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# A Study of the Music Curriculum in Secondary Education

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**A STUDY OF THE MUSIC CURRICULUM**

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**IN SECONDARY EDUCATION**

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(TITLE)

BY

**Donald Neibel**

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**THESIS**

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS  
FOR THE DEGREE OF

**MASTER OF SCIENCE IN EDUCATION**

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IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY  
CHARLESTON, ILLINOIS

**1966**

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YEAR

I HEREBY RECOMMEND THIS THESIS BE ACCEPTED AS FULFILLING  
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## PREFACE

In recent years educators have been examining the secondary school curriculum to determine the types of educational opportunities that are available to high school students. A major concern is that all students receive both the quantity and quality of education to which they are entitled.

One of the primary questions raised when formulating a secondary music curriculum is: For whom should music be planned? Since the schools are supported by public funds, it becomes necessary to offer music for all students. Most music educators recommend it be required through grade nine and elective thereafter. Elective choral and instrumental groups, as well as general music should be made available to all students.

All secondary school students need experiences in understanding the arts for the fulfillment of their aesthetic needs. "An experience is aesthetic when resistance, tension, excitement, and emotion are transformed into a movement toward fulfillment and completion."<sup>1</sup>

Reimer defines aesthetic sensitivity as "the ability to have aesthetic experiences. That is, the ability to (1) perceive

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<sup>1</sup>Charles Leonard and Robert W. House, Foundations and Principles of Music Education (New York: McGraw-Hill Book Company, Inc., 1959), p. 81.

the artistic content of works of art and (2) to react feelingfully to this content." He also suggests three methods of improving aesthetic perceptivity. The first is the development of concepts and factual knowledge. The second is analysis and the final step is performance.<sup>2</sup>

As responsible members of society, students will be confronted with many decisions. The quality of their experiences and skills will determine the level of response they make to the world about them. The ability of self-expression will give them the capacity to react more satisfactorily to their experiences. The arts, especially music, provide for opportunities in interpretation, self-expression, and value judgements. Students must be led to relate all parts of an experience to a personal need and not strive simply for an end result.

Music educators have joined other educators in examining the curriculum and have raised questions concerning the present position of music within the total school program. Much of the emphasis in secondary music has been on performance, without adequate attention on musical concepts and analyses. Music educators agree that worthwhile experiences for use throughout life should be a major objective of the music education program. If music is taught from this viewpoint, it is more likely to play a more important role in curriculum planning.

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<sup>2</sup>Bennett Reimer, "The Development of Aesthetic Sensitivity," Music Educators Journal, LI, No. 3 (January, 1965), p. 35.

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## CHAPTER I

### HISTORY AND PURPOSE OF MUSIC IN THE CURRICULUM

The reasons for the beginning of music are often traced back to the need of man to express himself. Throughout the primitive and civilized worlds music is able to fulfill this desire. Because of its expressive values, music has always been a means of communication. It has also been a large part of the cultures of all men. To minimize it in the curriculum would weaken one of the functions of education, that of passing to the next generation the heritage and culture of the past. Music can satisfy man's need for expression as well as provide wholesome use of leisure time. If these needs are served, music has a place in the total school curriculum. In meeting these needs sufficient time must be provided for learning situations. Continuity of learning experiences is as important in music as any other subject. Even time and continuity of subject matter are not enough. Competent teachers are a very important asset for the teaching of music. "A child's concept of any subject should be limited only by his own capacity, not that of his teachers."<sup>1</sup>

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<sup>1</sup>Oleta A. Benn, "A Message for New Teachers," The Fifty-seventh Yearbook of the National Society for the Study of Education, (Chicago: University of Chicago Press, 1958), p. 346.

Students should be taught to realize the universality of the arts. Emotional and aesthetic expression are inherent needs of all individuals. In primitive societies music and dancing were a part of the education in which all were expected to participate. Margaret Mead describes the practice of the Manus Tribe of the Admiralty Islands:

Whenever there is a dance there is an orchestra of slit drums of all sizes played by the most proficient drummers in the village. The very small boys of four or five settle themselves beside small hollow logs or pieces of bamboo and drum away indefatigably in time with the orchestra . . . Girls practice less, for only one drumbeat, the simple death beat, falls to their hands in later life . . . Singing is also learned through imitation of older children by younger children. It consists of a monotone chant of very simple sentences, more or less related to each other. A group of children will huddle together on the floor and croon these monotonous chants over and over for hours without apparent boredom or weariness.<sup>2</sup>

Music education is one of the oldest subjects in the curriculum. The Greek educational system was built around the fine arts and gymnastics. During this era poetry and music were considered as one art. The gradual separation of these two segments led to a slight decline in their prominence in the curriculum. The virtuosity of the singer became more important. Education began to assume a more dignified role during the early years of the Roman Empire. In this period the educational program was divided into the seven liberal arts. Music was considered one of the quadrivium, or the upper four, in the curriculum along with arithmetic, geometry, and astronomy.

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<sup>2</sup>Margaret Mead, Growing Up in New Guinea (New York: William Morrow and Company, Inc., 1910), pp. 43-44.



During the fourth century schools to train musicians for the Church were established. For many years the development of music moved very slowly. This was mainly due to the lack of a notational system. This early Church period was a period in which only a selected few were instructed in the music of the Church. As Protestantism came into existence the need for an educated majority became more necessary. The music of the church was no longer assigned to a few, but the entire congregation was encouraged to participate. The Reformation brought about the decline of the Church's control of education, and public schools were established. The invention of the printing press aided greatly in the education of the masses. Up until this time, music was primarily for the church, but with the establishment of public schools there appeared a broader use of secular music. Madrigal groups and musician guilds were formed, opera and instrumental music were developed and music seemed to be well entrenched in the curriculum as adventurers began to explore and settle in lands of the New World.

The music of the early American settlers consisted mainly of hymn tunes. Much of the hymn singing was done from memory, as there was no hymn book until 1640, when the Bay Song Book was first printed. As the English, Spaniards, and French began to intermingle the American folk song developed its character. The influences of the Indian and Negro were also absorbed.

Public school music in the United States had its roots in attempts to improve singing in the church service. Church music during the early colonial period consisted solely in singing



metrical versions of the Psalms. Only a few tunes were used.

The Rev. Thomas Walter early in the eighteenth century wrote:

The tunes are now miserably tortured and twisted and quavered in our churches, into a horrid medley of confused and disorderly voices. Our tunes are left to the mercy of every unskilled throat to chop and alter, to twist and change, according to their infinitely diverse and no less odd humors and fancies. No two men in the congregation quaver to take a breath. No two men in the congregation quaver alike or together. It sounds in the ears of a good judge like hundred tunes roared out at the same time, with perpetual interfearings with one another.<sup>3</sup>

Again, the church led in the advancement of music and singing schools were formed to improve the music of the church choir, thus improving music for the masses.

Though it grew to be a truly national institution, the singing school remained a private enterprise. The teacher organized and conducted his own classes. Moses Cheney, born in 1776, and later very active as a singing school teacher, describes in a letter the starting of one which he attended:

The sessions were held either in the house of the members or in the school house. At the first meeting boards were placed on kitchen chairs to answer for seats and all the candidates for membership paraded around the room in a circle, the singing master in the center. The master then reads the rules, instructing all to pay attention to the rising and falling of the notes. Books contained individual parts, treble, counter, tenor, and bass were distributed and directions for pitch were given. Then the master commenced. 'Now follow me right up and down: sound.' So the master sounded and in this way some learned to sing by note and others by imitation. At the close of the session the singing master agreed to give instruction for one shilling and six pence per night and to take his pay in Indian corn.<sup>4</sup>

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<sup>3</sup>Alice Morse Earle, The Sabbath in Puritan New England (New York: Scribners, 1896), p. 5.

<sup>4</sup>Eward Bailey Birge, History of Public School Music in the United States, (Boston: Oliver Ditson Co., 1928), pp. 12-13.

These schools were conducted by the leading musicians of the community and consisted mainly of sight singing and the teaching of the rudiments of music. Leaders in this movement were Francis Hopkinson, who also signed the Declaration of Independence, William Billings, and Lowell Mason. The training received in these singing schools constituted the majority of all musical learning for nearly a century. Gradually symphony and choral societies were formed in various communities of New England. Birge writes:

The singing schools, musical societies, choral and instrumental productions, and musical conventions had not only been doing a job of music education but had convinced a number of people that music was important in the school curriculum. This was particularly the case in New England and its capital city of Boston. So it was that a citizens' committee made repeated petition to the Primary School Board; their plan was finally reported and approved, and music was included in the curriculum at Hawes School in 1838. Lowell Mason, who had been instrumental in this drive, was given the responsibility for the work.<sup>5</sup>

During the nineteenth century, music began to make deeper impressions on the American people. Folk songs and hymn tunes were no longer sufficient to satisfy the needs of a people becoming better educated. Artists began traveling about the country giving concerts; bands were organized in many communities; conservatories and music departments in colleges were organized, thereby providing more leadership to the program of music in the curriculum. Although instrumental music began gaining a foothold

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<sup>5</sup>Charles Leonhard and Robert W. House, Foundations and Principles of Music Education (New York: McGraw Hill Book Company, Inc., 1959), p. 51.

in the nineteenth century, it was not well established in the school curriculum until the twentieth century. The vast interest and spread of instrumental music is best shown through the numerous bands now organized. The music department is often exploited, but it has used this exploitation to establish itself firmly in the school curriculum.

The history of music education is one which leads from society responsibility for musical training, to the schools, which have assumed nearly all the responsibility for such training.

Nineteenth-century music in the public schools was largely vocal. One of the main objectives of this period was that of acquiring sight-reading skills. Some schools had no music whatsoever, some had music only in assembly singing, and others had organized choruses. Materials consisted of hymns, harmonized folk songs, and uninspiring simple part songs.

The twentieth century is often designated as the time when music in America grew from small scatterings of experiences in a few schools to a variety of experiences in a large majority of educational institutions. The twentieth century brought a definite prosperity to the United States. Standards of living rose rapidly and people began to seek a better life. The use of music during the First World War had considerable influence in making the people recognize the social aspects of music which eventually led to the idea that more music was needed in the high schools. Until the twentieth century music was considered an isolated subject, but as music educators advocated closer relationships with other subject areas, music became more firmly grounded in the total school curriculum.

Perhaps the organization most responsible for the rapid rise of music interest was the band. The great increase in the number of bands is due in large part to the increased emphasis on athletics, the growth of community service clubs who frequently provide scholarships, instruments or uniforms, and the formation of national and state organizations which helped educate the public concerning the value of music.

The development of musical training in the public schools of the United States from 1870, brought to light the need for specialized training of public school music teachers. From 1870 to 1890, most colleges and universities established music departments to satisfy the growing need in public school music education. The emphasis at this time was placed on performance techniques rather than aesthetic awareness. It has become apparent that such a curriculum is inadequate and new concepts of the purpose and objectives of education are taking root.

Leonhard and House state that

The primary purpose of the music education program is to develop the aesthetic potential with which every human being is endowed, to the highest possible level.<sup>6</sup>

In recent years there has been considerable question concerning the justification of music and the arts in the school curriculum. When the need for a budget cut arises, music is one of the first subjects to be curtailed. It is often hard to show tangible evidence for its support because of its aesthetic nature.

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<sup>6</sup>Charles Leonhard and Robert W. House, Foundations and Principles of Music Education, (New York: McGraw Hill Book Company, Inc., 1959), p. 1.



Leonhard and House state that "music has intrinsic value; it requires no external justification."<sup>7</sup>

Dewey has the following to say concerning music education:

They (the arts) reveal a depth and range of meaning in experiences which otherwise might be mediocre and trivial. They supply, that is, the organs of vision. Moreover, in their fullness they represent the concentration and consummation of elements of good which are otherwise scattered and incomplete. They select or focus the elements of enjoyable worth which can make any experience directly enjoyable. They are not luxuries of education but emphatic expressions of that which makes any education worthwhile.<sup>8</sup>

An affirmation of the value of arts in America is included in a report by the President's Commission on National Goals:

In the eyes of posterity, the success of the United States as a civilized society will be largely judged by the creative activities of its citizens in art, architecture, literature, music . . . While an encouraging creative surge in the arts is already manifest, our society must stimulate and support richer cultural fulfillment. Professional artists require rigorous discipline; provision should be made for the long years of training which are required. We should raise our critical standards and widen the area and depth of public appreciation.<sup>9</sup>

Some of the great philosophers have written some glowing accounts concerning the place and purpose of music in our society.

Frank Bencriscutto refers to these philosophers in the Music

<sup>7</sup>Ibid., p. 2.

<sup>8</sup>John Dewey, Democracy and Education (New York: The Macmillan Company, 1916), p. 279.

<sup>9</sup>"President's Commission on National Goals," Goals for Americans (Englewood Cliffs, New Jersey: Prentice Hall, 1960), p. 9.

Educators Journal of April-May, 1965:

Fredrick Nietzsche wrote, 'The essential feature of art is its power of perfecting existence. It is the affirmation, the blessing, and deification of existence. There is no such thing as pessimistic art, art affirms, art is the great stimulus of life, the great will to life.'

Alfred North Whitehead, twentieth century mathematician and philosopher, has written, 'Fertilization of the soul is the reason for the necessity of art. Great art is the arrangement of the environment so as to provide for the soul vivid values. It is something which adds to the permanent richness of the soul's self attainment. It justifies itself both by its immediate enjoyment and also by its discipline of the inmost being. It transforms the soul into the permanent realization of values extending beyond its former self.'

Tolstoi stated, 'Art is human activity having for its purpose the transmission to others of the highest and best feelings to which man has risen.'

The nineteenth century German philosopher, Schopenhauer, wrote, 'The object of science is the universal that contains many particulars; the objective of art is the particular that contains a universal. Art alleviates the ills of life by showing us the eternal and universal behind the transitory and the individual, and the power of the arts to elevate us above the strife of wills is possessed above all by music.'

Hubert Feigl, professor of philosophy at the University of Minnesota and director of the Minnesota Center for the Philosophy of Science, stated at a music department convocation, 'If you say music is science, history, language, religion, or whatever, it does not matter since it is all of that. It is the supreme achievement of the human spirit.'<sup>10</sup>

A basic aim of education should be to furnish a simple, but enriched environment adapted to the pupil's needs and development. Music is the natural heritage of every child regardless of his talent of it, and the school's business is to offer opportunities for every child to participate in many phases of music.

Music education should be in harmony with basic educational changes from mass education to education of the individual; from teacher planned programs to creativeness and group participation;

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<sup>10</sup>Frank Beneriscutto, "The Precarious Position of Music," Music Educators Journal (Washington, D.C., April-May, 1965), p. 58.



from goals of minimum essentials to goals of maximum possibilities.

Music education should also consist of a flexible program of experiences in music rather than an organized series of music lessons. Music should not always be regarded as an accomplishment but should have value in its pleasure and satisfaction. Therefore, the teacher's responsibility is not primarily one of gaining techniques, but the promotion and development of music understanding.

The teacher should stimulate and guide rather than dominate. The emphasis should be placed upon what the pupil does rather than on what the teacher does.

Education in the United States can be as good as the citizens of this country want it to be and no better. Contemporary society is changing so fundamentally and rapidly that we have difficulty fitting ourselves into the present and projecting ourselves into the future. If history of the last 50,000 years were compressed into 50 years, we stopped being cave men ten years ago, five years ago we invented pictorial writing, two years ago the Christian Era was entered. Fifteen months ago the printing press was invented. Ten days ago electricity was put to use. Yesterday morning the first airplane flew. Radio was invented last night. Television came this noon, and commercial jets two minutes ago.<sup>11</sup>

Harvard President James B. Conant says, "A good educational institution must recognize and honor the essentiality of the fine arts in the lives of an educated, cultural people."<sup>12</sup>

The values that make life worthwhile are preserved in and taught through the liberal arts. Yet, in many secondary schools, programs in music and art are being curtailed.

<sup>11</sup>Ole Sand, "Current Trends in Curriculum Planning," Music Educators Journal (Washington, D.C., Sept.-Oct., 1963), P. 42.

<sup>12</sup>Eugene Youngert, "Music: Necessity, Not Frill," Music Educators Journal (Washington, D.C., Sept.-Oct., 1963), p. 81.

A major problem facing music education at the secondary school level is that of exclusion. Education in music at the elementary school level is designed to include all students; despite its problems, it is inclusive. At the secondary school, however, music education operates at increasing levels of selectivity. More students are excluded than are included.<sup>13</sup>

In research published by the National Education Association in August of 1963, indicates that in grades seven to nine, about half of all students were enrolled in some music course or activity. In grades ten to twelve, however, the percentage fell precipitately; in schools of fewer than three hundred students, 45.2 per cent of the student body was enrolled in music; in schools having a total enrollment of 300 to 999, only 32.4 per cent was enrolled.<sup>14</sup>

Factors which tend to exclude music for the majority of students include the administrators and music educators who believe that performance organizations are capable of fulfilling the need for aesthetic education and, secondly, the music educators who encourage selectivity so as to maintain performance standards.

The public must be convinced that music is for all the children of all the people, and, as such, has benefits for all.<sup>15</sup>

Schwadron points out that "aesthetic experiences contribute to a better ordered society and hence all should derive benefits."<sup>16</sup>

<sup>13</sup>Thomas W. Miller, "Alienation and Exclusion in High School Music," Music Educators Journal (Washington, D.C., Feb.-March, 1966), p. 59.

<sup>14</sup>Music and Art in the Public Schools (Washington, D.C., Research Division of National Education Association, August, 1963), p. 35.

<sup>15</sup>Miller, p. 60.

<sup>16</sup>Abraham A. Schwadron, "On Relativism and Music Education," Journal of Research in Music Education (Washington, D.C., Fall, 1965), Vol. 13, No. 3, p. 133.

Music educators and school administrators must change their thinking concerning the primary purpose for having music in the school curriculum. For many years the primary purpose was to be found in its social and character building values with secondary importance being placed on teaching music. The primary emphasis should be placed on learning music for its own sake and placing secondary emphasis on its socializing values. One of the major weaknesses of the music curricula today is the misunderstanding of the place of music in the school program. Some administrators, parents, and music teachers believe a music curriculum should provide entertainment for the community and publicity for the school through a multitude of performances. The character of the music program will not likely advance until administrators and music educators realize that the student is primarily a consumer of music, with secondary emphasis on performance as a means toward the development of a musically literate individual.

## CHAPTER II

### THE CURRICULUM

#### Performance Classes: Vocal

From the beginning of public school music, music educators have tended to classify music courses as either performing groups or non-performance groups. Of course, the performing groups clearly dominate music in the junior and senior high schools. Until recently, little question was raised concerning their value. Since the space age, a re-examination of all education has taken place. Performance groups must contribute to the musical understanding of the students if they are to retain their status in the curriculum. It has been suggested that the strictly performing groups be re-enforced with a more academic type class.

A performing group can have educational features that warrant its place in the curriculum. For example, if rehearsals are conducted properly, the student who goes through the work of learning his part and rehearsing with the group knows the music in a way that someone who listens can never know. He has seen the music dissected and put together again; he has heard the thematic material over and over again until it is a part of him. The author has known teen-agers to dislike a piece of music because of its difficulty and to come to an understanding of it only after a careful and complete study of it. Had it not been



for the extensive work in preparing for performance, this understanding may never have been realized.

A strong case can be built for performing groups on the basis of meeting teen-age needs. All teen-agers want some activity, want things to happen. The thought of studying music without performance is not appealing to most of them. The preparation of music for public performance motivates them very much.

To explain why secondary school music has in many cases become too performance centered, some historical background may be useful. Although music has been in the American public school for nearly a hundred years, the great leap forward in secondary school music occurred with the expansion of the secondary school itself in the decades from 1910 to 1930, and to some extent to 1940. From 1910 to 1940 the chances of a child's attending high school increased from one in ten to three in four. This increase caused curricular changes, because now the schools had to serve many students who were not planning to go to college. In addition, a more enlightened view of what was worthwhile for teen-agers brought music into the secondary school curriculum with new vigor.<sup>1</sup>

Singleton reports:

Choral singing is among the oldest of man's musical endeavors. The rhythmic chantings of primitive tribes were a form of concerted vocal utterance as was the singing of chants and psalms by the early followers of the Hebrew and Christian faiths.<sup>2</sup>

The vocal music program provides for a variety of musical experiences. Even the smallest high school has enough students to warrant a choral group. The vocal program in the small school

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<sup>1</sup>"Status and Trends: Vital Statistics," Education and Public Finance Research Report (Washington, D.C., NEA Research Division, 1959), p. 12.

<sup>2</sup>Ira C. Singleton, Music in Secondary Schools (Boston: Allyn and Bacon, 1963), p. 167.

has at least two advantages over instrumental programs: (1) the cost is less, and (2) the balancing of parts in a small vocal group is easier to achieve than correct instrumentation in a small band. Although the size of the school should have no bearing on the experiences and objectives of the music program, it very often is a factor. Through the vocal program the student should be exposed to literature of all periods, and be provided with the opportunity to perform this literature.

Choral music activities should:

1. Provide a means for the development of music appreciation.
2. Provide an outlet for the more talented for musical expression.
3. Provide the opportunity to sing in a choral group suited to the interest and ability of the student.
4. Provide a wider musical experience than can be obtained in the general music class or the informal sing.
5. Provide experience of blending voices in an artistic performance.<sup>3</sup>

Choral activities should also allow for the use of skills and techniques learned in the elementary school. Experience in choral groups also provide training which can transfer to participation in community and church organizations. These groups also provide the opportunity for the school and community to hear and become acquainted with choral music of high quality.

The organization which is considered the foundation of the vocal music program is the mixed chorus. The number of such choruses vary according to the size of the high school. In the author's survey of high schools throughout the State of Illinois,

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<sup>3</sup>Illinois Curriculum Program: Subject Field Series C-5  
(Printed by authority of the State of Illinois: 1961), pp. 105-106.



all replies stated that mixed chorus was offered. In smaller schools there is usually no special requirement for entrance into the mixed chorus organization. In other schools, where choruses are large and more than one chorus exists, there are usually some pre-requisites. Some schools have choruses arranged according to grade level such as Freshman Chorus, Sophomore Chorus, etc. Other choruses are arranged according to past experiences and the ability of the student.

Even though vocal music is thoroughly established, its offerings range from almost nothing to a wide selection. These differences are not solely dependent on the size of the community, the length of time music has been included in the school curriculum, the financial resources, or the attitude of the administrators. Although these may have some influence, vocal music in secondary education is largely dependent on the musical ability and attitude developed in the grade school. The school system which has a good music program in the grade school will probably have a large percentage of students select music in the high school.

While it is agreed that experiences should be available to all students, the school should also provide special opportunities for the talented students. Many students need the opportunity to participate in more select musical ensembles to challenge their musical abilities through participation in various ensembles. Although not its main function, the general chorus may well serve as a training period for students who are selected in groups such as a capella choir or various glee clubs.

Through small ensembles students develop independence, a more active leadership, responsibility, and cooperation than would result in participation in a larger group. Even the smallest high schools can arrange most of these opportunities.

One aim of music education during the past several decades has been to achieve curricular status for the larger performing groups. To achieve this recognition the group must include requirements for pupil achievement, evaluation of progress, and a definite study of subject matter. When the music program gains this recognition, a minimum of conflicts is more likely. Students will not need to be absent from rehearsal due to other school subjects, nor will they need to give up hours before and after school. Status also provides for credit which allows the student to allocate school time to music without sacrificing credit toward graduation. Daily rehearsals are considered desirable for the sake of continuity and reduce the need for re-teaching.

High school schedules which permit three rehearsals a week are also satisfactory. The problem of forgotten learning is more likely when groups meet only once or twice per week.

The time of rehearsing with performance groups is also important. Usually the hours immediately following breakfast or lunch are to be avoided. These are times of fatigue and restlessness and not conducive to concentrated work. Therefore, it seems that the best rehearsal time would be mid-morning or mid-afternoon.

### Performance Classes: Instrumental

Birge gives the following reasons for the belated entrance of instrumental music into the school curriculum:

1. The continuance throughout much of the nineteenth century of the early prejudice against secular as opposed to sacred music, a prejudice carried over from the previous century.
2. Most of the music supervisors were not instrumentalists, but singers, with the singer's point of view.
3. The attitude of school principals and superintendents.<sup>4</sup>

Much time and financial resources have been allotted to the band program. This has caused a large increase in the number of performing instrumental groups in American high schools.

Wilson states that the growth of bands:

1. Indicates that these organizations have a stirring and direct appeal for young people which stimulates them to spend hours practicing and rehearsing, both in school and out.
2. Signifies that this experience gives them pleasure and is vital to them.
3. Is evidence that they feel the need of such a musical medium.<sup>5</sup>

Instrumental music strives to achieve the same basic goals as the other music activities in the school. It should point to an immediate interest and enjoyment of music which lay foundations for a continuing interest through later years. The instrumental program should also explore the vast amount of literature, develop musical taste through an acquaintance with this literature, and develop skills by which the performer can continue to participate.

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<sup>4</sup>Edward Bailey Birge, History of Public School Music in the United States (New York: Oliver Ditson Company, 1928), pp. 172-173.

<sup>5</sup>Harry Robert Wilson, Music in the High School (New York: Silver Burdett, 1941), p. 177.

One differentiation from choral music is the need of a specialized skill. The ability to play an instrument is a necessity, and some degree of proficiency is a must, if the student is to achieve a satisfactory musical experience.

In addition to the common goals of music education, the band usually has some activities imposed upon it. The band instructor works toward a marching band capable of parading or entertaining fans at athletic events. He may have to teach some non-musical skills to baton twirling majorettes. Floats, variety shows, special props and effects, arranging trips, raising money, preparing for festivals and contests or other of these imposed activities. A question concerning the feasibility of these activities has often been raised by some music educators while others are happy to enumerate the benefits derived from them such as cooperation, discipline, poise, self-confidence, worthy leisure, time activity, social benefits, public relations, etc.

A difficulty may arise when the public interest is shifted away from orchestra, chorus, and other music activities. Perhaps this stems from the fact that the marching band is displayed to the public more frequently. The cost of maintaining a marching band is much higher than the cost of chorus or orchestra. It must be determined whether the importance of the marching band is sufficient to warrant this unbalanced expenditure. The music of the marching band is usually of poor quality, in simplified arrangements, and played poorly because of the excitement and acoustics in an outdoor stadium. These and the time consumed in rehearsal and "show" planning can be detrimental to music progress.



This glorification of the marching band with emphasis on show at the expense of instruction has already taken deep root in many communities. If this attitude of entertainment persists, rather than the band as a means of music education, the music program may lose much of the curricular status it has gained in recent years.

Instrumental music should be designed to broaden the musical experience and enrich the background of all pupils of the school. To help insure a good instrumental program in the high school, pre-instrumental experiences should be provided in the elementary school. This training is not only valuable instruction, but can be used to diagnose the future needs and directions of the music program.

A plan for the provision of instruments should be carefully worked out with the administration. Instruments usually furnished by the school depend upon the size of the school and the number of pupils participating in the instrumental program. Only first-line instruments should be considered, and many schools use rental plans to acquire these instruments. Most music dealers have both rental and time purchase plans which make it more appealing to parents who wish to purchase instruments for their children, but do not want to make a large investment until they have some assurance the child will make satisfactory progress on the instrument.

Because performing music organizations in some schools consist of pupils from all grades, upper elementary through senior high, scheduling should be kept as flexible as possible. Good

scheduling can exist only when a spirit of cooperation and understanding is maintained between the administration and the music personnel. The success of the music program depends upon a satisfactory music activities schedule.

Instruction in instrumental and vocal music as well as more formal courses in general music, theory, and appreciation is accepted as a part of the school curriculum. This acceptance has been accompanied by increased prestige, higher standards of learning and a greater number of participants.

Since good scheduling is so vital to the success of the music program, there should be acquaintance with the best practices in comparable schools and knowledge of how to suggest the most practical solution to the problem of scheduling in the local situation.

Large schools have few serious schedule conflicts since there are several sections of required subjects which meet at various times throughout the day.

Schools of medium size usually have to arrange their schedules with forethought in order to provide an optimum program with minimum conflicts.

In small schools it is usually necessary to clear a daily block of periods for music organizations in order to avoid conflicts. Some of the factors which seem to make it increasingly difficult for students to enroll in music courses are:

1. The tendency toward longer and fewer periods in the school day.



2. The constant addition of new courses to the curriculum.
3. The difficulties of bus transportation schedules.
4. The problems of double sessions in some overcrowded schools.

#### Performance Class: Orchestra

One of the tragedies of today's school music program is that the orchestra does not occupy a more prominent place. It is often said that teachers, pupils, and parents have little interest in the teaching or playing of strings. For pupils, interest may come from seeing and hearing performances, for parents, interest may come through a demonstration; for teachers, interest may come with a revised schedule and a provision for instruments.

While it takes time and devotion to develop either a good band or a good orchestra, and while in their simplest aspects the main instruments of the orchestra, namely the strings, can perhaps be played with less effort than the brass instruments of the band, it is still true that these brass instruments can be played reasonably well by children in a much shorter time than is needed to play the strings reasonably well.<sup>6</sup>

A good string program at the elementary level is the foundation for a successful secondary program.

The absence of orchestras in the smaller schools is made evident by the Illinois School Directory which lists orchestra teachers only for larger schools and only a few of these. Some problems of the orchestra program are a lack of interest by the

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<sup>6</sup>Peter W. Dykena and Karl W. Gehrken, The Teaching and Administration of High School Music (Boston: C.C. Birchard and Company, 1941), p. 157.

music teacher, inadequate preparation, lack of teacher time and difficulty of scheduling.

The string program in public schools today is challenging and perhaps one of the most difficult problems of the small school music education program. One of the contributing factors which makes the difficulty apparent and therefore has influenced the tremendous growth of bands in relation to orchestras in the smaller high schools, is the attraction of the band to both the students and the community. The inability of the orchestra to perform football shows, to march in parades, and in general, to provide a show for the spectators may cause the decline of interest. This lack of interest causes many string programs to be scheduled outside the school curriculum.

Two of the difficulties most predominant in arranging both orchestra and band into the schedule are: (1) the number of students required for both are not available at rehearsal time, and (2) the student does not have two free periods a day in which to rehearse with both band and orchestra. Usually, the limited schedules in smaller high schools can allow only one period of the day for instrumental music.

Many different instrumentations are common, making it possible for the teacher to provide ensemble experience for almost any combination of instruments and any number of pupils. Ensemble players more quickly gain the concepts of tone quality, intonation, and rhythm than they would in band or orchestra. Even the smallest high schools could support a small orchestral ensemble.

There is a place for the stringed instrument program in the smaller high schools. The schools must give the strings a chance by offering adequate facilities, qualified personnel, and an adequate budget. School orchestras should not detract from the music program but add to it.

Scheduling is a serious problem. There are uses made of staggered programs, rotation plans in the schedule, and also the use of special help and activity periods. One of the most effective resolutions is the idea of the band and orchestra sharing the same period of the day, using alternate days for each organization. This is probably the better of the schedules listed above, since the orchestra would have to compete with other groups during an activity period. The problem becomes more acute if both vocal and instrumental music are offered the same period.

#### Non-Performance Classes: General Music

General music may be defined as all kinds of music taught in all kinds of ways to all kinds of students. Its general aim is to develop responsiveness and understanding of music so that it will affect the lives of all participants. All possible and available approaches should be used in fostering this musical growth. This includes the aesthetic, the theoretical, the technical, and the scientific.

The non-performance class has at least two advantages over the performing group. It can cover certain phases of music in a broader, more comprehensive way. A performing group can learn to

sing or play only so much music in a year's time. The second advantage of the non-performing class is that the class has no temptation of giving second place to musical learning because of an impending concert.

Non-performance classes have both suffered and profited from the lack of public attention. Because their work is seldom put on display, the class can spend its time in learning and studying the things that are most worthwhile. Yet, for the same reason they have been neglected. This goes back to the point of performer versus consumer.

A pioneering effort to develop a new general music curriculum for junior and senior high schools, with emphasis on music appreciation rather than performance, has been conducted at the University of Illinois.

Bennett Reimer, professor in the College of Education and School of Music, conducted the three-year study, supported by the US Office of Education and the University. His objective was to develop a teaching program for two courses in classroom music, one at the junior and one at the senior high school level, stressing appreciation and understanding instead of skills and techniques. Professor Reimer said he would like to see the secondary schools provide students with tools for a lifelong enjoyment of music.

'Too often the high school band member graduates, sells his horn, and forgets about music,' he pointed out.

Emphasis in secondary schools has been traditionally on performance . . . in choirs, bands, and orchestras. Mr. Reimer said research has shown that these programs are often "short-term, terminal activities." They usually have little effect on the enjoyment of good music later in life.

Mr. Reimer advocates general courses which take a humanities oriented 'great music' approach. The most valued works in musical literature would be studied in the light of an understanding of the general functions of art and music and of the particular ways in which a musical structure is created. The course would deal, for example, with how music is constructed, why it sounds differently according to various styles, and how it has changed through history.<sup>7</sup>

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<sup>7</sup>"New Music Curriculum," Illinois Education (Springfield: Illinois Education Association, Feb., 1966), Vol. 54, No. 6, p. 288.



General music class is often made up of pupils of varied backgrounds; some with no previous training or experience and others with a high degree of experience and known musical talent. This class is often credited with the discovery of talented students who otherwise were unknown for their musical ability.

High schools should consider a general music course, scheduled for one period a day and covering at least two years of study. This study of music should not be approached through the segregation of its component parts, such as theory, history, listening, or performing, but through the fusion of these parts. A primary aim should be to acquaint students with the wide and rich heritage of music literature.

In some schools, the general music class is a course in music appreciation. In others, it is a class devoted primarily to singing. In still others, it is a preparatory class developing skill and knowledge for membership in selective choral groups. More common, however, is the general music class that combines singing, listening, and other activities in a varied but unified program of music instruction. This should be the heart of the school music program and the class that most nearly realizes the aim of music education to provide music for every pupil.

The objectives and activities of the general music class should include the following:

General Music (objectives):

1. To develop a basis for the lasting enjoyment of music.
2. To develop and sustain interest in music.
3. To develop discriminating musical taste.
4. To explore the rich literature of the musical art.
5. To foster appreciation of the expressive, artistic, and

- cultural aspects of music.
6. To encourage participation in class and other musical activities.
  7. To develop music skills, especially those essential to listening and singing.
  8. To discover latent music talent.
  9. To help pupils reach an understanding of democratic procedures and their values.
  10. To demonstrate the relationships between music and other subjects and utilize them for effective teaching.

**General Music (Activities):**

1. Singing activities.
2. Listening activities.
3. Rhythmic activities.
4. Ear training activities.
5. Music theory activities.
6. Music history activities.
7. Voice training activities.
8. Orchestral instruments.
9. Acoustics and the science of sound.<sup>8</sup>

It is not always possible to schedule separate classes in music theory, literature, or history. Students in small high schools seldom have the benefit of these special classes. Every music class should be concerned with developing discrimination and appreciation. Technical skill and knowledge do not automatically develop sensitivity.

General music classes should be offered on a yearly basis and receive credit according to the way they are organized. In many schools, all work is done in the class, and there is no outside preparation. Such organization will not warrant full credit. When the class meets daily and outside preparation is required, full academic credit should be allowed.

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<sup>8</sup>Ira C. Singleton, Music in Secondary Schools (Boston: Allyn and Bacon, 1963), p. 55.



## CHAPTER III

### PUBLIC PERFORMANCE

Whatever goals the music educator may set for himself, he is greatly dependent upon the support of the administration. Administrative cooperation is a basic essential to all plans and projects undertaken by the music educator.

Music offers a real basis for school community relations because of the large number of parents and other taxpayers brought to the school through musical programs. Students may achieve a sense of accomplishment and fulfillment through their musical activities. In group performance, when the group succeeds, all members of the group succeed, from the strongest to the weakest.

The level of performance is often considered a controversial topic. The standards of the audience, as well as the development of the performer should be considered. A large part of the teachers' task involves developing a receptive attitude and establishing the viewpoint that pupil performance should not be judged by professional standards. One needs to establish a clear distinction between the professional and the amateur in terms of audience criticisms. Perhaps, informal introductory talks concerning students' musical experiences, goals and objectives, and purpose of performance as a means of

growth and self-expression, will help in producing understanding audiences.

Teachers often believe that because the public demands performances of many types at community meetings, the work of performing organizations must come first. The answer to such a problem as this lies in the education of the community as to the real aims of music education which places the welfare of the students first.

It is also wise for the teacher to choose very carefully the situations in which the students perform. Teachers must be on guard to prevent public performances which may result in dissatisfaction and discouragement. Students usually know when they have given an acceptable performance. The student should have the opportunity of evaluating his performance with the teacher, since its chief purpose is that of growth, and not primarily entertainment.

Another problem in selecting performance situations is that of overloading the student. When a group becomes successful and popular, it is likely to be overwhelmed with performance requests. The teacher must again choose what is best for the student. There must be enough time to learn new music, for morale will sag by singing and playing the same numbers over and over again. In order to maintain good public relations, it is difficult for the teacher to refuse to accept some invitations, but every teacher should be prepared to do so, if the need arises. It is wise to make known the policy of the school with regard to student performances, through newspapers, PTA meetings, or other

channels of public information.

When a student goes home from school, after having been in contact with music, he conveys a message or an impression. Indications are that the majority of parents want their children to have music. This does not necessarily mean that parents are interested in having students recite key signatures and dates of composers. Therefore, if parents approach the music program with such a favorable attitude, the curriculum must attempt to fulfill their hopes and expectations.

Much of the music offerings in American schools has been performance oriented. In the majority of our schools the only courses offered are band, chorus, and in larger schools, orchestra. Many music educators believe that the experiences received through the performance of these groups is sufficient. In recent years these courses have been undergoing curriculum broadening to insure the development of musical understanding as well as technical skill.

In a publication of the National Association of Secondary School Principals the following objectives and goals of performance were considered worthy. A public performance:

1. Presents a vital goal toward which students may strive.
2. Provides opportunity for outstanding programming and achievement.
3. Promotes continued interest in music in school and community.
4. Spreads enthusiasm of students and instructor to the entire school, to parents, and to the community.
5. Affords a means for gaining public understanding of school music programs.
6. Provides opportunity for raising the standards of musical tastes of students and the public.

7. Provides opportunity for creative and artistic expression as well as social broadening.<sup>1</sup>

Preparation for a public performance should not limit the amount of learning that the group might otherwise accomplish. The selection of music is important as to its suitability and appropriateness for teaching purposes. After three or four years in a musical organization, the student should have acquaintance with music of all periods. The approach to such a plan should not be abandoned for public relation purposes.

Music educators continually talk about teaching music understanding and appreciation in performance. Others are criticized for putting too much emphasis on a single selection, working too long on a festival performance, or spending too much time on technical drill. The goal of the music instructor is to develop musical understanding in the student. It may take a week, six months, or a year to polish, balance, or refine a piece of music, but the goal is always the same.

Stanley Chapple wrote in The Scholars Look at the Schools:

"Members of performing groups are not taught the musical language and are somewhat akin to the parrot who can imitate language sounds with no concept of the language meaning."<sup>2</sup>

In light of all that has been stated, let us be

<sup>1</sup>The Bulletin, (Washington, D.C., National Association of Secondary School Principals, October, 1964), Vol. 48, No. 294, p. 1.

<sup>2</sup>Stanley Chapple, "The Scholars Look at the Schools," Report of the Disciplines Seminar (Washington, D.C., National Education Association, 1962), p. 7.

realistic. Usually, a certain number of performances are expected each year, and the man on the podium has considerable pressure. He has a limited amount of time to work with students of limited technique and reading ability. A lot of questions and discussion concerning concepts is time consuming. However, timely comments about the music being rehearsed, or perhaps a brief comment on related works could help develop the musical understanding and appreciation of the students.



## CHAPTER IV

### SUMMARY

Curricular subjects must meet the test of providing organized, valid learning experiences. Because time in the school is limited, any subject that uses part of that time must do so in an educationally worthwhile way. Curricular offerings in music, therefore, should be those classes that encourage sensitivity to aesthetic qualities and provide greater understanding of and skill in music.

Sometimes a school's academic requirements make it difficult for students, especially those preparing for college, to find time for music. It is almost always possible for a student to enroll in music, but sometimes he must give up something else of such importance that it is not reasonable for him to choose music. For example, the student believes that by taking music instead of an academic subject, he may be forfeiting his chances for admission to college. "Education will continue to require specialization, but it must be based on a broad cultural background. This requires considerable contact with the liberal arts, including music."<sup>1</sup>

The solution to this problem is at least two-fold.

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<sup>1</sup>C.A. Burmeister, "The Role of Music in General Education," Basic Concepts in Music Education (Chicago: University of Chicago Press, 1958), p. 218.

First, the music teacher could work with the counselor to rearrange a student's program so that he could continue in music. Another solution would be to work to install an additional period in the school day. Many schools still operate on a six period day, in which the student is required to take four subjects required for graduation. A fifth period is for physical education, and the sixth period is used for study hall or an elective. The addition of a seventh period greatly increases the likelihood that the student will be able to take music.

The number and kind of experiences in music provided by different schools will vary greatly. Practically all schools, no matter how small, offer at least one unit of algebra, two of history, and three or four of English. But by no means do all schools allow credit in music to the extent of even a single credit. At the other extreme is the school that offers many music courses for credit toward graduation. Credit for individual study of piano, and of the various band and orchestra instruments under outside teachers, is being encouraged by many while others look at this in an entirely different light. When music classes are small, the music department is often challenged on the basis of cost of instruction per person.

In organizing a music curriculum, one has to consider the differences in schools, communities, and administrations. The music curriculum must be planned to meet the needs of the pupils while they are at school. The needs of the community

at large, and the future needs of the pupils when they in turn have become the citizens of the community must be taken into consideration.

Recent pressure in favor of basic education and against the so called "frill" courses have caused music educators to re-evaluate the music program. The case rests on the idea that the schools should do more than simply teach students how to read, write, and reason. Secondary education acquaints the student with his civilization. Literature, music, and art are important in the students comprehension of his culture and civilization.

The music schedule should be arranged so that music subjects are open to all students. It must be recognized, however, that the scheduling problem is a very complicated one, both for the principal and the music teacher. The six period day puts the schedule in a strait jacket. The current trend toward the seven and eight period day relieves the pressure on electives.

The music education program should be a balanced program, designed to meet the needs of all students. The program may include general music, instrumental music, choral music, and courses such as appreciation, history, theory, voice class, piano class, etc.

The secondary school music curriculum should be a continuation of the elementary school music curriculum. It should continue to make available general music opportunities for everyone, as well as consideration for the specialized

musical interests of students. When planning for a music education program, several items must be considered. Some of these are the expectations of the community, size of classes, training of the music staff, space, equipment, materials and the schedule. It is well to remember that the program for one school will not necessarily meet the needs of all schools. The minimum opportunities should include general music and non-selective choral and instrumental groups.

The problem of scheduling music classes is one which requires much cooperation and planning on the part of the administration and the music faculty. The first need is a common understanding of the importance and place of music as a part of the total curriculum. The academic respect which music has gained makes it possible to approach the scheduling problem with more optimism.

Ward lists the following reasons for non-selection of music:

1. Overcrowded schedules.
2. Heavier plans of work.
3. Rigid college entrance requirements in academic subjects.
4. A musically unsympathetic supervision of the choice of elective subjects.<sup>2</sup>

Progressive changes have always come slowly. Reconstruction in education is necessarily a slow process. The teacher is the key to the situation. Enlightened education depends upon enlightened teachers. It is the duty of music teachers

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<sup>2</sup>Arthur Edward Ward, Music Education for High Schools (New York: Silver Burdett Company, 1953), p. 61.

in high schools to acquaint themselves with the various issues in secondary education and to study carefully the contribution which music can make in developing a curriculum that will consist of meaningful and enriching experiences.

Any curriculum should evolve from the needs and interests of the students whom it is designed to serve. The curriculum should be conceived of as the sum total of all the students' experiences under the influence of the school and under the guidance of the teachers.

To justify its existence in the high school curriculum, music like other experiences in the curriculum, must meet the interests and the individual and social needs of the students. There is no lack of evidence of the interest that young people have in music. When free from academic restraint, they are usually singing or listening to the radio. With this in mind, the duty of the music teacher becomes quite clear. He must guide and lead this interest in music into the higher realms of rich and purposeful musical experiences.

Many of life's activities are reinforced through music and each facet of life can claim some music for its emotional support. Where there are schools, there is music. Sometimes it may not be well organized, yet it is there. The lasting values of music can not be learned and appreciated in an unorganized program.

If a music teacher is responsible for both the vocal and instrumental program of a district, which includes the grade and high school, this will cause a serious problem in



the time involved. Problems would be increased for those students interested in both the vocal and instrumental programs.

The following situation exists in the school district in which the writer of this paper is employed.

A vocal music teacher is employed full time to take care of the vocal music of the grade school and the high school. An instrumental instructor is employed half time by this same district and half time by a neighboring district. The high school operates on an eight period day. Most of the academic subjects are offered during the morning hours with a few scattered throughout the afternoon. A thirty-minute period is set aside after lunch for the music program of the high school. The mixed chorus meets five days a week, and the band meets on Tuesday and Thursday. There are a few people who are in both the band and chorus, but since the band meets only two days per week, they report to the band. All of the students are in chorus at least three days per week and the majority are there all five days. Organized ensembles practice during study halls and after school hours.

The instrumental instructor comes twice each week. He devotes his time to a band rehearsal each day, and private and group lessons for band students. Since these students use study hall time for lessons, no class time is lost. When scheduling band or chorus it is best to keep them free of one-section classes, especially the required academic courses.

Scheduling the music program in a large high school causes problems which are far different from those of the small school. The good music program is a balanced program which aims to give all students an opportunity for the music experience for which they have aptitude and interest. A wider variety of courses is offered in order to meet these needs. Such a program is effective only if it is organized and administered carefully. Arranging a satisfactory schedule is a major task for the administration and music staff. All students are encouraged to enjoy some music, but provision must be made for special interests and abilities. For example, the Evanston High School of more than 2500 students offers the following courses:

Girl's Chorus, Male Chorus, Advanced Chorus, beginning orchestra, advanced orchestra, beginning band, advanced band, music appreciation I, II, III, IV, general music, harmony I, II, III, IV, fine arts survey, private piano, voice, organ, and band instrument lessons, class lessons in piano, voice and instruments, and special choral and instrument groups. All of these are for credit except the last two.<sup>3</sup>

This program of study is quite a contrast in comparison with the small school. An over all music education program should be a balanced program, designed and planned to meet the needs of every child.

Education is often referred to as life itself, and since music is a vital part of life, its emphasis is justified in an educational program. Many philosophers state that the

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<sup>3</sup>Sadie M. Rafferty and Lloyd S. Mitchell, The Music Curriculum in the Secondary Schools (Washington, D.C.: Music Educators National Conference, 1959), pp. 107-108.

function of music in life is to provide for aesthetic growth. From this philosophy, I think it reasonable to conclude that material things such as money, position and power may eventually fail, but the things that are close to the spirit of man will prevail.

The present music curriculum at the secondary level is out of balance in terms of the enrollment in the performing groups as compared to the enrollment of other music courses. To a marked degree, the curriculum has been performance oriented. The majority of the school population is going hungry musically. Only a small segment of the students are being reached in performance activities. The present curriculum holds too few offerings in the fields of music history, theory, and harmony. The performer is unlikely to have adequate instruction in these areas of music education.

The non-performing student needs to learn how to listen. He also should develop some concept of what is worth hearing. In evaluating a music program the following criteria should be considered:

1. An ideal music curriculum is composed of carefully selected experiences.
2. An ideal school music curriculum should provide sequences of orderly, cumulative experiences based upon the growth needs of children.
3. Scope allowing for the varied interests and capacities of children should be a criterion for developing a flexible and enriching music curriculum.
4. An ideal music curriculum should provide conditions favorable for developing integrating learners.<sup>4</sup>

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<sup>4</sup>Lilla Belle Pitts, The Music Curriculum in a Changing World (New York: Silver Burdett Company, 1944), pp. 113-119.

Pitts goes on to say that developing a music curriculum of this kind is a creative process, requiring not only adaptations to unique circumstances but also adjustments to changing climates of social and educational thought.

Planning ahead is a prerequisite for orderly experiences although the means of attaining these goals is sometimes unpredictable.

Many attitudes exist toward music education. Generalizations concerning the state of music instruction come easily, but the truth is determined with more difficulty. Broad perspectives are necessary as each of us draws conclusions and passes judgments from personal experiences. The scope of these perspectives may be limited or broad. An inescapable fact, however, is the widespread and deep involvement in music. The artistic attainment of music in schools across the country vary from city to city, area to area. These achievements, as well as the difficulty under which music instruction is accomplished, is not always known to the scholars and critics who generalize on isolated activities. Understanding and mutual concern are needed in the years ahead as educators continue their search for improvement and ways and means to afford instruction of quality and depth in music.

## APPENDIX

### Questionnaire

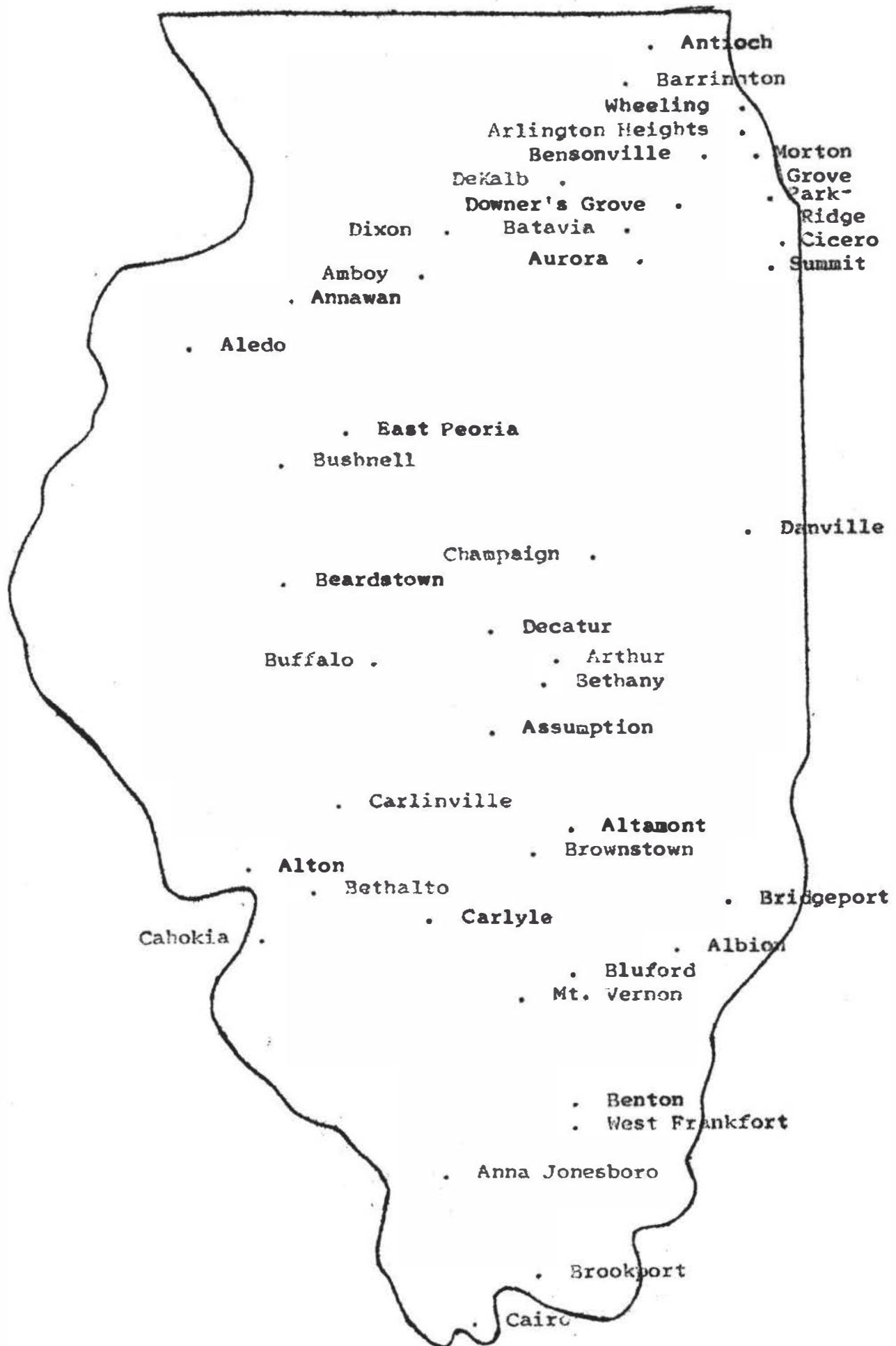
1. Total enrollment of the school. \_\_\_\_\_
2. Approximate number of students involved in the music program.
3. Types of courses offered.

	elective	selective	required	time allotment per day	# of meetings per week	approximate enrollment	credit received
Girl's Chorus							
Male Chorus							
Mixed Chorus							
Beginning Orchestra							
Advanced Orchestra							
Beginning Band							
Advanced Band							
General Music							
Harmony							
Private Lessons							
Class Lessons							
Others							



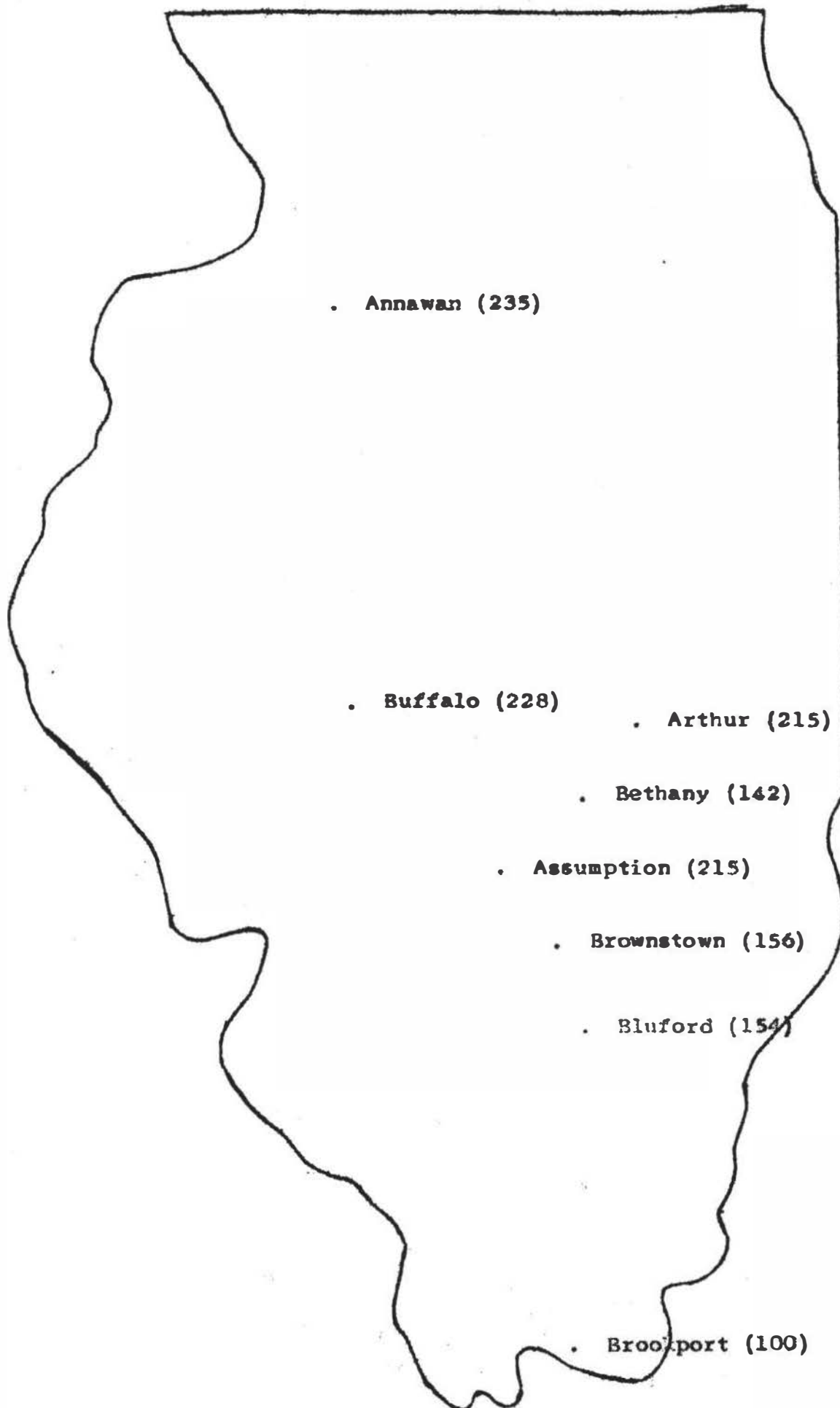
4. Please list performing ensembles other than those preparing for contest.

5. Please comment on other musical experiences and activities during the school year, such as assembly programs, concerts, etc. A class schedule would also be helpful in analyzing curriculum and scheduling problems.



Schools Replying to the QuestionnaireEnrollment

Brookport	100
Bethany	142
Blufford, Webber Twp. H.S.	154
Brownstown	156
Arthur	215
Assumption	215
Buffalo, Tri City H.S.	228
Annawan	235
Altamont	280
Carlyle	367
Bridgeport	400
Amboy	420
Cairo	424
Albion	430
Aledo	450
Hushnell	463
Beardstown	486
Carlinville	550
Batavia	640
Anna Jonesboro	650
Decatur, Lakeview H.S.	660
Benton	730
West Frankfort	786
Bethalto	800
DeKalb	920
Antioch	980
Dixon	1240
Bensonville, Fenton H.S.	1543
Argo Summit	1600
Aurora West	1620
Aurora East	1707
Barrington	1753
Mt. Vernon	1760
East Peoria	1800
Downer's Grove	1900
Decatur, Stephen	1920
Cahokia	2000
Arlington Heights	2100
Danville	2131
Wheeling	2300
Alton	2400
Champaign	2500
Park Ridge, Maine Twp. East	3000
Cicero, Bloom Twp. H.S.	3500
Morton East H.S.	3519



Enrollment: 0-250

	Annawan	Assumption	Bethany	Bluford	Brookport	Brownstown	Buffalo	Arthur
Girl's Chorus			X		X	X		X
Male Chorus			X			X		X
Mixed Chorus	X	X	X	X			X	X
Band	X	X	X	X		X	X	X

Statistics

Forty-three per cent of the school enrollment is involved in the music program.

Four of eight schools offer Girl's Chorus.

Three of eight schools offer Male Chorus.

Five of eight schools offer Mixed Chorus.

Two of eight schools offer all three of the above courses.

Seven of eight schools offer a band program.

Where Male Chorus is not available, Mixed Chorus is, with the exception of one school.

All schools provide ensemble experience for the students.

There are no non-performance classes offered.

There is no orchestra program organized.

Credit

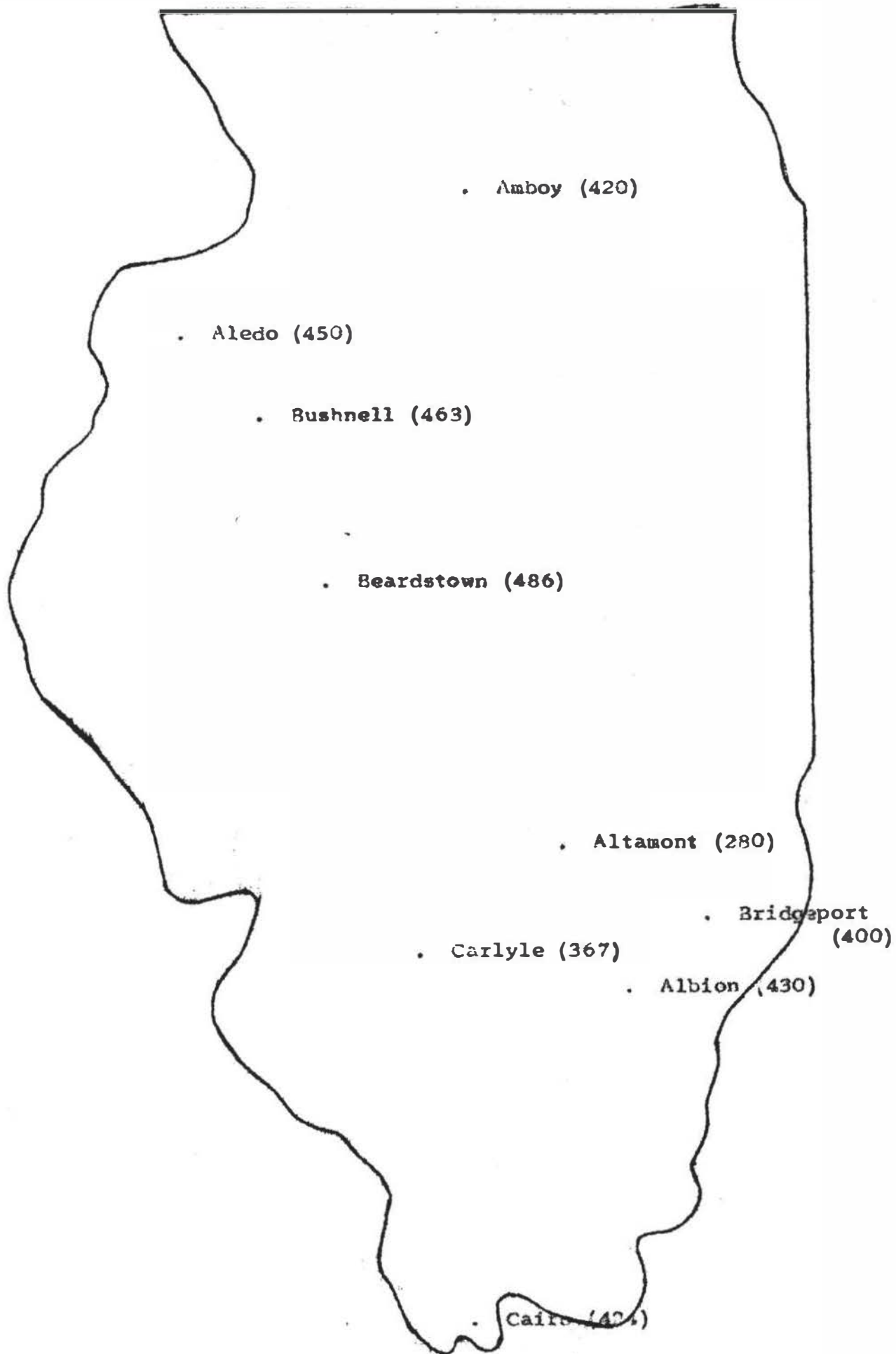
One school allows one full credit for a one hour performance class meeting five times per week.

Five schools allow 1/4 credit for performance classes meeting from thirty-five to forty minutes per day; the number of meetings vary from one to five per week.

One school allows 2/5 credit for chorus and 3/5 credit for band; each meet two times per week after school.

One school allows no credit for five thirty minute periods per week in one class, and four forty minute periods in another class.





Enrollment: 250-500

	Albion	Aledo	Amboy	Bridgeport	Bushnell	Cairo	Carlyle	Beardstown	Altamont
Girl's Chorus	X		X				X	X	X
Male Chorus	X		X				X		
Mixed Chorus	X	X	X	X	X	X	X	X	X
Band	X	X	X	X	X	X	X	X	X
Theory							X		
General Music						X			

### Statistics

Forty-three per cent of the school enrollment is involved in the music program.

Five of nine schools offer Girl's Chorus; one school has two choruses.

Three of nine schools offer Male Chorus.

Nine of nine schools offer a band program.

One of nine schools offers beginning band instruction.

There is no orchestra instruction offered.

One of nine schools offers a theory course in alternate years.

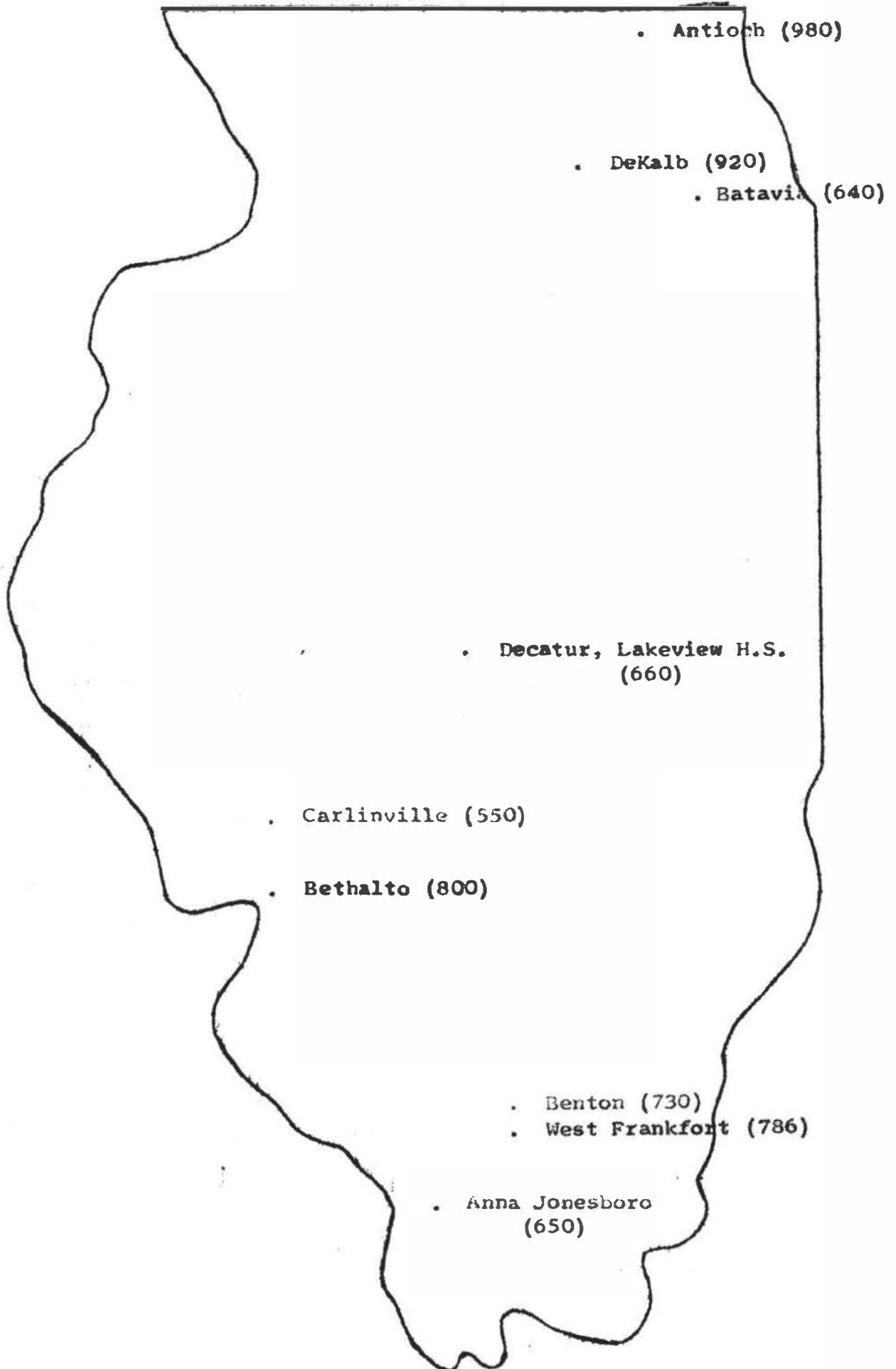
One of nine schools requires a general music course.

Where Male Chorus is not available, Mixed Chorus is offered to give boys an experience in performance.

All schools provide ensemble experience for the students.

### Credit

All schools in this group allow 1/4 or 1/2 credit for performance classes. Time allotment for these classes range from thirty minutes to fifty-five minutes per day, with two to five meetings per week. There seems to be no foundation on which to base credit. (Example) One school allows 1/4 credit for a class meeting two, forty minute periods per week and the same amount of credit for a class meeting five, fifty-five minute periods per week.



Enrollment: 500-1000

	Anna Jonesboro	Antioch	Batavia	Benton	Bethalto	Carlinville	West Frankfort	Decatur Lakeview	DeKalb
Girl's Chorus		X	X	X	X	X	X	X	
Male Chorus			X	X	X		X		
Mixed Chorus	X	X	X	X	X	X	X	X	X
Orchestra			X						
Beginning Band	X	X				X	X	X	
Advanced Band	X	X	X	X	X	X	X	X	X
Theory	X	X		X				X	
General Music	X			X					

Statistics

Twenty-six per cent of the school enrollment is involved in the music program.

Seven of nine schools offer Girl's Chorus.

Four of nine schools offer Male Chorus.

Nine of nine schools offer Mixed Chorus.

Four of nine schools offer all three of the above courses.

One of nine schools offers orchestra; one school notes that a string program is being started in the elementary school of the district.

Four of nine schools offer beginning band instruction.

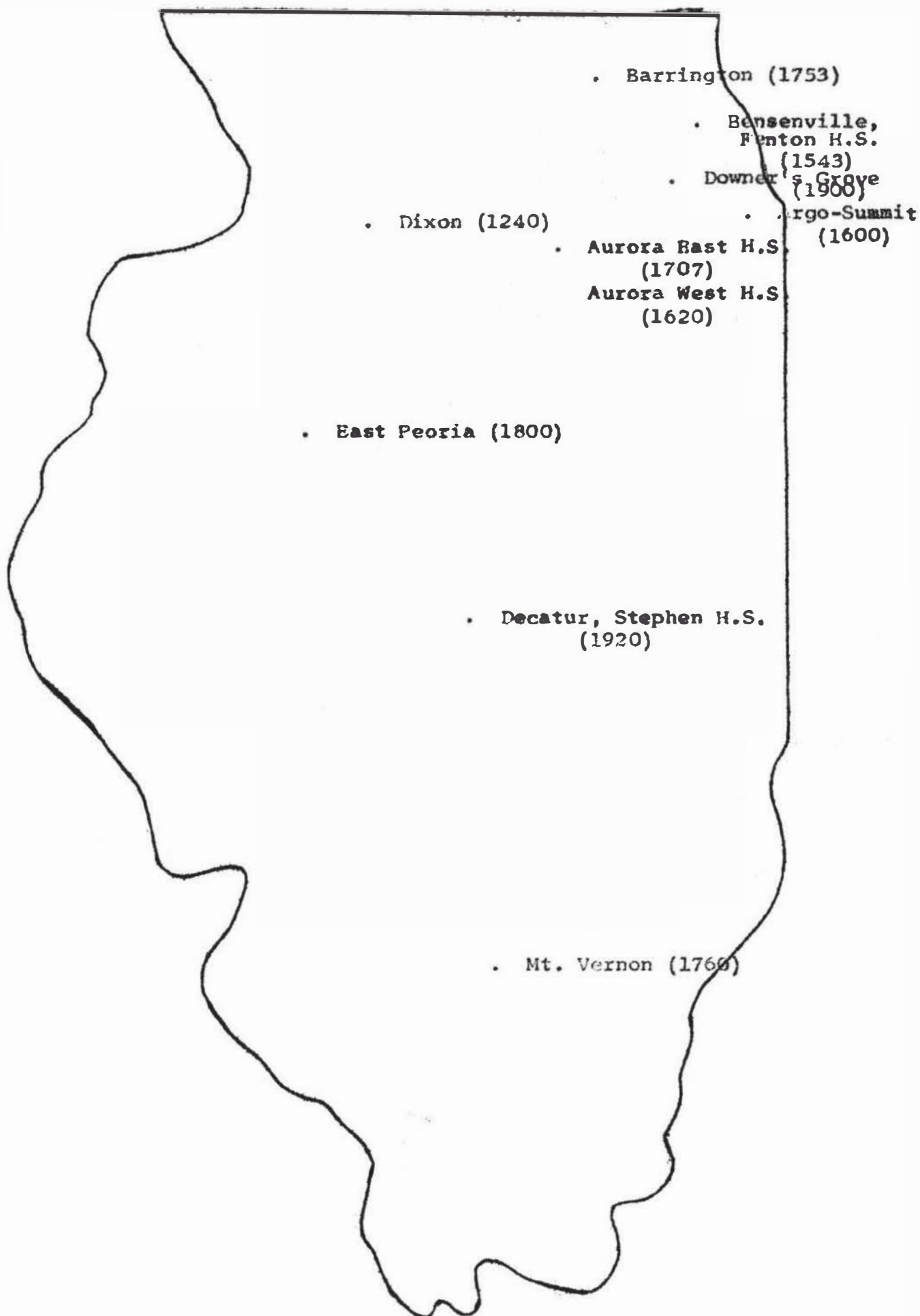
Nine of nine schools offer a band program.

Where Male Chorus is not available, Mixed Chorus is offered to give boys an experience in performance. All schools provide ensemble experience for the students.

Two of nine schools offer both theory and general music; two other schools offer theory.

Credit

All performance classes listed above are given 1/4 or 1/2 credit. The non-performance classes are given one full credit. The majority of the schools in this category operate on fifty to sixty minute period schedules and performance classes usually meet for the duration of this time. In eight of nine schools listed, these classes meet five times per week.





Enrollment: 1000-2000

	Dixon	Argo Summit	Aurora East	Aurora West	Barrington	Mt. Vernon	Decatur, Stephen	East Peoria	Downer's Grove	Bensenville, Fenton H.S.
Girl's Chorus	X	X	X	X	X	X	X	X	X	X
Male Chorus	X	X	X	X	X	X		X		X
Mixed Chorus	X	X	X	X	X	X	X	X	X	X
Beginning Orchestra		X		X		X				X
Advanced Orchestra		X	X	X	X	X	X	X	X	
Beginning Band	X	X		X	X	X	X	X	X	X
Advanced Band	X	X	X	X	X	X	X	X	X	X
General Music				X						X
Theory				X			X		X	X

Statistics

Thirty-one per cent of the school enrollment is involved in the music program.

Ten of ten schools offer Girl's Chorus; many offer more than one. Eight of ten schools offer Male Chorus.

Ten of ten schools offer Mixed Chorus, with a majority of schools offering more than one based on achievement and selection.

Four of ten schools offer beginning orchestra instruction.

Eight of ten schools offer Advanced Orchestra.

Ten of ten schools offer Advanced band; a majority of the schools support more than one band.

Eight of ten schools offer beginning band instruction.

Where Male Chorus is not available, Mixed Chorus provides the opportunity of performance for boys.

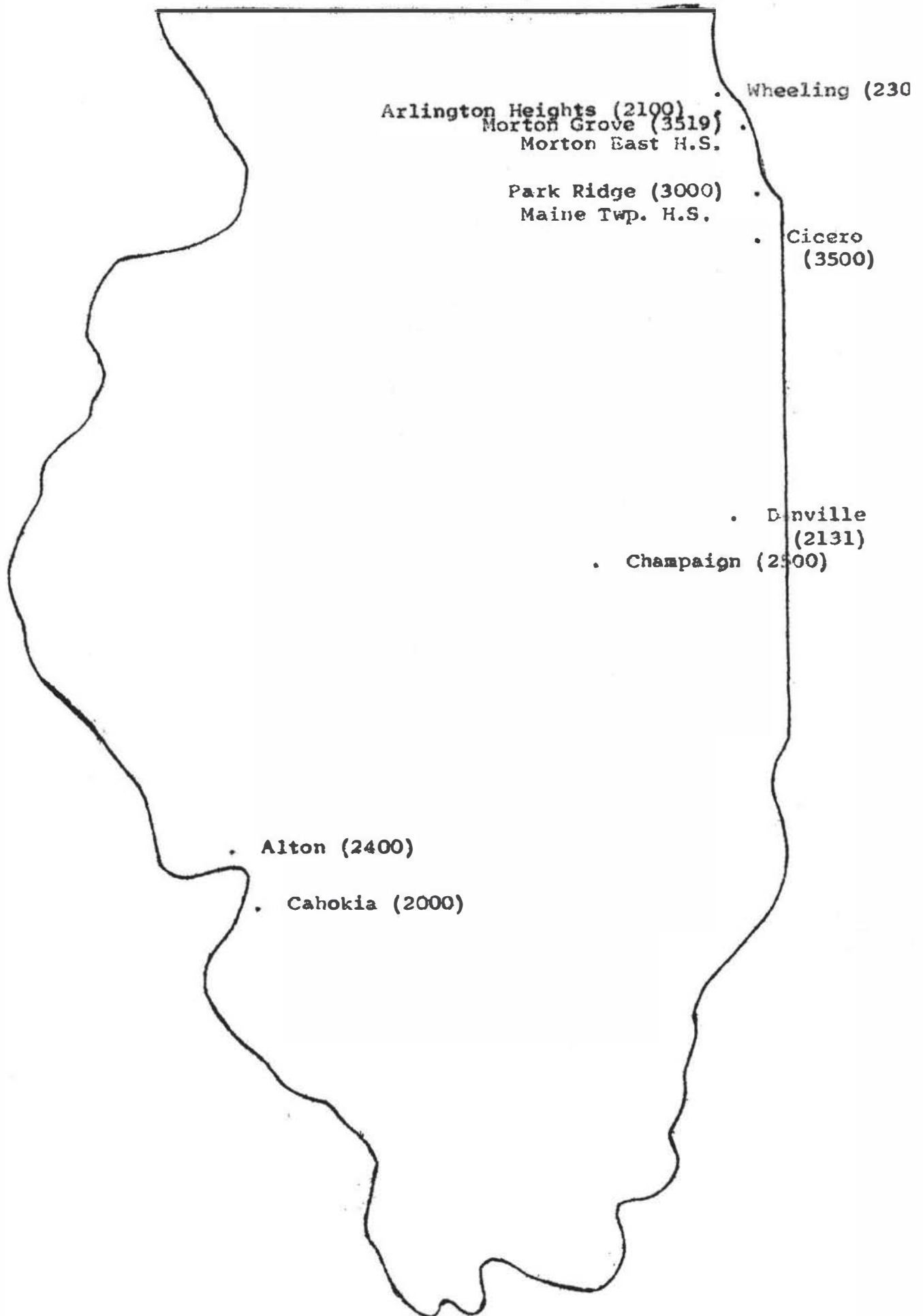
All schools provide many and various ensembles for the students.

Two of ten schools offer both General Music and Theory; two others offer only Theory.

Two of ten schools offer applied music.

Credit

One of ten schools allows one full credit for performance classes. The remainder of the schools allow  $1/4$  or  $1/2$  credit. The schools which offer non-performance classes allow one full credit for the same. All the schools in this category operate on fifty to sixty minute period schedules and performance classes meet for the duration of this time, five times per week.



Enrollment: over 2000

	Cahokia	Alton	Arlington Hts.	Cicero, Bloom	Morton East	Danville	Park Ridge	Champaign	Wheeling
Girl's Chorus	X	X	X	X	X	X	X	X	X
Male Chorus	X	X	X	X	X		X	X	X
Mixed Chorus	X	X	X	X	X	X		X	X
Beginning Orchestra		X		X			X	X	
Advanced Orchestra		X	X	X	X	X	X	X	
Beginning Band		X	X	X	X		X	X	X
Advanced Band	X	X	X	X	X	X	X	X	X
General Music		X	X				X	X	
Theory		X	X				X	X	X

Statistics

Twenty-two per cent of the school enrollment is involved in the music program.

Nine of nine schools offer Girl's Chorus; a majority offer more than one.

Sight of nine schools offer Male Chorus.

Eight of nine schools offer Mixed Chorus, with a majority of schools offering more than one based on achievement and selection.

Four of nine schools offer beginning orchestra instruction.

Seven of nine schools offer Advanced Orchestra.

Seven of nine schools offer beginning band instruction.

Nine of nine schools offer Advanced band; a majority of the schools support more than one band.

Where Male Chorus is not available, Mixed Chorus provides the opportunity of performance for boys.

All schools provide many and various ensembles for the students.

Five of nine schools offer General Music.

Six of nine schools offer Theory.

Five of nine schools offer both General Music and Theory.

### Credit

Credit received in the larger schools vary considerably. One school allows no credit for performance classes meeting one hour per day, five times per week. Another school allows 1/2 credit for instrumental organizations and 1/4 credit for vocal organizations. In another community, one full credit is given for orchestra and band and 1/2 credit for vocal groups. Cahokia allows 1/4 credit for organizations. The remainder of the schools allow 1/2 credit for performance classes. Most schools allow one full credit for non-performance classes meeting five times per week, fifty to sixty minutes per day.



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