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## A Proposed Program of Music Education for New Mexico Schools

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A PROPOSED PROGRAM OF MUSIC EDUCATION  
FOR NEW MEXICO SCHOOLS

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A Paper  
Presented to  
the Faculty of the Department of Music  
Eastern Illinois State College

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In Partial Fulfillment  
of the Requirements for the Degree  
Master of Science in Education

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by  
Miles Orlin Culver  
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## CHAPTER I

### UNIQUE FEATURES OF NEW MEXICO CULTURE

The purpose of this paper is to propose an adequate program of music education for the schools of New Mexico. The problems of education in general and music education in particular are similar to those in other sections of the country. There are, however, certain unique features, geographic, historical, and cultural, which must be recognized if music education is to be most effective.

The topography of New Mexico is that of a mountain-studded plateau which slopes to the southward. The mean altitude is approximately 5700 feet. The fourth largest state in the union, it ranks thirty-ninth in population. By way of comparison, Illinois ranks twenty-third in area and fourth in population. Though admitted to the union in 1912, the name of New Mexico has been applied to the area since 1560 when Fray Jacinto de San Francisco so named the area of the Pueblo Indians in anticipation of a scene of such wealth as Cortez found in Mexico. An arid land, New Mexico, though twice the size of Illinois, includes within its borders only one-third as much water area. New Mexico is rich in mineral resources, which include the largest open pit copper mine in the world, oil, uranium, natural gas, etc. Lack of water limits agriculture in almost all

areas of the state and much of the land is used for cattle grazing.

New Mexico is rich in the color of the Old West. Such names as Billy the Kid, Pat Garrett, Geronimo, Vitorio, Nana, and Villa are carved deep in the history of the land. The fierce Apache defended his hunting grounds against the encroachment of the white man in the mountains and deserts of southern New Mexico. It was here that he fought many battles with the U. S. Cavalry. Canon del Perro, in the Sacramento Mountains, was the site of five bloody battles during frontier days. Troopers were lured to the "eye-brow trail," a narrow trail along the face of a two-thousand foot cliff, and there were annihilated by a deluge of stones thrown from the top of the cliff.

Eugene Manlove Rhodes, well-known writer of western lore and rancher, once claimed that:

Seventy-five per cent of the bank robbers who operated between Montana and Saint Louis from the late seventies to the early nineties lived peaceful, law-abiding lives between jobs within a hundred miles of his ranch.<sup>1</sup>

Here the Spanish Conquistadores searched in vain for the seven cities of gold. Though they failed in their quest for material riches, they imparted to this area a distinctive

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<sup>1</sup>Mrs. Tom Charles. Tales of the Tularosa (El Paso, Texas: Carl Hertzog, 1953), p. 26.

Spanish influence and culture which endures today. There are many songs of Spanish origin still heard.

The Spanish dances of New Mexico offer material for earlier and later music experiences for children. Most of these dances originally came from Europe but because of the additions and deletions which have been made through the years, they have become a part of the native folk culture.<sup>2</sup>

These and many other reminders of their contributions to the development of this land are everywhere. Their architecture, the names of their cities, their customs, and their descendants remain.

In recent years New Mexico has become the site of much research in the fields of rocket flight and nuclear development. These activities have focused the attention of the free world upon this historic country, and have brought yet another people, whose presence is significant to this discussion. In several areas adjacent to the scientific laboratories, many German scientists have made their homes. Their presence is felt in musical circles, as well as in other aspects of community life. The rich musical heritage of these people finds expression in their regular support of the musical activities of the community, their love of "housemusic", and the fine record collections, with the attendant high fidelity record players, which are found in

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<sup>2</sup>Mildred G. Cawthon (ed.), Music for New Mexico (Santa Fe, New Mexico: New Mexico State Department of Education, 1955) p. 44.

many of their homes. Around many schools four languages may be heard. Spanish, German, and Indian tongues mingle with the English spoken by all in varying degrees of proficiency.

## CHAPTER II

### UNIQUE PROBLEMS OF EDUCATION IN NEW MEXICO

Against the physical, historical, and cultural background discussed in Chapter I, the modern public schools of New Mexico are engaged in the complex task of preparing children to become effective and well-adjusted members of our democratic society. The challenging problems encountered in the fulfillment of this task have been given an increasing amount of attention in recent years. Problems of segregation, building needs, increased enrollments, shortages of qualified teachers, and legislation for the relief of communities, which have experienced the impact of the enormous increases in population, in areas adjacent to military bases, have been subjected to detailed study.

Problems of immediate concern to the Southwest include those resulting from the impact of large population increases near military bases. In these areas, educational facilities have been overwhelmed by the influx of children moving into the school districts. In many districts this growth was accompanied by no appreciable change in valuation of taxable property. It has been necessary to enact legislation to aid communities whose educational systems have been threatened. While the resultant monetary assistance has done much to equalize the educational opportunities in

areas which have experienced serious need, the lack of continuity in training of a large segment of the school population imposes difficulties, which seriously affect the normal school function.

The shortage of qualified teachers, which has been a problem of national significance in recent years, is also a problem of concern to New Mexico educators. Though salaries of New Mexico teachers compare favorably with those of other states, well-trained teachers frequently leave teaching careers to accept more lucrative positions in industry. Although monetary considerations are most frequently given as the reason for the loss of qualified teacher personnel, there are accompanying dissatisfactions such as working relationships, community attitudes toward teachers, and other personal factors.

The assimilation of those minority groups, whose cultural backgrounds differ from that which can be termed regular by our culture, represents a difficult problem in many areas of New Mexico. The Spanish-speaking people present problems which require close study. A student who speaks Spanish in his home is confronted with a problem of communication, which may seriously affect his adjustment in a school situation. English is, of course, the language of instruction in all schools. The young Spanish-speaking student finds himself confronted with the problem of using an unfamiliar

language. If the student does not adjust quickly enough, he may experience difficulty throughout the remainder of his school career. Disciplinary problems which arise with Spanish students are often directly or indirectly occasioned by language deficiencies.

Living conditions frequently make it difficult for the young Spanish student to conform. Resentment over real or imagined discrimination results in non-compliance with acceptable patterns of behavior. Cliques frequently form and, unless carefully observed and controlled, may result in unfortunate and chaotic conditions. These groups are easy prey for those who would foment trouble in any phase of democratic life. The "pachuco" difficulty in California and the Southwest is a case in point.

In some areas the Indian population poses equally thorny problems. While many of the Indians have, like many of the Spanish, been assimilated into the main stream of our culture, there are those who cling to tribal customs. The conflicts in adjustment which result from this situation are often difficult to understand. Behavior is observed which indicates the importance of recognizing that our cultures are not conducive to identical reactions to given situations.

The problems of segregation of the colored population is found in certain sections of New Mexico. In most schools this problem is not giving particular cause for alarm.

Colored students have been participating in athletic events in the state and, in general, a tolerant attitude is held with regard to the acceptance of the colored student in all phases of school life. In areas where there is controversy, it is found that the difficulty is caused by persons, or small groups of persons, who do not respect the opinions and desires of the public.

## CHAPTER III

### VALUES OF MUSIC IN EDUCATION

The use of music as a means of self-expression is obvious to all who would even casually consider the matter. It is a means of communication which transcends the barriers of language and speaks directly without the devices of communication which prove so formidable in the expression of ideas by other means. Yet, in a larger sense, the creative expression of one's being is suppressed by a number of significant factors.

One of these factors is an evaluation of the results of creative self-expression by inappropriate standards. A child's creative expression in music can be permanently halted or seriously hampered by criticism based on adult standards. While there are examples of the creativity of children which may be termed excellent by adult standards, it is noteworthy that the art of these prodigies requires the attainment of physical, emotional, and intellectual maturity, in order to elevate it to the level of the masterwork.

A similar situation which helps to stifle self-expression, especially on the part of the composer, is the judgement of such efforts on the basis of the achievement of those of other eras, nationalities, and cultures. The

desire for acceptance may cause the musician to divert his energies, from the pursuit of those considerations which will express himself and his environment, to a redundant and out-moded style. This often results in a situation referred to by a British critic speaking of modern American music. "It seems that the present crop of young Americans have amazing technical development and that they could do almost anything with their material--if they had any material."<sup>1</sup> Frank Lloyd Wright, the brilliant contemporary architect, whose creative expression in architecture has been the basis of his fame, expresses a similar criticism in the following statement.

I feel sorry for these ultra-modern composers because their music comes all from the brain and not from the heart. They have learned technique but not the main principle. Just as so many modern builders master technique--never the underlying principle.<sup>2</sup>

George Frederick McKay indicated the dilemma of the modern American composer by pointing out that;

We have been in a position of having to assimilate a much greater variety of cultures. The unities of our culture have become evident much more slowly. . .

The lure of the mature and vitally grounded art, represented by the Toscaninis, Schoenbergs, Hindemiths, and Bartoks, is irresistible to those not sufficiently

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<sup>1</sup>George F. McKay, "Toward Cultural Definition," Journal of Research in Music Education, Vol. III, No. 2. p. 93.

<sup>2</sup>Richard Williams, "Music and Frank Lloyd Wright," House Beautiful, (November, 1955), p. 306.

clear-minded to see that we must also make our own real beginnings on our own terms, however humble, and that the adoption of various "prestige" styles, no matter how "distinguished" the artist feels temporarily, fails in the long run to produce a living art.<sup>3</sup>

This is related to the educational problem by the paucity of materials of high musical worth which reflects into the culture and life patterns of the individual student. The student who asks whether there are any really great American composers refers to this lamentable situation in a very subtle manner. Thus, the problem of acceptance is seen to be significant in the matter of self-expression. The student, on the one hand, becoming concerned that his expression may not be acceptable by adult standards, and the composer seeking refuge in making copies of museum pieces, rather than striving for true self-expression, are faced with the same basic problem, which is as stifling for one as it is for the other. These factors indicate the importance of the encouragement of creative self-expression in a school music program.

In our present world situation with its rapid technological advances and the resultant pressure upon the educational institutions to provide persons with highly developed knowledge and skills in the scientific and technical fields, it is necessary that expression be made of the values to be realized from the inclusion of music in the education of

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<sup>3</sup>McKay, op. cit.

youth. It is hardly enough to indicate that music has been an integral part in the communal life of man from his earliest development. Rather, the position of music in the curriculum must be justified on the basis of its potential worth in meeting the needs and aspirations of man in present-day society. The following have been listed as factors in the readiness of an individual to adjust to life situations: (a) relaxation techniques, (b) recreational activities, (c) friends, (d) insight, (e) maturity, (f) integrative activities.<sup>4</sup> The contributions of music in the achievement of these criteria for adjustment readiness are clear.

Moral and spiritual values in music education are referred to by those who would justify and define the values of music in education. Karl Gehrkens expresses his views in this way:

Music is on the one hand intended to give human beings pleasure and diversion of an innocent kind, thus lightening the burden of every-day life; but it is also expected to heighten and deepen man's spiritual life by stimulating him to experience and enjoy esthetic thrills, to have occasional high moments during which he ascends to the very mountain top.<sup>5</sup>

Dr. Alexander Stoddard, formerly Superintendent of Schools in Los Angeles, has similar thoughts when he points out that

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<sup>4</sup>Francis P. Robinson, Principles and Procedures in Student Counseling, (New York: Harper and Brothers, 1950), p. 244.

<sup>5</sup>Karl W. Gehrkens, "Five Decades of Music Education", Education, Vol. LXXVI, No. 7, p. 405.

"it is as important for a young mind to 'feel' wonderful values as it is for it to 'know' useful techniques."<sup>6</sup>

Will Earhart, while speaking to a meeting of the Music Teachers National Association in 1919, expressed similar concepts:

The value of music is the value which is in all art- and it is a priceless value. It promises to bring to the world moods, broad states of feeling that are aspiring, lofty, pure, untroubled, unselfish; to develop the powers of the individual so that he will react rightly to the call of far voices that are beyond and above the little world of man.<sup>7</sup>

That music education contributes to the development of desirable citizenship traits is indicated by Benjamin C. Willis, General Superintendent of Schools, Chicago, Illinois. He indicates the following guiding principles, on which music educators and administrators can build a music program which will contribute to the development of desirable citizenship traits.

1. Music offers an opportunity for self-expression through a group activity.
2. Music offers an opportunity to develop moral and spiritual values and to satisfy aesthetic needs.
3. Music provides a medium through which boys and girls can make direct contributions to their community during their school days, and thus acquire a consciousness of the responsibility of the individual to the community.

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<sup>6</sup>McKay, op. cit., p. 99.

<sup>7</sup>Gehrken, op. cit., p. 406.

4. Music offers a medium for understanding other people, their culture, and their problems.
5. Through music the student is led to a realization that the arts, of which music is one, have been of indisputable importance throughout all history.<sup>8</sup>

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<sup>8</sup>Benjamin C. Willis, "The Stake of Music in Education", Music in American Education (Chicago: Music Educators National Conference, 1955), p. 3.

## CHAPTER IV

### MUSIC IN THE ELEMENTARY SCHOOL

Music, if it is to be effective, must become an integral part of the training of each student. It must become a part of school and community life to an extent which is not commonly found today. It must, indeed, become a part of the total personality and being of all students. One can not assume that music should be expected to play an equal part in the lives of everyone. It is important, however, that opportunity exists for participation in music as a part of the life of each individual, according to his aptitudes and needs. Individual differences of aptitude, interest, racial and cultural background, and environment, will require that the approaches to music-awareness be varied in many ways.

The universal quality of music places the teacher, especially those entrusted with teaching in the elementary grades, in a unique position. The awareness of the magnitude of the music field, required for the comprehension of the over-all problem, may immediately arouse feelings of inadequacy on the part of the classroom teacher. However, the breadth of the field presents its own answer to the problem. It is a rare individual, who has not experienced music sufficiently to share his experiences with children.

This premise holds the key to the fulfillment of the goals which music education must achieve to be successful.

It would be unsound to indicate a precise method for the achievement of the implied goals or to seek to limit the vastness of the opportunities which exist for the inclusion of music in the growth patterns of young people. This does not necessarily deny the validity of organization in the school music program. Indeed, courses of study, resource units, and other techniques are of great value to those who would use them properly. It is rather desired to emphasize the limitless opportunity which is presented in music to reach the very soul of man. As in all the truly great areas of man's achievement, progress is not limited by those material factors which he encounters, but only by his vision of his goal.

There is wide divergence in the methods used to make music a part of the lives of school children. Some of this diversity may be justified in terms of the democratic nature of our society and its respect for the right of individuals and groups to work out their problems according to an orderly process of self-determination. On the other hand, it must be recognized that in many instances there is a serious divergence between that which is the avowed goal and the direction which is pursued in actual practice. It is popular to verbally ascribe to the concept of "music for every

child." Yet, there is an inconsistency in many school programs which provide only specialized training in music for the "select" few and provide little, if any, opportunity for those students who have not found their way into either the chorus, band, or orchestra.

There are a number of reasons, more or less valid, given for a failure to provide musical opportunity for all students. In New Mexico, one finds that, in the preparation of elementary teachers, only a three hour course is required in either music or art. This meager experience in the arts illustrates the need for much critical evaluation by the State Department of Education, but does not indicate lack of ability of these teachers to perform a useful function in music education. Dr. Paul Van Bodegraven, Head of the Department of Music Education, New York University, recently expressed the observation that many classroom teachers are better qualified to teach music to children, than many of those who are being graduated by the music departments of the colleges.<sup>1</sup> As teaching identifies itself in increasing measure with those qualities which identify it as a profession, it may be expected that elementary teachers will steadily improve in their ability to teach children to enjoy and participate in musical experiences. Dr. Van Bodegraven

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<sup>1</sup>Paul Van Bodegraven, of New York University, in a lecture, Portales, New Mexico, June 15, 1956.

further pointed out that the self-contained classroom is not a condition to be accepted or rejected. It is a reality which must be accepted.<sup>2</sup> This reality is thrust upon the music educator and the astute administrator alike, by the shortage of trained music personnel and the limited funds available in all but the wealthy school districts.

Even with a sufficient number of trained music specialists and with sufficient funds available to pay them, the music specialist may be confronted by other factors which result in inefficiency and waste of teacher effort. The correlation of music with other subject matter is made difficult when music specialists teach in the lower grades and the integralization of elementary education is rendered practically impossible. James L. Mursell has indicated another significant consideration. He indicates the futility of expecting a group of students, particularly those in the lower grades, to become motivated sufficiently to become inspired by musical experiences at the same time each day.<sup>3</sup> It is recognized that in the interest of orderly arrangement of time schedules, regularity of scheduling is necessary when music is entrusted to the specialist. To those who

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<sup>2</sup>Ibid.

<sup>3</sup>James L. Mursell, of Columbia University, in a lecture, Urbana, Illinois, February, 1953.

object on the grounds that a specialist is required to handle the subject matter, one need only to point out that, while the supervision of instruction requires a high order of training and organizational ability, the actual teaching of the material imposes no greater burden than the teaching of reading, arithmetic, or any one of the various other activities which make up the school day.

Many elementary teachers have been amazed to discover the satisfactions which have accrued from the teaching of their own music. Some reject the idea of returning to a situation which would again bring an "outsider" into the classroom and interrupt the orderly function of the group. It is recognized that this unity can only serve its purpose in the early years of a child's school experiences. By the fourth grade, the child has need of the attention of a specialized training not frequently found in those, whose preparation is broad enough to serve their needs in the other fields of his endeavor. In some school systems, due to administrative considerations and other valid reasons, the specialist in music may not be available until the fifth grade is reached. In such instances, the fourth grade teacher should be expected to carry on in the same manner as the teachers in the first three grades.

The foregoing comments have given no indication of the assistance which may be given to the elementary teacher by

various agencies to improve the quality of achievement. The program of "in-service training," which must encourage the classroom teacher to broaden the scope of his musical knowledge, must be an integral part of the music program. Activities which may be included in this program include:

1. Workshops held for one or two-week periods at the beginning or end of the school year.
2. Summer orientation workshops.
3. Study groups.
4. Extension courses.
5. Week-end workshops on college campuses.
6. Demonstrations at state and district professional meetings.
7. Intervisitations. (Strongly recommended.)
8. Visitation of music education consultants from various publishers of basic music series.
9. Development of the ability of classroom teachers to use the piano as a basic tool of music.<sup>4</sup>

The specific help given to the teacher should seek to supplement the skills which have already been attained and add those skills which will improve the instruction of the children. Care must be taken to avoid the presentation of specific outlines of material to be followed and thus circumscribe the bounds of the activity. It is most important

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<sup>4</sup>Charlotte DuBois, "Music for the Elementary Teacher," Music in American Education (Chicago: Music Educators National Conference, 1955), p. 90.

that the teacher lead the student from the level of attainment which he has, to that position from which he can pursue his own musical destiny.

For purposes of organization, the music activities of the early grades may be grouped in the following manner: (1) singing, (2) playing, (3) rhythmic, (4) listening, (5) creative, (6) correlative. It is again cautioned that this outline should in no way delineate the boundaries in the thinking of those who would carry on the function of teaching children by means of musical art. It should rather serve as a reminder of the scope of the activity, and help to prevent unfavorable conditions which exist in all too many schools in New Mexico at the present time. It is noted that elementary music is frequently understood and envisioned only as a program of singing. The pre-eminent position of the singing activity at this level of education is not questioned. It is reaffirmed as a most logical activity of the music period. It is desired to indicate, however, that singing is a part, albeit an important part, of the total activity. The lack of vision on the part of those who administrate is causing serious damage to the musical and educational programs in those areas where such practice is allowed. It is particularly distressing to note that in one school, which prides itself in the excellence of its musical achievement at the high school level, no more than two hundred of the seven

hundred fifty students are engaged in any form of music activity. There is no provision for those students, not engaged in the performance media, to develop an interest in music. This "lack of interest" in things musical on the part of many high school students in this school is a result in part, of a program of elementary music education which is failing to make music a part of the life of the student. The goal is not impossible of achievement. This is evidenced by the effective music program in an adjacent school. Its effectiveness is judged by greater participation in the band, orchestra, and chorus activities of the school and in the various community and state-wide music activities. This is, in fact, the only school in southern New Mexico in which a well-balanced and integrated program of music education has been in operation long enough to give an indication of its potential effectiveness. It is reasonable to assume that this program will soon achieve the external manifestations of excellence in the performance media.

The problem facing American music education is the same as that expressed for Germany by Egon Kraus in this statement:

Over and above all the discussions, posing of problems, and attempts at solutions, stands the question, the answer to which is of most fateful significance to music. Will youth in the church and school, in the family and in the youth organizations, again sing and make music or will the musical stream dry up?

Confronted by this question every argument over the importance of some detailed area of music or over methods

must cease. We think of the content of music in its totality; the old as well as the new; the spiritual as well as the secular; dance music and housemusic; folk music and art work. Everything that is inherently young and full of joy and energy of life should help us overcome that which has become old and tired in our music and our music making. We want to carry no unnecessary ballast. No historical or systematical teaching concept must hinder us from giving youth only the most worthwhile musical experiences for life.<sup>5</sup>

In a field of human endeavor so fundamental to man, one must look to the methods of presentation when conditions of non-participation are observed in large segments of the school population. It would appear that it is time for the casting out of the ballast and that a re-evaluation of aims and procedures is long overdue.

Burmeister indicates in his study of community attitudes in Missouri that, "the results would seem to indicate that the public is either indifferent to the work done in music in the grades or lacking in knowledge of this phase of the music program."<sup>6</sup> In New Mexico, the public can hardly be said to be indifferent to the music program, as evidenced by its acceptance and support of the performing groups at the high school level. It is, therefore, to be assumed that support

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<sup>5</sup>Egon Kraus, "School Music Education in Germany," Music Educators Journal, (April-May, 1956), p. 25.

<sup>6</sup>Clifton A. Burmeister, "A Study of Community Attitudes Toward Music Education in the Public Schools of Selected Communities in Missouri," Journal of Research in Music Education, Vol. III, No. 2. (Fall, 1955), p. 90.

for the elementary music program would be automatic when aims and purposes become known. The educator, who does not inform or identify himself with the culture of which he is a part, must soon lose his effectiveness. Educators may be included in this statement attributed to Ralph Vaughn-Williams: "The artist must not shut himself up and think about art, he must live with his fellows and make his art an expression of the whole life of the community. If we seek for art we shall not find it."<sup>7</sup> This statement does not preclude the possibility or probability that the music educator should make a significant contribution to the lives of his fellows and help to place community life on a higher artistic plane.

The program of music, as here proposed, may be expected to be the object of much criticism by those who have suffered professional stagnation. Those who have used the same teaching methods and procedures throughout the years of their career can be expected to object to any situation which would require them to acquire new techniques. These teachers are frequently on good terms with influential people in the community. Indeed, many have managed by one device or another to gain support from the school administration.

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<sup>7</sup>George F. McKay, "Toward Cultural Definition," Journal of Research in Music Education, Vol. III, No. 2. p. 98.

These persons are regrettably able, in some instances, to "sell" an uninformed or insecure administrator a less rewarding, though more attractive, course of action. It is wise, therefore, to proceed cautiously in the fulfillment of objectives. It is essential that the school administration, from the members of the school board to the building principals in all schools involved, be committed to the support of the music program. Otherwise, its success can be seriously hampered or rendered impossible.

The qualifications of the music supervisor must include that quality of salesmanship which will bring public support and understanding which is essential for success. The ability to get along well with the administrators and classroom teachers is of paramount importance. The public is acutely aware of the personality of school music personnel as evidenced by the result of a recent survey which reports that:

73.4 per cent of the population sampled agreed that their music teacher had a fine personality. There was little disagreement between communities. In the category of things liked about the music teacher, this opinion ranked first in strength of response, and first in frequency of selection as the most important item in that category. Thus, a significant portion of the public placed personality above ability to teach, general qualification, knowledge, musicianship, and disciplinary ability.<sup>8</sup>

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<sup>8</sup>Burmeister, op. cit.

It is not the purpose to dwell long on the nature of the personality required to satisfy the requirements of the public. It should be indicated, however, that to be "right" is not always enough to insure acceptance of one's views. The right procedure will not prevail unless it is sold to those who may be identified as the consumer. Of course, certain evidences of professional growth and attainment in the form of degrees from recognized educational institutions, do much to insure that the person selected has the depth of understanding and the material knowledge and skills required to be successful. It is, however, worthy of note that such evidences of approval by educational institutions many times reflect only a recording of courses passed and do not necessarily insure that sound concepts have been attained.

As the child matures and the scope of his experiences widen to include more of the world about him, other agencies of the community may be expected to contribute in significant measure to his musical awareness. The home and the church must be recognized for their efforts in this respect. The musical offerings of the classroom must change to challenge and stimulate the child's increased maturity. This requires the services of one whose specialized training has been in the field of music education. At the fifth grade level, it is considered provident to include the study of the band and orchestral instruments in the curriculum. It

may be assumed that, in the well-rounded program, a knowledge of the instruments has resulted from the classroom experiences of the children.

In many schools this has been accomplished by means of experiences with simple rhythm instruments, auto-harps, recorders, tonettes, and others. These experiences are valuable as means of instrumental expression which are appropriate for children in elementary grades. Children are not usually sufficiently matured in the fifth grade to play the larger instruments such as the tuba, bass viol, and many of the larger woodwind instruments. It is, therefore, unrealistic to attempt to form well-balanced organizations which are acceptable for public performance at this grade level. There should, however, be much attention given to the attainment of the fundamental knowledge and skills which are recognized as prerequisite to good performance procedure.

Much motivation may be accomplished by the judicious use of public performance. It is recommended that, at this level, these performances be restricted to demonstrations for family and friends. These activities must serve the purpose of the attainment of necessary fundamental skills which are needed by the child for continued success in his venture and not exploit in the manner of the cheap promotional techniques which were used so frequently in the past.

There will be little need to "promote" participation in the instrumental groups if the ground work has been properly and carefully laid in the elementary grades.

In the fifth and sixth grades, the vocal aspect of music will continue in the classroom and will, with the help of the music specialist, continue to be a part of the everyday classroom experience. Part-singing will be accomplished in these grades and, while there may not be generally found classroom teachers who are competent to teach this phase of training, there is little reason to confine the singing activity to the time of the day when the specialist is present. Music can do much to relieve the tensions of the day. It should be noted that in these grades much beautiful expression is attainable by the properly trained educator. The problems of the adolescent changing voices have not yet generally appeared and the non-singer problems of earlier grades have been resolved. Thus, the efforts of the students of this age group are particularly rewarding where the instructional material is chosen which is suitable for children of this age group.

The concept of integration, as expressed with regard to the elementary grades, should also pervade this level. The services of the specialist should only supplement the activities which have come to be regarded as a part of the regular school day. Listening experiences will be under-

taken on a more mature level in these grades.

Creative expression must be encouraged at all levels in the curriculum. It is necessary to again affirm that these efforts must be accepted in terms of the level of development which has been reached by the child. This creativity may be expressed in many ways. Children may singly, or in groups, construct original melodies. They may express their creativity in bodily movements or in the performance of music. To deny the validity of creative expression in individuals of any age is to deny him as an individual. Those who deny the creative functions of music in education would do well to consider the position which the individual assumes in a democratic society and then re-evaluate his concepts accordingly.

## CHAPTER V

### MUSIC IN THE JUNIOR HIGH SCHOOL

The junior high school is the scene of much broadening of the scope of student musical activity. There must be continued emphasis upon the integration of music into the fabric of instruction. At this level, there is to be frequently found serious breakdown in the philosophy which dominates the early musical training. The reasons for these breakdowns are many and varied. Discipline problems, community pressures, desire for public recognition, and lack of familiarity with the growth problems of children are salient causes of the abandonment of sound philosophy. It is particularly unfortunate that the junior high school has become the "dumping ground" of secondary education. The junior high school building in many communities is an outgrown and outmoded high school building. The curriculum of the junior high school has been copied after that of the high school to an extent which identifies the junior high student as a miniature high school student. The extra-curricular and social activities of most of the New Mexico junior high schools consist of activities which imitate those of the high school. It is noted that the instructional and administrative staffs of these schools are largely composed of those persons, trained for teaching in the high schools, who have, for

reasons of their own, accepted positions other than those for which their training has prepared them. The tendency of instrumental directors to accept junior high school positions in order to escape the pressures inherent in high schools or to use the junior high school position as a means of acquiring a desired position in high school, is especially prevalent. The latter procedure most often occurs in the larger school systems.

There is need for Southwestern schools to re-examine the music activities of the junior high school in the light of acceptable philosophy in music education. In the attempt to realize the goals implied by sound educational philosophy, personal and community ambitions have, in too many instances, afforded "targets of opportunity" which have in a short term sense been easy to rationalize into acceptance as the fulfillment of the legitimate goals of education. The performance media of the junior high school must be carefully shielded from exploitation which may result from the above mentioned situation. The teacher is exceedingly rare who can and will consistently place the welfare of the student above those considerations motivated by the desire for self-advancement. The music specialist, as well as the administrator, must constantly guard against the exploitation of the music program and in so doing prodigate the musical and educative forces at their disposal.

Aims and objectives of the music program in the junior high school have been indicated as follows:

Provide opportunities for the child to explore music as a means of further development of musical talents according to individual abilities.

Increase the student's enjoyment of, sensitivity to, and appreciation for music, both as a performer and a listener.

Provide musical experience that will contribute to a realization and development of spiritual and moral values.

Provide through music for social, emotional, and physical outlets and experience for every student through self-expression, creative effort, and enjoyment.<sup>1</sup>

The curriculum content required to achieve these goals follows the pattern which has been constructed for the lower grades with the materials of instruction being varied to suit the needs of students of this age group. Thus, the broad scope of the field of music is made available to all students. The correlation of music with other subject matter is increasingly difficult of achievement at this level due, in no small part, to the specialization of those who teach. It is noted that very few examples of correlation of instruction is found at the present time. In addition to the broad foundation studies desired for the general phase of the music program, the specialized training

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<sup>1</sup>Eleanor Anifantis, "Junior High School Music," Music in American Education, (Chicago: Music Educators National Conference, 1955), p. 104.

of the choral and instrumental programs provides additional opportunity for those who desire to participate further in music. It is cautioned that the problems of youth at this age level must be sympathetically treated. In this regard, the problem of the changing voice is likely to cause much difficulty if not handled properly. Particularly in the case of the boys, students who formerly enjoyed music may be observed to no longer desire to participate. It is no wonder that interest lags with so unreliable an instrument to work with as the changing male voice. Rather than insist upon the performance of material which strains the voice, or adds to the feeling of insecurity so prevalent among young singers, the music teacher will do well to confine efforts to those which are consistent with the attainment of the growth concept which should pervade the program throughout its entirety.

There is a disturbing tendency to make music an elective subject in many New Mexico junior high schools. This practice usually finds its excuse for existence in the recognition of the dissatisfaction of those boys who, due to their vocal difficulties, have become disciplinary problems. The discipline problem must not be ignored, but must be recognized for what it is and handled accordingly. It will be noted as folly to disrupt the continuity of a well-coordinated music program to cater to the whims of a minority

who are unwilling to adjust to school life. General policies must be arrived at which will respect the individual, but which will safeguard the welfare of the majority from the irresponsible behavior of the few. Again, in the instrumental phase of the program, there is a tendency to strive to imitate the activities of the high school rather than to secure the goals stated as most desirable. The emphasis must constantly be placed upon the growth process of the student rather than the achievement of external criteria which may become expedient from time to time.

As far as administratively possible, the student who has elected to specialize in either the choral or instrumental program should be included in the phases of the general program which will enrich his total experience. The instrumental student should be reminded that he has, in some measure, the capability of vocal expression. The cultural enrichment of the general program should be extended through the medium of performance to those who are unable to be scheduled for both phases of music instruction.

It is observed that students of junior high school age may be found participating in the musical activities of the community. The participation of students in the various home, church, and community functions should be encouraged and recognized as a manifestation of success of the school music program.

## CHAPTER VI

### MUSIC IN THE HIGH SCHOOL

The high school, which is the terminus of formal education for the majority of students, represents the final opportunity for educators to make music meaningful in the lives of future adult citizens. It is at this level that performance media have succeeded in attaining a degree of excellence which has contributed to the artistic life of many of our American communities. Fine school bands, orchestras, and choruses are now to be heard in all areas of the nation. These splendid school groups rival the professional in artistic performance and are powerful forces in the good public relations so essential for the continued success of the public schools. The music used by these groups has been composed for them by many contemporary composers.

New Mexico has made great progress in recent years in the improvement of the performance standards of its high school performance groups. Much excellent literature is regularly performed. The festivals and all-state activities sponsored by the New Mexico Music Educators Association does much to encourage student participants to greater achievement in music. It is particularly encouraging that the festivals are not envisioned as contests, in which the

emphasis is to win a victory over a neighboring school. While there is much friendly rivalry which finds its motivation in these events, there is little of the excessive pressures inherent in the contests often found elsewhere. One of the great values of these activities lies in the opportunity to come together and exchange ideas and hear the work being done by those in neighboring communities. In this area, where neighbors are separated by vast distances, the opportunity for fellowship and comparison is welcomed by students and teachers alike.

Prevalent in the area is a tendency to judge the quality of high school music in terms of the quality of the performance groups, and to ignore the majority of the students who pass through the school without participating in music in any manner which should be significant to their growth. "It is estimated that on a national basis only fifteen per cent of our secondary school pupils actually participate in music organizations or elect any other music courses."<sup>1</sup> This is certainly to be deplored. Every effort should be made to establish with music educators, administrators, and the public, a philosophy which will support a program of broad cultural significance which should be

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<sup>1</sup>Joseph G. Saetveit, "Frontiers in Music Education," Education, Vol. LXXVI, No. 7, p. 412.

made available to all students.

The general music courses in high school should be sufficiently dynamic and meaningful to students that they would recognize music as an important force in the life of all people. It will be recognized by music teachers that a course of this nature will be difficult to teach, and that additional training in this area should be valuable in the preparation of music teachers. Rather than to attempt to indicate the content of such a course, it must again be indicated that the entire field of music activity is the legitimate work area, and that the student should be permitted to pursue his interest and be bound only by the depths of his own aptitudes and understandings. He should be guided into, rather than forced into, an acceptance of the best in the various facets of the art. Infinite patience and forbearance in its achievement may be required, but the permanence of the result validates the worth of the effort.

It should be noted that the addition of a new course is not necessarily required for the attainment of each desired new goal. Much can be done to improve the musical awareness of the student body without the addition of new courses in instances where this procedure might be undesirable. When music is recognized as a part of the activity of each school day, much good can be accomplished. The playing of suitable music over the public-address system at appro-

prate times during the day can contribute much to the morale and atmosphere of the school. Music in some form can, and should, be part of each assembly. Music clubs often fill a need and should be encouraged when their activities are recognized to fulfill a desirable purpose.

There is much need for correlation of music with the various areas of instruction. It is noted that there is little tendency on the part of teachers in the specialized fields to use music as a tool in the achievement of understanding. To be fair in this statement, it is also noteworthy that music teachers are prone to become so interested in the technical proficiency of their musical groups, that they overlook the values which accrue from making music experiences supplement those experiences which have been gained in other fields. It may be stated that our purpose is the education of children through musical experiences, rather than the teaching of the subject matter of music to students. The importance of the implications of this distinction is in harmony with the emphasis which is given to the individual and his identification as such at all levels of his education.

While it should be the aim of the school to provide many worthwhile musical experiences for every child, there must also be provided an opportunity for the exceptional student to broaden his horizon. In schools of sufficient

size, this goal may be realized most logically by the inclusion of courses in music theory and appreciation. Where these courses are not administratively sound, much good can be achieved in less formal approaches. In the band, orchestra, and chorus, there is need for the applications of knowledge which is formally taught in theory and appreciation courses. Such applications can do much to improve the quality of performance and provide insight for those who desire to pursue musical knowledge further than is practical for the average student. It is therefore sound procedure to provide instruction in the theory of music as a part of the training of those participating in the performance media.

Thus, the high school music course may be said to correctly include:

- (1) a broad program of general music instruction for the improvement of musical awareness of all students.
- (2) opportunity for performance in band, orchestra, and chorus supplemented by opportunity for solo and ensemble experiences.
- (3) opportunity for technical study of an advanced nature for those students who can profit from such.

The courses required and the scheduling of these courses should reflect a composite picture of the philosophies of the community, the school administration, and the music

educators who are in charge of the program. In instances where there are wide variances in such philosophies, tension is likely to result which may retard the effectiveness of the program of instruction.

## CHAPTER VII

### CONCLUSIONS

Those qualities which identify New Mexico as unique, and there are many, should be expressed at all educational levels. The schools are in a most advantageous position in this regard. The folk music opportunities, afforded by the mingling of the Anglo, Spanish, and Indian cultures, offer unusual opportunity for a wide variety of creative musical expression. It is envisioned that, as music education in its total concept matures and bears fruit, the inspiration which has been found in the natural grandeur and beauty of this land by the artist will also find expression in music.

Some observations which should influence a re-appraisal of the program of music education for the schools of New Mexico are listed as follows:

- (1) The physical, historical, and cultural background of New Mexico should influence the form and content of a course of music education.
- (2) Values of music education include its value as a means of self-expression, contributions to spiritual and moral values, and contributions to desirable citizenship traits.
- (3) Music must become a part of the experience of all

children.

- (4) In the elementary school, this can be achieved most efficiently in the self-contained classroom.
- (5) Active administrative support for a program of music education is imperative for its success.
- (6) Personality traits of the music teacher are important to the success of a music program.
- (7) The musical experiences provided for children must be appropriate to their maturity, aptitudes and interest.
- (8) New Mexico schools are making rapid improvements in music education, particularly in the performance media.
- (9) There is need for a broadening concept of music education to provide musical experiences for all.

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