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# A Study of the General Music Course in Public Schools Since 1954

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Approval Sheet

A STUDY OF THE GENERAL MUSIC COURSE  
IN PUBLIC SCHOOLS  
SINCE 1954

by

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A STUDY OF THE GENERAL MUSIC COURSE  
IN PUBLIC SCHOOLS  
SINCE 1954

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A Thesis

Presented to

The School of Graduate Studies  
Ouachita Baptist University

In Partial Fulfillment  
of the Requirements for the Degree  
Master of Arts in Music

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by

Anna Marie Lowe

August 1967

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The increased activity in music in this country during the past forty years has been phenomenal. There has never been in the annals of history as in the development of music anything comparable to the extraordinary growth of interest in music education. More children, young people, and adults are participating in musical organizations than ever before in our country. Admittedly, there has been a marked increase in the population of this country but the activity in music has far outdistanced the considerable growth in population.

The age-old conflict between the sciences and the arts was never as evident in educational circles as it was ten years ago under the liber of Sputnik. This was manifested in the construction of budgets, the development of curricula, and the scheduling of classes. The conflict was somewhat abated because these two essential disciplines of human knowledge require equivalent study hours.

## CHAPTER I

### THE PROBLEM

The problem of this study is to discuss different philosophies and resulting methods of teaching the general music course in the public schools for the purpose of detecting any valid trends in this area of music education.

#### I. IMPORTANCE OF THE STUDY

The increased activity in music in this country during the past forty years has been phenomenal. There has never been in the annals of history or in the development of music anything comparable to the extraordinary growth of interest in music education. More children, young people, and adults are participating in musical organizations than ever before in our country. Admittedly, there has been a marked increase in the population of this country but the activity in music has far outdistanced the comparable growth in population.<sup>1</sup>

The age-old conflict between the sciences and the arts was never as evident in educational circles as it was ten years ago during the time of sputnik. This was manifested in the construction of budgets, the development of curricula, and the scheduling of classes. The conflict was somewhat absurd because these two dominant disciplines of human knowledge should supplement each other.

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<sup>1</sup>Harry R. Wilson, "Music Education: Quo Vadis?" Music Educators Journal, 57:57, February-March, 1965.

Contemporary life is sometimes referred to as the scientific age or the age of materialism. This reference is undoubtedly valid, but it is also an age of artistic endeavor.<sup>2</sup>

People are turning to music for aesthetic satisfaction and spiritual solace. Since sputnik in 1955 there has been a tendency to balance again the arts with science.

The American Association of School Administrators should receive the plaudits of all educators, especially music teachers, for devoting their 1959 convention primarily to the creative and performing arts with all general sessions headlined by master artists in the several fields, including fine art, music, drama, poetry and the dance.<sup>3</sup>

Near the close of that convention the association, made up of more than twelve thousand of the leaders of American education, voted the following resolution:

The American Association of School Administrators commends the president, the Executive Committee, and the staff for selecting the creative arts as the general theme for the 1959 convention. We believe in well-balanced school curriculum in which music, drama, painting, poetry, sculpture, architecture, and the like are included side by side with other important subjects such as mathematics, history, and science. It is important that pupils, as a part of general education, learn to appreciate, to understand, to create, and to criticize with discrimination those products of the mind, the voice, the hand, and the body which give dignity to the person and exalt the spirit of man.<sup>4</sup>

The general music class, if properly taught, can help meet this real need in education today. Since the general

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<sup>2</sup>Ibid., p. 58.    <sup>3</sup>Ibid.

<sup>4</sup>Wiley L. Housewright, "The Advancement of Music Education," Music Educators Journal, 45:26, April-May, 1959.



music class is designed to meet the needs of every student regardless of musical background, it should make a big contribution toward achieving the goals set forth by the American Association of School Administrators.

Perhaps no single development could add greater strength to the existing program than improvement and emphasis upon a program of general music for all pupils. In this connection, it is important for the music educator to think his way through to a real understanding of the values of the general music class, to seek out new materials, and to devise new methods which will make the general music class a dynamic, compelling experience that is musically justifiable and educationally valid for all students.<sup>5</sup>

Since music is an integral part of our democratic educational system and since there is much demand for its teaching, it has been advantageous to determine the most valid methods of instruction. This study, through exploration of different philosophies and methods of teaching the general music class in the public schools, will attempt to ascertain future valid trends in the general music area of music education.

## II. DELIMITATIONS

This study will explore different philosophies and resulting methods of teaching the general music class since

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<sup>5</sup>William C. Hartshorn, Music for the Academically Talented Student in the Secondary School (Washington, D.C.: National Education Association, 1960), pp. 94-95.

1954. The writer, in addition, will attempt to detect predominant valid trends in this teaching.

The study will not attempt to prove which methods of teaching the general music class are best, but it will endeavor to find which methods are being successfully used and which are being discarded. This information should provide the reader with some insight into future developments in the general music class.

This study of the general music course is limited to its teaching in the United States.

### III. DEFINITION OF TERMS

General Music Course. The term general music course indicates a many-sided approach to students' musical interests and needs. Specifically, the term refers to the class teaching of music through a series of guided musical experiences designed to develop each student to his ultimate capacity.

Intrinsic. Intrinsic means the essential, inherent, real, genuine, true, necessary and indispensable values that should be taught in general music classes as opposed to anything that could be considered superficial.

Extrinsic. Those extrinsic values in music are superficial, unessential, unreal, unnecessary and anything

that could be considered a frill as opposed to real values all teachers should strive to instill in their students.

#### IV. BACKGROUND OF THE STUDY

Public school music in the United States began with the singing school of 1720 which was designed to improve singing in the church service.<sup>6</sup> There was a determined effort on the part of Lowell Mason, an American educator, to raise the standard of singing-school teaching which he regarded as the foundation of popular music education. At this time, leading citizens of Boston, supported by public opinion, were ready to give the introduction of music a trial in the schools as early as 1830.

Public-minded citizens of Boston became impressed with the vital importance of Mr. Mason's work, which had grown to include children's classes. A group of them founded the Boston Academy of Music in the latter part of 1832, which was the first school of music pedagogy in the United States. Music was not established in the schools of Boston, however, until 1838.

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<sup>6</sup>Edward Bailey Birge, History of Public School Music in the United States, Revised Edition, (Washington, D.C.: Music Educators National Conference, 1966), p. 25.

The Music Convention became our first national school of music pedagogy, conducting, and voice culture.<sup>7</sup> The great vogue of the Music Convention covered a period of about thirty years beginning in the eighteen-forties. It was not unlike our present festival system which draws together large groups for concentrated musical study.

The singing school became something like the elective music class of our modern high school. It was a belief that only a talented few possessed a musical ear. Lowell Mason sought to break down this belief and show this viewpoint to be largely false.<sup>8</sup>

The period from 1838 until the Civil War is regarded as the initial introductory period of music in the schools of America.<sup>9</sup> At the beginning of this period, little musical culture existed as we know it today. The music teacher gave lessons in grammar school and high school. All the students were given an opportunity to study music, not just the talented few.

While music was gradually crystallizing into a school subject, the period 1838-1868 was almost wholly in the hands of the special music teacher.

After the Civil War grade teachers here and there began to teach music, but it was not until the twenty-five

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<sup>7</sup>Ibid., p. 28.    <sup>8</sup>Ibid., p. 36.    <sup>9</sup>Ibid., p. 73.

year interval beginning about 1885 that the subject was placed squarely in the hands of the grade teacher.<sup>10</sup>

"Music became in fact as well as in name a school subject, and how to teach music reading became the paramount question of the age."<sup>11</sup> The special music teacher who formerly did all the teaching became the music supervisor who directed the work of the grade teacher. Rote singing became largely discredited. The apparent solution of the reading problem, the discovery of the child voice, and the individual singing child were the three outstanding achievements of the period.

"During the last decade of the nineteenth century, the whole field of education was affected by two apparently contradictory but really complementary forces."<sup>12</sup> The first trend was enthusiasm for perfecting the method of recitations, putting stress on detailed plans, and emphasizing the instructional side of teaching. The second trend was the beginning of the child study movement, which emphasized spirit rather than method.

In the field of music these forces demanded more real music and more songs having beauty and charm. The song idea soon became formulated as a method of teaching music reading, with song as the basis. This was called the "song method." Drills on musical scales were previously considered to be the best medium for teaching music.

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<sup>10</sup>Ibid., p. 109.    <sup>11</sup>Ibid.    <sup>12</sup>Ibid., p. 140.

"Music in the schools was greatly aided by Pestalozzian principles, by the touring European artist, and by improved teacher preparation."<sup>13</sup> The progressive education movement of the eighteen-nineties also provided an additional stimulus to school music.

The rapid expansion of musical activity in the schools led to the formation of various new organizations for music teachers. Music sections of the National Education Association met in district and state units, and in 1907 a more general meeting at Keokuk, Iowa, resulted in the organization of the Music Supervisors Conference, later known as the Music Educators National Conference.<sup>14</sup>

These groups stimulated more useful professional relationships, and their meetings and activities have been centers of inspiration for their members.

Public school music as it has developed in the twentieth century is no longer exclusively vocal as in the past, although singing is still the fundamental musical activity. The aims of school-music teaching have shifted in the direction of values which are more musical rather than merely entertaining.<sup>15</sup>

During the early decades of the twentieth century, the rapid spread of the music education movement soon brought forth the full-time vocal supervisor. He began to assume

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<sup>13</sup>Charles Leonhard and Robert W. House, Foundations and Principles of Music Education (New York: McGraw-Hill Book Company), p. 67.

<sup>14</sup>Ibid., p. 58.    <sup>15</sup>Birge, op. cit., p. 159.

more and more of the actual teaching of vocal music in the grades.<sup>16</sup>

"As the number of available music teachers increased, schools gradually relegated the full responsibility for music education to the special music teachers."<sup>17</sup> Some school systems went so far in this direction to make the music lesson the relief periods for classroom teachers.

The nineteen-thirties placed much emphasis on select performing groups with parent groups aiding financially to send students great distances to compete in various music contests.<sup>18</sup>

In the early nineteen-forties, at approximately the time of the beginning of World War II, new frontiers of music education opened because of gradual changes in democratic ideals in education.<sup>19</sup>

Emphasis was shifted from music to the child. The curriculum was based more upon child needs rather than upon a traditional sequence of problems. Greater stress was placed upon creative learning rather than on rote learning and drill work. Pupils were encouraged to participate in the planning of the work to be done.<sup>20</sup>

Administrators and boards of education began to question the overall educational values of exploiting a relatively few

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<sup>16</sup>Joseph G. Saetveit, "Frontiers in Music Education," Education, 76:409, March, 1956.

<sup>17</sup>Ibid.    <sup>18</sup>Ibid., pp. 409-410.

<sup>19</sup>Ibid., p. 410.    <sup>20</sup>Ibid., p. 410

talented students to gain a reputation for turning out highly superior performing units. "This led to a greater emphasis in carrying out the democratic ideal of helping all children to find a maximum enjoyment and development in music."<sup>21</sup> In this new democratic approach to music education, the participation and encouragement of the elementary classroom teacher became indispensable if the most favorable attitudes on the part of the child were to be fostered.

The elementary music specialist in turn became a supervisor, counselor, consultant, or resource person who shared cooperatively in the responsibility for the music education program.<sup>22</sup>

In the nineteen-fifties an enlarged membership in the Music Educators National Conference demanded opportunities to participate in the professional work of the organization.<sup>23</sup> The changing times in music had developed music education to the point where many new, additional and different phases of music needed study by those who were engaged in the profession. As a result, the Music in American Education organization came into being. The object of this organization was to bring into new and clear focus the ideas which had developed and progressed beyond earlier Music Educators National Conference programs; to allow many individuals to participate in bringing these ideas together so that each report would

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<sup>21</sup>Ibid.    <sup>22</sup>Ibid.    <sup>23</sup>Ibid., p. 411.



include as many different points of view as possible; to consider music education as a real profession, with professional status in its activities, in its administration, and in the schooling and degrees of those engaged in it; to bring into focus the constantly increasing variety of resources available in the modern school to help the teacher; to make sure that with all our devoted interest in teaching music to all children in regular school rooms and in putting music into the community, we would not forget about the exceptional child and his needs or about the needs of any others in American life who must be affected by music; and finally, to look at all of music education in its relation to American life, from the work of the teacher of the small child on to graduate programs, adult education and community activities, and to provide a means of presenting this picture to the profession and to the public.

The year 1954 brought a swinging back of the pendulum from the over-emphasis placed upon industrial and vocational training, commercial and utilitarian courses, to a saner mixture of the cultural subjects that make for right understanding and right living, and sensible serving in the up-building of the community, the state, and the nation, to

those things that bring a realization of the spirit of "All for Each and Each for All."<sup>24</sup>

#### V. SOURCES AND TREATMENT OF DATA

Research material for the study will be gathered from music journals, educational journals, books on music history, education, philosophy, and methods. A newsletter will also be used for this study. Data drawn from these sources will be explored to determine trends in general music education. Chapter I of the study will include the statement of the problem, its significance and the background of the study. Chapter II will discuss philosophies both past and present as they relate to general music in the schools in an effort to detect any valid trends in this area of music education. Chapter III will investigate the methods in an effort to ascertain important changes in this area of the writer's field and to show some insight into what lies ahead in this regard. A summary will form the content of Chapter IV.

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<sup>24</sup>Frances Elliott Clark, "Music--A Vital Force in Education," Music Educators Journal, 40:21, April-May, 1954.

## CHAPTER II

### PHILOSOPHIES

#### Background of the general music class

Closely coincident in time with the beginnings of orchestras (1896 to 1899) was the beginning of music appreciation classes as a definite type of study. Near the turn of the century Frances E. Clark organized music history courses for the high school at Ottumwa, Iowa, Peter Dykema introduced the pupils of the Fletcher School in Indianapolis to a study of the operas of Richard Wagner, Will Earhart started critical study courses at Richmond, Indiana, and Mary Regal began her appreciation courses in the high schools of Springfield, Massachusetts. In 1899, Frederick E. Chapman added harmony, counterpoint and melody writing to the music curriculum of the high school of Cambridge, Massachusetts.

. . . by 1910 the frame work of the present secondary school program, including chorus, orchestra, harmony, and appreciation became plainly visible over the country at large, the most striking feature of this advance being the rapid spread of instrumental work.<sup>1</sup>

Early in the century creativity was stressed in the elementary schools.

In the second and third decades of this century creativity in music education had the connotation of

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<sup>1</sup>Edward Bailey Birge, History of Public School Music in the United States, Revised Edition, (Washington, D.C.: Music Educators National Conference, 1966), p. 168.

making instruments and experimenting with them to compose music. Later creating songs according to formulae became the fashion. Both types of work continue today, but neither has resulted in continued creative work beyond the elementary school.<sup>2</sup>

In the last fifteen years there occurred a forward movement in school-music entirely without precedent.

"The list of musical studies and activities in the curriculum of a high school of the first rank reads very much like that of a high-grade conservatory of music."<sup>3</sup> There is a strong swing toward making appreciation compulsory for all students.

The principal development in the elementary grades in methods of teaching in the last quarter-century has been in the direction of simplification of procedure. The song method, which was received with caution at first, has been generally accepted in principle, and today it forms the basis of most of the teaching of music reading. Much of the time formerly spent in drilling on the scale and various details of notation now goes into more music reading, on the principle of learning by doing.

Difficulties of tone and rhythm which once were anticipated by preliminary drill are now dealt with as they occur in the song context, and with the

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<sup>2</sup>Charles Leonhard and Robert W. House, Foundations and Principles of Music Education (New York: McGraw-Hill Book Company, 1958), p. 260-261.

<sup>3</sup>Birge, op. cit., p. 168.

smallest possible interruption to the rhythmic flow of the music.

The enrichment of the music curriculum beyond the former solitary singing activity has not been confined to the secondary school. A somewhat similar broadening of the field of music study has taken place in the elementary grades since the second decade of the century.<sup>4</sup>

After this enrichment of the music curriculum, there began the spread of music appreciation in the form of listening lessons in all the lower schools, and in the primary grades there was much use of song games and folk dances. Within the last decade the music memory contest has come into wide use, with a vitalizing effect upon music study which helps to motivate the study of music appreciation.

One cannot point to the exact date when the general music course was first offered in American high schools.

Perhaps the first counterpart was found in the teaching of music appreciation. The emphasis in a typical appreciation class has traditionally been on listening; however there has been a gradual trend to broaden the scope of this class by including more and more related facts on music theory, music history, and music literature.<sup>5</sup>

General music has been received most favorably since the late thirties.

On the senior high school level in 1953 only scattered large communities had made any great progress in

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<sup>4</sup>Ibid., p. 170.

<sup>5</sup>Joseph A. Leeder and William S. Haynie, Music Education in the High School (New Jersey: Prentice-Hall, Inc., 1958), p. 20.

introducing courses in music history and music theory. These schools served as beacon lights and there is a movement which seems to possess real strength looking toward the development of an adequate offering in the field of such music fundamentals as ear training, sight singing and harmony. There is a developing interest in offering music history, which promises to be of considerable significance. When such provision for the welfare of students is made, then we can say that we are providing music education for all of America's young people.

It is not a question of doing less for those now in our music classes, but answering the need of the others who will become the great consuming public in a truly musical America.<sup>6</sup>

#### Philosophies of the general music course in the mid-fifties

In 1955 the general music course in the elementary school was considered as a subject of its own. On the junior high school level, music was normally presented by a special teacher in all general music classes in these grades as well as vocal and instrumental areas. It was indicated by music educators that pupils in the junior high schools of a certain level should be organized into various classes (seventh, eighth and ninth), as far as possible. Teachers of music felt the size of the general music class needed to be about

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<sup>6</sup>Ibid., p. 19.

the same size as the other classes. Two to five periods per week were needed in order to have a successful program. One period per week was obviously unsatisfactory for pupil growth.

On the senior high school level, it was thought the average student, as well as the talented one, should be scheduled for music. This indicates the trend was toward general music classes in the high school as is the case at present. The tenth, eleventh, and twelfth grade pupils could be successfully combined if necessary; but when scheduling permitted, a separate tenth grade section was preferable for social as well as musical reasons. At the senior high school level larger classes were thought to be advisable.

The general music class is not a substitute for any other musical activity or offering and can best be thought of as a many-sided approach to students' musical interests and needs.<sup>7</sup>

A real effort was exerted in 1956 to provide a music course designed to appeal to those students not participating in the band, choir, or orchestra. This effort in music education led to the current trend which is the general music class designed to appeal to the so-called disinterested students.

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<sup>7</sup>Helen Nohavec Morgan (ed.) Music in American Education. (Illinois: Music Educators National Conference, 1955), p. 102.

Following are some statements which indicate the philosophy toward the general music class in 1956:

1. The general music course should concern not only current events in the field of opera and concert, but also Broadway, television, and the dance field.
2. There was a need for a music corner for all sorts of recreation instruments for exploratory purposes.
3. Bulletin boards were used for reprints of music events, announcements and illustrations.
4. Recreation instruments were used in class.
5. Singing may have been required and in some cases was unpopular. If singing and instrumental performance could go hand in hand on a "want-to" basis, most students would want to do some of both, Jones indicated.<sup>8</sup>

#### Philosophies of the general music course in the late-fifties

In the elementary school of 1958 music educators sought to build basic musical competence in order that this basic competence might be developed later into more complex and subtle forms. The student should work for clear singing tone, solid rhythmic feeling, accurate singing, expressive phrasing, clean enunciation, acquaintance with the musical score, a sense of harmonic tendencies, enthusiasm for new songs, and stylistic discrimination.

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<sup>8</sup> Archie N. Jones, "Secondary-School Music" The Education Digest, 21:40-41, March, 1956.



There should be some knowledge and facility with the keyboard and with other instruments. The student should complete elementary school with the feeling that music is a rewarding activity, and he should actively seek further development of his musicianship.<sup>9</sup>

If the proper musical development is to be attained, it is not enough to sing joyously, clap and dance, and listen, any more than it is profitable to beat musical facts into children's heads. Instead, the various musical activities need to be examined carefully in order to see what useful experiences they might yield. This must be followed by a deliberate attempt to foster such experiences by means of the actual music to be used, the mode of presentation, and the needful information which can be incorporated.

Singing has been the staple fare of elementary school music for a number of reasons. Not least among these is the fact that rather artistic results can be obtained with a minimum of technical training. That is to say, we can take meaningful text and beautiful melody and breathe life into them with very young children. We should stress rhythmic impulse and fine tonal perception; the effect should be expressively plastic, warm, and rich.<sup>10</sup>

The basic philosophy pertaining to general music is advocated by many sources. "It is aptly expressed in the first two articles of 'The Child's Bill of Rights in Music':"

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<sup>9</sup>Charles Leonhard and Robert W. House, Foundations and Principles of Music Education (New York: McGraw-Hill Book Company, 1958), p. 207.

<sup>10</sup>Ibid., p. 207.

- I. Every child has the right to full and free opportunity to explore and develop his capacities in the field of music in such ways as may bring him happiness and a sense of well-being; stimulate his imagination and stir his creative activities; and make him so responsive that he will cherish and seek to renew the fine feelings induced by music.
- II. As his right, every child shall have the opportunity to experience music with other people so that his own enjoyment shall be heightened and he shall be led into greater appreciation of the feelings and aspirations of others.<sup>11</sup>

Continuity between elementary and secondary levels of the program is maintained because the central objectives are the same; however, there should be a considerable difference of approach to these goals.

Not only are the musical materials and subject matter a good deal more advanced, but the teacher's handling of the class must allow for considerably more initiative by the students.<sup>12</sup>

Above all, the general music class must not become a watered-down version of the school chorus or simply a listening class. The students should be studying good musical literature from all angles--singing and playing it, listening to it, and examining its organization and derivations; this process can become quite intensive.

Requirement of such a course should not be waived when the student elects band or chorus, but rather when

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<sup>11</sup>Joseph A. Leeder and William S. Haynie, Music Education in the High School (New Jersey: Prentice-Hall, Inc., 1958), p. 23.

<sup>12</sup>Leonhard and House, op. cit., p. 211.

he shows promise of adequate general musicianship. In practice, this means periodic re-evaluation of each student and, consequently, smaller classes at each succeeding grade level.<sup>13</sup>

The student should develop greater accuracy in sight reading, wider musical tastes, theoretical understanding, finesse in interpretation, and other such general abilities.

In addition, he should understand the value of a good musical instrument and how to take care of it, realize the effect of his playing on the ensemble, and acquire the habit of deliberate practice.<sup>14</sup>

These objectives indicate the philosophies of music educators toward the general music course in 1958.

General education in music is often a problem in the secondary school.

The general music class is the logical answer to this problem. The objectives for this course should include the extension, clarification, and refinement of the broad musical competencies which have grown out of previous general music instruction in the elementary school.<sup>15</sup>

A general music class in the secondary schools is a necessity for those students who have developed no particular concern for any one phase of music.

It is equally important for those who might tend to overspecialize in any one field of art. Members of this class represent, therefore, a cross section of the student population rather than cases of arrested musical development.<sup>16</sup>

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<sup>13</sup>Ibid.    <sup>14</sup>Ibid., p. 163.    <sup>15</sup>Ibid.

<sup>16</sup>Ibid., p. 211.

Some music educators minimize the importance of musical achievement and excuse the lack of it by emphasizing extrinsic values of musical participation such as personality development, social development, and physical development. Some have taken refuge in slogans such as "We don't teach music; we teach children" and "A singing school is a happy school."<sup>17</sup>

The learning of motives intrinsic to music and musical experience frequently results in the much sought carry-over of school music experience to out-of-school living. Continued reliance on extrinsic motivation almost ensures that the pupil will remain little affected by his school music experience and that he will not continue musical participation once the motivating trappings of the school music program no longer influence him.

All musical instruction should provide for the students to initiate and develop individualized assignments.<sup>18</sup>

In the general music class, for example, students should have the opportunity to explore on their own whatever type of music holds particular interest for them. If a student wants to work out guitar accompaniments for a group of classroom songs or make a study of prominent jazz musicians, he should be encouraged and assisted by the teacher. Work of this kind is a far cry from that required by the typical assignment to keep a notebook of information presented in class, to complete a workbook, or to write a paper on a

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<sup>17</sup>Ibid., p. 23.      <sup>18</sup>Ibid., p. 259.

certain composer, but the resulting musical learning is likely to be far superior.

"When pupils feel free to explore music on their own, their real interests come to the fore; and they are uninhibited and enthusiastic."<sup>19</sup> Participation of this type is being encouraged and guidance should be made available when this is desired by the pupils, but the teacher should be careful not to intrude upon or disapprove the efforts of pupils.

The considerable research on the effect of incentives indicates that any recognition of pupils' work, either positive or negative, is more effective than no recognition; but positive recognition is more effective than negative, especially over a period of time. Praise and pleasant suggestions bring about more effective learning than blame or scolding. Sarcasm and ridicule have no place in the music classroom.<sup>20</sup>

There was considerable discussion pertaining to the general music program, its purpose, content, and importance at the 1959 Interim Meeting of the presidents of the Federated State Associations and the Board of Directors of the Music Educators National Conference. The points raised in the discussion follow:

1. Some basic questions concerning the validity of the general music course have been answered over a long period. However, music educators--all of them, whether they are primarily concerned with music in elementary education or primarily engaged in the performing groups are obliged to know how to defend the validity of the general music course.

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<sup>19</sup>Ibid., p. 260.      <sup>20</sup>Ibid., p. 264.

Equally important, they are obliged to be convinced themselves of its basic importance as the platform for the entire music program.

2. Related to the first point, yet vital as a principal point in itself, is . . . that the general music course must be considered by music educators and administrators alike with the dignity accorded other academic subjects.
3. The general music course will have academic status and recognition to the extent that the course content is substantial, well-defined, is challenging and demanding.
4. The general music course will meet the above requirements, and, in time, take its rightful place with other academic courses as teachers are specifically prepared to offer such courses. Then will fade the all too popular concept that anyone can teach general music, or that no special preparation is required to offer a basic course in music to all students in a school . . . soon teacher training institutions will offer some special training in the general music course for all students. To quote from the official report of the 1959 Interim Meeting, "The training of music educators in colleges and universities should include more and better education regarding the status of general music as a part of education and in providing skills necessary for successful teaching of general music."
5. The Music Educators National Conference, its Federated State Units, and Auxiliaries and Associated Organizations should take steps immediately to insure more serious attitudes so far as general music classes are concerned.<sup>21</sup>

The consensus during the general discussion period was that ways and means should be found by all responsible

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<sup>21</sup>Karl D. Ernst, "The General Music Program," Music Educators Journal, 46:19, January, 1960.

Music Educators National Conference officers, national, division, and state, to prepare and disseminate information regarding successful general music programs in operation at that time.

According to Karl D. Ernst, president of Music Educators National Conference in 1959, the report on the general music program was a nation-wide survey as all divisions of the Music Educators National Conference were represented in the returns. The results can be applied to the country as a whole even though the East is more adequately represented than the others. The replies include ideas reflecting a basic philosophy and those which suggest imaginative ideas for classroom use.<sup>22</sup> These replies will be discussed in Chapter III.

"A basic idea which underlies the functions of school music seems to be a concept of the fullest possible musical development of every child in the school."<sup>23</sup> Yet in many school systems the sixth grade or seventh grade general music class represents the termination of the musical development of the majority of the students. The students who do not continue in the musical performance groups, either

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<sup>22</sup>Ibid., p. 20.

<sup>23</sup>George L. Duerksen, "Variety Music or General Music," Music Educators Journal, 46:64, January, 1960.

because of lack of opportunity, interest, and inadequate previous musical development, are denied the very benefits which the educators so highly praise. The students who do continue in the performing groups spend most of their music time in preparation for football games, preparing Christmas programs, preparing for festivals, concerts, and operettas, and in providing entertainment for local service clubs and other organizations. "These students spend their time learning techniques, not in advancing general musical understanding."<sup>24</sup> Their experience is often specialized without the support of an adequate general background.

One of the purposes of music in the schools is the teaching, by frequent repetition, of the cultural tradition of music to the younger generation. A purpose such as this is not accomplished through the performance of a few pieces of music during the school year by a minor segment of the school population. "A second purpose of the music program in the school is to provide for the aesthetic and emotional expression of the students."<sup>25</sup> The uses of music for various functional purposes in modern society involve all of the people of the society; yet the training in music available to the people through the high school is sometimes limited to a small portion of the students.

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<sup>24</sup>Ibid.      <sup>25</sup>Ibid.



Philosophies of the general music course in the early-sixties

Many music educators in 1960 maintained the elementary schools had come much closer to discharging their responsibilities to all of the students than the secondary schools. There are a number of reasons why this may have come about.

At the inception of general music courses, there was little in the way of experience to draw upon in planning a course which was to have no prerequisites and which took all music as its province. The passing of required high school singing left a void that could not be filled by borrowing from another time or culture, since contemporary American secondary schools are unique in their structure and objectives. Music educators, preferring to teach secondary rather than elementary schools, were frequently much more concerned with the development of performing groups than they were with basic education in music for the entire student body.<sup>26</sup>

Mr. Robert W. John, chairman of the music department at North Carolina College in Durham, stated in 1961 that the general music course at the seventh and eighth grade levels should be required of all students for three periods per week and that vocal or instrumental music should be elective for two periods. "In many schools this would be an upgrading

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<sup>26</sup>Ibid., p. 66.

in time for the general music class, a reduction in the time for 'bands' and 'choruses.'"<sup>27</sup> He did not think, however, it was educationally sound to allow students to substitute instrumental or vocal music for the general music course.

In 1962, the Dual Progress Plan, according to Glen E. Brown, District Music Supervisor in Long Beach, New York, was a three year demonstration and evaluation of a new way of organizing instruction in elementary schools.

The study was a joint undertaking of New York University's Experimental Teaching Center and the Public School Systems of Long Beach (Long Island) and Ossining (Westchester County), New York. George D. Stoddard, Dean of the School of Education at New York University is the author of the Dual Progress Plan.

In science, mathematics, arts, and music, pupils were not grouped on grade levels. Instead, each pupil was assigned to a class in which all pupils have about the same ability.<sup>28</sup>

The Dual Progress Plan took account of the fact that these subjects were considered cultural electives in our society by placing instruction in arts and crafts and music on a nongraded basis. Each elementary school pupil was expected to be familiar with these subjects and study them, however, only pupils with special interests and talents in these fields were expected to master them at advanced levels.

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<sup>27</sup>Robert W. John, "The General Music Program," Music Educators Journal, 47:56, February-March, 1961.

<sup>28</sup>Glen E. Brown, "The Dual Progress Plan in Music Education," Music Educators Journal, 49:62, September-October, 1962.

"All pupils received specialized instruction in the arts side by side with pupils who shared their level of interests and abilities."<sup>29</sup> All pupils studied such fundamentals as musical notation, rhythm, and group singing.

Philosophies of the general music course in the mid-sixties

There were almost as many approaches in 1966 to junior high school general music as there were teachers of the subject; and while such diversity is not necessarily a weakness, the reason for it seems to be less an overabundance of good ideas than a lack of real direction and underlying conviction about what is supposed to be accomplished. Bennett Reimer, Associate Professor of Music and Director of Music Education Programs at Western Reserve University in Cleveland, Ohio, indicates the high school level is even more problematical than the junior high school level. Reimer further states the "song-singing" approach seems even less relevant here, and there are few clear indications, either in the literature or in experience, as to how else to proceed.

This has traditionally been a troublesome area for music educators who have never developed a really consistent, well-organized and musically important approach as a basis for such courses.<sup>30</sup>

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<sup>29</sup>Ibid.

<sup>30</sup>Bennett Reimer, "The Curriculum Reform Explosion and the Problem of Secondary General Music," Music Educators Journal, 52:38, January, 1966.

The curriculum reform movement, taking into account the variations in quality from project to project, provides some principles which can lead to a genuine breakthrough in the problem of secondary general music classes. They are restated by the writer as follows:

1. A primary effort of the reform projects is to provide teachers with materials which will help them effect the changes considered necessary.
2. The integrity of the subject should be recognized and maintained.
3. Great care is taken in the step-by-step process of working through the material, so that every unit of study is a logical and necessary outgrowth of the previous unit and leads directly and naturally into the next unit.
4. Some project directors feel we should become less dependent on good teaching and more dependent on materials which are "teacher-botch-proof."<sup>31</sup>

Richard Colwell, Associate Professor of Music Education at the University of Illinois, indicates present accepted objectives of the school music curriculum require a two-fold program, a performance-oriented phase and a general music phase. Desirable as this two-fold program may be, we lack teachers to teach it and time for it in the high school schedule.

However difficult the scheduling, this is no excuse to combine the objectives of separate programs. Objectives must be attainable and if important objectives are not obtainable under present conditions, we can expect

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<sup>31</sup>Ibid., p. 40.

changes from enlightened administrators. Today's high school teacher does not have the time to conduct performing organizations, teach preparatory groups and private lessons, and also be responsible for several sections of a general music class. Neither has he been trained for teaching such courses.<sup>32</sup>

It is very conceivable we could have forgotten the main reason for our existence in the field, namely the child. For example, we can lose ourselves completely in the restricted realm of method, particularly that of rote versus note-reading, at the expense of approaching music to be loved first, and analyzed later. Secondly, we can be so wrapped up in seeing that the student will appreciate only the better types of music that we cram adult-sized content in symphonic and operatic proportions down his throat week after week, month after month. A good analogy would be feeding a toothless baby a large steak on the theory that if the meat is good for us it is good for all people, including babies.<sup>33</sup>

Music in elementary schools is quite different from what it was a decade ago according to Gladys Tipton, Professor of Music Education at Columbia University. Certain changes of content have served to bring about a new premise

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<sup>32</sup>Richard Colwell, "Music: Both a Performing Art and a Listening Art," Music Educators Journal, 52:46, January, 1966.

<sup>33</sup>Norman Carroll Mohn, "Child Centered Music Education," Music Journal, 24:128, March, 1966.

which, though still in the formative stage, has all the earmarks of the beginning of a musical rebirth in our schools.

The basic change is a movement from extrinsic values to the intrinsic values of music. Aims were formerly clustered around the social, intellectual, physical and emotional growth of children; they are now grounded firmly in children's musical growth, with other contributing, extrinsic aims accruing as "bonuses."

This change of emphasis focuses the spotlight directly upon music and its inner meanings which children can discover, explore, and understand in their own terms.<sup>34</sup>

It transforms a heretofore hit-or-miss singing and playing of "pleasing" little "tunes" for fun to the rewarding search for the meaning of music. It helps place children inside the music rather than on the periphery and replaces the for fun element of music with a more lasting enjoyment in depth, based upon children's growing understanding of the music they perform and hear.

Music educators today believe that children's musical heritage, as a vital cultural component, should involve not only authentic folk music of the world, but also an extensive repertoire of art music of the ages. The new music texts and record libraries for elementary schools are beginning to be liberally sprinkled with representative songs and instrumental music of all periods, from pre-Renaissance to the twentieth century music of our time.<sup>35</sup>

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<sup>34</sup>Gladys Tipton, "The New Look in Elementary School Music," Allegro, No. 1 of the Music Newsletter of the Educational Book Division, Englewood, New Jersey: Prentice-Hall Inc., 1966, p. 1.

<sup>35</sup>Ibid.

The second aspect of the new premise is familiar to many music educators.

For over a decade curriculum planning in music has reflected Mursell's process of developmental or cyclical growth, which is the counterpart of Bruner's spiral growth. Mursell suggested that a musical concept is first perceived vaguely and in gross form. Then, as children encounter it again and again in many different settings the concept is gradually refined to its precise meanings. Bruner speaks to this point also when he says, ". . . any subject can be taught effectively in some intellectually honest form to any child at any state of development."<sup>36</sup>

The third dimension of the new premise is concerned with a change of opinion regarding musical content, or what is to be learned in music. This is of prime importance since our basic aim is now geared directly to developing children's innate musicality.

What is to be learned now reflects Bruner's idea of structuring subject matter. The conceptual structure of music involves the constituent elements of melody, rhythm, form, and harmony, and the expressive elements of dynamics, tone color, and tempo. In other words, the only valid content of the music curriculum, today, is musical content, which focuses attention directly upon the music itself.

Each element of music consists of simple basic musical ideas or meanings which are comprehended in increasing depth as children deal actively with them over the years.<sup>37</sup>

Frederic Fay Swift, chairman of the Music Department of Hartwick College in Oneonta, New York, indicates music educators should establish some minimum standards or some

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<sup>36</sup>Ibid.    <sup>37</sup>Ibid., p. 2.

course of study extending from kindergarten through six elementary grades, junior high school general music and senior high school classes and organizations which will give every American a background in music for the sake of the art and the glory of the culture which is ours.<sup>38</sup>

### Summary

The beginning of the general music class as we know it today started as music appreciation classes between the years 1896 and 1899. Near the turn of the century music history courses, appreciation courses, harmony, counterpoint and melody writing were offered in some schools. By 1910 the present secondary school program came into existence over the country at large. Within the last fifteen years musical curricula in the high school of the first rank reads much like that of a high-grade conservatory.

The principal development in the elementary grades in methods of teaching in the last quarter-century has been a movement toward simplification of procedure. Within the last decade the music memory contest has come into wide use.

The emphasis on listening in a typical appreciation class has been traditional. However, there has been a gradual trend to broaden the scope of the general music

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<sup>38</sup>Frederic Fay Swift, "Music Education Needs Planning," The Instrumentalist, 14:51, September, 1964.



class to include more and more related facts on music theory, music history, and music literature.

In 1953 it was the concensus there should be a required course in general music for all three grades on the junior high level and that the work should be planned for students of average ability. On the senior high school level only scattered large communities had made any great progress in introducing courses in music history or theory.

A real effort was exerted in 1956 to provide a music course designed to appeal to those students not participating in the band choir, or orchestra. This effort in music education led to the current trend which is the general music class designed to appeal to the so-called disinterested students.

Music in the elementary school is quite different from what it was a decade ago. The basic change is a movement from extrinsic values to the intrinsic values of music. Aims were formerly clustered around the social, intellectual, physical and emotional growth of children; they are now grounded firmly in children's musical growth. This change of emphasis focuses the spotlight directly upon music and its inner meaning which children can discover, explore, and understand in their own terms. A much greater degree of involvement and participation can now be achieved with the

aid of pupil-teacher planning and team teaching. The basic change, however, is a movement from extrinsic values to the intrinsic values of music.

#### METHODS

The writer has endeavored to discuss philosophies both past and present as they relate to the general music course in the public schools in an effort to detect any valid trends in this area of music education. The intent now is to present various methods of teaching the general music course, to ascertain important concepts, and to show some insight into what lies ahead in this area of music education.

#### General music class methods used in the mid-fifties

According to Joseph C. Hartley, a music specialist, and principal of Funinsula Elementary School in Portland, Oregon, the first experience in the general music course should be of a broad nature to develop readiness for music reading.

At the intermediate grade level the teacher must carefully observe the reading readiness of each child. And, of course, in order to grasp fully the child's musical needs, the teacher should understand the program of music instruction that has taken place in primary grades. Finally, come on to say some teachers have thought teaching music meant teaching information about key signatures and

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<sup>1</sup>Joseph C. Hartley, "Music-Reading Skills in the Elementary Grades," N.E.A. Journal, 43:404, September, 1951.

## CHAPTER III

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Hartley goes on to say some teachers have thought teaching music meant teaching information about key signatures and

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<sup>1</sup>Joseph C. Hartley, "Music-Reading Skills in the Elementary Grades," N.E.A. Journal, 43:404, September, 1954.

other abstract facts. This kind of knowledge does not lead to reading skill, though it may help the student understand music notation better after he can perform independently.

To try to get all children of an age group to perform equally well would be futile. There is no one way to teach music reading, so each teacher must develop different techniques to fit different groups of children. It is imperative that a variety of approaches be made to meet the problem of individual differences.

To provide success, music-reading experiences must be kept sufficiently simple and understandable. Children love to succeed and they need to see progress in their own development. This factor is very important in sustaining pupil interest.<sup>2</sup>

Hartley makes these suggestions:

1. Begin by making very simple tonal patterns. These might contain only four quarter notes arranged in a 1-3-2-1 pattern. These tonal patterns might be taken from songs the class has learned.  

Write them in notation on the blackboard or staff card without words. The class should sing them with some easy syllable since words have a tendency to detract the eye from the musical symbol.
2. Copy from familiar songs the repeated last phrases for comparison. This technique can be varied by discovering likenesses and differences.
3. Give opportunity for the children to read at sight many unfamiliar songs. If possible, use an old set of books and obliterate or cover up the words.

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<sup>2</sup>Ibid., 405.

4. Attempt many reading songs with words after tonal and rhythmic patterns have been established, making sure that no problem arises that has not been studied previously and understood by the children in the group.
5. Make the school chorus a very select group for the skillful and talented. Emphasize quality rather than quantity. In this small group musical weaknesses can be readily discerned and corrected so that the quality of the group performance can be constantly raised. This group can be used as a motivator for music reading.
6. Give the students opportunities to be creative by letting them compose their own simple melodies. This gives them a chance to become familiar with some of the mechanics of music reading.
7. Sing many songs in unison before attempting part singing.
8. Establish a room quartet or ensemble from the reading group which shows rapid progress.
9. Give opportunity for the reading group to perform at special programs. This will help sustain interest.<sup>3</sup>

Instruction in music reading will naturally have uneven results. However, all children can develop a minimum ability to follow the printed score.

Robert I. Hayden states that educators agree the main function of music in the schools is to create in children so great a sense of enjoyment from music that they will for the rest of their lives add music listening to their repertory of leisure time activities.

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<sup>3</sup>Ibid.

. . . the schools may feel they have met their goal if all of the children's musical experience in school lead them to equate good music with pleasure, rather than with boredom.<sup>4</sup>

To be successful, music reading must be easy enough and attractive enough so that we could say with the passing of each grade that the majority of the children had an increased love for music and more skill at sight reading.

There is a serious question as to the amount of transfer that takes place between sight reading songs and getting pleasure from listening to classical music. Note reading is so abstract a skill that many children fail to grasp even the most fundamental aspects of it. Arousing and sustaining interest in sight reading is difficult.<sup>5</sup>

Hayden makes a plea for less emphasis on reading of music and more on music appreciation taught directly in the classroom through the use of recordings and live performances.

#### General music class methods used in the late-fifties

Leonhard and House discuss some objectives which are applied to the teaching of music.

The teacher should discover early what objectives his pupils have for studying music. He may find that their objectives are ill defined, but even so focusing attention on objectives is worthwhile.

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The teacher's role in formulating objectives is properly one of leading and coordinating. He does not

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<sup>4</sup>Robert I. Hayden, "Teaching Music Appreciation in the Elementary Schools," Music Educators Journal, 43:56, February-March, 1957.

<sup>5</sup>Ibid.

assume the role of dictator, neither does he serve passively as just another member of the group. His maturity, experience, and insight should qualify him to inspire the pupils and direct their thinking toward worthwhile objectives.<sup>6</sup>

According to Leonhard and House, the key to adapting objectives and standards to individual needs is flexibility in the learning situation.

The teacher should organize a common body of learning experiences with sufficient variety and range of difficulty to interest all pupils but should, in addition, make provision for individualization by establishing flexibility of objectives and standards, so that each pupil can find and work at rewarding tasks in which he is especially interested and with which he is likely to be successful.<sup>7</sup>

The child's wholehearted participation in music can be gained by encouraging him to sing with the group, and at the same time, emphasizing his playing rhythm instruments or tone bells to accompany the singing.

Most children gradually gain control of their voices with this kind of experience and treatment. If, on the other hand, he is singled out, embarrassed, and labeled as a failure, he is likely to withdraw completely from musical activities, develop damaging negative attitudes, and avoid musical participation in the future. At the other end of the scale, a child with unusual proficiency in music should be given extra challenges.<sup>8</sup>

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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, 1958), pp. 250-251.

<sup>7</sup> Ibid., p. 258.

<sup>8</sup> Ibid.

If the student can play the piano or another instrument, the teacher could ask him to prepare and play accompaniments for some of the songs the class is singing.

A child in the upper grades who has had difficulty singing and is just gaining control of his voice should not be expected to sing a part simply because the other children are doing so and the course of study calls for part singing.<sup>9</sup>

The student should be allowed to sing melody until he has a feeling of confidence in his ability. The teacher should challenge him with singing a part when he is likely to have success.

The individualization of instruction is achieved principally by introducing flexibility into the learning situation: flexibility in classroom activities, in assignments, and in grouping practices. Procedures for attaining individualization are somewhat complex, but the rewards are great and well worth the planning and effort required.<sup>10</sup>

Since pupils learn not only while undergoing instruction, but also from all conditions in the environment, opportunities and facilities should be provided for pupils to explore music outside the framework of the classroom.

For example, elementary schools should have a place where children can experiment with rhythm instruments, tone bells, informal instruments, graduated glasses, a piano and, under supervision, standard instruments. Likewise, pupils need easy access to books on music, recordings, and instruments for informal reading, singing, playing, and listening.<sup>11</sup>

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<sup>9</sup>Ibid., pp. 258-259.

<sup>10</sup>Ibid., pp. 259-260.

<sup>11</sup>Ibid., p. 260.



Playing activities are especially good in establishing concepts of musical ensemble and they offer special advantages in developing reading skill.

Pupils in secondary school general music classes frequently have such a wide range of music experience and musical interests that there is difficulty in planning experiences that are rewarding and stimulating to all of them.

Grouping practices have a direct influence on motivation and pupil achievement, and homogeneous grouping for musical instruction has many advantages. The problem can be lessened by grouping the students according to the extent and quality of prior musical experience.

The use of small-group work influences motivation and is frequently advisable in music education programs. Working with others who have similar interests and comparable ability helps students set reasonable levels of aspiration and encourages the development of musical initiative leading to musical independence.<sup>12</sup>

When advanced pupils are assigned to help the less proficient groups, rewarding results accrue for both pupils and pupil teachers. Each pupil must do his own learning because he has a unique combination of capacity, experience, incentives, and objectives.

After objectives are determined there should be a

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<sup>12</sup>Ibid., p. 257.

means of evaluating the attainment of the objectives. Evaluation is most essential to high levels of motivation in learning and to the improvement of teaching methods. This procedure aids in determining the extent to which pupils are progressing toward the objectives of instruction. This can be achieved only when objectives are clear to both teacher and pupil. Evaluation should be thorough and continuous. Objectives cease to have potency in giving direction to the learning efforts of pupils if they are ignored in evaluation. A variety of daily and periodic evaluative procedures which keep the pupil informed of his progress and which develop in him the resources for and the habit of constant evaluation of his own learning efforts constitute good teaching methods. The self-evaluation by pupils and cooperative evaluation by teacher and pupils provides the most meaningful information on pupils' progress toward the objectives of music teaching.

Leonhard and House state that an excellent way to initiate cooperative planning is to begin the year with a discussion of what the pupils would like to get out of the year's experience in music. A typical group will raise numerous questions and problems and offer many suggestions for preferred activities, types of music, and class projects. The teacher may help clarify the suggestions and questions, but he should accept all serious suggestions, even though they may not be exactly what he desires to secure. For

instance, pupils in a secondary school general music class may express what seems to the teacher an unwarranted interest in popular music. If he disapproves and rejects this interest, any further effort at pupil-teacher planning is useless; the pupils will know that he wants cooperation only on his own terms. The clue for the teacher here is to use this interest in popular music as a means to developing musical understanding and musical skills. It goes without saying he must avoid a simple entertainment situation. Once the serious study of popular music is underway and some musical learning has taken place, the teacher should organize a discussion of outcomes and lead the pupils to a broader concept of music and musical achievement.

Once the cooperative climate has been established and the teacher has demonstrated an attitude of give and take, the pupils are likely to go along with his suggestions.<sup>13</sup>

Most important, pupil-teacher planning results in cooperative work on problems of mutual concern and interest which provide the optimum setting for effective learning.

. . . the success of the general music program at all levels depends to a great extent upon the amount of consideration given to pupil interests and the amount of pupil participation in determining objectives, selecting subject matter, planning experiences, structuring assignments, and evaluating outcomes.

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<sup>13</sup>Ibid.

Successful teaching in general music results in pupil attainment of musical understanding, musical skills, appreciation, and other musical learnings which are associated with a musically educated person.<sup>14</sup>

In 1959 the Music Educators National Conference made a survey of the general music program. The results can be safely applied to the country as a whole even though the East is more adequately represented than the others.

The methods reported represented the experiences of one or, in some instances, many individuals. It is possible, however, for a similar item to be reported as successful by one teacher and unsuccessful by another.

See Appendix A for successful methods and Appendix B for a list of unsuccessful methods.

During the 1959-1960 school year the San Diego City Schools experimented with team teaching. In a short time enthusiasm for the team approach to teaching had grown on the part of teachers and administrators and an effort had been made to extend the use of teaching teams to more and more subject areas including the general music course.

In evaluating the results of a team two questions must be answered affirmatively if the results are to be considered effective and valuable. These questions are, 1) Are the students receiving as good an education as they would have received in a regular class, and 2)

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<sup>14</sup> Ibid., pp. 229-231.

Are the students receiving a better education with the team set-up--and if so, in what ways?<sup>15</sup>

Individual and group test results indicated that students who were taught by a teaching team achieved at least as well as, if not better than students taught in an ordinary general music class. Once the mechanics of operating as a team were routinized, the initial slow start was soon overcome and it was possible to cover study units at about the same pace as in previous general music classes without the team.

In the area of those special skills inherent in the music program, such as singing and playing of instruments the team situation was found to be far superior. The singing was handled in the large group with one member of the team directing, one playing the piano, and the third circulating among the students helping with music reading, part singing, or rhythm accompaniments. A much greater degree of participation on the part of the students as well as a better quality of musical achievement was noted.<sup>16</sup>

Engendering enthusiasm for civic cultural endeavors was another outcome of the team situation. More students were eager to buy tickets for the Young People's Concerts by the San Diego Symphony as a result of group discussions.

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<sup>15</sup>Charlene Paullin, "Team Teaching in General Music Classes," Journal of Secondary Education, 36:133, March, 1961.

<sup>16</sup>Ibid., p. 136.

In addition, more students reported having attended other concerts and musical events both school sponsored and community wide.<sup>17</sup>

An area of concern is disciplines. According to Paullin, routines of classroom behavior must be formed at the beginning of the semester. These become more complicated for the junior high student as he is moved from room to room, thrown into smaller groups, and subdivisions of groups, and asked to demonstrate the same behavior toward three different teachers. There were actually fewer serious discipline problems because of better parent contact and more time for student conferences with the team situation.<sup>18</sup>

Since the general music course was taught in the choral room there was no problem in large group presentations, but, the inaccessibility of adjacent rooms was at times a deterrent to small group discussions. Two practice rooms next to the choral room were ideal for small group projects. One large room with several sliding partitions would be better, however.

The team itself consisted of the team leader, an experienced teacher in general and choral music, and two aides. The fact that one aide was a talented violinist who played with the San Diego Symphony Orchestra and the other

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<sup>17</sup>Ibid.    <sup>18</sup>Ibid.    <sup>19</sup>Ibid., pp. 136-137.

was a vocal major with considerable experience in San Diego Starlight Opera, operettas, and musicals was of great benefit to the instructional program.<sup>20</sup>

Paullin, a music teacher at O'Farrell Junior High School in San Diego, California, says team teaching in general music can and does work.<sup>21</sup> The varied backgrounds of three teachers, plus consistent, careful planning, cannot help but produce a richer, more rewarding classroom experience for the students. Any disadvantages of team teaching in general music are far outweighed by the advantages as indicated by this experiment.

#### General music class methods used in the mid-sixties

Nick Rossi, a music teacher at North Hollywood High School in Los Angeles, California, indicates one successful method of presenting listening experiences to junior high pupils is to start with program music and progress to the so-called "absolute" music, starting with the music of recent or contemporary periods and proceeding to the earlier classical styles. In dealing with program music it is important to select music that has potentialities for the development of particular skills in listening.

It is also highly desirable for the students to discover as much as they can from the music for themselves, for it is this sense of discovery that challenges both their

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<sup>20</sup>Ibid., p. 133.      <sup>21</sup>Ibid.

minds and their ears. It is through discovering the 'meaning' of the music that they experience a feeling of success.<sup>22</sup>

It goes without saying the quality of the music used by the teacher is of utmost importance. According to Rossi, the use of popular music in an educational institution is always highly questionable. McMurray states:

Music perceived as already familiar and is easy to hear with pleasure is not a stimulant to growth in musical perception. It is simply an occasion for enjoyment. We do not need a formal school to communicate what is so prominently observable within the environment that one need only to live with it to perceive it.<sup>23</sup>

Rossi goes on to say:

The familiar discussion of music in the classroom that concerns itself with the 'mood of the music' is full of pitfalls. Sir Donald Tovey warns that 'we shall do well to beware of the exclusively subjective methods of criticism . . . methods which may be but mildly caricatured as consisting in sitting in front of a work of art, feeling our pulses, and noting our symptoms before we have taken the slightest trouble to find out whether, as a matter of fact, the language of that art means what we think it means.' In 'The Role of Listening,' William C. Hartshorn states the case another way: 'If the listener knows he is expected to describe the mood created by the music or indicate how it makes him feel, he will likely focus attention upon himself rather than upon the music, and this self-consciousness may block the very type of aesthetic response desired.'<sup>24</sup>

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<sup>22</sup>Nick Rossi, "Music Listening in the General Music Class," Music Educators Journal, 49:32, January, 1963.

<sup>23</sup>Foster McMurray, "Basic Concepts in Music Education," Fifty-Seventh Yearbook of the National Society for the Study of Education, University of Chicago Press, 1958.

<sup>24</sup>Rossi, loc. cit.



According to Rossi, the listening lessons should begin and end with the complete work; and students should enjoy, from time to time, "concert programs" which they plan and which give an opportunity to hear again the works they have studied earlier in the semester. For purposes of planning a sequence of listening experiences, music may be categorized under these four main headings:

- I. Program music in which pupils can discover for themselves its descriptive implications.  
 Examples: Borodin--In the Steppes of Central Asia;  
 Prokofiev--"Departure" from Winter Holiday;  
 Villa-Lobos--"Little Train of Caipira" from Bachianas Brasileiras No. 2;  
 Weber--Invitation to the Dance.
- II. Program music in which the pupils may not be able to discover all of the descriptive implications from the music.  
 Examples: Debussy--"Fêtes" from Nocturnes;  
 Dukas -- The Sorcerer's Apprentice;  
 Kodaly--"Battle and Defeat of Napoleon" from Hary Janos Suite;  
 Smetena--"The Moldau" from Ma Vlast.
- III. Absolute music to which some descriptive material is relevant.  
 Examples: Brahms--Academic Festival Overture;  
 Creston--"The Resurrection" from Symphony No. 3;  
 Schuman--"Chester" from New England Triptych;  
 Villa-Lobos--Aria from Bachianas Brasileiras No. 5.
- IV. Absolute music.  
 Examples: Bartók--Intermezzo Interrotto from Concerto for Orchestra;  
 Borodin--"Notturmo" from Quartet No. 2;

Rachmaninov--Symphony No. 2 in E Minor  
Sibelius--Symphony No. 2 in D Major.<sup>25</sup>

When Mary Helen Richards, supervisor of music at Partola Valley, California, first introduced hand and arm singing to her students she found they understood it better and accepted it more eagerly if it was tied closely to rhythmic activities.

. . . each hand signal is performed with both hands and arms combined with a strong rhythmic action and the sound of clapping and knee slapping. When two arms and the body are involved, it is called arm singing. The hands make the same signal as that in hand singing. At the same time, the children see the tones and the rhythms they are performing on two of the "experience" charts which follow each other rapidly in the teaching process.<sup>26</sup>

New tones and new signals are added gradually as each facet of the disciplines of music is given its share of attention. Rhythmic activities are combined with singing of songs as soon as the children have learned enough tones, usually five.

Richards says when children easily recognize arm signals, they also easily recognize the comparable hand signal.

Two hand singing is used as a method of facilitating singing in two parts. With the class divided into two sections, one section reads and sings the sounds of the left hand. The other section reads and sings the sounds of the right hand.<sup>27</sup>

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<sup>25</sup>Ibid., p. 34.

<sup>26</sup>Mary Helen Richards, Hand Singing--A Part of "The New Music," Music Educators Journal, 51:86, February-March, 1965.

<sup>27</sup>Ibid., p. 87.

This results in two part singing in the first year, an awareness of two parts in music and a beginning to careful listening so they can hear both parts and see how beautiful it is. Recognition of interval sizes are easily taught, not as monotonous drill type activity. As a result of this method, two, three, and four part singing is very simple by the time the children are in their fourth year of school.

This is not just a reading program, the disciplines of music must be correlated so that singing, playing, reading, listening, appreciating, feeling and moving to music are all a part of each other.

Some of the distinctive features of the new premise in elementary school music, as stated by Tipton, serve to illustrate how children might explore musical concepts in increasing breadth and depth during a six-year span. For instance, "The Alligator and the Coon" from Acadian Songs and Dances by Virgil Thomson, offers a delightful example of the hidden riches inherent in a musical composition. As they deal with this composition over the years, children's understanding of the melodic and harmonic features in some cases might proceed something like this:

#### PRIMARY GRADES (1-2-3)

1. Discover the sound and shape of the three folk tunes (Listen, play, and follow the theme charts with eyes).
2. Identify the sound of major mode.

3. Identify Themes I and III as largely chordal melodies, and Theme II as a scale melody.
4. Recognize the use of I and V7 chords in the accompaniment of these themes. (Sing them and add autoharp accompaniment, changing keys if necessary).
5. Become aware of higher and higher pitch levels of the melodies.
6. Discover the sound and shape of Theme V.
7. Identify the sound of minor mode.
8. Hear, see, and experiment with the dissonance of a minor 2nd added below Theme II.
9. Hear, see, and experiment with twelve-tone row.
10. Learn why the music sounds unfinished. (Diminished 7th chord)<sup>28</sup>

#### INTERMEDIATE GRADES (4-5-6)

1. Identify abrupt changes of key with no preparation. (Experiment with playing these themes in different keys.)
2. Recognize the major and minor keys in which themes are written.
3. Discover the composer's organization of the twelve-tone row. (Organize different plans for twelve-tone melodies.)
4. Discover the reasons for increasing dissonance. (Melody in a major key and accompaniment of minor chords: melody in a major key and accompaniment of augmented chords; bitonality.)

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<sup>28</sup>Gladys Tipton, "The New Look in Elementary School Music," Allegro, No. 1 of the Music Newsletter of the Educational Book Division, Englewood, New Jersey: Prentice-Hall, Inc. 1966.

5. Recognize the whole tone scale in the accompaniment.  
(Build it from any given tone.)<sup>29</sup>

These are only a few examples of musical riches which await children's discovery, inviting their exploration. Tipton indicates when children investigate these musical meanings in their own terms, real growth in musical understanding is likely to result, as well as an inner satisfaction that is intensely rewarding.

### Summary

The first experiences in the general music course should be of a broad nature to develop readiness for music reading. Some teachers have thought that teaching music meant teaching information about key signatures and other abstract facts. Knowledge of this kind does not lead to reading skill, though it may help the student understand music notation better after he can perform independently. There is no one way to teach music reading, so each teacher must develop different techniques to fit different groups of children. It is imperative that a variety of approaches be made to meet the problem of individual differences. In order for any method of teaching music reading to be effective, the children must hear what they see and see what they hear. Music reading experiences must be kept sufficiently

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<sup>29</sup>Ibid.

simple and understandable to provide success. This factor is very influential in sustaining pupil interest. Instruction in music reading will have uneven results. However, all children can develop a minimum ability to follow the printed score. In the late-fifties some music educators favored less emphasis on reading of music and more on music appreciation taught with recordings and live performances.

The learning experiences should be of sufficient variety and range of difficulty to interest all pupils so that each pupil can find and work at rewarding tasks in which he is especially interested and with which he is likely to be successful.

An excellent way to initiate cooperative planning is to begin the year with a discussion of what the pupils would like to get out of the year's experience in music. A typical group will raise numerous questions and problems and offer many suggestions for preferred activities, types of music, and class projects. Most important, pupil-teacher planning results in cooperative work on problems of mutual concern and interest which provide the optimum setting for effective learning.

By the early sixties an experiment was conducted using a teaching team in the general music course. Individual and group test results indicated that students who were taught by a teaching team achieved at least as well as, if not

better than students taught in an ordinary general music class. Team teaching in general music classes can and does work. The varied backgrounds of several teachers, plus consistent, careful planning produce a richer, more rewarding classroom experience for the students. Any disadvantages of team teaching in general music are outweighed by the advantages as is indicated by this experiment.

One successful method of presenting listening experiences to junior high pupils is to start with program music and progress to absolute music. The listening lessons could begin and end with the complete work. The students should enjoy, from time to time, "concert programs" which they plan; this gives them an opportunity to hear again the works they have studied earlier in the semester.

With the hand singing method, recognition of interval sizes are easily taught. It is not a monotonous drill type activity. As a result of this method, two, three and four part singing is very simple by the time the children are in their fourth year of school. This is not just a reading program. The disciplines of music must be correlated so that singing, playing, reading, literature, appreciating, feeling and moving to music are all a part of each other.

The development of the general music course from the mid-fifties to the mid-sixties included the following methods of teaching: (1) providing a broad general background to meet

the needs and interests of all students (2) using the pupil-teacher planning approach to this teaching and (3) experimenting with team teaching in this area of music education.

#### Trends in the general music class for the future

"The new educational principle, 'scientific methods for learning in a scientific age,' presents a challenge to music education."<sup>30</sup> The administrators of Nova High School in Fort Lauderdale, Florida, being aware of the value of music experience, have determined that students have a realization of music as a discipline.

Varied music listening programs have been devised to acquaint the student with the rich resources of America as a leading musical nation. Due primarily to the eighty minute class period and team teaching, the general music class can be structured for large group lectures as well as small student groups.

Educational television, the tremendous surge in the recording industry, the growth of varied performing groups in suburban areas, and the touring professional groups will provide easy access to good musical experiences from a consumer or a creative view.<sup>31</sup>

The Nova plan requires the best audio-visual equipment, such as overhead projector, stereo phonograph, opaque

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<sup>30</sup>Jeannie D. Simko, "New Frontiers in Music Education," Education, 86:182, November, 1965.

<sup>31</sup>Ibid.



projector, film and filmstrip projectors, and music libraries which have student audio-visual booths. Performers and performing groups present music for the students; the high school students also perform.

At present there is an indication, as the area of secondary general music develops along the lines of the curriculum reform movement, a future major in secondary general music at the undergraduate level will join the present options in our teacher education curricula. At present, instrumental or vocal-choral majors might do a reasonable job of presenting general music courses such as are now being developed, especially with the aid of careful and explicit materials. A specially designed major, however, would certainly seem necessary to adequately prepare a teacher to present a thorough, rigorous and exciting course in general music in junior high school and senior high school.

This major would be much stronger than existing ones in such areas as music literature, stylistic analysis, aesthetic and philosophical foundations of education and music education, and the humanities and social studies. Graduates could add a distinctive and valuable dimension to a school system's fourpart team of instrumental specialist, choral specialist, elementary general music specialist, and secondary general music specialist.<sup>32</sup>

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<sup>32</sup>Bennet Reimer, "The Curriculum Reform Explosion and the Problems of Secondary General Music," Music Educators Journal, 52:120-121, January, 1966.

There is real hope that the availability in the junior and senior high school of academically respectable and aesthetically valuable courses in general music taught by a specialist, will lead toward their full acceptance as credit bearing requirements for graduation. Every phase of the school music program would benefit from this arrangement, as hopefully, would the level of our musical culture as a whole.

Modern educational concepts have brought about an emphasis upon specialization, and Lloyd Frederick Sunderman, chairman of the department of music at the University of Toledo, in Toledo, Ohio, indicates that it should exist.

But specialization may cause many individuals to lose an identification with music that could provide satisfaction and pleasure for daily living. Specialization could possibly result in a neurosis for some musicians and a great satisfaction for others, but it has little usefulness for the majority of mankind.<sup>33</sup>

General education as a concept has a more practical meaning today than it has ever had. A quarter of a century ago, higher education was most often designed for those who could profit from and afford to pay for it. But a great revolutionary change is fast encompassing this philosophical concept of American education. Today, Sunderman states

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<sup>33</sup>Lloyd Frederick Sunderman, "Why a General Music Program?" Education, 82:259, January, 1962.

everyone should have a good education if he is to meet the normal demands of the atomic age.

The fact that compulsory education laws require students to remain in school until they are sixteen to eighteen, and even nineteen years of age, should be conclusive evidence that general education is in fact becoming an accepted concept for preparing American youth for future living.

With the increased compulsory age limits, a new program of all-inclusive education must be fashioned to challenge all youth especially those who remain in school until they have graduated from secondary school. There will be many forgotten students in the arts areas unless general music education programs are conceived for them as well.<sup>34</sup>

Music educators as a whole are convinced that a music education program that is fashioned out of general education designed for functional citizenship in a complex social order will eventually become the great challenge to all music educators. Enjoyment is most often proportional to the amount of understanding. The great task of the general music course is that of furnishing a type of understanding that meets the students' functional needs. If this cannot be attained, the hopelessness of the general music course is at hand. This educational area remains a vast opportunity for American educators to study and develop.

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<sup>34</sup>Ibid.

## CHAPTER IV

### SUMMARY

This study of the general music course in the public schools has discussed philosophies and resulting methods in the teaching of this phase of music education. The writer has investigated the general music course to detect any valid trends in this area and has sought to state some projections of future developments as they relate to the teaching of the general music course.

The principal development of the general music course in the elementary school in the last quarter century has been toward simplification of procedure. The song method, received with caution at first, now forms the basis of most of the teaching of music reading. Much of the time formerly spent in drilling on the scale and various details of notation now goes into more music reading, on the principle of learning by doing. The former solitary singing activity has been broadened in the elementary as well as secondary schools since the second decade of the century.

A survey of music education in the elementary school in the mid-fifties indicates the following philosophies toward the general music course:

- (1) The child should have wide experiences in rhythmic activity.

- (2) There should be a program of listening to musical literature that is technically beyond the ability of children to perform but musically of value to them. Both instrumental and vocal literature should be included.
- (3) There should be an opportunity to explore musical instruments. This will provide for basic music learning, satisfy interest and curiosity and can aid in the discovery of unusual talent. These talented pupils should have instrumental instruction.
- (4) There should be opportunity for self-expression from rhythmic response to the writing of music.
- (5) There should be an organized program of ear training to develop a keen sensitivity to musical sounds, an intelligent comprehension of these sounds, and a building up of retentive or tonal memory powers so a succession of sounds can remain in the mind as a musical idea.
- (6) There should be a program to develop the power to reproduce in sound the printed musical notation.

On the junior high level there is a lessening of interest in the theoretical aspect of music and a decided growth of interpretative power. Most of the music work at the junior high level should be planned for students of average ability. The consensus in the mid-fifties was there should be a required course in general music for all three grades on this level.

On the senior high school level in the mid-fifties only scattered large communities had made any great progress in providing a general music course for all students. This indicates the elementary schools have provided for every

child's musical needs far better than the secondary schools at this point.

In the elementary schools of the late-fifties music educators sought to build basic musical competencies in the students. They sought to work for clear singing tone, solid rhythmic feeling, accurate singing, expressive phrasing, clean enunciation, acquaintance with the musical score, a sense of harmonic tendencies and enthusiasm for new songs.

Music in the elementary school is quite different from what it was a decade ago. The basic change is a movement from emphasis on extrinsic values to the emphasizing of intrinsic values of music. Aims were formerly clustered around the social, intellectual, physical and emotional growth of children; they are now grounded firmly in children's musical growth. This change of emphasis focuses the spotlight directly upon music and its inner meaning which children can discover, explore, and understand in their own terms.

The basic experiences in the general music course should be of a broad nature to develop readiness for music reading. Some music educators have thought that teaching music meant teaching information about key signatures and other abstract facts. Knowledge of this kind does not lead to reading skill, though it may help the student understand music notation better after he can perform independently. There is no one way to teach music reading, so each teacher

must develop different techniques to fit different groups of children. In order for any method of teaching music reading to be effective, the children must hear what they see and see what they hear. In the late-fifties some music educators favored less emphasis on reading of music and more on music appreciation taught with recordings and live performances.

One successful method of presenting listening experiences to junior high pupils is to start with program music and progress to absolute music. The students should enjoy, from time to time, "concert programs" which they plan; this gives them an opportunity to hear again the works they have studied earlier in the semester.

With the hand singing method, recognition of interval sizes are easily taught and it is not a monotonous drill type activity. As a result of this method, two, three and four part singing is very simple by the time the children are in their fourth year of school.

The development of the general music course from the mid-fifties to the mid-sixties includes the following methods of teaching: (1) providing a broad general background to meet the needs and interests of all students (2) using the pupil-teacher planning approach in this teaching and (3) experimenting with team teaching in this area of music education.

By the early sixties an experiment was conducted

using a teaching team in the general music course. Individual and group test results indicated that students who were taught by a teaching team achieved at least as well as, if not better than students taught in an ordinary general music class. Team teaching in general music classes can and does work. The varied backgrounds of several teachers, plus consistent, careful planning produce a richer, more rewarding classroom experience for the students. Any disadvantages of team teaching in general music are outweighed by the advantages as indicated by this experiment.

The general music course of today and of the future can be greatly improved with the aid of educational television and the touring professional groups. Seeing and hearing something can convey more meaning and stimulate more interest than merely discussing it.

At present there is clear indication, as the area of secondary general music develops along the lines of the curriculum reform movement, a major in secondary general music at the undergraduate level of college study will join the present options in our teacher education curricula. A specially designed major certainly seems necessary to adequately prepare a teacher to present a thorough, rigorous and exciting course on the elementary level as well as the secondary level. This major would be much stronger in music literature, stylistic analysis, aesthetic and philosophical



foundations of education and music education, the humanities and social studies.

Based on the writer's research on the general music class and seven years experience in this area of music teaching there is great hope more schools will group students with similar interests and abilities as was done in the Dual Progress Plan. This can greatly solve the problem of individual differences which possibly is a greater problem in music than other subject areas because of its complexity. Because of the nature of the subject it is difficult to interest and challenge all the students in a class when the range of intelligence is from the very lowest to the highest level. These students may also possess wide variations in the amount of previous music study they have had.

The general music course, an essential part of music education, presents a great challenge and opportunity for music educators. No single development could add greater strength to the existing program of music in the schools than improvement and emphasis upon the general music class for all students.

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APPENDIXES

APPENDIX A

SUCCESSFUL METHODS FOR TEACHING THE NEURAL-MUSIC CONCEPT

RESULTING FROM THE MUSIC EDUCATORS NATIONAL CONFERENCE

A P P E N D I X E S

SURVEY OF 1959

SUCCESSFUL METHODS FOR TEACHING THE GENERAL MUSIC COURSE  
RESULTING FROM THE MUSIC EDUCATORS NATIONAL CONFERENCE  
SURVEY OF 1959

Reported as Successful

- 1. Utilization of all musical abilities present in the class.
- 2. Keeping of notebooks--notetaking on recorded, actuality musical events, classroom activities.
- 3. Organization of the General Music class along the lines of the English and social studies classes. (The reference here is that music is an area of knowledge to be studied rather than merely a pleasurable experience.)

APPENDIX A

SUCCESSFUL METHODS FOR TEACHING THE GENERAL MUSIC COURSE  
RESULTING FROM THE MUSIC EDUCATORS NATIONAL CONFERENCE

SURVEY OF 1959

- 4. Combined art and music classes guided by teachers' own interests.
- 5. Keyboard experience as a basic part of the General Music class.
- 6. Rhythmic study with piano (7th grade) and piano (8th grade).
- 7. Teacher workshops on adolescent development.
- 8. Committee work--autoharp group, recorder group, guitar group for a production in the classroom, student groups to organize school shows for class time, newspaper bulletin boards, outside units.
- 9. Use of "story" music--program music, opera (with plots).
- 10. Listening post in the classroom to provide opportunity for repeated hearings of musical works.
- 11. Evaluation of student work given as reports of attainment of objectives rather than as grades.
- 12. Keeping a record of the student's musical experiences--records heard, concerts attended, music read, read, musical plays or movies seen.
- 13. Music (and art) treated as serious study comparable to science and mathematics.
- 14. Correlation with social studies--classically tied to work actually being studied in American history or geography classes.
- 15. Unit organization of the course. Examples: Folklore, music, form in music, instruments of the orchestra, the human voice.
- 16. Rhythms and social dancing.

SUCCESSFUL METHODS FOR TEACHING THE GENERAL MUSIC COURSE  
RESULTING FROM THE MUSIC EDUCATORS NATIONAL CONFERENCE  
SURVEY OF 1959

---

Reported as Successful

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1. Utilization of all musical abilities present in the class.
2. Keeping of notebooks--notetaking on research, community musical events, classroom activities.
3. Organization of the General Music class along the lines of the English and social studies classes. (The inference here is that music is an area of knowledge to be studied rather than merely a pleasurable experience.)
4. School placing emphasis on General Music rather than on performing groups. Example: Selection of choir members on the basis of work in General Music class rather than by auditions.
5. Combined art and music classes guided by teachers from both fields.
6. Extra-credit assignments.
7. Keyboard experience as a basic part of the General Music class.
8. Rhythmic study with drumsticks (7th grade) and class piano (8th grade).
9. Teacher workshops on adolescent psychology.
10. Committee work--autoharp group, recorder group, research group for a production in the classroom, planning groups to organize talent shows for class time, prepare bulletin board, outline units.
11. Use of "story" music--program music, opera (with plots).
12. Listening post in the classroom to provide opportunity for repeated hearings of musical works.
13. Evaluation of student work given as reports of attainment of objectives rather than as grades.
14. Keeping a record of the student's musical experience--records heard, concerts attended, music books read, musical plays or movies seen.
15. Music (and art) treated as serious study comparable to science and mathematics.
16. Correlation with social studies--closely tied to what is actually being studied in American history or geography classes.
17. Unit organization of the course. Examples: Colonial music, form in music, instruments of the orchestra, the human voice.
18. Rhythms and social dancing.



19. Class productions. Example: Operas with script rewritten by the class.
20. Frequent shifts in type of activity in each period to keep the interest alive.
21. Marks given in music exactly as in other subjects in the school.
22. Class groups of not over thirty.
23. Class divided into groups to study piano, bass viol and recreational instruments. Each group works with a different instrument, taking turns playing. The teacher goes from group to group helping the students learn new notes, fingering, etc.
24. Opportunities to perform--vocal trios and quartets, Calypso band, fife and jug band.
25. Use of singing as the basic ingredient of the class, teaching fundamentals and music reading as needed.
26. "This Is Your Life" playlets with composers as subjects.
27. Teaching guides that assist but do not restrict teachers.
28. Putting the content and approach to the make-up (abilities) of each individual class.
29. A "Name That Tune" game in which themes of works studied are introduced along with popular songs.
30. A game in which children follow a piece of unfamiliar music and identify the note at which the person playing the piano stops.
31. Using competition between teams in the class to stimulate interest in learning about keyboard, rhythms, fundamentals of music.
32. Approach that includes "doing" by the pupils.
33. Teachers with broad cultural background in addition to musicianship.
34. Development of outline of study so students know where they are going.
35. Relate musical happenings to their personal lives.
36. Student interest questionnaires as basis for teacher-pupil planning.
37. Following vocal parts by relative position reading.
38. Short quiz at the end of each class period.
39. Following of scores. (High School)
40. Music educator acting as a consultant rather than as an instructor.
41. Rote singing at the beginning of the general music class.
42. Using student-selected recordings (popular music) to teach discrimination.
43. Playing chordal accompaniments to songs on tuned bell blocks.
44. Listening to compositions of contemporary Americans such as Aaron Copland and Samuel Barber.

45. Following operas (uncut) with bilingual librettos.
46. Students writing (or drawing) personal reactions while listening to music.
47. Group composition of original tunes.

#### APPENDIX B

UNSUCCESSFUL METHODS FOR TEACHING THE GENERAL MUSIC COURSE

REVEALED FROM THE MUSIC EDUCATORS NATIONAL CONFERENCE

SURVEY OF 1959

UNSUCCESSFUL METHODS FOR TEACHING THE GENERAL MUSIC COURSE  
RESULTING FROM THE MUSIC EDUCATORS NATIONAL CONFERENCE  
SURVEY OF 1959

Reported as Unsuccessful

(Order is of no significance)

1. Large classes of students with no musical skills.
2. "We're all to be social and sing" type of music lessons.
3. Chronological study of music with a text and assignments.
4. 45 to 75 minute periods twice weekly.
5. Semester (or shorter) length courses followed by periods with no music.
6. Limitation of material.
7. Singing as the basic approach when those who are interested in singing have been given no special instruction.

APPENDIX B

UNSUCCESSFUL METHODS FOR TEACHING THE GENERAL MUSIC COURSE

RESULTING FROM THE MUSIC EDUCATORS NATIONAL CONFERENCE

SURVEY OF 1959

8. Attempting to carry on a General Music program with teachers who are basically interested in teaching a rote approach.
9. Too much time spent on "interest projects."
10. Trying to teach parts when many parts don't have an interesting "line."
11. Approach of "teaching at" the pupils.
12. Melodic dictation.
13. Use of long compositions for listening in class.
14. Assuming that students have any basic knowledge of notation.
15. Using song books too extensively.
16. Written reports about great composers.
17. Use of workbooks.

UNSUCCESSFUL METHODS FOR TEACHING THE GENERAL MUSIC COURSE  
RESULTING FROM THE MUSIC EDUCATORS NATIONAL CONFERENCE  
SURVEY OF 1959

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Reported as Unsuccessful

(Order is of no significance)

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1. Large classes of students with no musical skills.
2. "We're all to be social and sing" type of music lessons.
3. Chronological study of music with a text and assignments.
4. 60 to 70 minute periods twice weekly.
5. Semester (or shorter) length courses followed by periods with no music.
6. Limitation of materials to a single textbook.
7. Singing as the basic approach when those most interested in singing have been excused for glee club.
8. Too much paper work, written examination, etc.
9. Attempting to carry on a General Music program with teachers who are basically interested in performing groups rather than being sympathetic with the classroom approach.
10. Too much time spent on "interest projects."
11. Trying to teach parts when the harmony parts don't have an interesting "line."
12. Approach of "teaching at" the pupils.
13. Melodic dictation.
14. Use of long compositions for listening in class.
15. Assuming that students have any basic knowledge of notation.
16. Using song books too extensively.
17. Written reports about great composers.
18. Use of workbooks.

A STUDY OF THE GENERAL MUSIC COURSE

IN PUBLIC SCHOOLS

SINCE 1954

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An Abstract of a Thesis

Presented to

The School of Graduate Studies

Ouachita Baptist University

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In Partial Fulfillment

of the Requirements for the Degree

Master of Arts in Music

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by

Anna Marie Lowe

August 1967

## THE PROBLEM

The purpose of this study was to discuss different philosophies and methods of teaching the general music course in the public schools for the purpose of detecting any valid trends and showing some insight into future developments in this vast area of music education.

## THE PROCEDURES USED

Research material for the study was gathered from music journals, educational journals, books on music history, education, philosophy, and methods. A newsletter was also used for this study. Data drawn from these sources has been explored to determine trends in the general music course from the mid-fifties to the mid-sixties. Chapter I of the study has included the statement of the problem, its significance and the background of the study. Chapter II has discussed philosophies both past and present as they relate to the general music course. Chapter III has investigated the methods of teaching the general music course in an effort to ascertain important changes. A section is included wherein projections are made of future developments in the methods of teaching the general music course. A summary forms the content of Chapter IV.

general music at the undergraduate level of college study

## SUMMARY OF FINDINGS

The development of the general music course from the mid-fifties to the mid-sixties includes the following methods of teaching: (1) providing a broad general fundamental background to meet the needs and interests of all students (2) using the pupil-teacher approach in this teaching and (3) experimenting with team teaching in this area of music education.

The basic change of philosophies and methods for teaching the general music course is from emphasis on extrinsic values to emphasis on intrinsic values of music. Aims were formerly clustered around the social, emotional, intellectual and physical growth of children. They are now centered around the musical growth of the child with extrinsic aims resulting as bonuses.

The pupil-teacher planning approach is very highly recommended as a way to meet the problems of individual differences. This problem can be alleviated even more with the team teaching approach. Numerous advantages can be derived from this method of teaching. The writer feels it may be one of the answers to this very complex area of music education.

There is an indication that a major in secondary general music at the undergraduate level of college study

will join the present options in our teacher education curricula. This certainly seems necessary to adequately prepare a teacher to present a thorough, rigorous and exciting course in general music on the elementary as well as the secondary level. The institutions of higher education hold the key for this new type of leadership.

Requirement of the general music course on the secondary level should not be waived when the student elects band or chorus, but rather when he shows promise of adequate musicianship. Some music educators criticize performing group participation because the students in these groups spend most of their music time preparing for various performing events and learning techniques, not in advancing general music understanding.

No single development could add greater strength to the existing program of music in the schools than improvement and emphasis upon the general music class for all students. The general music course presents a great challenge and opportunity for music educators.