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High School Counseling by the Music Instructor

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HIGH SCHOOL COUNSELING BY THE MUSIC INSTRUCTOR

A Paper

Presented to

The Faculty of the Department of Music

Eastern Illinois State College

In Partial Fulfillment

of the Requirements for the Degree

Master of Science in Education

by

Perry E. Whitson

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THE ROLE OF THE MUSIC EDUCATOR IN GUIDANCE

The purpose of this paper is not to develop counseling and guidance as a separate function in the secondary school, but to set forth the responsibilities of the music teacher as a classroom counselor. These may be identified as follows: (a) to help the music student to help himself in understanding his personal problems and, (b) to discover musically talented students in order that they may be directed toward teacher training.

"The High School music teacher who has worked with students for three or four years has had opportunities to learn much about the potential abilities and probabilities of success of the music student."¹

These responsibilities must guide the music teacher in working with his students, but he must also inform himself of all facts concerning the student which may influence the students success or failure as a mature person.

Since mass education has been achieved through the elementary and secondary schools, students have been faced with evergrowing problems of social adjustment. "Youth problems are social problems; therefore, the school must assume responsibility for helping youth meet their situations."²

The music teacher must understand the characteristics of social problems confronting students and the effect of these problems on the

1. Hazel Nohavec Morgan, editor, Music Educators Source Book, (Chicago: Music Educators National Conference, 1951), p. lx.

2. Jane Warters, High School Personnel Work Today, (McGraw-Hill Book Company, New York, 1946), p. 6.

school program. Teachers of music may well assist in furthering the objectives of the school because:

(a) ". . . music is an essential part of a program of general education and is subjected to the same influences that are making marked changes in the entire school field."³

(b) The good teacher will always be ready to adapt teaching content and methods to the needs of the pupils and the community.

(c) It is the aim of the music teacher ". . . to build up reservoirs of songs, instrumental selection, etc., which will carry over into after-school years as . . . recreational and vocational desires."⁴

High School students do have many personal problems and need counseling or guidance.* The characteristics of music education bring the music instructor into a position where he can be a decided factor in guiding youth in their problems of today.

In preparing this paper, the writer found very little information pertaining to counseling of the high school music student by the music instructor. A questionnaire was prepared and given to various high school music students. An ideal situation prevailed on the campus of Eastern Illinois State College in July of 1953. The students represented a cross-section of Eastern Illinois high schools whose interests were in vocal and instrumental music.

The questionnaire was given to student members of the Eastern Illinois State College Music Camp. There were twenty-seven schools

3. Hazel Nohavec Morgan, op. cit., p. 171

4. Ibid., p. 13

* See Appendix A, Question Number 1, p. 28

represented when the questionnaires were completed. Ninety-two respondents completed these questionnaires under the direction of this writer.

Another questionnaire was prepared for the high school music director.* This questionnaire was given to thirteen music instructors on the campus of Eastern Illinois State College who were attending the summer music camp in July, 1953.

The questionnaire was constructed so the participants could check a yes or no answer. These answers were tabulated percentage-wise for each question. The percentages of each question are enclosed in the appendix.

In completing the tabulation, it was found that:

(a) Music students have personal problems and problems of a musical nature;

1. Ninety-two per cent stated that they felt they needed help in personal problems at various times.
2. Sixty-two per cent stated that they needed help in problems of musical nature.

(b) Thirty-five per cent stated that they thought they would like to make the teaching of music their profession.

(c) Twenty-seven per cent stated that they felt they could go to their music instructor for help more easily than to any other teacher and also that the personality of the teacher was an important factor when the answer was marked "no".

(d) Fifty-three per cent stated that their school had a guidance specialist.

* See Appendix B.

(e) Fifty-six per cent felt that they could go to their music teacher for guidance about their personal problems.

Upon completion of the tabulation of the directors questionnaire it was found that:

(a) Ninety-two and one half per cent of the directors stated that students come to them with personal problems.

(b) Eighty-five per cent stated that they discussed with the students the advantage of music teaching.

(c) Thirty-eight and one half per cent stated that there was a professional guidance director in their school system.

(d) Thirty-one per cent of the directors stated that they did not have a formal course in guidance or counseling.

(e) Sixty-nine per cent stated that they thought that music students were more prone to come to the music instructor with personal problems than to any other teacher.

It can be assumed, therefore, that:

(a) Without a guidance specialist in the school, the music teacher must act as a counselor in problems of a personal nature as well as those pertaining to music.

(b) Approximately one third of the respondents were potential music teachers.

(c) The music instructor is in a position to help his students toward life's goals and also to help these individuals help themselves in evaluating their desires toward those goals.

(d) Less than fifty per cent of the students had discussed with

their music instructor the possibility of music as a profession. It is felt therefore, that counseling the music student for perpetuating the profession has not been utilized to the fullest extent in order to alleviate the music teacher shortage.

(e) A formal course in counseling should be a requirement for every music instructor, resulting in a better understanding of the principles of counseling by each music teacher.

The above observations indicate that the music teacher should become more aware of his duty and responsibility as a counselor of the high school music student.

THE DUTIES OF THE MUSIC EDUCATOR

CHAPTER II

THE DUTIES OF THE MUSIC EDUCATOR

The duties of the music educator are:

- (a) To help provide equal opportunities and facilities for all who desire experiences in music;
- (b) To instill in the student ". . . a feeling for ideal values and for the uplifting power and message of beauty;"
- (c) To show that music ". . . may constitute itself as an independent and continuing interest, and become an agency for personal growth and self-fulfillment;"
- (d) To teach music so that it ". . . may constitute for young people the tonic of a demanding and disciplinary experience;"
- (e) To show that music in ". . . schools should afford young people constructive and convincing experiences of democratic type;"
- (f) To show that music ". . . should provide young people with a means of recreation which can last throughout their lives;"
- (g) To provide ". . . musical training so that it may lead to the discovery of talent;"¹

The responsibility of the music educator as a counselor is as important in the development of students as that of any instructor in the system of education. There are problems confronting music students, other than that of musical nature.* The personal problems involving the young person today should be of great concern to the music teacher. The following responsibilities of the classroom teacher as a counselor are listed as follows:

- (a) To assist in solving the problems of the individual within the limitations of the teacher's qualifications.

1. James L. Mursell, Music in American Schools, (Silver Burdett Company, Chicago, 1943), pp. 6-28

* See Appendix A., p.28, Question number 1

- (b) To observe needs of the pupils for special help and refer those pupils to the specialist.
- (c) To provide group activities which will contribute to and develop wholesome personal adjustment and social relationships.
- (d) To create an educational and social environment which will be in harmony with the normal and socially desirable needs of the pupils in particular; activities should be provided that will contribute to the development of the less able pupils.
- (e) To use pupil appraisal data to facilitate the understanding of and improve the teaching of the pupils as individuals.
- (f) To confer with specialists regarding pupils who have special concerns.
- (g) To confer with parents who desire to create better understanding and enlist cooperative efforts in assisting pupils with significant problems.
- (h) To contribute appraisal data as requested as significant facts are revealed through anecdotes and evaluations.
- (i) To provide significant and suitable occupational and educational information as related to the course of study.
- (j) To assist pupils to consider various educational and vocational activities on the basis of pupil appraisal data.²

As found in Appendix A, Question 2, and Appendix B, Question 1, the music teacher must act as a classroom counselor because of the lack of professional counselors in the school systems. The appendices show that less than 50% of those students polled do not have a counselor-specialist in their school systems.

If the music profession is to maintain a high level of teaching, it is the responsibility of the music teacher to encourage the competent student. He is in a position to give counseling and guidance based upon

2. Alice J. Friedrichs, editor, Guidance Services for Minnesota Schools, Curriculum Bulletin, no. 16., St. Paul 2, Dept. of Education, State of Minnesota, 1951.

knowledge of the student. The music teacher is in a position to promote the profession rather than assume the position of complacency. Because a student is a fine musician, is no indication that he is equipped in personality or attitudes for the teaching profession. There must be a deeper insight and understanding of the pupil than his proficiency on an instrument. "Understanding must be based upon a sound analysis of the individual...an analysis which not only gives the music educator insight into the pupils total development, and potentialities, but also brings forth significant facts...which aid the pupil to gain self-understanding and to make a vocational choice."³ To gain insight and develop a better understanding of the individual, the music educator should analyze the student according to the following inventory:

- (a) Family Background
- (b) Interests
- (c) Musical Desirabilities
- (d) Personal Adjustments
- (e) Physical Health
- (f) Mental Health
- (g) Achievement (Academic and Musical)
- (h) Aptitude
- (i) Scholastic Ability
- (j) Leadership
- (k) Observation and anecdotal information by;
 - a. peers
 - b. siblings

3. Anfinson, R. D., "Guidance and Counseling, A Professional Responsibility," Music Educators Journal, February-March 1954, Chicago: XXXX:4

- c. parents
- d. social workers
- e. guidance workers
- f. any other person who knows the individual

The music educator should make his services available at all times to the prospective teacher of music.

The duties of the music teacher not only require him to function in guidance or counseling, but he should also take a professional interest in furthering the field of music teaching. The shortage of music teachers will show that the music teaching profession is suffering, because of the lack of personnel entering this field. "We can expect a shortage of teachers in the music profession...because of the lack of...distribution of students among the various teaching subjects...."⁴ The following suggestions are submitted to illustrate why there exists teacher shortages in the field of music:

- (a) Not enough students enter the profession.
- (b) More men must enter the profession. Peter Dykema stated that ". . . even the most serious women students in music education training courses usually do not expect to teach for more than five years. Many of them teach only two or three years...The girl then graduates from college, teaches for two or three years while paying off her college debts--and is then married."⁵

With this cycle, one cannot expect to build a corps of teachers. The music teachers must encourage and guide more men into the profession in order to help this situation. In the opinion of the writer, more men are interested in music now, than in previous years.

⁴. Harold E. Gibson, "We Don't have Enough Recruits", Illinois Education, 40;297, April, 1952.

⁵. Peter Dykema, High School Music, (C.C. Birchard & Co., Boston, 1941), p. 461.

In the survey, as listed in appendix B, it was found that 85% of the 13 music directors stated that they discussed with their students the advantages of music teaching. Tabulation of the questionnaire showed that the students of some of those directors marked "no" to Question 4, which states, "Has your music instructor discussed with you the possibility of making music your profession?" To further show the situation of the music educator as a counselor, 35% of 92 students polled stated that they thought they would like to make the teaching of music their profession. In addition, 56% stated that they felt they could go to their music teacher for guidance about personal problems.

According to this survey, the music teacher is failing in his duties, not only as a counselor, but also in the furtherance of the profession of teaching. The music teacher must further realize that his duties include more than just the teaching of music, but also should include responsibility for a strong guidance program.

THE MUSIC TEACHER AS A COUNSELOR

CHAPTER III

THE MUSIC TEACHER AS A COUNSELOR

The music teacher serving in the capacity of a counselor must deduct certain conclusions from the many definitions of guidance he may find. Counseling includes many types of situations in which one person is helped to adjust himself more effectively. The music teacher cannot and is not adequately prepared to act and serve in all cases. Nevertheless, he should serve in as many situations as possible. For example, "Personnel work or counseling is not a separate part of education, but...an aspect of all education. Health, for example, has both social and an individual aspect...there is no general standard of health which can be applied to all cases. Therefore, each of the objectives of guidance in education must be interpreted and applied specifically in terms of the individual."¹

According to Dr. Boyd, "Guidance includes all types of assistance which is given to the individual to enable him to make good adjustment, wise decisions, and intelligent plans involving educational, occupational, social and personal problems and situations."² The above definitions and examples afford suggestions in which the music teacher may serve as a counselor.

A successful music teacher will possess certain personal attributes as a teacher as well as a counselor. The following are given as a guide:

- (a) A pleasing personal appearance.
- (b) A consistently friendly, congenial and easily approachable manner.

1. Ruth Strang, "The Role of the Teacher in Personnel Work," (Bureau of Publications, Teachers College, Columbia University.)

2. Earl W. Boyd, "Guidance and Counseling in Music Education" Music Educators Journal, XXXIX:3, January 1953, Chicago, p. 29.

- (c) A sympathetic and objective understanding in dealing with human understandings and attitudes.
- (d) A high degree of maturity, emotional stability, and balance.
- (e) An intelligent faith and wholesome interest in the welfare of people.
- (f) The ability to cooperate with others and to win cooperation from others.
- (g) The ability to secure the confidence and respect of others.
- (h) A discriminating sense of balance between the serious and the humorous.
- (i) A willingness to work hard in the interest of his profession and other people."³

Not only must the music educator be prepared as a counselor to help the individual in his various adjustments, but he must also contribute toward alleviating the shortage of music teachers. The teacher shortage is likely to extend over the next ten years into 1964. The Placement Bureaus in the colleges and universities show that the shortage of music teachers is very high on the list of teachers needed in the schools. The National Teacher Supply and Demand Report of the National Education Association suggests the following possibilities to help alleviate this shortage:

- (a) Retrain the present corps of competent and adequately prepared teachers.
- (b) Enlist former competent teachers.
- (c) Retain the excess of teachers who do not desire employment in their major fields.
- (d) Encourage the present corps of strong but not yet adequately prepared toward further training.

3. Alice J. Friedrichs, op. cit., p. 49.

- (e) Enlist former teachers with inadequate preparation.
- (f) Stimulate high school graduates of recent years toward teaching careers.
- (g) Guide returning veterans into the teaching profession.
- (h) Enlist college graduates without professional preparation for teaching.
- (i) Counsel college students not now contemplating teaching.
- (j) Continue guidance of the college students now preparing to enter teaching.
- (k) Counsel high school students now currently enrolled in school toward the teacher training profession."⁴

It is in the role of counselor that the music teacher must concentrate his efforts. It will "...strengthen his position by incorporating a program of guidance for his students...he will secure better musical results because his teaching should be in focus and because musical objectives would be merged with general educational objectives. Student interest would be greater because the emphasis is upon musical satisfactions and enjoyment in a functional environment, and remote dubious rewards would be eliminated in favor of immediate cultural learning."⁵

It is evident that the majority of the secondary schools are small and cannot (or do not) afford the services of guidance specialist. Music teachers must be prepared to guide a prospective student into the teaching profession, and the teacher must accept this responsibility.

"The relationships of the teacher to the guidance program may be considered in two ways. First, there is the obvious connection with

4. National Education, NEA News, Vol. 6, No. 3, April 4, 1952, Washington 6, D.C.

5. Monograph 2, "The Role of the Teacher of Music in Counseling, Department of Music, Eastern Illinois State College, Charleston, Illinois.

guidance which teachers have in school systems....Second, there is the connection with guidance which each teacher has in her regular classroom regardless of the system of guidance followed in the school."⁶

In conclusion, a pattern of self-appraisal is enclosed for the music teacher.

- (a) Does each student in my class have work suited to his individual needs?
- (b) Do I give recognition freely to the deserving music students?
- (c) Do my students feel free to express their feelings about the school?
- (d) Do I uphold the ethics of my profession at all times?
- (e) Do I treat my students with as much courteous consideration as I do others?
- (f) Do I respect the individual in realization of his frame of reference.
- (g) Do my students develop a sense of responsibility for group enterprises and derive satisfaction from its success?
- (h) Do I use school and community resources to meet the needs of the individual?
- (i) Do I stimulate students to discover and evaluate their own abilities, strengths, and weaknesses in music?
- (j) Do I help my students meet criticisms in constructive ways?
- (k) Do I arouse the enthusiasm of my students and acquaint them with the cultural and vocational values of music?
- (l) Do I cooperate with students' desires as well as with the teachers, principal and the superintendent?
- (m) Do I avoid labeling a student or making a generalization about him on the basis of a single incident?
- (n) Do I understand the individual rather than judge him?

6. Traxler, Arthur E., Techniques of Guidance, New York: Harper and Brothers, 1945, p. 308.

TECHNIQUES OF COUNSELING BY THE MUSIC TEACHER .

CHAPTER IV

TECHNIQUES OF COUNSELING BY THE MUSIC TEACHER

Students who have unusual aptitude for and an interest in musical careers, usually give evidence of this long before they graduate from high school. The music teacher can help direct them toward higher education through sound guidance techniques.

Due to the complexities of counseling, the classroom teacher or music teacher should not be expected to replace the professional counselor. Nevertheless, the music teacher is morally bound to help a student in need of assistance. It is said that the student seldom asks for counseling but needs it. The teacher should be ever alert to detect the student in need of personal assistance.

If "counseling is directed to the objective of..assisting a student to choose an appropriate goal, and to make plans and progress towards attaining that goal, to be affective, this counseling should be preceded by educational diagnosis and occupational aptitudes, abilities, interest and personality traits. Following such a diagnosis, the counselor helps the student by means of an interview, to understand and interpret the obtained data with reference to selecting an appropriate...goal."¹

Therefore "...generally speaking, a teacher should aid a pupil directly or indirectly to gain in knowledge, in emotional fitness, in mental acuity and stability, in social and civic adjustment, in vocational

1. Boyd, Earl W., op. cit., p. 29

preparation and....other aspects which pertain to his general welfare."²

Before counseling, the music educator must be aware of certain basic principles which serve as a guide. The following are submitted:

- (a) Individual differences in musical needs, abilities and interests must be recognized.
- (b) Musical training must be considered in light of the general welfare of the student.
- (c) Counseling implies guidance and not compulsion by the instructor.
- (d) Counseling seeks to assist the student to find himself and to make continuous growth.
- (e) Counseling is for all students and not for a select few.
- (f) Counseling should begin at the lower grade levels and continue beyond the school years.
- (g) Planning and organization of information, materials and experiences are necessary for effective guidance.³
- (h) Counseling is for the individual as a whole, not for personal aggrandisement.
- (i) Counseling for the alleviation of music instructor shortages is for the individual who shows exceptional ability in music.
- (j) Counseling is for the individual who desires to study music as a vocation or avocation.
- (k) Counseling implies a gradual and continuous process.
- (l) Correct counseling results in "desired growth in the individual to better fit him in his social and professional commitments.

During the interview with the student, the following general suggestions are given as a guide for the music teacher. He should:

2. Dvorak, Leo J., "The Role of the Teacher of Music In Counseling," Illinois Music Educator, Sept.-Oct., 1952, vol.xii, No. 1; Urbana, Illinois, p. 14.

3. Monograph No. 3, op. cit., p. 2

- (a) Set a time limit for the interview, but the counselor should appear unhurried.
- (b) Conduct the interview in a natural and normal manner.
- (c) Control the interview by staying on the problem.
- (d) Lead the counselee through carefully spaced revelations of his problem.
- (e) Center the attention around the student and in what he says.
- (f) Isolate the central Problem.
- (g) Respect the pupil and his remarks.
- (h) Allow the student to arrive at his own proper decisions.
- (i) Avoid the role of teacher. Come to the student's level but do not lose professional status.
- (j) Maintain a sense of humor, and develop an atmosphere of extreme confidence.
- (k) Use understandable terms.
- (l) Keep everything which transpires strictly confidential.
- (m) Avoid putting the interviewee on the defensive.
- (n) Do not be surprised or shocked at what is revealed.
- (o) Ask questions to direct attention to salient facts,
- (p) Observe closely the behavior of the student.
- (q) Encourage but do not urge.
- (r) Make sure that all vital considerations relative to a decision are brought forward.
- (s) See that all final decisions rest with the counselee, but resolutions may be discreetly suggested.
- (t) Be sure that the student understands all phases of the solution. When information is given, be sure that it is definite.

- (u) Keep careful records of each interview. In an emotional problem it might be well at times to wait until after the interview for note taking. In any case, the counselee should know the purpose of note-taking.⁴

In conclusion, the music educator must focus his attention on the individual; it is the individual who must benefit. The shortage of music instructors may be important but the individual pupil is of greater importance. The profession gains by guiding the more talented students into music, and the less talented into music as an avocation. Music stays with the individual throughout life and the quality and excellence of it depends upon the enthusiasms of the music teacher. The counselor does not advise or tell the student, when counseling. "Counseling implies guidance and not compulsion by the instructor."⁵ He must respect the right of the student to refuse counseling. The counselor must be warm and responsive as well as impersonal and objective. With the above basic principles and general suggestions for the interview, a music teacher may carry on his duties with utmost confidence.

...Guidance does have, in some instances, obscure and technical ramifications that call for the assistance of experts....Good teachers have always been guidance officers....The philosophy and techniques of a guidance program is...a means of helping the school staff do better what it would, by virtue of necessity, attempt to do anyway.⁶

4. Monograph "Interview Procedures," Committee on Interviewing, Northwestern University, Evanston, Illinois.

5. Dvorak, Leo J., op. cit., p. 14

6. Traxler, Arthur E., op. cit., p. 315

SUMMARY, CONCLUSION AND RECOMMENDATIONS

SUMMARY, CONCLUSION AND RECOMMENDATIONS

This summary re-emphasizes the role of the music teacher as a classroom counselor, in order that, (a) he may help the music student to help himself in an understanding of his personal problems, and in order that, (b) he may guide the musically talented toward teacher training.

CONCLUSION

The following conclusions are drawn from the results of the questionnaires presented to music students of the Eastern Illinois Summer Music Camp at Charleston, Illinois, 1953.

1. It was found that ninety-two per cent of the high school music students did have personal problems for which they needed help.
2. Sixty-two per cent of the students stated that some of the personal problems were of musical nature.
3. Less than fifty per cent of these students had access to a guidance specialist in their school systems.
4. More than one third of the students attending the Eastern Summer Music Camp felt that they would like to make the teaching of music their profession.
5. Fifty-six per cent of the students attending the Eastern Summer Music Camp felt that they could go to their music teachers for counseling on personal problems.
6. Ninety-two and one half per cent of the directors stated that students came to them with personal problems.
7. Eighty-five per cent stated that they showed the students the advantages of music teaching.
8. Thirty-eight and one half per cent of directors stated that there was a professional guidance director in their school system.

9. Thirty-one and one half per cent stated that they did not have a formal course in guidance or counseling.
10. Sixty-nine per cent stated that they thought that music students were more prone to come to the music instructors with personal problems than to any other teacher.

RECOMMENDATIONS

It was found that the music students need help in personal as well as musical problems. The teacher of music is in a position to help these students and should do so if these students are to meet their individual needs. The following recommendations are submitted:

1. The music teacher should be aware of his responsibilities as a counselor.
2. The music teacher should refer the student to a more competent person when a referral is necessary.
3. The music teacher should have formal training in counseling and guidance.
4. The music teacher should be aware of the musical needs of the student.
5. The music teacher should encourage more students to enter the teaching profession.
6. The music teacher should encourage more students to attend one of the various summer music camps. This will enable him to live a more democratic life. The sense of responsibility and cooperation a student learns at a music camp will transfer into other phases of life.

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APPENDICES

APPENDIX A

STUDENT QUESTIONNAIRE

This questionnaire is submitted to you for your contribution to an analyses of guidance or counseling in your school.

NAME

WHAT

YOUR AGE _____ YEAR IN SCHOOL _____

1. Do you at times feel that there are personal guidance problems for which you need help?
YES _____ NO _____
2. Do you have a counselor or guidance specialist in your school?
YES _____ NO _____
3. Are any of these problems of a musical nature?
YES _____ NO _____
4. Has your music instructor discussed with you the possibility of making music your profession?
YES _____ NO _____
5. Do you think that you would like to make the teaching of music your profession?
YES _____ NO _____
6. Do you feel that you can go to your music teacher for guidance about your personal problems?
YES _____ NO _____
7. Would you be more likely to feel that you can go to your music teacher, more than any other teacher, for your problems?
YES _____ NO _____

APPENDIX B

MUSIC DIRECTORS WORKSHOP QUESTIONNAIRE

The purpose of this questionnaire is to check whether or not there is any guidance or counseling done by the teacher in music. The questionnaire may be used as a reference to a paper to be completed as partial work towards the master's degree. Your name is not necessary; however, it will help, in cooperation with this questionnaire is deeply appreciated.

NAME _____

How many years of music teaching do you have? _____

Is music your major field?

_____ Yes. _____ No. If your answer is no, what is your major?

Is music your minor field?

_____ Yes. _____ No.

What do you teach? Check appropriate answer.

	Instrumental	:	Vocal	:	Both	:	Other Subjects
High School	:	:	:	:	:	:	:
Junior High	:	:	:	:	:	:	:
Elementary	:	:	:	:	:	:	:

1. Do you have a professional counselor or guidance director in your school system?

Yes _____ No _____

2. How much counseling or guidance do you give your students?

CHECK

_____ None. _____ Occasionally at your will. _____ When they ask for it.

3. Is this guidance or counseling connected with music?

_____ Yes. _____ No. If answer is no, indicate by check the types of counseling you do. i.e.:

_____ Personal Problems. _____ Vocational. _____ Educational. _____ Activities, extracurricular.

Percentage is more than 100% because of duplication.

APPENDIX B
(CONT.)

4. When counseling students, do you show the students the advantages of music teaching? _____ YES. _____ NO.
5. Does your office, school office, or library have on file any material on music as a profession? _____ YES _____ NO.
6. Do your students come to you with personal problems?
_____ YES. _____ NO.
7. Do you think students are more likely to come to their music teacher with personal problems than to other teachers?
_____ YES. _____ NO.
8. Through your years of teaching have you been directly responsible for students entering college to major in music? _____ YES. _____ NO.
9. Through your years of teaching have you been directly responsible for students entering college? _____ YES. _____ NO.
10. Does your school offer a unit of work or a course in occupational information? _____ YES. _____ NO.
11. Have you had any formal courses in guidance or counseling?
_____ YES. _____ NO.