 69. Used by permission of Catholic University of America Press.

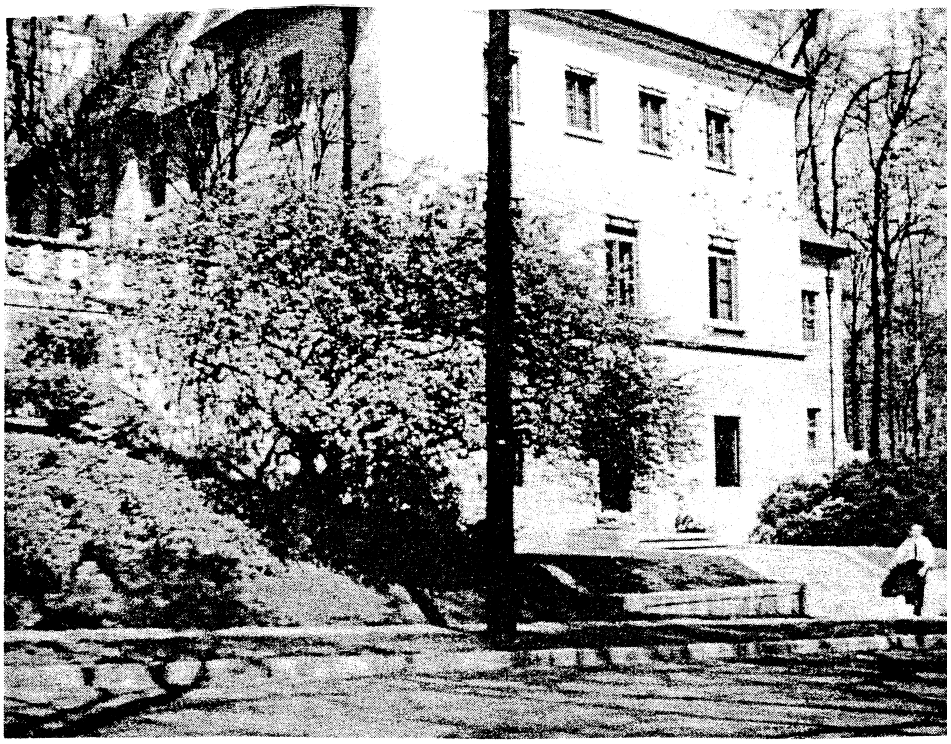

Figure 5: "Interlude." Ibid. Used by permission of Catholic University of America Press.

APPENDIX E: LESSON PLAN SHEET

WARD LESSON PLAN: BOOK_____CHAPTER_____DAY_____

1. The SONG to be sung at the end of the lesson is_____
2. We will sing VOCAL EXERCISE(S)_____
3. We will sing SONG(S)_____Chapter_____Pg.____
4. We will sing INTONATION EXERCISE_____Pg.____Lines_____
5. The EAR DICTATION for the Listening Guessing Game will be

_____ and _____

6. The EYE DICATATION for the Looking Guessing Game will be

_____ and _____

REPEAT VOCAL EXERCISE

7. We will practice RHYTHM GESTURE_____

(Check One)_____while some of us sing_____Pg.____

_____while listening to _____

_____silently

8. We will practice RHYTHM PATTERNS (letter)_____Pg.____

Rhythm Pattern(s)_____

Melodic Application_____

9. The RHYTHMIC DICATATION will be_____

Choose 10 OR 11

10. Our CREATIVE ACTIVITY will be_____

_____Pg.____

11. In NOTATION we will learn_____
12. We will end by sight—reading and sing our SONG (see number 1).

Figure 6: Example of Ward Lesson Plan Sheet, adapted from original class handout of Theodore Marier.

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