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A Program of Selected Musical Experiences for the Secondary School

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A PROGRAM OF
SELECTED MUSICAL EXPERIENCES
FOR THE SECONDARY SCHOOL

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A PAPER
PRESENTED TO
THE FACULTY OF THE DEPARTMENT OF MUSIC
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* * *

IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE
MASTER OF SCIENCE IN EDUCATION

* * *

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INTRODUCTION

In the short time that I have been active as a music teacher, I have already experienced the satisfaction of watching my students grow in musical stature. There seems to be no greater thrill for an educator in any field of study. Yet how frustrating it is to leave the school and enter a community where one's profession is regarded as slightly akin to a "luxury" by some, and totally unnecessary by others! My first impression was one of alarm. Had I been misled during my four years of professional preparation? Was my life's work to be considered superfluous by other men?

My doubts were short lived. Before I had completed my first year of teaching, I was called into military service, where it was my good fortune to be stationed near a large city on the Pacific Coast. Here I observed a different attitude on the part of community residents; feeling as to the importance of music in everyday life ran so strong that a type of "general music class" was required as a part of the orientation program in the secondary schools. Attendance at musical performances was high; audience singing preceded practically every meeting in the community; critical discussions of music were to be heard everywhere; and the music teachers were regarded with the same respect accorded to educators in other fields.

Being a "loyal son" of the Central Illinois prairies, I decided at that time to investigate the reason for the lack of interest in music so apparent in our local communities, and if possible, determine steps which we as music educators might take in order to gain respect for our school music programs in community life. Thus this paper represents the accomplishment of a personally felt need of long standing.

Preliminary investigation disclosed the fact that leading educators have long been aware of this situation throughout the nation.¹ Much research has been done, and concepts and techniques have been tested and proved, as witnessed by the successful expansion of musical activities in larger schools throughout the land. Thus, the suggestions given in the latter portion of this paper may seem to be senseless reiteration to the reader. Quite the contrary, they represent an attempt on the part of the author to restate tested theories in the light of our present needs here in Central Illinois. A cursory examination of the results of a recent survey conducted in this area² apparently reveals that the movement to extend musical experiences to a greater percentage

¹ The oldest sources encountered were Theodore F. Normann, Instrumental Music in the Public Schools (Philadelphia, 1941), and Harry R. Wilson, Music in the High School (New York, 1941). However, both of these authors emphasized the long standing of the problem of extending opportunities for musical experiences to all youth, dating it back to possibly 1920.

² See Chapter II (pp. 5-13) of this paper.

of the student bodies of schools in this area has been slow in gaining recognition and support. I earnestly believe that by extension of the opportunity for meaningful musical experiences to all students in our public schools, a "musically informed" adult society will be insured for the future.

The survey also points out that elementary and junior-high-school "general music" programs are apparently well organized and widespread. However, an alarming percentage of music teachers reporting indicated that they thought musical experiences on these levels were sufficient to satisfy the needs of their students. It was discovered many years ago that students at lower age levels are much less capable of understanding the functional values of aesthetic appreciation in art forms than high school students.³ Thus, this paper will deal with "A Program of Selected Musical Experiences for the Secondary School."

³ Wilson, op. cit., p. 53.

A PROGRAM OF SELECTED
MUSICAL EXPERIENCES FOR THE
SECONDARY SCHOOL

CHAPTER I ESTABLISHING A NEED FOR MUSICAL
EXPERIENCES

Let us trace briefly the history of music in education, in order to determine the direction in which music education has been traveling. Music activity in American schools is slightly more than a hundred years old. The first "musical societies" appeared in our colleges and universities during the last half of the Eighteenth Century. These "societies" were groups of amateur performers (both vocal and instrumental) who made music together for the pure joy of it. Gradually, they came to be recognized, encouraged, and utilized in the ceremonies and social life of their institutions. However, their function was regarded as social, and not a part of the educational program of the university.¹

From 1870 to 1890, most American colleges and universities established "music departments," where various phases of musical performance could be studied. From 1890 to 1900, a movement grew to incorporate "conservatories" into the

¹ Vincent Jones, Music Education in the College (Boston, 1949), Chapter I, "A Glance at the Past," pp. 1-14.

regular curricula. This movement reflected the growth in America of professional music as a vocation, as well as amateur performance as a leisure-time activity.²

The development of musical training in the public schools of the United States, from 1870 to 1900, brought to light the need for specialized training for public school music teachers. Special courses of instruction were developed in colleges and universities, for prospective public school music teachers, between 1900 and 1915. We can see that in the public schools, as in colleges and universities, emphasis was placed on the study of performance techniques, rather than aesthetics.³

It has become increasingly apparent in recent years that not only music courses, but the entire curriculum of the "traditional school" has become inadequate. New concepts of the purpose and function of the school have been postulated. "Educators who, at present, are urging a reconstruction of the entire plan of secondary education, are making a plea for the study of contemporary life to develop an understanding of the purposes of the educational program."⁴ "Education is a life experience in itself, and has value to

² Ibid., pp. 1-14.

³ Ibid., pp. 1-14. Also see Hazel N. Morgan (Editor), Music in American Education, (Chicago, 1955), p. 1.

⁴ Harry R. Wilson, Music in the High School, (New York, 1941), p. 4.

the student only through its meaning to him...The purposes of education, in the light of this theory, are to:

- (1) Develop desirable functional interests, abilities, and attitudes in the individual.
- (2) Preserve democratic ideals and contribute to the... reshaping of society."⁵

Music educators are in agreement that music can do much to assist the general education program in the attainment of these purposes. Music is still regarded as a socially accepted skill, and worthy leisure time activity. Because of its strong emotional appeal, it is one of the primary media for development of personal moral and spiritual standards, needed so desperately in rebuilding our modern world.⁶ The Music Educators National Conference endorses the following as specific contributions of music in "education for citizenship:"

1. Self-expression through group activity.
2. The development of moral and spiritual values, and the satisfaction of aesthetic needs.
3. Direct contributions to community life.
4. A medium of communication and understanding between cultures of the modern day, promoting international feelings of brotherhood.
5. The importance of the arts in history, for understanding the philosophies of former cultures.⁷

⁵ Ibid., p. 15.

⁶ Morgan, op. cit., pp. 5-6.

⁷ Ibid., pp. 2-3.

The problem currently confronting music educators is making the program of musical experiences offered by the school both of immediate enjoyment and future use in adult life.⁸

"Music teachers in high schools should...acquaint themselves with the various issues in secondary education and...study carefully the contribution which music can make in developing a curriculum that will consist of meaningful and enriching experiences."⁹

Another problem, an outgrowth of "traditional" emphasis on performance and preparation in music courses is:

"(1) How can all children be reached by music...? (2)

How can provisions be made for all levels of ability in music activities?"¹⁰ The answer proposed by leaders in the field of music education is a "general music course" of some type, geared to the interests, abilities, and backgrounds of the students involved. In this setting, music would assume functional value to "non-performing" students as well as to those with rich musical backgrounds. "...The entire course could be enriched by introducing the related arts as...expressions of man in his search for beauty."¹¹

⁸ Morgan, op. cit., pp. 1-2.

⁹ Wilson, op. cit., p. 21.

¹⁰ Morgan, op. cit., p. 16. Also see Jones, op. cit., p. 136.

¹¹ Wilson, op. cit., pp. 58-59. Also see Morgan, op. cit., pp. 111-114.

CHAPTER II A SURVEY OF "MUSICAL EXPERIENCES" OF-
FERED IN CENTRAL ILLINOIS HIGH SCHOOLS

A questionnaire was prepared and mailed to teachers, in order to determine the number of secondary schools in this area presenting courses in musical experiences other than traditional vocal and instrumental performance groups.¹ A total of two hundred questionnaires were sent out, of which one hundred thirty six were returned; therefore, the percentage of response was $66\frac{2}{3}$ per cent. Although the schools to be questioned were picked at random from the Illinois School Directory, 1955-56, an attempt was made to distribute the questionnaires according to: (1) population of the town, and (2) geographic area, extending from Kankakee, Illinois, on the north, to Mt. Vernon, Illinois, on the south; and from the eastern to the western boundaries of the State of Illinois. In addition, seven questionnaires were sent into the Chicago Area. It was decided that these schools, plus schools in four other large down-state cities, were not representative of the "average" Central Illinois school system; therefore, compilations of data received from these schools are listed separately. Final compilation of the data revealed several areas unquestioned, which rendered the drawing of certain

¹ See Appendix A.

conclusions impossible. These errors are pointed out throughout the balance of this chapter.

It was also decided that data would be compiled only from answered questionnaires; no allowance would be made for schools not answering, as several of them are thought to present "general music courses" of some type. Therefore, on the basis of answered questionnaires, the following statistics were determined:

1. Secondary schools offering "general" music courses:

<u>SIZE OF TOWN</u>	<u>YES</u>	<u>NO</u>	<u>TOTAL</u>
a. "Small towns" (under 10,000 pop.)	20	81	101
b. "Medium towns" (10,000-25,000 pop.)	12	10	22
c. "Large cities" (over 25,000 pop.)	10	1	11
TOTALS	42	92	134

Two schools judged the questionnaire inadequate, and returned them unanswered for that reason. Thus, the total of returned questionnaires was 136.

Of 123 "small" and "medium" sized schools answering the questionnaire, only 32, or a little more than 17%, present courses other than performance groups to their students. If we agree that performance groups are usually composed of only a small percentage of the total student body of a particular school, and that there is a great need to carry the study of music to those incapable and/or not interested in musical performance, then we must agree that

these figures indicate that music is being offered to a very small percentage of the potential student body in Central Illinois. It is hoped that the "progressive 17%" is indicative of a growing trend in the right direction.² It is also interesting to note that the percentage of schools offering additional courses in music apparently rises in direct proportion to the population of the city. This is probably due to the centralization of education in the larger cities, giving the schools greater financial strength and teacher resources necessary to accomplishing the expansion of the music curriculum.

* * *

2. Types of music courses offered (other than³ the study of performance techniques) included:
 - a. A course entitled "Music Appreciation" in 15 schools (3 "large" schools offered courses with the same name).
 - b. A course entitled "General Music" in 16 schools. 4 of these schools required participation of all students (8 large schools offered the same course; 3 of these required participation).
 - c. "Music Clubs," offered as extra-curricular activities, in 7 schools (5 large schools offered "Clubs").
 - d. In one small school, the "Music Club" was an honorary social organization for outstanding members of the school's performance organizations (2 large schools offered a "Music

² Wilson, op. cit., p. 58. Also see Morgan, op. cit., pp. 96-103.

³ All courses are "elective," unless otherwise noted.

Club" as an honorary social organization, but membership appears to be open to students in all phases of the schools' musical activity).

- e. 11 schools offered other specialized courses in music (theory, harmony, etc.). It was surprising to note that in all but two of these schools, such courses were open to all students, regardless of previous musical training (One large school offered such specialized courses).

It is encouraging to note that in only 4 schools is a "general music class" required of all students. Due to the general character of adolescent attitudes, wherein students consider themselves "...grown-ups 'shut out' of [adult] life,"⁴ it is important that participation in musical experiences be voluntary, in order to be of maximal value.⁵ Problems of motivation will be discussed in Chapter IV.

* * *

3. The music courses described above were taught by:
 - a. The instrumental teacher in 13 schools (the same teacher in 10 large schools).
 - b. The vocal teacher in 26 schools.
 - c. In (a) and (b) above, both the instrumental and vocal teachers taught the additional classes cooperatively in certain instances. Therefore, the totals represent the number of classes taught, as well as the number of teachers.

⁴ Frances M. Andrews and Joseph A. Leeder, Guiding Junior-High-School Pupils in Music Experiences (New York, 1954), pp. 12-13. Although primarily describing junior-high-school pupils, it is pointed out that these traits become even more pronounced on the secondary level (pp. 83-86).

⁵ See pp. 36-37 of this paper.

- d. One Chicago-area school employed a special full-time teacher for courses in music other than performance groups.
- e. No return was received which was signed by persons other than an instrumental teacher, vocal teacher, or music supervisor, thus indicating that a majority of schools have musical performance programs of some sort. Questionnaires returned by the "large" schools were signed by music supervisors.

All but one school indicated that additional courses in music were taught by personnel whose primary teaching duties were within the performance fields. It is commendable that these far-sighted music educators should give freely of their time in order to bring musical experiences to their entire student body; however, "...the pressure of performance programs is very great. How can this aspect of music education be handled and allow for adequate class work...? How can information about proper teaching load be given to general administrators?"⁶ The solutions to these problems rests with the specific music educator and general administrator, insofar as the music teacher has the confidence of his superior, and is able to convince him of the need for expansion of the music department and its work.

* * *

⁶ Morgan, op. cit., p. 16. These problems are listed as currently deserving special consideration by music educators.

4. These classes in music meet:

- a. Once weekly in one school (3 large schools).
- b. Two times weekly in 7 schools (3 large schools).
- c. Three times weekly in 4 schools.
- d. Five times weekly in 17 schools (4 large schools).

For a period of:

- a. One-half year in 3 schools (2 large schools).
- b. One year in 20 schools (6 large schools).
- c. Two years in 2 schools (1 large school).
- d. More than two years in 4 schools.

Thus it appears that the average class met five times weekly for one year. Various authors specified various time limits for the class. The average tended to be two weekly meetings for a period of one year. No question was included on the questionnaire concerning the number of minutes in each class period.

* * *

5. The approach to the course was primarily:

- a. Historical in 4 schools (3 large schools).
- b. By unit of study in 9 schools (1 large school).
- c. Chosen by the students in 10 schools (2 large schools).
- d. The answers given by 10 schools (plus 5 large schools) were inconclusive, indicating a composite approach to the course.

As pointed out previously, this question as stated on the questionnaire elicited an inconclusive response. However, 26 schools definitely indicated that student interest

was of importance in approaching the course. This is in accordance with the recommendations of leading educators.⁷ It is also recommended that the course be offered as an elective, rather than required, for the same reason.

* * *

6. Areas of subject matter covered in these courses included:
 - a. Music history in 22 schools (9 large schools).
 - b. Biography of famous musicians, and study of their work, in 21 schools (9 large schools).
 - c. Elements of musical theory, harmony, and musical notation in 19 schools (9 large schools).
 - d. A study of musical instruments from the non-performance standpoint in 19 schools (8 large schools).
 - e. Participation in some form (i.e., playing or singing) in 19 schools (8 large schools).
 - f. 5 schools specified that they offered special courses in theory and harmony for regular designated credit. Presumably, these courses were created for students expressing interest in a musical career.

A majority of reporting schools indicated that all subject-matter areas were represented in their "general" type courses. This is commendable in that it allows the students to become acquainted with a wide range of musical styles and types. Knowledge, however, has meaning for the individual only as he assimilates it through experience, and

⁷ Andrews, op. cit., p. 26, pp. 75-77. Also see Wilson, op. cit., pp. 58-60.

is thence able to utilize it in his everyday life.⁸

* * *

7. Of the 91 schools who answered that they did not have music courses other than the "traditional" performance groups:
 - a. 8 schools had attempted to establish such courses in the past, but had apparently failed due to lack of student interest.
 - b. 33 schools felt that the "general music classes" offered on the junior-high-school level were sufficient to satisfy student needs (in 32 schools, junior-high-school general music classes were required, while in only one school they were elective along with dramatics and art).
 - c. 15 schools thought that elements of the subject matter listed in Section 6 (see p. 11) incorporated into the existing performance program, was sufficient.
 - d. 21 schools indicated that they felt a need for a program of musical experiences such as proposed in this paper. 13 schools cited lack of time, facilities, and teacher personnel as hampering their efforts to establish such a program, while 7 schools cited administrative opposition (refusal to grant time during the regular school day). One school presented no reason for not having a program, although feeling the need of one.

Of the 91 schools reporting no music classes outside of performance groups, 56 indicated that they were satisfied with the results of their present program. This high percentage is indicative of the present transitional phase through which we are passing. Many are still satisfied with the status quo. It is true that more music is being

⁸ Wilson, op. cit., pp. 58-60.

made now than ever before, but those participating in school music programs still represent only a small percentage of the entire student body of our schools.⁹

The reasons cited in section (d) above for not establishing broader programs at this time are quite sound. In many communities, record-breaking enrollments and increased demands for educational services have caught schools unprepared, while lack of increased financial support prevents expansion of any phase of the educational program. In these situations, all that can be done is to integrate musical experiences into the lives of students through existing media, and await the day when adjustments can be made.

⁹ Wilson, op. cit., p. 27.

CHAPTER III FACTORS TO CONSIDER IN PLANNING A
PROGRAM OF MUSICAL EXPERIENCES

It is difficult to classify planning procedures into coherent patterns, due to the tremendous degree of interdependence of concepts, materials, and teaching techniques, in guiding students toward meaningful experiences in music. This chapter represents an attempt to list the aims, concepts, and governing choice of materials which might be applied criteria in most normal situations. No attempt can be made to recommend specific material or emphasize certain techniques, however, due to the unique nature of each local situation.¹

* * *

In order to be meaningful to the adolescent, musical experiences must satisfy these individual needs:

"1. Gradual freeing of self from childish dependence so as to become an individual personality...."² In the musical experience, the adolescent should find deep emotional satisfaction which can do much to help him settle the doubts so typical of this period. In developing self-expression (both

¹ Morgan, op. cit., p. 111.

² Wilson, op. cit., p. 25.

musical and lingual), personality growth is fostered along socially acceptable lines.

"2. Association and wholesome relationships with members of the opposite sex."³ Common musical experiences furnish bases for wholesome communication of ideas. Phases of the music program, such as social dancing and singing, are commonly accepted media of contact between the sexes. When properly guided, these common experiences can play an important part in the formulation of wholesome attitudes by the adolescent.⁴

"3. Gradual assumption of responsibility...."⁵ Special projects and reports by the individual in the proposed course, selected by the student according to his personal interests, acquaint him with research techniques and the need for independent thinking and action. Participation in group activity, regardless of how small, should be recognized and encouraged by the teacher because of its importance in developing a feeling of individual responsibility.

"4. A point of view upon the world that will unify life

³ Ibid., p. 25.

⁴ Andrews, op. cit., pp. 33-36, gives a "worm's eye" view of musical experiences as they affect the attitudes of a junior-high-school pupil. I believe that they should fit the senior-high-school pupil with very little alteration.

⁵ Wilson, op. cit., p. 25.

and give meaning to it."⁶ In expressing moral and spiritual values, musical experiences assist the individual in building a sound philosophy of life, giving it purpose.⁷ All phases of music (from performance to listening), when pursued as leisure time activities, enrich the life of the individual and help to clarify his purpose in life.⁸

"5. An awareness and understanding of the meaning of a democratic society and its implications for contemporary life."⁹ As in other classroom activities, democratic processes should be stressed. The communicative aspects of music offer unique opportunity for giving meaning to the historical situations out of which developed our democratic ideals. A very real sense of democratic participation can be instilled in the individual by these means.

* * *

The fundamental concept, underlying both teaching techniques and materials chosen for presentation in the music class, is that of learning as experience. The teacher cannot lay out miscellaneous facts in a passive situation, and

⁶ Ibid., p. 25.

⁷ Morgan, op. cit., pp. 5-6.

⁸ Ibid., pp. 14-15.

⁹ Wilson, op. cit., p. 25.

expect the student to absorb them; the pupil must:

- (1) "Discover" the problem for himself, and feel a personal need for solving it.
- (2) Select methods for discovering the answer, either independently, or through participation in class discussion.
- (3) Feel personal satisfaction in both the research and final solution to the problem.
- (4) Apply the solution to his total environment, both in and out of school; present and future.¹⁰

It is apparent that the teacher becomes a "guide" in the real sense. He must "...regard each child as an inconstant individual, developing through experience."¹¹ This concept involves these important considerations:

1. The student enters the classroom a product of his past experience, current interests, and attitudes.¹² Only with these factors in mind can an experience be planned which will have meaning for the individual. Differences in student backgrounds within a class magnify the problem. The biggest differences will probably be between students participating in the school's musical performance groups and non-performers. Social status of the family within the

¹⁰ Andrews, op. cit., pp. 2-6.

¹¹ Ibid., p. 4.

¹² Ibid., p. 6. Also see Ibid., p. 26.

community also influences the value placed on music and the other communicative arts, within the home.

2. The role of music in community activities directly influences the students' opportunities for musical experience, past, present, and future. For instance, students in a rural community with limited access to professional music performances may consider a sudden plunge into "grand opera" neither meaningful or necessary, whereas such a study might be of primary concern to students in a large, urban community where operas were frequently performed. This statement reflects the importance of the school music program in leading community music activities.¹³

* * *

Musical experiences have potential value as integrating factors throughout the general education program. The reason for this is that participation in musical experiences furnishes direct experience in human relationships.¹⁴ In the classroom, music furnishes a pleasant background for the learning experience (as evidenced by the use of "background music" in educational films, etc.). Music, as a communicative art, also provides a basic medium of communication

¹³ Wilson, op. cit., pp. 341-359.

¹⁴ Morgan, op. cit., pp. 9-11.

between the individual and cultures of the past and present, in that:

- "1. Art forms are a reflection of the social milieu that produce them.
- "2. Psychological elements of the creative process in various media are similar. [This also applies to the re-creative process in the mind of the learner.]
- "3. All art forms have common qualities and related elements.
- "4. Participation in any art enhances appreciation of that art."¹⁵

Thus it is evident that certain phases of music are of special value in the social sciences (i.e., history and geography). Many music educators cite the value of the moral and spiritual content of music in assimilating the factual knowledge of modern science and technology into proper relation to a meaningful philosophy of life. "Music, as one of the arts, is part of the aesthetic education of man, a phase of his life which is increasingly important as it helps him to combat, adjust to, and assimilate the pressure of the materialistic and utilitarian nature of our present existence."¹⁶

¹⁵ Wilson, op. cit., p. 53. He also states that high school students have broader environments and greater understanding than elementary students; therefore it is important that planned musical experiences be extended into the high school instead of terminating at the elementary or junior-high-school level.

¹⁶ Jones, op. cit., p. 17.

Great care must be exercised in the selection of material and techniques for use in classes other than music classes. Close cooperation is necessary between the particular subject-matter teacher, the music teacher, and the school administrator, in order to insure that the music experience enhances, rather than detracts or misleads from the topic under consideration.¹⁷ In the next chapter, techniques are discussed as they lend themselves to correlation with other areas of school activity. Although the correlation of musical experiences with other phases of the curriculum should not be neglected in any instance, it can be of special import as an "interim procedure" to those schools wherein lack of time in the school day is cited as the reason for not establishing a separate course as proposed. If the functional value of music can be successfully demonstrated to students, the faculty, and the administration, much will have been done toward establishing a need for a separate course dealing primarily in aesthetic values.

* * *

The manner in which the course of study is approached has great bearing on the degree to which the musical experiences of the students will have meaning for them. For example, students with practically no musical background will probably react indifferently to a course approached from

¹⁷ Andrews, op. cit., pp. 110-112.

a strictly historical point of view. If asked, they would probably prefer to start their explorations in music with a study of "what makes popular music tick," or perhaps investigate some musical activity within the community. The example cited above should point out two factors to consider in choosing an approach to the course:

1. Student Backgrounds. It is unfortunately true that many school systems have not established effective music programs on the elementary and junior-high-school levels. In these instances, extreme care must be exercised to insure that experiences appeal to current student interests, even though the teacher must assume more responsibility for the selection of topics of study, than in those situations where students already possess much musical knowledge and understanding. Even more critical are those situations wherein students have been "subjected" to courses in music, in which they had neither interest nor understanding. In these cases, the teacher must overcome negative attitudes by appealing to student interest, before any meaningful study can occur.

Another important phase of student background to consider is the opportunities for musical experiences within the community. As pointed out previously, the largest differences will probably occur between isolated rural communities and large urban centers. The community situation will

¹⁸ Andrews, op. cit., pp. 83-86.

reflect in the students' attitudes toward the functional value of music.¹⁹

2. Student Interests and Attitudes. Although resultant, to a large degree, from previous experience, the current interests and attitudes of students should be given special consideration in approaching a course dealing in meaningful musical experiences. It is apparent at once that the students are more aware of their own interests and attitudes than the teacher; therefore, why not let them have a voice in choosing the approach to the course? The ideal would be student self-government of the class; however, if this is impossible due to insufficient background to know where they want to go, student opinion should still be solicited by the use of "Student Interest Questionnaires" and class discussion.²⁰

There are three general types of approach to musical experiences, from which (or by combination of more than one)

¹⁹ See p. 17, of this paper.

²⁰ Andrews, op. cit., pp. 39-42. The proposed "questionnaire" contains such questions as the following: (1) Name, age, room, etc.; (2) Mother and father's occupations; (3) Do you play a musical instrument? What kind? How long have you played it?; (4) Do you have a piano in your home? Radio? Phonograph? Television?; (5) Do any members of your family play musical instruments?; (6) What do you like most in school? Out of school?; (7) Do you have any special hobbies? Games? Books? Activities?; (8) Do you like to sing, in or out of school?; (9) What kind of songs do you like best?; (10) What would you like to do in this class?

the approach to the local situation may be charted. They are:

1. The historical approach. Experiences are presented with particular attention to chronological order, and the idea of "cultural evolution." Although valuable, especially when integrated with the study of the social sciences, it is important that the students not misconstrue the approach to mean that music loses its value and becomes "obsolete" as culture and societies change. Conversely, it is important that particular styles and forms of music be presented in their historical perspective, in order that the students may understand more fully the situations out of which the music developed; "...art forms are a reflection of the social milieu that produced them."²¹

2. The unit division of study. This is probably the most widely used approach to the non-specialized study of music. A topic of study is selected (by the students, or with student approval) for which the class selects goals and techniques of research. The labor is divided in the class by democratic process, taking into consideration special aptitudes and interests of the individual members. After the data has been compiled and assembled by the class (or

²¹ Wilson, op. cit., p. 53. On p. 57, he states that: "...In organizing the experiences with art..., attention should be given to the social milieu that affects art forms, and the qualities that pervade all art forms."

in the case of performed music, experienced), it is evaluated in order to determine its effectiveness in student understanding, and its value for future use by the class members. Even experiences of questionable effectiveness should be allowed if the class cannot see the truth of the teacher's objection; such experiences can be of value in planning future activities.²² In the unit division of study, the teacher's role in guiding student activities and pointing out relationships between various areas of subject matter and techniques of research, assumes its true importance.

3. According to student interest. Although a more definite approach is needed in most instances, there are a few situations in which student interest should be given more consideration by the teacher. These are the situations in which no regular academic credit is given for participation in musical activity (outside of performance groups), and the result is an "extra-curricular music club." It is desirable that these activities should be the outgrowth of regularly scheduled exploratory classes in music; in these cases, class time can be devoted to more detailed and formal aspects of study, while the student is gratified and continues

²² Andrews, op. cit., p. 5. There are limits outside of which democratic processes cannot be carried; however, a "permissive attitude" is vital if a creative atmosphere is to prevail in the classroom.

to expand and flourish. If the "music club" is the only medium through which the music teacher can reach non-performing members of the school, it assumes grave importance in determining the role of music in the lives of the students, the school, and the future of the community.

* * *

The effectiveness of any course of study is dependent on the material available for research on the part of the learner. Not only must the material be plentiful; it must also be selected in accordance with: (1) previous experience of the students, and (2) their degree of maturity.²³ For example, students with poor musical backgrounds cannot be expected to understand detailed treatises on musical theory; neither should they be expected to remain interested in material designed for presentation on the elementary level.²⁴

The relatively high cost of musical equipment is another important consideration in the selection and purchase of materials. On the one hand, quality must be maintained if experiences are to have maximal value to the student. This is of special importance in the selection of records, phonographs, and the hiring of professional musicians for special

²³ Wilson, op. cit., p. 53.

²⁴ Jones, op. cit., p. 136. Also see p. 23.

school events. On the other hand, material must be sufficiently diversified to allow for a wide range of interest, particularly in individual research growing out of class activity. This is especially true in the building of a research library. Material should also be added from time to time in order to keep resources "up-to-date." As an economic consideration, community sources (public libraries, churches, clubs, community music organizations, etc.) should be surveyed for availability of such material; it is senseless to duplicate material in the school which is readily available in the community, as well as overlooking another opportunity to illustrate the need for closer cooperation between the school and community.²⁵

Accrediting the program of musical experiences in the overall school curriculum should be determined on the basis of the educational objectives of the individuals taking the course, and the importance which school policy attaches to other courses of this type.

In schools where musical experiences are offered only in extra-curricular "Music Clubs," credit will necessarily consist of recognition as a "culturally broadening activity,"

²⁵ Andrews, op. cit., Chapter IX, "Teaching Aids," pp. 300-307. A detailed description of the uses of teaching aids fills the rest of this chapter. See Appendix B for examples of supplementary books.

with no regular academic credit.

If the course is recognized as a part of the regular school curriculum, it should first be determined whether the program of musical experiences is required or elective. Due to the importance of individual interest and voluntary participation in adding meaning to the experiences,²⁶ it is urged that the course be presented as a "cultural elective" on the secondary school level.

If the course is taken by an individual as a "cultural elective," it is recommended that he be given regular academic credit in the same manner as survey courses in other departments. This is, of course, a local matter of school policy.

Some provision should be made to insure that students taking the course as preparation for further study of music on the college level can obtain credit which will satisfy college requirements. The music teacher should consult with colleges in his area concerning such requirements, in order that he may advise interested students accordingly.²⁷ Although it would be easier to teach these advanced students in separate classes, it is possible for them to fill their requirements, and at the same time, add much to the class

²⁶ Andrews, op. cit., p. 4. Also p. 17 of this paper.

²⁷ Morgan, op. cit., p. 22; also pp. 90-103.

activity of other less advanced students in the same classroom situation, when teacher time is not available for separate classes.

CHAPTER IV TECHNIQUES FOR ACHIEVING MEANINGFUL
MUSICAL EXPERIENCES

As pointed out in Chapter III, musical experiences have meaning to the individual only when presented in such a way that they can be interpreted by the individual in the light of his present knowledge, interests, and attitudes.¹ Although school and community musical activities furnish certain musical experiences that all students in a particular class may possess in common, there will certainly be great differences in student knowledge and interest due to several factors:

1. Basic sensitivity to music. There are physical bases for differences in response to music. However, these differences are primarily a matter of degree;² their influence will govern the effectiveness of a particular technique to the individual. For example, one student may be left completely "cold" by first-time listening experiences, but become enthusiastic after research into the historical background of selections; another student might feel a

¹ See pp. 16-17 of this paper.

² Roger Sessions, The Musical Experience of Composer, Performer, and Listener (Princeton, N. J., 1950), pp. 29-30. "Actually, the auditory functions possessed by the musician . . . , are possessed by the human race as a whole; they are not the peculiar property of musically gifted people. . . . The musician has to develop them. . . ."

tremendous emotional response in the first-time listening, yet become utterly bored with research of the historical type. These individual differences point out the necessity for allowing students sufficient opportunity for separate investigation according to their particular interest, as well as varying techniques and material presented to the group to the greatest degree practicable.³

2. Attitudes toward music in the home. These attitudes will govern opportunity for musical experiences within the home, and will no doubt influence the knowledge and interest which the student brings with him into the school.

3. Previous musical experience in the school. This applies especially to possible participation in performance groups, as well as classroom music activity. If these previous contacts with music have been unpleasant and negative attitudes exist, the problem of motivating interest assumes grave proportions.⁴

4. Opportunities for musical experiences in the community. In some communities, musical experiences are an integral part of all activities, both public and private. In addition to small club groups, the community bands, orchestras, and choruses furnish direct opportunities for listening and/or

³ Andrews, op. cit., p. 26. Also see Ibid., pp. 5-6.

⁴ Ibid., pp. 83-86. It is pointed out that negative attitudes present special problems on the secondary level, due to increased magnitude of adolescent traits.

participating experiences for the adolescents. The degree to which the community makes such experiences available will definitely influence knowledge and attitudes of the students.⁵

5. Musical experiences offered by mass media of communication. In smaller communities, radio and television programs offered to the public tend to be inferior in quality and very limited in scope. Movies in these communities also seem to fall below, or at least chronologically behind the offerings in urban centers. This will have a profound effect on the previous experience of the student.⁶

It is with this basic concept of the individual nature of musical experience that we should consider presentation of techniques for achieving meaningful musical experiences to the class.

* * *

⁵ Ibid., pp. 350-354, lists several ways in which school music teachers can assist community groups in making such musical experiences available not only to the youth of the community, but also the adult population: (1) Community concerts furnish vital class discussion topics; (2) Teachers can cooperate with church and young people's groups in selecting and training prospective choir and chorus members; (3) Cooperation with private teachers can do much to raise the level of artistic performance in the community, as well as point out a way for the individual to advance more rapidly in musical knowledge; (4) The school music teacher is often expected to assume leadership in community musical organizations, where adult interest and support can be generated, and opportunity can be increased for the youth of the community.

⁶ Ibid., pp. 315-319, recommends the use of transcriptions of good musical programs as a teaching technique. If good programs are available in the community, they should be discussed in class. Some programs (i.e., the "Voice of Firestone") furnish program notes in advance, if requested.

Democratic class discussion is the primary technique for planning class objectives, determining individual responsibilities, and evaluating group musical experiences.⁷ Through exchange of ideas, the individual confirms the value of his personal experience, and gains a sense of participation in the common experience of the group. From others he will gain different points of view, thus enlarging and enriching his own experience.

In the formative stages of the class, the teacher should assume the role of a "salesman," presenting an introductory type of unit explaining the techniques of musical experience. As soon as student interest is aroused, the class should discuss and decide:

1. Class objectives. What does the group expect to gain from these experiences? How can the individual contribute to the group activity? What "standards" should be used in evaluating individual and group experiences?⁸

2. Techniques for attaining these goals. The class should decide techniques of investigation appropriate for particular problems under consideration. Individual and small group research should be assigned in accordance with the special interests and aptitudes of the individual class

⁷ Ibid., Chapter III, "The General Music Class," pp. 65-101. Although illustrated on the junior-high-school level, techniques listed in this chapter are equally adaptable to the secondary school level.

⁸ Ibid., p . 68.

members.⁹

3. The worth of the group experience. The class should evaluate its own progress periodically. If techniques employed are not effective, changes should be suggested to improve overall class progress and enjoyment.¹⁰

* * *

The listening experience presents the only technique through which common musical experiences (or "musical communication," if you will) can be engendered in the class proposed. Regardless of previous knowledge of music, listening should arouse a response of some type in each individual in the class. Sessions traces the following steps in the development of the listener, which we may use as a guide in evaluating individual response in the listening experience:

I think we can distinguish four stages in the listener's development. First, he must hear....It is not simply being present when the music is performed...; it is rather...opening one's ears to the sounds as they succeed each other, discovering whatever point of contact one can find, and...following the music as well as one can in its continuity....This initial stage in listening to music is an entirely direct one...with no other preoccupation than that of hearing....He will hear the music only to the extent that he identifies himself with it...without preconceived ideas and without strained effort.

The second stage is that of enjoyment, or shall we say the primary response....[Sometimes] the listener's

⁹ Ibid., p. 70.

¹⁰ Ibid., pp. 94-95.

reaction is immediate and seems...identical with the act of hearing....And yet, on occasion one may listen to music attentively, without any conscious response to it until afterwards; one's very attitude may be so absorbed that a vivid sense of sound is retained but a sense of communication to which I refer under the term 'enjoyment' is not experienced until later.

The third of the four phases...consists of what we call 'musical understanding....' The technical facts which are commonplace to the composer and performer...have no clear analogies in the ordinary experience of the non-musician....He is likely...to regard music as something to which he is a stranger..., and both to give to it and to receive from it far less than his aptitudes warrant....Music theory, in the sense of generalization, is not of the least use to the listener; in practice it is a veritable encumbrance if he allows preoccupation with it to interfere with his contact with the music....

The really 'understanding' listener takes the music into his consciousness, and remakes it actually or in his imagination, for his own uses. He whistles it on the street..., or simply 'thinks' it to himself. He may even represent it...in more concentrated form, as a condensed memory of sounds heard and felt, reproduced in his memory by a vivid sensation...without specific details, but in terms of sensations and impressions remembered.

The listener's final stage is that of discrimination. It is important that it should be the final stage since real discrimination is possible only with understanding; and both snobbery and immaturity at times foster prejudices which certainly differ from discrimination in any real sense. Actually, it is almost impossible not to discriminate if we persist in and deepen our musical experiences.¹¹

The last paragraph quoted above graphically shows the necessity for extending meaningful musical experiences to ALL youth in the schools of America today; that if uninformed, the musical prejudices formed by the immature

¹¹ Sessions, op. cit., pp. 92-100.

adolescents of today will be reflected by the rejection of good music by the adults of tomorrow. This also points out the importance of the listening experience as a necessary foundation for musical growth.

Listening experiences should not be limited to the use of records; "live" performances by school, community, and professional groups furnish even more interest-rousing topics for class discussion.¹² Musical performances presented through the media of mass communication (i.e., radio, television, and movies) often are worthy of class discussion.¹³ In addition to stimulating student interest, these performances (both "live" and mass media) furnish graphic illustrations of the functional value of music in our everyday lives.

* * *

Individual and small group investigations along lines of special interest and aptitude should be encouraged. Through these investigations and the special reports growing out of them, students will further their feeling of participation in group activity while satisfying their special interests. Students incapable of additional effort (for reasons of lack of knowledge or aptitude) should gain broadened insight from the reports. In thus allowing for individual differences,

¹² Andrews, op. cit., p. 79.

¹³ Ibid., pp. 315-317.

the proposed course should prove successful even in those situations where lack of teacher time seemingly prohibits scheduling a course for non-performers in music. It must be admitted that such a course would detract from the time spent with performance groups; yet, considering the potential value of such a course to the individuals, the school, and the community, I do not see how, as teachers, we can afford to ignore the opportunity.

* * *

Integration of phases of musical activity with other school activities, both in and out of class, provides a means of further illustrating functional values in music.¹⁴ The following examples are illustrative of the areas in which music lends itself to integration:

1. Music in the Social Studies. In history and geography, the study of folk music can instill a feeling of communication, and contribute to the understanding of other cultures, both past and present.¹⁵

2. Music and the Physical Sciences. In fostering moral and spiritual growth, music aids the individual in assimilating the technical knowledge of the present day while maintaining respect for the rights of others and a meaningful philosophy

¹⁴ Ibid., Chapter IV, "Integration and Correlation," pp. 106-135. Also see Wilson, op. cit., pp. 47-68.

¹⁵ Wilson, op. cit., pp. 47-52.

of life.¹⁶ Conversely, a study of the physics of sound can advance musical growth.

3. Music as related to the Communicative Arts. "In organizing experiences with art...attention should be given to the social milieu that affects art forms, the factors of the creative process that produce art forms, and the qualities that pervade all art forms."¹⁷

4. All-school projects in Public Performance. We are already acquainted with the value of public performance by school groups, in fostering cooperation and understanding within the school, and between school and community. The value of all-school cooperation in the production of public performances (i.e., art students creating scenery, English classes writing scripts, physical education students creating dances, commerce students handling business arrangements, etc.) lies in increasing understanding between the various departments, fostering a spirit of cooperation in the school, and furnishing direct experience in democratic participation.¹⁸

Performance of music in the proposed course should be

¹⁶ Jones, op. cit., p. 17.

¹⁷ Wilson, op. cit., p. 57.

¹⁸ Ibid., pp. 89-92.

attempted only with the unanimous approval of all class members. This refers to performance involving all students as a group. Sometimes particular classes will elect to perform music as an exploratory technique, and in these instances should of course be encouraged. Wilson points out that even though the singing should not be carelessly done, the students should not be expected to perform with the same technical proficiency displayed by the schools' performance groups. Emphasis should rest on "...the aesthetic joy of participation."¹⁹

Performance in class by members of the school performance groups is necessary for the demonstration of techniques of performance, and illustrations of various types and styles of music. This is in line with encouraging student participation in special projects on the basis of special interest and aptitudes.

* * *

In the ideal situation, the teacher of the class searching for meaningful musical experiences assumes the role of a "guide." At the outset of the class, the teacher should present an introductory unit, informing the class of the techniques and materials available for their use. From then on (as pointed out previously), the class should decide to a great extent the direction in which their investigations

¹⁹ Ibid., p p. 60-61.

should take them.²⁰ The teacher must also assume the role of a "salesman," until such time as class interest is sufficiently aroused to carry them onward. This is especially true in those situations where the course is being attempted for the first time. Great care must be exercised, so that the class does not become accustomed to an authoritarian attitude on the part of the teacher, even though he is regarded as a specialist in his field.

"Encouragement, patience, and the ability to point out relationships, willingness to allow attempts at new and different ways of accomplishing tasks..., and a spirit of enthusiasm are indispensable characteristics for the teacher who wishes to engender a creative atmosphere in his classroom."²¹

²⁰ Andrews, op. cit., p. 2.

²¹ Ibid., p. 5.

CONCLUSIONS

If the music teacher is successful in building a program of selected musical experiences which will meet the needs of his students, the overall school program, and the community, he may look forward to a time when music will no longer be regarded as "extra-curricular" and unnecessary. The school music program will then play a vital role in helping the individual develop:

1. ...Awareness of the problems of living.
2. ...Careful and critical thinking.
3. ...Emotional control and stability.
4. ...Attitudes of responsibility...and service.
5. ...Group consciousness.
6. ...Desirable changes in overt behavior.
7. ...Creative expression.
8. ...Appreciation of art forms.
9. ...A workable philosophy...for modern living.¹

A personal experience in music should result in an understanding of the musical process. This, in turn, might lead to an overall appreciation for the function of all art forms. Careful and critical thinking is required at all stages of this development, if the experience is to have meaning for the individual. If the individual is successful in building for himself a concept of musical value, it will serve him as a medium of creative expression.

¹ Wilson, op. cit., p. 17.

Participation in the activities of a class designed primarily to enhance individual experience in music will give new meaning to group cooperation. This develops a feeling of responsibility and service, bringing desired changes in overt behavior. Emotional stability will be fostered, not only by participation in group activity, but also by a stimulating personal experience in music.

The moral and spiritual values expressed in music will become clear to the individual as his understanding of the musical process increases. In contemplation of these values, he can evolve a philosophy of life which will give direction to his future undertakings.

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APPENDIX A

FACSIMILE OF THE SURVEY QUESTIONNAIRE

EASTERN ILLINOIS STATE COLLEGE
CHARLESTON, ILLINOIS

2 April 1956

Dear Supervisor:

In the preparation of a substantial paper, as part of my graduation requirements for the Master of Science in Education Degree here at Eastern, I have chosen the subject, "A Program of Selected Musical Experiences for the Secondary School."

A course of this type would be designed for the student who did not participate in the school's performance groups, and would be presented as an elective course in any year of high school attendance. Its aim would be to give the student a basic understanding of all types of music.

Junior-high-schools are included in this survey in order to determine the average background for such a course, of students entering high school.

In order to make the paper more meaningful, I would greatly appreciate your completing and returning the enclosed questionnaire. Your comments and suggestions are earnestly solicited.

Very truly yours,

Gene E. Haney

QUESTIONNAIRE

INSTRUCTIONS: Please check the appropriate squares.

1. Is a "Music Appreciation," , "General Music" , or extra-curricular "Music Club" offered in your school?
 2. If a class, is it required , or elective ?
 3. It is taught by:
 - a. Vocal Teacher
 - b. Instrumental teacher
 - c. Other Teacher
 4. The class meets:
 - a. Once a week
 - b. Twice a week
 - c. Three times per week
 - d. More times per week
- for:
- a. One year
 - b. Two years
 - c. More years
5. The approach to the course is:
 - a. Historical
 - b. By unit (i.e., Church Music, Modern, etc.)
 - c. According to student interest.
 6. Subject matter includes:
 - a. Music history
 - b. Biography of famous people
 - c. Basic studies of form, theory, & notation
 - d. Basic study of instruments
 - e. Active participation (i.e., singing)
 7. Please make remarks on the reverse side of this form.

(Name)

(Title)

(vii)

(School)

(City)

APPENDIX B

EXAMPLES OF SUPPLEMENTARY MATERIAL

EXAMPLES OF SUPPLEMENTARY MATERIAL

"Supplementary Books for the General Music Program"¹

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