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A FOLLOW-UP STUDY OF GRADUATES OF EAST RICHLAND
HIGH SCHOOL WHO PARTICIPATED IN
THE MUSIC PROGRAM

A Thesis
Presented to
The Faculty of the Department of Music
Eastern Illinois University

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

by
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DATE 7/7/59

APPROVED

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CHAPTER I

PURPOSE OF THE STUDY

The purpose of this study is to investigate the results and influences of music education upon graduates of the East Richland High School who have participated in the music program. By means of this investigation it is expected that pertinent and conclusive data will be gathered that may justify and solidify the existing music program in the East Richland High School curriculum, or indicate the need for its expansion.

In this era of educational unrest and upheaval, members of all fields of education are being challenged at every turn. The challenge to the curriculum, along with the demands for its justification in the public schools, forces us to evaluate the results of teaching in order that some conclusive principles may be made.

That this problem is apparent is evidenced by the ever increasing discussions in various periodicals and professional publications. The fact that about a third of the content of the March, 1959 issue of the Bulletin of the National Association of Secondary-School Principals was devoted to discussion of the school music program is pertinent proof of the trend.

It is interesting to call attention to a sentence from an address delivered to the Music Supervisors National Conference by Frances Elliot Clark, the organization's first president:

And so it comes about . . . a swinging back of the pendulum from the overemphasis 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."¹

This statement in itself is not unique or particularly original, but the interesting fact about it is that it was made in the year 1919. Forty years hence we may apply this identical statement and be equally astute in our interpretation of present educational trends. The fact remains that we are constantly caught in a cycle of changing views, and an analysis of our present situation is imperative.

Although we cannot prevent the swinging of the pendulum, certain influencing views and procedures can be brought into play so that the repetition of history can be somewhat modified. For one thing, the general public is much more aware of the state of education as it exists today than it was in 1919. Educators are in agreement that never before has the public been so intensely concerned about education. The degree of intensity is pointed up by the fact that the Carnegie Corporation of New York recognized the need of financing the study by James B. Conant resulting in his work The American High School Today, which is a superlative analysis of the present situation and is generally accepted as being the most authoritative source of evaluation.

As students in the East Richland High School proceed through their curriculum there is encountered an ever increasing uncertainty

1

Frances Elliot Clark, "Music--A Vital Force in Education," The Bulletin of the National Association of Secondary-School Principals March, 1959 (Washington, 1959), 43:4

of the feasibility of continuing musical activities in the face of the demands of an accelerated curriculum. The most common questions seem to be; "Will I make any use of my music knowledge and experiences after high school?" or, "Will the value received through music participation be such that I may justify its place in my program in lieu of some other academic subject?"

Since the problem with which this study is concerned is a current one, it seems logical that a follow-up study be made of the students who most recently have been concerned. The music students from the last four graduating classes have been surveyed by means of a questionnaire.

CHAPTER II

AIMS AND OBJECTIVES OF MUSIC EDUCATION

Music must be made so delightful, so satisfying an experience during school days that a very large number of children will learn to love it so deeply and to play and sing so well that when school days are over they will still want to continue to play and sing and listen--perhaps even create. They will want to keep on studying, too, so as to achieve more and more skill--and therefore greater and greater satisfaction from their own performance. Because they love music they will want to associate with other people who also love it. In the end music becomes for them a release from dullness and frustration--even from pain: an exalter of the human spirit; a stimulant toward a more friendly attitude as they mingle with other human beings; a necessary part of normal, happy living. How badly the world needs all this.¹

This paragraph presents a most idealistic viewpoint. However, it is a concept which every music educator could well utilize to attain the ultimate in basic objectives. Were our abilities and techniques commensurate with our goals, and if every student could thereby be indoctrinated with this concept in its fullest form, can we say there is anything left to be desired?

It is an established fact among educators that any subject taught in the public schools should have certain specific purposes and aims to substantiate its rightful place in the curriculum. It seems logical at this time to give some thought to specific aims and objectives of music education that have become well established as authoritative ones through repeated analysis and explanation by recognized leaders in the field.

1

Peter W. Dykema and Karl W. Gehrrens, The Teaching and Administration of High School Music (Boston: C.C. Birchard and Co.), p 14.

By establishing a set of aims and objectives it is intended that through analysis of the statements of respondents to the questionnaire an evaluation of the music program can be made.

Mursell lists a very concise yet comprehensive list of aims and objectives:

1. Enjoyment
2. Success
3. Discipline
4. Social Development
5. Widening Cultural Horizons²

In Music Education Principles and Programs he states as follows:

"Aims are influences that we wish music to exert on the behavior and development of human beings. They refer both to the present and to the future. They indicate a program that is broad and comprehensive but at the same time sequential."³

He is quite adamant in his views on justification of a subject in a curriculum. To quote a statement from his work, Human Values in Music Education:

No subject, however venerable its traditional place in the scheme of schooling, or however superficially attractive and plausible its claims may seem, has, in itself and for itself, any value at all. All such things are worth having and worth mastering only in so far as they enable boys and girls, men and women, to live stronger, more satisfying, more worthy lives only

2

James L. Mursell, Music Education Principles and Programs (Morristown; Silver Burdett Co. 1956), pp 36-70

3

Ibid. p 68

in so far as they release human and spiritual quality . . . Many a teacher, when challenged to defend the place of his subject, will say it is of value because it trains the pupils' minds. He cannot contend that he is giving them anything to be useful to them in the daily concerns of their daily living. So he falls back upon doctrine of a mysterious inner virtue, a value possessed by subject matter in its own right, a disciplinary value. The assumption will not bear analysis. It is a sheer excuse for educationally indefensible practice.⁴

Chester Travelstead, Dean of the College of Education, University of New Mexico, contends that every boy and girl should have an opportunity to participate in some music activity which is worth while and meaningful. Along with this he believes there should be further and more extensive opportunities for the talented few to take part in group activities in music. These activities should be "challenging, truly educational, and highly conducive to their most desirable growth and development."⁵

In the November, 1953 Bulletin of the National Association of Secondary-School Principals is found another set of aims and objectives of music education:

1. Music education gives young people the opportunity to find a richer life through music. It emphasizes the value of human living. It assists in developing an integrated person. Music may be a hobby, a recreation, or a valuable educational experience.

2. Music education offers activities which develop the social aspects of life. Group activities in music offer effective ways of developing cooperation, discipline, personal initiative, individual responsibility, and human relations.

⁴James L. Mursell, Human Values in Education (New York: Silver, Burdett Co., 1934), pp 4-6

⁵Chester C. Travelstead, "Basic Objectives of Music Education at the Secondary Level" (Music Educators Journal, January, 1958), p 25

3. Music education contributes to the health of the students and to the mental and educational health which is known to respond to the stimulus of music. It exerts a refining influence on the emotions.

4. Music education demands discipline and develops wholesome ideals of conduct. Group performance encourages the merging of individual efforts with those of others. It develops proper respect for the rights of others.

5. Music education aims to contribute to recreation by providing a sense of relaxation and renewal in the activities of music groups.⁶

In the Harvard Report, "General Education in a Free Society," general education was defined as education for an informed, responsible life in our society, as dealing with common standards and common purposes. Special education was described as looking more directly to worldly success by equipping people for certain specific tasks. To quote a sentence:

Taken as a whole, education seeks to do two things: Help young people to fulfill the unique, particular functions in life which it is in them to fulfill, and fit them so far as it can for those common spheres which, as citizens and heirs of a joint culture, they will share with others.⁷

Foster McMurray expresses concepts of music education in a more pragmatic explanation:

To help everyone to further awareness of patterns of sound as an aesthetic component in the world of experience, to increase each person's capacity to control the availability of aesthetic richness through music, and to transform the public musical culture into a recognized part of each person's environment."⁸

⁶"The Function of Music in the Secondary-School Curriculum," The Bulletin of the National Association of Secondary-School Principals, November, 1953 (Washington, 1959).

⁷The Harvard Committee, "General Education in a Free Society," Harvard Report, (Cambridge: Harvard University Press, 1945).

⁸Foster McMurray, Basic Concepts in Music Education (Chicago: National Society for the Study of Education, 1958). p 41.

The preceding paragraphs contain some far-reaching objectives that may be quite logically justified as purposes of music education. It can be a dialectical conclusion that any or all of the aims and objectives mentioned are purposeful ones. However, upon more discriminating analysis it can also be observed that many of them are overlapping in scope or similar in nature.

By perusal of the statements of many educators we find aims and objectives listed in great numbers. We are often too prone to evaluate a subject or an experience on the criterion of how many, rather than what kind or of what quality the desirable aspects are to which it may contribute. This wealth of material must be brought together, similarities and duplications noted, and attempts made toward simplification and clarity.

In view of these various concepts as stated by respected scholars in the field, it would seem that one should be able to draw upon this wealth of viewpoints, consider them in the light of one's own situation, and evolve a set of aims and objectives that may stand the test of critical thinking. Following are aims and objectives developed by this procedure:

1. First and foremost, music education should create a lasting interest in and appreciation of music. If music experiences can successfully accomplish this aim, they can facilitate the fulfillment of others aims which are an outgrowth of interest and appreciation. Knowledge is of little value unless it is perpetuated. Perpetuation comes through intense interest and deep appreciation. When people learn to love music they appreciate and associate with people who love and understand music.

The interest and appreciation of music becomes a catalyst for better human relations and proper reactions toward one's fellow beings.

2. Music education should provide an outlet for development of talent. Any ability a student displays that can lend itself to "fulfill the unique, particular functions in life which is in them to fulfill, and fit them so far as it can for those common spheres, which, as citizens and heirs of a joint culture, they will share with others"⁹ should obviously be nurtured and perpetuated, so that the possessor of this talent may take his rightful place in the scheme of human relations along with other human beings. For an individual to neglect a talent is a self-inflicted tragedy, and when those who have the key to the stimulation of that talent fail to follow through in a proper manner, they become accessories to that tragedy and are derelict in their duty. It makes no difference in what field of endeavor that talent may lie. As long as it qualifies in any realm that may add to normal, happy living, give satisfaction to one's self, or give release from dullness or frustration, it should be treasured and fostered with a militant energy, be it musical talent or otherwise.

3. Music education should enhance social development. As Mursell has so pointedly declared, "No subject . . . in itself and for itself has any value at all."¹⁰ We cannot defend music education unless it contributes to aspects beyond its own inner self. Whether

⁹Harvard Report

¹⁰Mursell, Human Values, 4-6

music be a hobby, a recreation, or a vocation, it is unquestionably considered to be, through the very nature of its procedures and practices, an activity that emphasizes the value of human living. It assists in developing the integrated person. Group activities in music offer effective ways of developing cooperation, discipline, initiative, responsibility, and recognition of the rights of others. All of these aspects and experiences individually and collectively make up a composite picture of desirable characteristics in a person. These characteristics lead to a state of being with which all education is and has always been primarily concerned. It is one of the most pertinent aims of education, commonly referred to as citizenship.

4. Music education should contribute to enrichment of life. Enrichment of life in this instance pertains to the development of ideals, attitudes, or principles that transcend those contained in the every day scheme of things. The influence music experience has upon the emotions, the spiritual uplifting one gets from the "Hallelujah Chorus," the patriotic fervor that may be generated in one's inner self by "The Battle Hymn of the Republic," or the relief from strife or torment gained from the strains of a Strauss waltz; these are all releases due to development of the aesthetic, the intellectual, the cultural side of man's nature. This constitutes the refinement of human nature.

As the returned questionnaires are tabulated and evaluated, it is expected that in the answers of these former students a correlation may be found in a justifiable number of instances between their past

and present musical experiences and these four broad aims and objectives as stated above.

CHAPTER III

THE EAST RICHLAND DISTRICT

Modern education strives to educate the total child, prepare him for life, and equip him conditionally to take his place as a purposeful and mature adult in society. The sociological problems of mankind are directly related to the demands made on education by society. There is little exception taken to the premise that man--and this includes the child--is largely affected by his environment. It would seem feasible at this time therefore to point out predominant characteristics peculiar to the situation of the persons and the areas involved in the questionnaire. Specifically, all persons contacted in the survey received their high school education at the East Richland High School, located in Olney, Illinois, which is primarily a rural community of approximately nine thousand inhabitants. Olney is the county seat of Richland County, an agricultural area of comparatively low productivity. The economy of the area has been greatly bolstered in recent years by oil production and allied activities.

By virtue of its being the largest town for thirty miles in any direction, Olney is a thriving shopping center. Its volume of business results in a sales tax expenditure greater than that of any other community in southeastern Illinois. This fact is not meant to infer that the community in general is above average in wealth. Because of its geographical situation (lack of a large city close by), it retains much of the atmosphere of a small town with the accompanying

advantages and limitations. It has a long established background of conservatism, the policies of which in times past have been deliberate to the point of retarding the flow of progress. The major sources of employment are the Pure Oil Company and other smaller oil firms, three factories, a creamery, and a county hospital.

The East Richland High School is the attendance center for all secondary-school education in the East Richland Community Unit School District, which includes the outlying villages of Parkersburg, Calhoun, Dundas, Claremont, Stringtown, and Berryville. Busses transport the students to and from school on all regular school days. However, they do not transport them to any extra-curricular activities held at the attendance center. These small villages are all agricultural communities which prior to 1948 sustained a typical closely knit social pattern of activities centered about school and church. After consolidation in 1948 it followed that the participation in extra-curricular activities by the bus-transported students would necessarily take place at the East Richland High School. That this was not the happiest situation has been repeatedly borne out in the reluctance of many of these students to evince interest in or to participate in the activities offered by the attendance unit. This attitude was reflected in the parental realm also by the lack of enthusiasm for such activities. This very normal type of sociological problem, however, may in time be resolved through a patient, long range educational plan for better public relations.

The present enrollment of the East Richland High School is

seven hundred sixty-five students, roughly one third of which is made up of students from the outlying district. Approximately 20 per cent of the student body participate in varying degrees in the music program.

The high school curriculum can be said to be average in nature. The music education program offers group experiences in both vocal and instrumental fields through participation in band, the choruses, and small groups. Band is considered a regular subject in the curriculum, offering a full credit for each year of participation. Mixed chorus is treated as an extra-curricular activity, meeting daily during a portion of the lunch hour. Other organized small groups such as madrigal singers, quartets, octets, and instrumental ensembles are not allotted rehearsal time during the school day, but must be scheduled outside school hours as best fits the needs of the participants.

Collectively the students of the East Richland High School are exposed to few cultural advantages beyond that which they receive in their high school curricular and extra-curricular activities. The city does maintain a community concert series, however, with a membership of between six and seven hundred persons, approximately one hundred fifty of which are students. During the summer months a municipal band of thirty-six pieces furnishes weekly concerts for the public in the city park. The personnel of this organization is made up of the citizenry of local and surrounding communities, augmented by a few more advanced students chosen from the high school band. This organization has been functioning steadily since its origin in 1873, a testimonial of a sort to the tenacity with which

this community maintains its traditions. It has been said of Olney that it is musically receptive, compared to other like communities in size. This fact is brought out by the comparatively large attendance at all concerts presented by the high school music department. It is not unusual to have audiences of eight hundred to one thousand for these performances.

These facts are presented only to facilitate understanding of the conditions pertinent to the subjective reasoning employed in interpreting the respondents' answers to the questionnaire.

CHAPTER IV

DEVELOPMENT OF THE QUESTIONNAIRE

Several criteria dictated the content of the questionnaire. In the first place, all questions considered were those which might bring evidence of how high school music participation has manifested any effect or influence since graduation.

After careful study a list of thirty-one questions was assembled. This list was reviewed by various faculty members of the East Richland High School for critical evaluation, and dubious or undesirable questions were deleted. This list was then reviewed by a number of graduates who, by the process of answering the questionnaire material, exposed other questions which lacked specific aims, clarity, or embraced too wide a scope. These questions were either eliminated or revised, and the questionnaire as it then existed was made up of sixteen questions.¹ Every attempt was made to keep the questionnaire as short and concise as possible. With this in mind it was found possible to include all material on one page, which may have provoked in the receiver a bit more readiness to respond, possibly resulting in a higher percentage of questionnaires returned.

As a final step twelve students were selected at random from the graduating classes of the last four years. Each one was sent the questionnaire along with a self-addressed, stamped envelope and a

¹Appendix B

letter of explanation.² This was done in order to reveal any weaknesses that might manifest themselves under the circumstances planned, that is, making contact by mail rather than personally, with only a written letter of explanation. Care was taken so that occupations, interests, and personalities were not all similar, and also that they were not all from any one locality.

Of these twelve, eleven were returned, and the questionnaire was carefully analyzed again in the light of the answers received. Several changes and additions seemed necessary for more complete results.

To Question 3 was added the following: "In what field did you major or intend to major?" Question 5 was eliminated on the grounds of being irrelevant to the results desired. Question 14 was revised to read; "Approximately how many hours per week do you listen to recorded music?"

One question was added which read as follows: "Can you positively say that your understanding and enjoyment of music is at a higher level because of your music activities in high school?"

The first four questions were used because of the relationships that might occur with music experiences and college attendance and occupations.

Question 5 in the revised questionnaire is a necessary question with a definite purpose that needs further explanation. Due to the particular scheduling of music activities in the East Richland High

²Appendix C

School, the students enrolled in instrumental music are exposed to a field of musical knowledge much greater in general scope than the vocal student. The survey includes only graduates who had been enrolled in the instrumental music program who may or may not have participated in the vocal music program also. Therefore all students answering the questionnaire will be those who had the advantage of what is considered a farther reaching side of the total music program. In order that the reader will not suspect implications relative to a differential in quality of instruction in these two areas, it should be stated that the teaching of both the instrumental and vocal music is done by the same personnel. A large percentage of individuals contacted will have had the additional experience of vocal training. It is assumed there may be a significant difference of attitudes apparent between those participating in one phase and those participating in the total program.

Questions 7 to 12 inclusive have to do specifically with gaining data pertaining to active participation since graduation.

The last four questions deal with aspects of appreciation, audience participation, and musical taste.³

³Appendix D

CHAPTER V

USE OF THE QUESTIONNAIRE

Only students who had participated in the music program throughout four years of high school were contacted. Those who had terminated participation before graduation were not considered. Two reasons are offered for this decision. In the first place, those students who were not considered were not exposed to the total music program, even though scheduling problems, scholarship, or some other reason other than lack of interest was the cause of discontinuing music activities. On the other hand, many of these students were dropped because of lack of interest, lack of sufficient progress, or some other reason having direct bearing on an adverse attitude toward music itself. It was felt, therefore, that only those who had complete contact with the music program were a composite group to interrogate, inasmuch as the similarity of musical background was an important factor to consider.

As stated previously, only students who qualified in the above category from the graduating classes of the last four years were contacted by means of the questionnaire. Of this group there exists a total of eighty-one persons. It was not possible to make contact with twenty of these students, due to changes of address, lack of contact with relatives or friends, or other reasons. Therefore the questionnaire was sent to sixty-one persons who had graduated from the East Richland High School in the last four years and who were

involved in the instrumental music program at the time of graduation. This group represents 75 per cent of all music graduates of the last four years.

Along with the questionnaire was enclosed the above mentioned letter of explanation and self-addressed, stamped envelope. Four days after the mailing of the questionnaire a post card was sent as a reminder for anyone who may have neglected or forgotten to respond.¹

¹Appendix E

CHAPTER VI

RESULTS OF THE QUESTIONNAIRE

Of sixty-one questionnaires mailed, fifty-three, or 87 per cent were returned. This constitutes a much larger return than average, as 50 or 60 per cent is considered a commendable amount of response.¹

TABLE I
NUMBER OF GRADUATES, NUMBER CONTACTED
AND NUMBER RESPONDING

	Class '55	Class '56	Class '57	Class '58	Total
Number graduates	20	22	17	22	81
Number contacted	14	14	15	18	61
Number responding	(not available due to anonymity)				53

It was found that thirty-seven of the fifty-three respondents are attending or have completed college, with four additional students attending institutions of learning other than college. Ten have not attended college at all, while three had college training interrupted. One of the three persons whose college work was interrupted is one of the four who are now attending other institutions, such as schools of nursing. A total of forty-three of the fifty-three respondents have had further schooling beyond high school. This represents 81 per cent.

¹Kenneth B. Henderson and John E. Goerwitz, How To Conduct the Follow-Up Study (Springfield: Illinois Secondary School Curriculum Program Bulletin No. 11, August, 1950) p 22

Of the major fields of college work that involve more than one student, there are three in religion, two in home economics, four in medicine, four in engineering, five in social science, two in elementary education, four are in schools of nursing, and six are enrolled in music education. A complete listing of major fields pursued appears in Table II.

TABLE II
MAJOR FIELDS PURSUED BY GRADUATES IN COLLEGE

Major field	Number enrolled
Engineering	4
Religion	3
Medicine	4
Foreign language	1
Geology	1
Social science	4
Nursing	4
Home Economics	2
Psychology	1
Business Education	1
Mathematics	1
Journalism	1
Chemistry	1
Forestry	1
Elementary education	2
Beautician	1
Music education	6
Undecided	1

Ten per cent of all respondents never play an instrument.

Of the six persons involved in this 10 per cent, three are housewives, who in all probability have less opportunity than normal.

In connection with this it is noted that twenty-four, or 45 per cent, have performed as soloists.

TABLE III
 NUMBER PLAYING INSTRUMENT SINCE GRADUATION
 AND DEGREE OF ACTIVITY

Never play	6
Occasionally play	23
Frequently play	9
Regularly play	15

Forty-four, or 83 per cent, have been a member of a musical organization sometime since graduation. These organizations range from church choirs to university band and choral groups. Table IV lists the types of organizations and the number of participants in each. It should be noted that some of these are participating at present, while others have some time in the past since high school.

TABLE IV
 TYPE OF ORGANIZATION AND NUMBER PARTICIPATING

College choral groups	23
College bands	18
Dance bands	8
Municipal bands	18
Municipal choral groups	1
Church choirs	15
College orchestra	2
Musical shows	3

Forty-three of the respondents sang in an organized group while in high school. Ten did not. Therefore 77 per cent received training in both instrumental and vocal music. Nine persons have not participated in a musical organization since graduation.

All except two, or 96 per cent, expressed a desire to continue or resume participation if the opportunity presented itself. Table V lists reasons given why graduates are not participating.

TABLE V
REASONS GIVEN FOR NON-PARTICIPATION

Ability not up to standard of group	8
Organization cannot admit additional personnel	1
No opportunity for participation	11
Do not have time	10
Not interested	0
Other reasons	7

It should be noted that some persons have given more than one reason, and as many as three reasons, for not participating.

There is an indication of an overall average of eight hours per week spent listening to recorded music. The number of hours listed ranged from none to fifty, the majority being in the four to sixteen hour group. The choice of music preferred by the respondents showed very healthy and broadening musical tastes. Third choice covered the widest range and was most evenly distributed. For total times mentioned, symphonic works led with thirty-six, musical show excerpts were second with thirty-four, jazz was third with thirty-one,

band music fourth with twenty-three, popular ballads fifth with eighteen, and the others were chosen insignificantly. Symphonic works, musical show excerpts, and jazz are all at the top of the list with such a small margin of difference that no significant leadership is indicated by any one of the three. There is no way to determine in how many cases a vote for jazz was a vote for the "rock and roll" type or for the more favorable and respectable forms of jazz. However, there is evidence of a sharp line of demarcation between college students of high school graduates and the students yet in high school, and observations indicate a kind of metamorphosis from the "rock and roll" craze to a "tidying up" of taste on the part of many high school graduates, a kind of revulsion against younger ideals.

TABLE VI
CHOICE OF MUSIC EXPRESSED BY RESPONDENTS

Symphonic works	15	15	6
Musical show excerpts	14	10	8
Operatic works	1	1	4
Band music	6	10	7
Jazz	12	9	10
Popular ballads	5	3	9
Folk music of any type	0	1	1
Religious music	1	1	3
String bands (country music)	0	0	2

Everyone of the graduates contacted stated that they can positively say that their understanding and enjoyment of music is at a higher level because of music activities in high school.

TABLE VII

FREQUENCY OF CONCERT ATTENDANCE

Attend most of them	37
Attend occasionally	15
Attend seldom	1
Never attend	0

CHAPTER VII

OBSERVATIONS, IMPLICATIONS, AND CONCLUSIONS

The conclusions drawn from a survey study of this type are directly dependent upon the manner in which a questionnaire is interpreted. It is logical that all results and tabulations must be viewed in an objective manner and proper conclusions drawn out of this frame of thought. Widely different points of view are possible due to fine shadings of subjective thinking on the part of the interpreter before the point at which this type of reasoning should begin. An approach embracing any premature subjective reasoning can distort or alter the true implications of the survey.

It is therefore intended that all observations will first be presented in the light of a cold, impersonal compilation of survey facts. These facts will then be treated subjectively in all cases where influences are apparent above and beyond the scope of the questionnaire. This procedure will be followed with the intention of reaching a hypothesis in two areas of research, as stated in the first paragraph of this study; namely, (1) the area dealing with further participation and involvement, and (2) the area concerned with aims and objectives of music education.

The large percentage of response to the questionnaire is certainly indicative of a high level of interest and awareness on the part of these graduates. It is a normal human weakness, especially with persons of this age group (18 to 20), to ignore a survey of this type or delay its return, even though there be a sincere desire

to comply. Since a return of 50 to 60 per cent is considered good, the record of 87 per cent returned is most commendable.¹

As attested by the cumulative records of the guidance department of the East Richland High School, the percentage of graduates seeking higher learning beyond the high school level stands at an average of approximately 40 per cent for the last four years. The percentage of music students seeking higher learning is twice that figure, or 81 per cent. This fact has several implications. Does participation in music while in high school influence in any way the desire for further schooling? Does a desire for further education stimulate a desire for music knowledge? Is the coupling of a desire for music education with the desire for higher learning characteristic of a certain type of a student? Another characteristic of the music enrollment personnel in this high school is the fact that it is almost void of students enrolled in vocational programs.

There are sufficient facts and conditions that can possibly bear upon this particular situation to make a clear cut conclusion rather elusive. In the first place, the scheduling problem characteristic of the East Richland High School exercises a large influence upon the enrollment of vocational students. At the same time, it is an established fact that a majority of the college preparatory students enroll in additional subjects whenever scholarship will permit in order

¹Henderson and Goerwitz, op. cit., p 22.

that they might fulfill college entrance requirements and at the same time take part in the music program.

The fact that college bound students as a group are a type that strive for certain goals above the norm coincides with the fact that the pursuit of a skill such as music, which is not mandatory, is therefore an experience that will be sought in the main by this same body of students.

There remains one question arising from this finding in regard to college preparatory students that warrants investigation and study. Should the music program deal for the most part with college bound students, or is there some weakness in the curriculum itself which prevents or discourages participation by a more universal segment of the student body? This problem suggests the expansion or modification of the music curriculum in order to reach a greater number of students with more varied interests and backgrounds.

It can be stated that the music program in the East Richland High School is exerting direct influence on the vocational decisions of students. Of the fifty-three respondents, six are majoring or have completed majoring in music education. In addition to these six students, many others in the respondent group are enrolling in college music courses or developing a minor field in music. Consequently the music program is accomplishing the objective of developing talent, which in turn will help to perpetuate that objective in the future. To maintain the proper perspective, it should be remembered that there are no other music majors in the personnel of the

entire four classes used, while there would presumably be many additional students from these classes majoring in other fields of endeavor.

It is also observed that there is a healthy variety of fields represented in the above mentioned body of college students. A large proportion have participated in music activities in a variety of ways. A commendable cross section of educated American citizens will eventually evolve that will be engaged in many facets of professions, avocations, and experiences in American life. In this process of evolvement, this group will carry with it, in varied degrees of intensity, a love of music, an awareness of it, an interest in it, or some modified affinity to it.

These are the people who will for the most part be the "doers" in future community life, who, by and large, will be those with the influential voice for establishing policies, trends, and patterns of living in a society. They will have had an addition to their cultural heritage through their musical experiences. By having this enriched background they will consequently be in position to nurture the cultural heritage of the succeeding generation. Granted, this may be in insufficient quantity, but some seeds are bound to sprout by the wayside in this sometimes unconscious and other times conscious propagation of an art and its influence.

That their music education has been meaningful to them is evidenced by the fact that forty-seven of the fifty-three respondents have played an instrument since graduation, and all but three of these

forty-seven have been members of a musical organization. This can certainly be interpreted as a lasting interest in music.

Twenty-four, or 43 per cent have either persevered in maintaining a level of performance that was already accomplished, or have developed and enlarged their talents to the point at which solo work has taken place. Here again is a display of talent development. Students in this category are a part of the body of musicians who help to perpetuate performance and the awareness of it. From these meager ranks emerges an echelon of performance standards, culminating in the musical artist who in turn activates another cycle of talent development through inspiration and example.

Attention is called to the number of graduates engaged in municipal band activity. With the exception of college choral groups, this category of activity embodies the highest number of participants along with college or university bands. All who are engaged in municipal band work happen to be involved locally. The city of Olney has maintained a municipal band for a great number of years. This organization has been the main source of outlet for instrumental music activity in the area. As one may observe by the tabulations concerning participation, a large segment of post graduate musical experience would be removed if this organization did not exist. The area surrounding Olney is sparsely populated and there is no metropolitan area close enough that supports any community music organizations. The Olney Municipal Band, therefore, obviously furnishes an outlet for talent beyond high school in an area that otherwise would

be void of this stimulus.

As aforementioned, a college or university musical organization serves as a collecting device for a body of students with a wide range of personality types, interests, attitudes, social standards, financial levels, and moral and spiritual concepts for the purpose of working in a rather detailed and technical fashion for a common result; namely, the performance of music. A musical organization in college can often be the one common bond in a new environment with other students of unknown problems and complexities. It may enable one to be articulate in an otherwise alien situation. Through his positive musical utterances he can speak with confidence in sharing a common experience with an elite group. This process can be unmistakably defined as a step toward enhancing social development and the development of citizenship.

Though there is not sufficient evidence to draw a conclusion, answers to the questions concerning participation suggest a situation that might well be investigated further so that proper conclusions may be drawn.

Of the nine graduates who indicated non-participation since high school, four of them did not sing in an organized group while in high school. Along with this both of the persons who indicated they would not care to continue to play or sing if the opportunity presented itself were of the ten who did not sing in an organized group while in high school.

Proportionately speaking, this would seem to indicate a low level of interest and participation is most prevalent among those

students who did not have the advantages of both instrumental and vocal training. It must be remembered that all graduates contacted were instrumental students, but not all had had vocal experiences. In addition to this, many of these students who excelled instrumentally while in high school may have found their only outlet for participation in the vocal category, as shown by the tabulation regarding this in Table IV. Therefore, it would seem that in regard to participation after high school, vocal music experiences and training in singing are every bit as important, and possibly more so, than instrumental training. Obviously, experience in both areas assures more possibilities of post-high school participation than experience in one.

The lack of opportunity for participation and the lack of time were the two reasons for non-participation that were given most frequently. This apparently indicates that the chances for participation in music after high school are too few for the common good. All but two of the respondents expressed the desire for musical experiences. In regard to those who at present are residing locally, the reason for lack of opportunity is understandable because of the relative isolated nature of the immediate community. This condition may well be a reason, yet it does not qualify as an excuse. The smallest community can have a musical outlet if sufficient desire is instilled in an ample amount of its citizenry.

Although no one expressed lack of interest, not having time can often be either a polite or evasive manner of indicating lack of interest, so it is a point of conjecture as to whether there may be some whose

interest level is undesirably low.

Something might be said of the eight individuals who felt their ability was not up to standard. Everyone judges ability by his or her own set of standards, and one's own judgment of one's self can often be far removed from a true and valid concept. It has been the experience of the writer to find many inadequate performers who were quite satisfied with their ability, while just as many others were found who were excellent performers, but victims of inferiority feelings. Therefore it is believed this figure is a very doubtful one and in true light could vary considerably either way.

In spite of the fact that there was a general indication of a high level of appreciation and understanding of good taste in music, the listing of favorite television programs is incongruous with this over-all attitude. This is no doubt due in great part to the fact that televised sustaining musical programs of a high level are few. Television is geared to appeal to the largest possible segment of the public with little regard for educational or intellectual musical horizons. Therefore favorite television programs of these former students fall largely into the category of non-musical types.

To further strengthen this conviction, attention is called to the responses in regard to the amount of time devoted to recorded music listening, along with the most desired types of music preferred and the frequency of audience attendance.

The nature of musical taste as indicated by the questionnaire response was most rewarding. Though band music was the predominant

type of music with which the questioned graduates had been involved while in high school, it took a respectable fourth place in the poll of tastes in music, yielding to symphonic works, musical show excerpts, and jazz, in that order. With the mixture of these three making the bulk of choice for an average of eight listening hours per week it would seem that these graduates have somewhere in their school life developed that which can be termed a healthy, understanding, and cultural approach to musical taste. A healthy and desirable procedure is indicated from earlier musical experiences relegated to a more utilitarian and restricted realm of activity to a broader, more varied and consequently more enjoyable taste which is being satisfied and enriched by frequent listening. A broadening of musical vision is apparent which surely originated in musical experiences. It can hardly be deemed presumptuous to assume that these musical experiences were in great part due to the participation of these students in the music program. To bolster this assumption attention is called to the fact that all the respondents agreed unanimously that their level of musical enjoyment is higher due to their high school music experiences. Herein lies the contribution to objectives, those of lasting appreciation and enrichment of life.

CHAPTER VIII

SUMMARY

This study has served a purpose in that it has helped to reveal some strengths and some weaknesses in the music education curriculum of the East Richland High School. It has measured the musical tastes and the amount of participation in music activities of music students after high school graduation. In attempting to determine these factors a valuable group of conclusions has been reached in the light of information available. In a number of instances the fulfillment of aims and objectives of music education has been realized.

Following are basic assumptions relevant to the fore-gone study:

1. There is indication of a high level of interest and awareness on the part of the respondents as indicated by the great number of responses.
2. There are six students majoring in music education.
3. Membership is maintained in a variety of musical organizations in college and community.
4. A great variety of educational fields are being pursued by those attending institutions of higher learning.
5. A great percentage of graduates are participating or have participated in musical organizations since high school graduation.
6. The municipal band is a great asset in furnishing outlet for talent and perpetuating participation.
7. Relatively speaking, there appears to be a lack of participation in church choirs.

8. There will be, of necessity, some propagation of music and its influences because of musical experiences.

9. The high standards in musical tastes indicated are most rewarding and represent musical growth.

10. The music program should be expanded or altered in order that music can be made available in some form to a larger portion of the student body.

11. The music program should embrace a more heterogeneous grouping of students.

12. No students interested in music should be denied the opportunity of both instrumental and vocal training.

It has been reasonably established that information realized from the questionnaire response indicates progress toward fulfillment of the aims and objectives of music education as stated: (1) to provide a lasting interest and appreciation, (2) to furnish an outlet for development of talent, (3) to enhance social development, and (4) to contribute to the enrichment of life.

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LIST OF GRADUATES CONTACTED

CLASS OF 1955

1. Clow, Beverly Schryock
2. Elkins, Connie
3. Gaddy, Phyllis Dietrich
4. Geiss, William
5. Kapper, Lester
6. Kistner, Kenneth
7. Lathrop, Sally
8. Michels, Mary
9. Murray, Michael
10. Nicholas, Marilyn Moss
11. Piper, Robert
12. Stover, Armynta
13. Taylor, Ann Weber
14. Von Almen, Jan

CLASS OF 1956

1. Bailey, Frank
2. Barber, Tom
3. Bechtel, Sue Jennings
4. Biggers, Paul
5. Bunting, Lawrence
6. Cutshall, Sandra
7. Dunn, Alice Powell
8. Eagleton, Koneta
9. Firsyth, John
10. Hawkins, Linda
11. Leist, Ronnie
12. Ratcliffe, Ted
13. Wagner, George
14. Waxler, Robert

LIST OF GRADUATES CONTACTED (cont.)

CLASS OF 1957

1. Ahlfield, Frank
2. Belmont, Carolyn Hubble
3. Berger, Willis
4. Blackburn, Jean
5. Brockman, Ann
6. Grinestaff, Don
7. Gross, Vernon
8. Horrall, Kin
9. Householder, Fred
10. Houser, William
11. Kesler, Richard
12. Scherer, Ray
13. Snyder, Robert
14. Stillwell, Larry
15. Yount, Dan

CLASS OF 1958

1. Arnold, Marilyn Heckler
2. Burgener, Judy
3. Frost, Vivian
4. Green, Barbara
5. Green, David
6. Grove, Linda
7. Henman, Jerry
8. Jackson, Sue
9. Meyers, Barbara
10. Michells, Carolyn
11. Mitchell, David
12. Newton, Dannee
13. Petty, Judy
14. Provines, Joe
15. Provines, Judy Beaird
16. Rosenkranz, Kirk
17. Schneiter, Diane
18. Stover, Conita

ORIGINAL QUESTIONNAIRE

1. If you are attending college, in what field are you majoring or do you intend to major? _____
2. a. If you are not attending college, are you attending any other type of instructional school, such as trade school, business school, nursing institution, beautician school, etc.? Yes ___ No ___
 b. If answer is yes, please signify type of training. _____
3. Have you attended college at any time? Yes ___ No ___
4. What is your occupation? (if not attending school) _____
5. Are you married? Yes ___ No ___
6. Have you sung in any organized group while in high school? Yes ___ No ___
7. Do you play any instrument now? (Check proper space below)
 never _____ frequently _____
 occasionally _____ regularly _____
8. a. Are you a member of any type of musical organization now? Yes ___ No ___
 b. If answer is yes, please list organizations. _____
9. a. Have you performed with any type of musical organization at any time since graduation? Yes ___ No ___
 b. If answer is yes, list organizations. _____
10. Have you performed as a soloist at any time since high school graduation? Yes ___ No ___
11. If you had the opportunity to participate without undue inconvenience, would you like to play or sing in a musical group? Yes ___ No ___
12. If you are not participating, check the reason or reasons why not:
 a. ___ I do not have time.
 b. ___ I am not interested.
 c. ___ I feel my ability is not up to standard of group.

- d. Organization cannot admit additional personnel.
- e. No opportunity for participation.
- f. Other reasons.

13. List favorite T.V. programs, musical and/or otherwise.

14. Approximately how many times in one month do you listen to recorded music?

15. Signify by numbers your first three choices of music:

- | | | |
|--|--|--|
| <input type="checkbox"/> symphonic works | <input type="checkbox"/> band music | <input type="checkbox"/> folk music of any type |
| <input type="checkbox"/> musical show excerpts | <input type="checkbox"/> jazz | <input type="checkbox"/> religious music |
| <input type="checkbox"/> operatic works | <input type="checkbox"/> popular ballads | <input type="checkbox"/> string bands
(country music) |

16. When you have opportunities to attend musical performances, do you:

- | | |
|--|--|
| <input type="checkbox"/> attend most of them | <input type="checkbox"/> attend seldom |
| <input type="checkbox"/> attend occasionally | <input type="checkbox"/> never attend |

LETTER OF EXPLANATION

Dear _____:

I am conducting a survey of all E.R.H.S. graduates of the past four years who were members of musical organizations while in high school. This survey is an important phase of graduate study in which I am engaged. Your prompt and sincere response to the enclosed questionnaire will govern directly the outcome of my study. A stamped self-addressed return envelope is enclosed for your convenience.

You are asked not to sign your name, nor to reveal your identity in any other manner. After all questionnaires are returned the envelopes will be opened by another person, so that no post mark or return address will be associated with any questionnaire. It is my hope that these provisions will insure a completely frank response.

I will appreciate very much your assistance with this project and will consider it a personal favor to me for you to give it your time and consideration.

Please permit me to thank you in advance for your cooperation.

With Best Wishes,

Leo W. Sliva

REVISED QUESTIONNAIRE

1. If you are attending college, in what field are you majoring or do you intend to major? _____
2. If you are not attending college, are you attending any other type of instructional school, such as trade school, business school, nursing institution, beautician school, etc? Yes ___ No ___
If answer is yes, please signify type of training. _____
3. Have you attended college at any time? Yes ___ No ___
What was your intended major field? _____
4. What is your occupation? (if not attending school) _____
5. Have you sung in any organized group while in high school?
Yes ___ No ___
6. Do you play an instrument now? (check proper space below)
never _____ frequently _____
occasionally _____ regularly _____
7. Are you a member of any type of musical organization now?
Yes ___ No ___
If answer is yes, list organizations.
8. Have you performed with any type of musical organization at any time since graduating from high school? Yes ___ No ___
If answer is yes, list organizations.
9. Have you performed as a soloist at any time since high school graduation? Yes ___ No ___
10. If you had the opportunity to participate without undue inconvenience, would you like to continue to play or sing in a musical group? Yes ___ No ___
11. If you are not participating, check the reason or reasons why not:
 - a. ___ I feel my ability is not up to standard of group.
 - b. ___ Organization cannot admit additional personnel.
 - c. ___ No opportunity for participation.
 - d. ___ I do not have time.
 - e. ___ I am not interested.
 - f. ___ Other reasons.

12. List favorite T. V. programs, musical and/or otherwise.
13. Approximately how many hours per week do you listen to recorded music?

14. Signify by numbers your first three choices of music:
- | | | |
|---------------------------|---------------------|-------------------------------------|
| ___ symphonic works | ___ band music | ___ folk music of any type |
| ___ musical show excerpts | ___ jazz | ___ religious music |
| ___ operatic works | ___ popular ballads | ___ string bands
(country music) |
15. When you have opportunities to attend musical performances, do you?
- | | |
|-------------------------|-------------------|
| ___ attend most of them | ___ attend seldom |
| ___ attend occasionally | ___ never attend |
16. Can you positively say that your understanding and enjoyment of music is at a higher level because of your music activities in high school?
Yes ___ No ___

POST CARD

A few days ago you received an important questionnaire which you were asked to complete and return to me. As you may recall, the responses to this questionnaire were tabulated in such a fashion that your identity would remain anonymous. Consequently I have no way of knowing who has and who has not returned his completed questionnaire. I am extremely interested in having all copies returned. If you have already returned yours, please accept my thanks. If you have not, won't you take a few minutes to complete the questionnaire so that I may be sure of having a 100 per cent return.

Sincerely,

Leo W. Sliva