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An experiential course in exploring music for the academies of the Seventh-Day Adventists : with syllabus and student reports

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AN EXPERIENTIAL COURSE IN EXPLORING MUSIC FOR THE
ACADEMIES OF THE SEVENTH-DAY ADVENTISTS
WITH SYLLABUS AND STUDENT REPORTS

A Thesis
Presented to
the Faculty of the School of Music
College of the Pacific

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

by
Yvonne Caro Howard

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CHAPTER I

INTRODUCTION

Statement of the problem. The following study and the compilation of the accompanying syllabus have been prompted by the fact that Music Appreciation opens up large fields of knowledge and social cooperations for the teen-ager, and the curriculum of the Seventh-day Adventist secondary schools does not yet take proper advantage of it as an educational means.

Justification of the problem. The lack of a comprehensive program of music education is shown by the fact that training in these schools is devoted largely to private lessons in applied music, and to building school organizations, such as band, orchestra and choir.

Applied music training provides many worth-while skills for the music student as it disciplines the eye and hand, gives keener listening powers to the ear, develops better coordination of bodily movements and trains the concentration powers of the mind. These are necessary and profitable attainments and result in the development of habits of accuracy, sightreading, and memorization.

On the other hand, as the majority of students will not be skilled creators or performers of music, but may

still learn to love and appreciate this art, the important thing is to enlarge their understanding of it through an exploratory course in music. They may thereafter enjoy to a fuller extent the offerings of those who are more gifted, and will receive as well the cultural uplift gained by acquaintance with the best in music. This knowledge will be useful to them throughout life and will therefore prove a valuable asset to them as adults in the home and in society.

Source of data. To assist in working on a project for the development of a general music course for Seventh-day Adventist academies, a questionnaire was sent out to each of the sixty private schools in the United States owned and operated by this denomination.¹ The object of this inquiry was to ascertain what music courses were included in their curricula. Study was also given to the offerings of other private schools on the secondary level in California, as well as to those of neighboring public schools. Books, magazines, and other available literature pertinent to the problem were reviewed and suggestions

¹Academy is the title given to the Seventh-day Adventist secondary-level private school, grades nine through twelve. Throughout the thesis, the term will be used in this sense.

incorporated into the thesis and syllabus.

The Plan of the Project. The practical exploration of music in five different phases for secondary level students is the plan of the project. Its aims are realistic and up-to-date. It is not a course in teaching the fundamentals of music, as the teen-ager resents attending a musical kindergarten, and the intricacies of learning the names of the notes and how to count will help him little in his enjoyment of a symphony. It is not theoretical instruction that he needs and wants, but musical understanding and discrimination which is made available through this manner of presentation.

The application of the project was carried on at the Monterey Bay Academy through a course entitled Music Appreciation, as outlined in the syllabus in Chapter IV. It was designed to fulfill the needs of those students who had no background in music and also to augment the training of those already versed in music skills.

The results of the use of the course are illustrated by actual student reports to prove the value of this method of approach so that other Seventh-day Adventist academies may follow its lead into a broader plan of music education.

CHAPTER II

MUSIC AS AN EDUCATIONAL FORCE

The greatest requirement of music education today is to enrich and beautify the lives of those whom it touches. Because of the nature of music itself, it has more possible potentialities for the uplifting of mankind than have many of the other subjects taught in the regular school curriculum.

The eagerness with which the public seeks contact with music through artistic performances in concert halls and through the use of the radio and television gives evidence of an innate urge for that for which music stands and demonstrates further the satisfaction realized through the medium of this unspoken language.

Culture has long been a strong motive in American life. This country has instinctively sought after the fine arts with much enthusiasm and energy. The unfortunate situation is that nine-tenths of the American population do not attend classical concerts because they get too little out of the performance. A great majority consider music only as a diversion, and in consequence the demand for the more shallow type of music is prevalent. The possibility of broadening and deepening life's experiences

through the inspiration of good music is limited to the smaller group who already appreciate the cultural aspects of daily living.

Until the turn of the last century only a small place had been accorded music as a useful art in this country's educational system. It is astounding to observe the profound strides that have been made in the last fifty years until at the present time music is considered a "necessary part of any education that would set out to serve authentically the complete needs of man."¹

The consideration of music as an integral part of education was well established in the opinions of two well-known Greek philosophers, Plato and Aristotle. The strong influence these men wielded over their own generation not only affected the ways of those who lived in their age but the thinking of great minds through the centuries.

Plato maintained that man was composed of two temperaments, the spirited and the philosophic. If all his thought and energy were given over to building up the physical side of his nature, man would become an illiterate person, capable only of settling his problems by muscular

¹Russel N. Squire, Introduction to Music Education (New York: The Ronald Press Company, 1952), p. 19.

force. On the other hand, if he devoted himself to the arts exclusively, he would become a weakling and appear unbalanced. To blend these two exclusive temperaments, man was given the two arts, music and gymnastic, according to Plato, "in order that by the increase or relaxation of tension to the due pitch they may be brought into mutual accord."²

To succeed in this goal of the ideal state, Plato insisted that training should be commenced early in life. The following quotation gives evidence of the gradual uplifting influence that he attributed to music, and for this reason its use was maintained in the training of the youth in the most perfect of all democracies, that of ancient Athens.

Musical training is a more potent instrument than any other, because rhythm and harmony find their way into the secret places of the soul, on which they mightily fasten, imparting grace, and making the soul graceful of him who is rightly educated or ungraceful of him who is ill educated; and also because he who has received this true education of the inner being will most shrewdly perceive omissions or faults in art and nature, and with a true taste, while he praises and rejoices over and receives into his soul the good, and becomes noble and good, he will justly blame and hate the bad, now in the days of his youth, even before he is able to know the reason why; and when reason

²Plato, The Republic of Plato (J. L. Davies and D. J. Vaughan, trans.), (A. L. Burt, Co., N.D.), p. 19.

comes, he will recognize and salute her as a friend, with whom his education has made him long familiar.³

Being aware of the power that music had over the emotions, Plato taught that only harmonies that inspired courage and endurance, or were peaceful and unconstrained should be used in the perfect state. No soft or enervating music should be admitted. Too much variety of rhythm "begets dissolutions in the soul," stated this learned philosopher, so only those rhythms that were natural and that suited themselves to well-regulated living were encouraged.

Therefore the use of music in education as recommended by Plato, was "to foster and develop in the minds of the pupils a sense of beauty, harmony, and proportion, which will influence their whole character, and all their intercourse with one another."⁴ A studied perusal of these principles as laid down by this Greek writer is a worthwhile contribution which no system of education can entirely ignore.

Aristotle, a pupil of Plato and a rival philosopher, did not entirely agree with his teacher in the limits he put on the uses of music in education. He argued that music should be used, not only for moral training, but in a

³T. H. Yorke Trotter, Music and Mind (London: Methuen and Co. Ltd., 1924), p. 196.

⁴Plato, op. cit., p. xiv.

broader sense for amusement and rational enjoyment as well, as this art seemed to share in the nature of all three. He stated:

Amusement is for the sake of relaxation, and relaxation is of necessity sweet, for it is the remedy of pain caused by toil; and intellectual enjoyment is universally acknowledged to contain an element not only of the noble but of the pleasant, for happiness is made up of both.⁵

In addition to the value of music as recreation, Aristotle mentioned its influence over the character and the soul. He used as one example the power of the songs of Olympus to inspire enthusiasm. To Aristotle music was conducive to virtue as it helped to form attitudes of mind and to habituate beings to true pleasures. Souls thereby underwent a change. From acquaintance with the mere representations of life's experiences, growth occurred as discernment was cultivated, and the same feelings were transferred to the realities of existence.⁶

Aristotle taught that the youth should be encouraged to find delight in the nobler melodies and rhythms of music. He said in conclusion:

Enough has been said to show that music has a power of forming the character, and should therefore be introduced into the education of the young. The study

⁵Aristotle, "Politics" in The Works of Aristotle, II, (Vol. IX of Great Books of the Western World, ed. Robert Maynard Hutchins. Chicago: Encyclopaedia Britannica, 1952), p. 545.

⁶Trotter, passim.

is suited to the stage of youth, for young persons will not, if they can help, endure anything which is not sweetened by pleasure, and music has a natural sweetness. There seems to be in us a sort of affinity to musical modes and rhythms, which makes some philosophers say that the soul is a tuning, others, that it possesses tuning.⁷

Even though many centuries of time separate us from these early Greek teachings, their philosophies have penetrated the American way of life in its educational plan, as is brought out later in the chapter.

A backward glance at the foundations of music education laid by Lowell Mason over a century ago is necessary to trace the rise of the structure that is in existence today. Through his acquaintance with the "singing school," Mason was convinced that all children were musical and that music should be taught in the public schools. Encouraged by the success of Pestalozzi in teaching children to sing in Switzerland, Mason took it upon himself in the year 1837 to demonstrate to the school board of Boston that music instruction was feasible in public schools. He claimed that its use brought relief to the wearisomeness of constant study and seemed to renerve the mind and to prepare all for more vigorous intellectual action. The outcome of this experiment was that music was included in the curriculum of the public school along with the three R's. Thus Mason

⁷Aristotle, op. cit., p. 546.

gave to the American people what is known as the Magna Charta of music education.

In a report by the Boston Board of Education in 1836, which finally granted the request of a group of petitioners for music in public schools, is found an early recognition of the social value of music to the individual and in a larger sense to the welfare of the community. "Through vocal music you set in motion a mighty power which silently, but surely, in the end, will humanize, refine, and elevate a whole community."⁸

This philosophy underlies the plan of music education today--that music should be taught to the masses, not to the smaller group of especially talented children. The faint whisper of these small beginnings made in a small school room in Boston in 1837 has since swelled into a mighty chorus that has penetrated the public school system of the whole nation.

In the early period before music was considered a formal subject by educational authorities singing was practised in all the schools. When music as such was introduced into the curriculum, a special teacher was appointed and thus it became a "special" subject. Boston led the way, then Buffalo and New York city followed, until as the years went by, "music supervisors" were chosen in many cities of this

⁸Squire, op. cit., p. 7.

country.

At first, poor teaching methods resulted in limiting the power of music as an educational force. The "narrow view" of music education, according to Farnsworth, consisted of two methods, sightsinging and rote teaching. Long and tedious hours of sightsinging drills and written exercises were administered which placed emphasis on the eye rather than the ear. This intellectual approach was satisfying to the teacher because results could be measured quickly and accurately to show what was being accomplished, but withal was often uninspiring to the pupils.

The emotional approach, the teaching of numerous melodies by rote, was stressed by those advocators who felt that the time spent should be devoted to learning many songs expressive of the love of one's country, of nature, and of God. While these songs dwelt on moral values, for many this offered only a social and collective experience. The moral principles inculcated in song were minimized as attention was given to the mechanics of learning the melodies.⁹

Following this, between 1885 and 1905, came a period of weighing and deciding methods of music reading and teaching, which gave rise to "normal" and "summer" schools. The name of Luther Mason, a distant relative of Lowell Mason,

⁹ Charles Hubert Farnsworth, Education through Music (New York: American Book Co., 1909), pp. 202-208.

looms large among those who established courses in music, and for his contribution he is recognized as the founder of music education methodology.

The "broad view" of artistic education was introduced by Farnsworth in his epoch-making book, Education through Music. He begins it with the premise: "The purpose of art is to quicken perception, clarify feeling, and stimulate initiative for the beautiful,"¹⁰ and his final paragraph reiterates this threefold value of music.

This broad view was to accomplish all that the two methods mentioned above succeeded in doing with the addition of two distinct features, individual initiative and the communication of feeling. This was to be done through hearing as well as producing music by encouraging active cooperation of both the thought and the imagination of the pupil. In this way music would cause such a participation in what was heard, that throughout life a continual development would broaden and deepen the power for joyous musical experience.

The introduction of instrumental music teaching into the schools following 1900 helped to develop this broader appreciation of music. One reason for this development lay in the fact that many of the greatest compositions were instrumental. As a fuller knowledge of the instruments was gained, appreciation of this type of music expression was

¹⁰Ibid., p. 7.

heightened. It was found that many children preferred playing to singing since this form of music participation avoided the uncertain period of the changing voice, and their enjoyment could continue without interruption.

Another step in the progression towards a more applicable training in music was the introduction of listening education in the form of "music appreciation" class instruction. It is to Dr. Frances E. Clark, past president of the Music Educator's National Conference at its beginning, that we are indebted for the enriched program of subjective teaching which followed, and the seeds sown fifty years ago have taken root and produced a hundredfold fruitage.

It became evident that any such revolutionary undertaking as a listening program would need extra time in the school program, and also would necessitate special training on the part of the teachers. Such practical objections, added to the intellectual and emotional aspects of the narrower view, presented a rather discouraging outlook for music as an educational force in a more comprehensive scheme of teaching. However Farnsworth predicted back in 1909:

If society and school authorities realized how much more the broad view would make possible of accomplishment, there would be no difficulty in getting either the training or the time essential for the work.¹¹

¹¹Ibid., p. 207.

With the turn of the century came a number of other events that were to help in bringing about important changes in methods of music teaching in the schools. This century, in the words of Ellen Key, was destined to be the "century of the child." Through the reforms of Rousseau, Froebel, and Dewey, the idea of suiting the education to fit the student's individual needs was gaining the ascendancy.

Since each child gains from education all that he lacks at birth, Rousseau stressed the importance of finding the method of instruction most suited to each individual so that he might become the man nature intended him to be. Froebel taught that there were three powers instrumental in shaping the education of the child, nature, humanity and God. He held that as all children were born good, they should be led to find themselves, to be at peace with nature and to know God. His theory was that all education culminated in religion. According to Dewey, all education was the reconstruction of experience, the opening up of new and ever wider avenues of action.

These ideas penetrated our educational system until creative thinking, planning, and doing became the core of the modern approach to learning. In the progressive schools, originality and initiative were encouraged. Each child was considered as a separate entity, and was challenged to busy

himself with the needs of life about him.

The alert teacher of today stimulates and arranges situations so that the classroom becomes a laboratory where projects that have a definite relation to fuller living are worked out. In creative subjects, such as music, many opportunities for self-expression are to be found. In high school music courses, students may learn to write their own melodies, learn to play in or to conduct school organizations, become members of the singing groups, join a music club, or many other worth-while and pleasurable activities that are of interest and value to the teen-ager, and have a definite carry-over value into education for life.

Music is produced from within in response to innate instincts, either rhythmic or melodic. Its power as a moral force is significantly expressed in the adage, "If you teach a boy to blow a horn, he won't blow a safe." It is very true that the energies that may find an outlet in music if suppressed might prove injurious. Music has the ability to modify social and personal dispositions and open the way towards new patterns of conduct. This is supported in the following statement:

When a pupil learns it [music] as he should, he gains something of permanent value, something which can be a source of strength and stability to him all through

his life. The beautiful belongs in the ranks of the eternal values.¹²

Music is known as the universal language as it is common to all mankind in a greater or lesser degree. It has been used through group singing activities to combat anti-social tendencies among pupils. This is significant in our educational program as the future success of our democracy depends on a loyal spirit of friendliness, and it needs music to "humanize, refine and elevate it."¹³

Aside from combating unhealthy social tendencies in the schoolroom, music serves as a bond of fellowship through subordination-to-the-group experiences, such as is illustrated in the following instance. Velma, a junior in high school, loved to sing, all the time, any time. She practised a full hour period every morning and demonstrated sufficient ability to compete in various talent festival programs as a soloist. But because of this peculiar social power of music, she enjoyed blending her voice with the others in the a capella choir in order that she might have a part in harmonious group performance.

¹²James Lockhart Mursell, Human Values in Music Education, (New York: Silver, Burdett and Co., 1934), p. 160.

¹³David Eric Berg, Introduction to Music (Vol. 1 of Fundamentals of Musical Art, Ed.-in-chief Edward Dickinson. New York: The Gaxton Institute, 1926), p. 10.

Then there was Steve, who in the band concert expectantly waited his turn to come in with three forte rolls on the "tymps" after eighty-seven bars of rest. The thrill of having a major part in the dramatic climax made possible by his perfectly timed entry was a joyous experience of satisfactory achievement. He then stood silently, listening, while the violins and reeds played on in melodious strains to the completion of the composition.

Further benefits gained from this group experience are concentration, accuracy, confidence, ability to follow and willingness to cooperate. These disciplines for democracy carry over into life and are of great value to the young citizen in his training.

What is it that makes active youth interested and eager to submit to this type of sharing, to grant others their rightful place in an attempt to achieve a goal of perfection? It is the magical power of music that makes them unaware of the discipline involved because of the high level of satisfaction realized.

Since music causes reflection and appeals to the more intuitive side of nature, it is reasonable to assume that the growing mind can profit by the uplifting stimulus of good music. It is an unquestioned fact that the music that has survived is that in which the expression has been

of the loftiest nature.

Beethoven's Fifth Symphony could be cited as an example. The insistent knocking of fate of the opening movement, the struggle depicted followed by the admission of and submission to a higher power, and the final victory over what had seemed to Beethoven to be the fatal blow of his life--his deafness--all these find a responsive chord in the heart of the listener. To every one comes an hour of discouragement, the fear of defeat, and, sensing the unbounded courage of this musical giant as is expressed in his best-loved composition, he who listens to its revelation of final triumph over life's adversity finds himself better able to meet his own disappointments with renewed moral stamina.

Could it be true that in the process of listening music wields the most power over the soul? Lillian Baldwin, who is doing a great deal to further courses in music listening through her publications on this subject,¹⁴ supports this idea in the following paragraph taken from a well-known treatise on secondary school music:

While performance brings joy, it also brings responsibility and self-consciousness and destroys the perspective of the composition as a whole. Music reveals itself fully only when we are free, when we are willing

¹⁴Lillian Baldwin, Music to Remember (New York: Silver Burdett and Co., 1951).

to be still and know. . . . Musicianly listening, which registers the details of musical beauty, turns the instant joy of mere hearing into music memory, a durable satisfaction.¹⁵

With this added quality, the opportunity for full music enjoyment is extended to include everyone, the listener as well as the performer. As the majority of the world's population has no power to bring to life the black notes of a composition, it would seem important that "musicianly listening" be a constant goal in music education.

One evidence of a growing desire on the part of the public for contact with music through this medium is manifested by the recent production of music appreciation records by many music companies.

Further benefits that may accrue through an acceptable program of music education in American schools are: a means of recreation that will last through life; an independent and continuing interest, resulting in personal growth and self-fulfillment; a discovery of talent, and in discovering the art, the youth discovers himself also. And lastly, music may be "an agency for democratic living by providing rich and significant experiences and activities in which all may share."¹⁶

¹⁵Peter W. Dykema and Karl W. Gehrke, The Teaching and Administration of High School Music (Boston: G. C. Barchard and Co., 1941), p. 280.

¹⁶James Lockhart Mursell, Music in American Schools (New York: Silver Burdett and Co., 1943), p. 25.

The boundless limits of this highest of all arts-- music--are expressed in a "creed" entitled "Education Through Music" presented to the people of America by two of the most successful promoters of music education, Dykema and Gehrkens.

Music at the center of human life; music that changes life; changes the child so that he still remains changed when he has become a man; . . . music that lifts the individual human being above the humdrum of daily life, soothing him when the pain of existence would otherwise be too intense, and, at other times, affording a medium for expressing his joy at being alive; -- it is this kind of education through music, this kind of music as a part of normal living, that we advocate -- in school, in home, in church, in community.¹⁷

After this study into the uses of music as an educational medium, Plato's statement, "Musical training is a more potent instrument than any other," is quoted with renewed respect for the insight of this great philosopher. When music as an educational force in all its facets is revealed, it is clear that some cultural pursuit such as music should be included in the educational curriculum of every young person as an outlet for expressing his own individuality, enriching his life, helping him to discover himself, and also fitting him to become more of a credit to society and the world in which he lives.

¹⁷Dykema and Gehrkens, op. cit., p. xxiv.

CHAPTER III

PROBLEMS CONCERNED WITH THE INTRODUCTION OF A GENERAL COURSE IN MUSIC INTO THE CURRICULUM OF THE SEVENTH-DAY ADVENTIST ACADEMIES

Since the turn of this century a widening concept of the social-cultural function of the arts has been evolved. Priority has shifted from the aim to perfect musical performance to the arts as a way of life. According to Lilla Belle Pitts, past president of the Music Educators National Conference, "the striking contributions made by music education to the cultural life of this country have obligated workers in our particular field to take the initiative in experimenting with activities"¹ along this line. Such procedures will make music an indispensable element in programs of general education.

It is believed that there is an immediate need for this type of initiative in the music training of the secondary schools of the Seventh-day Adventists. The fulfillment of this need would result in music becoming an integral part of the educational program of these schools, not merely in the applied branches as it is now taught, but in its

¹Lilla Belle Pitts, "Music Education for Tomorrow," Education, 74:45, September, 1953.

availability to all pupils through an exploratory course in music.

To corroborate the certainty of this observation, a questionnaire was prepared and sent out to each of the sixty Seventh-day Adventist academies in the United States. The twenty-four replies received reveal that in 1955-56 in eleven of these schools the only music that was offered was in the applied field to a necessarily small group of students. Goals of creditable public performance seem to have sufficed as outlets for their need of self-expression. Such aims are of course valuable and important for individual instrumental or vocal students, but music as a major discipline for the few has eclipsed the concept of music as a means of self and social realization for the many, and therefore this type of training is not sufficient in the curricula of the secondary schools of this denomination.

The findings from the eleven academies offering no course in general music are tabulated in Table I. One point that is very gratifying to note in studying this table is that the trend is towards broadening the musical offerings in a number of these academies.

TABLE I

ELEVEN ACADEMIES OFFERING NO COURSE
IN GENERAL MUSIC

Academies	Music subjects offered
*Atlantic Union College Preparatory, Mass.	Planning for!
Broadview Academy, Ill.	Offered, schedule too crowded, not enough signed up; voice teach- er does conducting on the side.
Lodi Academy, Calif.	None
Mount Aetna Academy, Md.	Plan to teach Music Appreciation and Conducting next year if at all possible.
Mountain View Academy, Calif.	Unfortunately none
Navajo Mission School, Ariz.	Choir, band, and piano lessons only.
*Pacific Union College Preparatory, Calif.	None
San Pasqual Academy, Calif.	Making plans to offer such a course another year.
Sunnydale Academy, Mo.	Do not offer. Desire course in Music Fundamentals.
*Union College Prepara- tory, Nebr.	None on academy level
*Walla Walla College Preparatory, Wash.	None offered

*The college preparatory schools are conducted on the same campus as the colleges of the same name, and courses in music literature are offered at the collegiate level for music majors. Many who attend preparatory school, however, do not go on to college.

In response to the second part of the questionnaire, "Do you feel room should be made in our academy program for a course in Exploring Music?" not only were the answers one hundred per cent in the affirmative, but there was evidence of enthusiasm for such a project in replies of "Yes, very definitely," and "We are making plans to offer such a course another year." Another answer read: "It would be a fine thing if the denomination would adopt a standard along this line in the academies," and still another opinion was, "I believe our academy students should have an opportunity to get more than just applied music."

Further dissatisfaction with the specialized music program arises from the fact that it is unrelated to the rest of the curriculum. This opinion is acceded to by others who are leading out in this work as shown in the following quotation from an article entitled "Great Issues in Music Education."

In the past the teacher education programs of music departments have emphasized the proper conduct of performing organizations. The practice teacher of the future must more fully envision the total responsibility of the inservice music teacher to the entire music program. Such areas of understanding as the educational integration of music into the curriculum must be applied to the over-all needs of our youth.²

²Lloyd Frederick Sunderman, "Great Issues in Music Education," Education, 74:7, September, 1953.

The author states further that the greatest weakness has been the lack of emphasis upon secondary school music education.

The same weakness is apparent in the secondary schools under discussion as attested to by Table I. As will be noticed, these schools are conducted in widely different areas of the United States. The sixty academies contacted all give private lessons in piano, organ, band and orchestral instruments, or voice, but only thirteen of them offer any type of course in the curriculum that could be classed as general music. The subjects offered by these schools are listed in Table II.

From a study of this table it is encouraging to note that about fifty per cent of the academies reporting list a semblance of a course in general music. The majority of these include music listening, music fundamentals and music history. The diversity of subject material offered however suggests a need for unifying the musical content of these courses.

TABLE II
 THIRTEEN ACADEMIES OFFERING COURSES
 IN MUSIC APPRECIATION

Academies	Music subjects offered			
	Listening	Fundamentals	History	Conducting
Adelphian, Mich.	X	X	X	X
Cedar Lake, Mich.	X	X		X
Fresno, Calif.	X	X	X	
Gem State, Idaho				X
Laurelwood, Oregon	X	X	X	X
Mount Ellis, Mont.	Music Survey			
Mount Vernon, Ohio	X	X	X	
Newbury Park, Calif.		X		
Oak Park, Iowa	X	X	X	X
Thunderbird, Ariz.	X	X		
Union Springs, N.Y.	X	X	X	X
Upper Columbia, Wash.	X	X	X	X
Wisconsin, Wis.	X	X	X	X

Note: X denotes yes.

In studying the reasons why music instruction has been limited to applied work in the secondary field, a lack of adequate training farther back in the educational program presents itself. The young person preparing for graduation from college and for a job as a music teacher learns of the possibility that due to economic problems in the teaching field he may be asked to teach other subjects as well as music. Accordingly, he neglects concentrating on a maximum training in music in his attempt to broaden his college work in preparation for the other assignments that may come in his teaching position.

In contrast to this, there is the teacher who has trained to teach the regular high school subjects but because of a teacher shortage he is asked to give private lessons in the instrument in which he majored in college. With the fair acquaintance of music that he has gained, possibly a music minor, he handles the academy music program as best he can under the circumstances.

Seemingly, the most unfortunate reason of all for a limited type of instruction in music being offered in these secondary schools, which is also an economic one, is that circumstances have forced some out of the teaching profession who are well qualified as music teachers because they find they must enter other fields of endeavor to make a living.

The fact that there was no room for a general music course because of an already overcrowded curriculum in the academy in which the music instructors taught was pointed out in a number of the replies received. High school educators of today generally hold that the inclusion of music on the same basis as other subjects does not overcrowd the curriculum. It enriches every phase of school life in the promotion of happiness and creative activity, lending new life and zest to an otherwise undeviating program.³

In the program at Monterey Bay Academy, which is the school where this project was carried out, this was found to be the case. Pupils of the music appreciation class which was held the last period before lunch many times said how much they looked forward to the period of relaxation and enjoyment that they knew awaited them at the end of the morning session.

The best way to insure the placing of a subject in the school curriculum is to create a course which will compel recognition, not by propaganda, but by the sheer excellence of the work produced. When the principal of any progressive school becomes aware of the close relation between the material taught in the classroom and its application in

³Russel N. Squire, op. cit., p. 94.

real life situations, he will do all in his power to make room for such a subject.

Another deterrent which must be overcome in many schools of the Seventh-day Adventists is a feeling on the part of some of the teaching faculty and the student body as well that music does not have the dignity and importance assigned to other subjects. The causes underlying this feeling are a lack of understanding, first, of the cultural values obtained through acquaintance with music, and second, of the arts as a way of life. It must also be proven to them that education consists of more than the accumulation of factual knowledge for making a living, it is a training in the appreciation and understanding of things of value that make life.

A further point on which the management has to be convinced is that a well conducted performance by a uniformed school choir or band, though it may be good publicity for the institution, benefits directly only the few students who are talented enough to be members of the organizations. Participation in concerts and the entertainment thus provided are needful and help to promote school spirit, but as in the proverbial ball game at the school picnic, only a small number of those who attend the function have the fun of taking part in the game.

The real justification for the inclusion of music in the school curriculum, according to Charles Leonhard, lies in its universal aesthetic appeal and its unique value as a means of expressing symbolically the life of feeling which cannot be expressed through any other media of human expression. The paradox is that it is many a time taught in such a dry, technical manner that the aesthetic value is minimized and ignored and other values receive major emphasis.⁴

The teacher who has the vision of the benefits and uplifting stimulus that may be derived from experience with music must have the ability to transfer the same understanding to the pupils under his direction. Love for good music is more a matter of infection than injection (Roscoe); and must be "caught, not taught." Any subject may soon fade out in the interest of the students in attendance in the classroom unless presented in a colorful manner. Many a course has proved of value in proportion to the enthusiasm and insight evinced for the subject by the teacher in charge. The manner of presentation is the answer in many cases to the observation of some academy teachers that because of little demand the management would not allow a course in music

⁴Charles Leonhard, "Music Education--Aesthetic Education," Education, 74:23, September, 1953.

appreciation to be offered.

A challenge that must be answered is found in the following quotation by a noted music educator:

No subject is more instinct with life than music taught in terms of human values and for the sake of human activities. Here is the touchstone by which to try all our procedures. Are we putting pupils in the way of actually desiring to use music for enjoyment? Are we organizing it into the texture of their lives, so that both now and later on it will seem natural to them to seek and find pleasure in musical activities?⁵

In response to a realization of the need of music enjoyment for the teen-age group of the Seventh-day Adventist schools, the accompanying syllabus has been prepared and a corresponding course in Music Appreciation is being conducted at Monterey Bay Academy. As the ideas suggested are carried out, music is being "woven into the texture" of the students' lives who take the class.

It is believed that the enthusiasm resulting from this project will permeate the secondary school plan in California, and following this a demand will be created for such a course to be offered in the academies throughout the United States. The educational boards of the colleges operated by the denomination will then deem it expedient to supply the training necessary to meet this need

⁵James L. Mursell, op. cit., p. 74.

to their music majors who are preparing to teach at the secondary level. As this goal is reached, music will be so taught to the young people of the Seventh-day Adventist denomination "that it will become a consumptive passion based upon those experiences which the youth of America will demand as adults in living their tomorrows."⁶

⁶Sunderman, op. cit., p. 9.

CHAPTER IV

RECOMMENDED SYLLABUS IN EXPLORING MUSIC

The following syllabus has been compiled to give direction to the establishing of unity in the general music courses of the secondary schools under discussion. It should prove of value to the alert teacher who wishes to broaden his plans for music dispersion for the larger percentage of the student body who are not reached through applied music training.

This course in Exploring Music provides new avenues of teaching techniques. Its methods are arranged and its contents adapted to assist the teacher to meet the needs of the students. It presents refreshing outlets of thought and action for those students lacking in musical knowledge and enriches the training of those more advanced in the applied skills.

The syllabus is divided into five sections, You and Music, Conducting, Form, Musical Tools and Musical Styles. The sections should be taught simultaneously to prove the most valuable, one on each of the five school days, Monday to Friday. The material is integrated to give opportunity for each student to approach music through five different phases, i.e., individual response to music and music

creation, expression of music through rhythmic participation,
organization of music, recognition of musical tools and ac-
quaintance with styles in music.

SYLLABUS IN EXPLORING MUSIC

Section I

You and MusicIndividual Response and Creation

AIMS	INSTRUCTION	RESPONSE
A. Growth of appreciation from crude to intelligent	Music a means of: 1. creation of mood 2. description 3. narration	Write: 1. individual response 2. picture painted 3. imagined story
B. Response to elements	Three elements of musical expression: 1. rhythm 2. melody 3. harmony	Study reaction Classify 1. physical 2. emotional 3. aesthetic *(I)
C. Ear training-- ear tuning	Tonality awareness 1. rest tones 2. intervals 3. modulation	Learn: 1. location of tonic 2. b and # in order 3. use of numbers
D. Musical ability	Kwalwasser-Dykema tests	Increase listening capacity
E. Tune detection	Musical dictation 1. familiar melodies 2. various rhythms	Write down: 1. by numbers (II) 2. by notes (III)
F. Melody writing	Good melody: 1. phrases 2. cadences 3. rhythm	Acquaintance with: 1. motifs -- 2,3,4,5 notes 2. melodic line 3. range (IV,V,VI)
G. Acquaintance with "great" Themes throughout year	Records chosen from all fields for: 1. thematic content 2. rhythmic contrast 3. harmonic value	Learn tunes 1. know by sound 2. record by numbers 3. goal of twenty melodies

*Roman numerals signify assignments which are listed on the page following each section.

Section I

Assignments

- I Read and list seven reasons "Why we like Music,"
Discovering Music, McKinney and Anderson
- II Familiar melodies written out by number in MSS.
notebook.
- III Familiar melodies written out by note on staff.
- IV Write four-phrase melody.
- V Write four-phrase melody with greater rhythmic
variety.
- VI Write four-phrase melody to lyric.

Section II

ConductingIndividual Participation

AIMS	INSTRUCTION	PARTICIPATION
A. Express music through rhythmic participation	Technique of baton in duple, triple, and compound time	Memorize conducting patterns 1. draw individual beat 2. use of hand and baton
B. Personality improvement	Properties of beat 1. strong downbeat 2. attack and release 3. vitality	Direct in class (I) Mirror practice outside of class Constructive criticism (II)
C. Ability to conduct	Selections suitable for programs	Class as audience Experience with accompanist (III)
D. Acquaintance with fine music through recordings	Characteristics of beat change according to: 1. style 2. tempo 3. dynamics	Learn to anticipate 1. attack 2. various rhythmic changes 3. expression marks (IV)
E. Acquaintance with band and orchestral scores	Explain orchestral score: 1. instrument groupings 2. theme entries 3. markings	Use scores for drill: 1. school band 2. orchestra Direct school organizations
F. Knowledge of organizations and conductors	Seating arrangements Films, pictures Stories of conductors	Learn: 1. traditional (V) seating 2. rearrangement 3. growth in size Observe conducting styles (VI)

Section II

Assignments

I Read and list seven qualifications of good beat.


The Eloquent Baton, Earhart

II Choose songs with upbeat, five different keys, direct.

III Choose songs in binary and ternary form.

First semester test

Conduct in class; class grades on seven qualities
of beat.

IV Prepare songs with ritard and  and direct.

V Submit seating arrangement of orchestra and band.

VI Prepare community sing (secular) or song service
(sacred) using 2, 3, and 4 beats.

Second semester test

Conduct publicly planned sing or song service.

Section III

Knowledge of FormIndividual Organization

AIMS	INSTRUCTION	ORGANIZATION
A. Understand simple structure of music	Fundamental forms: 1. unitary, binary and ternary 2. rondo 3. theme and variation	Study form of: 1. folk songs, hymns 2. short pieces Transcribe into AB, ABA Variations A, A ¹ , A ² (I, II)
B. Progress to larger works	Instrumental and free forms Sonata and symphony	Enjoy variety in: 1. overture 2. rhapsody 3. fantasy, etc.
C. Develop intellectual listening	Contrapuntal forms by use of singing rounds	Recognize subject entries in 1. fugue 2. pieces
D. Discover structure of verse	Verses and lyrics scanned 1. intensity (accent) 2. duration (meter)	Appreciate rhythm of poetry Use markings as follows: 1. / ~ / ~ loud and soft 2. — ~ — long and short (III)
E. Two classes of meters commonly used	Explain "feel" of duple and triple	Insert bars for principle accent (IV)
F. Ability to judge hymns	Principles applied to: 1. great hymn tunes 2. gospel songs	Study examples of: 1. strong hymns 2. weak tunes Know names of six hymn tunes (V, VI)

Section III

Assignments

- I Find songs in A, AB, ABA.
- II Make list of pieces in fundamental forms.
- III Bring one duple and one triple verse to class.
- IV Scan any poem not set to music, add bars, write below staff (integrate with VI -- Section I).
- V Copy and learn seven points on hymn judging¹.
- VI Submit list of examples of each type.
- VII Arrange song service around topic.

¹Harold B. Hannum, History of Church Music Syllabus (La Sierra College, Arlington, 1952, unpublished).

Section IV

Acquaintance with Musical ToolsIndividual Recognition

AIMS	INSTRUCTION	RECOGNITION
A. Knowledge of instruments	Demonstrations 1. Orchestral and band by families	Acquaintance by: 1. Sight -- display charts 2. Sound -- hearing quality 3. Touch -- handling and attempting to play in class
B. Enrichment in listening through fourth element-- tone color	Records used to aid in memorization	Learn to: 1. Identify instruments in music being played 2. Know range of families Symbols used -- c, cl, CC
C. Enjoyment of artistic performances	Films, radio broadcasts, tapes, records	Recognize solo artists by picture
D. Acquaintance with vocal types	Voices -- four choirs Explain range and timbre	Classify student voices Compare choral organizations and seating
E. Deepen cultural experience	Preview coming programs Test observations	Attend orchestral, band and vocal concerts
F. Awaken interest in community activities	Bulletin board 1. Pictures 2. Clippings -- artists 3. Events -- school and community	Participation in local events Visit radio and TV stations

Section IV

Assignment

Keep complete notebook

Instruments by families

Notes on demonstrations

Records heard, names of composers

Themes to be memorized by number or notes

Names of artists

Ranges of vocal and instrumental choirs

Seating arrangements of choir

Programs attended

Section V

Musical StylesIndividual Acquaintance

AIMS	INSTRUCTION	ACQUAINTANCE
Backgrounds of Music		
A. Hebrew heritage	Jubal -- harp and organ Festival and social music Music in temple service	Beginnings Sacred and secular uses of music (I, II, III)
B. Music of Antiquity	Egyptian, Greek, Roman	Limited contribution instrumental Modal music
C. Music of Christian era	Medieval Renaissance	church preservation, staff, notes, time Invention of instruments
D. Period music	Baroque, Classic, Romantic, Impressionistic	Know main composers Listen to all types Outside reading (IV)
E. National music	National rhythms give flavor	Choose composer for book review (V)
F. Contemporary trends	Post romantic individualism Modern orchestra techniques	Awareness of dissonant harmonies, element of surprise, masses of sound (VI)

GOALS

Expand horizons of appreciation of better music	Composers' lives, pictures, styles, of composition	Know names of great compositions and composers
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Submit final paper on "What has the Course done for Me?"

Section V

Assignments

- I, II Fill in mimeographed sheets.
- a. Music in Bible times
 - b. Temple service
- III Find Psalms by Asaph and Jeduthun.
- IV Read ten pages weekly on current composer.
- V Give oral book report on chosen composer.
- VI Draw chart covering music from 1 A. D. to the present, showing important dates, periods, composers, etc.

To make the aims of the course more evident the name is being changed from Music Appreciation to Exploring Music. The new title contains a challenge of adventure that appeals to the alert mind of the adolescent. To explore music for oneself and to understand what one discovers prompts a different type of motivation than to appreciate it.

The word "appreciation" suggests an obligation, according to one writer. He continues:

The dint of much talk may convince the most unmusical layman that it is his duty to "appreciate" good music; though, for the life of him, he cannot see why it is "good." . . . His appreciation of any of the arts may be primarily a form of acknowledgment of his own limitations; appreciate and dread; appreciate and resent; appreciate, the while his approach is that of the youth to the woodpile or the girl to the kitchen sink; appreciate in the spirit of getting done with a chore.²

With the belief that this is the connotation that many attach to the term, it is felt that changing the name of the course will help to remove the odium that may accompany the time-worn title of Music Appreciation. The new term, Exploring Music, will help to further its wider acceptance besides more clearly representing the true content of the course.

The results obtained from the use of this syllabus have been very heartening, as will be seen in Chapter VII.

²Oscar Thompson, How to Understand Music (New York: The Dial Press, Inc., 1935), p. 2.

It is believed that through its adoption music training will be presented in a more vital way and for a greater number of those who have been deprived of such opportunities heretofore. "Education through Music" must become the slogan to adequately serve the youth who attend the academies of the Seventh-day Adventists in immediate and future years.

CHAPTER V

INTERPRETATION OF SYLLABUS IN EXPLORING MUSIC THROUGH CLASS EXPERIENCE

Section I -- You and Music

"The art of music is the most useful of the arts for the expression of the part of our nature that lies beneath the surface."¹ This sentence by Dr. Trotter expresses the aim of the first section of this course, You and Music. It is an attempt to help the young person understand that part of his nature that lies beneath the surface and which seeks an outlet for expression.

Music is also an emotional catharsis, according to Langer; its essence is self-expression.² Through analysis of the emotions awakened by musical contact, the teen-ager learns in the Exploring Music class to discriminate between that music which is debasing to his moral fibre and that which tends to elevate his spirit and round out his character.

The responses created by music differ according to the individual, the same composition causing completely

¹T. H. Trotter, op. cit., p. 29.

²Susanna K. Langer, Philosophy in a New Key (Boston: Harvard University Press, 1951), p. 215.

opposite reactions in different people. In order to arouse in each student an awareness of his own response to the music he hears, he is asked to write, in the opening class, the varying moods created for him by different types of compositions played. This subjective approach encourages each pupil to study himself, and he realizes that in this period he has the unique privilege of analysing his own reactions to music instead of only the music itself.

The imagination of the class members is next challenged as they listen to recordings of descriptive and narrative music to see if they can decide what the composer had in mind in writing the compositions. Narrative music is more easily understood. Everyone loves a story and it does not necessarily have to be a true one! There is no end of interest created when the students are asked to try and figure out what is happening in "The Sorcerer's Apprentice" by Dukas. To be able to find the place where the fatal broom is chopped in two and a double flood ensues brings an excited admiration for the ways of musical expression.

Strong likes and dislikes are typical of the high school age, but in this class period the pupils are taught that a statement of like or dislike denotes "crude" appreciation, which means that it merely states an opinion and not a reaction. They must solve within themselves the

problem of why they do or do not like a certain composition. For instance, one student said he disliked "Sheep May Safely Graze." Upon being questioned it was found the reason for his dislike was that it was written by Bach. A different type of composition, opening with crashing chords and dissonant harmonies disturbed a little freshman girl because she said she just could not figure out what it was all about, and the music frightened her.

Prejudice shut the former student away from the enjoyment of the flowing beauty of the Bach composition, and a too vivid imagination distressed the latter pupil. The first opinion was overcome when the spiritual element which Bach expresses in his music was more clearly comprehended. The feeling of dislike held by the second student was changed when beautiful pictures and the supplying of Italian local color guided the imagination of the young girl into hearing, instead of the sound of shattering bombs in death-dealing destruction, the melody of the scintillating spray of fountains playing in a sunlit square in far-away Rome. When understood, this monument of descriptive beauty, "The Fountains of Rome" by Respighi, never fails to awaken heights of admiration of such a perfect portrayal by this modern composer.

The three entering wedges into musical enjoyment--

mood music, descriptive numbers and narrative compositions-- are used in the beginning class periods to create emotional response, to awaken imagination, to excite curiosity, and to promote the satisfying experience of understanding the composer better.

The pupil who may seem the most bewildering to himself is the one who says he feels no response at all. This answer is generally received following a soft, slow number that calls for quiet meditation, and the response may be an esthetic one, where the pupil is lost to his surroundings in the contemplation of the beauty of the music. Hüller has said that "music has fulfilled its mission whenever our hearts are satisfied," and the restless teen-ager needs to cultivate periods of relaxed listening, especially in this age of tense living.

Through time allotted to meditative listening and with understanding guidance, the art of subjective thinking will develop as the course unfolds and the young people learn to appreciate the esthetic qualities of musical compositions more deeply. By constantly presenting to the minds of the listeners idealized products of exalted living through music, a desire to attain to a higher plane of living is activated within them.

Training students to listen with the mind is the

object of the class in Exploring Music. According to Webster, hearing is an involuntary process, that of perceiving by the ear. Listening is a voluntary one, that of giving close attention with the purpose of hearing. The latter type of attention, which is guided by an inward desire and has purpose, is the kind that is necessary in order to progress towards intelligent appreciation. This is the principle aim of this section, You and Music.

All students readily respond to the rhythmic and melodic elements of music. As one boy expressed it: "I can really enjoy that because I can tap my foot to it, and everyone loves a melody." So does the policeman on the corner! Since this is a class to develop understanding beyond the primitive enjoyment of music however, harmony, the third element of music is next explored. To consider harmony and divorce the attention from the two stronger elements of rhythm and melody requires more concentration, but as harmony adds to the emotional appeal of the music, it is important that the class discuss its effect on them.

The ear training phase of this section is more a matter of ear "tuning" for the purpose of tune detection than of singing. Some sightsinging drills are given to establish the idea of tonality. The numbers 1 to 8 are used instead of the English tonic sol-fa system as many of the

grade schools have ceased teaching it and to use it would necessitate the student having to carry on two learning processes at the same time, i. e., the symbol for the scale tone and the tone itself. When the melody being recorded ascends above 8 or descends below 1 short lines are used above or below the numbers, as $\overline{78} \underline{728}$.

The rest tones, 1-3-5-8, seem to be easily mixed up in the students' minds when inverted, especially 8-5. Numbering the tones of the familiar Taps and Reveille and the N. B. C. chimes puzzles some pupils, but as they are sounds that are well known to everyone, transcribing them arouses a lot of interest.

To aid in the finding of key signatures the flats are taught in order first, and then the sharps are simple to learn being just the reverse. The last flat in the key signature is considered as number 4, counting down to 1 for the tonic, and the last sharp as number 7, going up to 8 for its tonic. This is the only technical requirement necessary to begin musical dictation and melody writing.

Having acquired the ability to locate the tonic and recognize scale tones by number, it is possible to record simple melodies. This is done by a series of numbers to represent the melody and blank spaces to show rhythmic duration. Thus the pupil is able to recall the theme and it is

an accomplishment when he or she can write down or see a series of numbers such as 3234 3231 22 3 and recognize "Finlandia" by Sibelius. Whether the theme is in major or minor the numbers are workable as they apply to the scale tones themselves. In transcribing a composition or recording half steps that are heard in melodic dictation, a sharp or flat may be used to indicate chromatic changes or accidentals.³ This system is used throughout the rest of the course to record many of the main themes that are to be remembered from the selections heard.

The Kwalwasser-Dykema tests, or K-D tests as they are sometimes called, are administered as a matter of interest to this type group. They are simpler and more interesting than the Seashore tests, and may be given at any time during the year. In this syllabus they are not listed to be given until after the ear training section is completed. This gives time for any students who, because of a lack of natural ability, may need encouragement when the results of the K-D tests are tabulated and they find themselves far down on the list. Having had the opportunity of enjoying music for a number of weeks, the hold that it has on their interest already assures them that, even if they did not

³Peter W. Dykema and Hannah M. Cundiff, School Music Handbook (Boston: G. C. Birchard and Co., 1955), p. 84.

receive a high rating on the test, there is still much for them to explore in music.

The most comment provoking assignment of this section, You and Music, is the one when the class is asked to write an original melody. To ease the hopeless situation some feel they are in, a phrase of music is composed on the board with the aid of each pupil calling out numbers from 1 to 8 promiscuously. As soon as the resulting melody is played back the students are quick to detect the places that sound wrong or odd. From this they conclude for themselves that it is inadvisable to use long jumps, to leave the leading tone unresolved, or to use awkward intervals in melody writing. The numbers are chosen with much more care for the next phrase. As it shows definite improvement and is finally completed with the aid of the instructor, the class members are more confident to attempt writing their own melodies.

By the time the course has progressed this far, the group has been sensing the "feel" of duple and triple time in the Conducting section of the class. The question as to the most suitable meter for the phrases on the board next occurs to them, and the insertion of upright bars sets the meter the class decides upon for the melody.

At the close of the first section, the pupils of the

Exploring Music class have obtained a knowledge of the practical fundamentals of music, and put them into use in melodies of their own creation. A richer musical experience has been gained through acquaintance with themes from the great masters. Many periods of frank discussion have taken place regarding the part music plays in their lives, and thus the pupils have made some progress in a knowledge of themselves and their own reactions to its subtle influences.

Section II -- Conducting

Of the five sections of the course, the Conducting phase proves to be the most popular. Because rhythm is a primitive instinct it is the most natural outlet for expression, and it has a strong attraction for the young person in its direct correspondence to the potential energies that fill his being. As one author has said: "It is the rhythmic flow of music that gives it its great power, for this flow is illustrative of that which happens in our lives."⁴ The natural desire for an outlet of the teenager's energies is satisfied in the activity which conducting engenders. In almost all cases the rhythmic release experienced gives an immediate sense of satisfaction.

⁴Trotter, op. cit., p. 229.

The variety of movements called for and the chance for emotional expression develop an individual style of beat which is projected into all public contacts hereafter.

The basic patterns of the beats are readily learned, and yet there is always something new to work on in perfecting each one. Much stress is given to clarifying the attack and release at the outset as this is of primary importance in all phases of conducting. It is helpful to have a good accompanist available so that the teacher is free to supervise the directing of the pupils. Out of class practice before a mirror, at first without a baton, is required. The student thus has opportunity to see himself as others see him and takes suggestions more willingly as he realizes his need of improvement.

Constructive class criticism is encouraged at all times. This picked "audience" is very honest in its observations, and at times the comments are a little ruthless. One example will illustrate in which one fellow's beat was continually discussed. The opinion of the class was that it was hard to tell which end of his arm to follow, his elbow or his hand!

Teen-agers are quick to appreciate the progress of their peers who are earnestly trying to improve their conducting technique, and this spirit provides a wholesome

impetus to keep up with the group. To assist in awarding the final grade for each student, the class members are called upon to evaluate each other according to the properties of the beat that they have learned are important in their own conducting.

The influence of rhythmic release through conducting permeates all the other sections of the course. Challenging the class to find the beat in a selection that is unfamiliar will liven up almost any listless moment. The second movement of Tchaikowsky's Sixth Symphony is an example of a meter that puzzled the boys and girls considerably. When they gave up, the 5-beat was assigned for the following conducting lesson. They were impatient to know its pattern before the bell rang to close the period.

Score practice is difficult but rewarding to those who really attempt to follow the theme entries. Scores are used that are clearly marked so that the students will not lose their place. Not too much time is spent on directing from score, but enough to acquaint the class with the organization of the families of orchestral instruments on the page and the complications of score reading. This slight information increases the respect of the pupils for the director who can keep track of all the instruments in the performance of an orchestral number. Thereafter the

symphony conductor appears to be a hero in their estimation.

The most satisfying experience that can come to a student from the Conducting section of the course is to be given the opportunity to direct one of the school organizations. A still greater honor is to be chosen as its permanent student conductor. This reward comes to the one who has developed a beat which reflects his own personality and yet which can be followed by the members of the band, orchestra or choir, whichever the case may be. In what better place may a young person with a flair for conducting gain the needed confidence than in a class of this type where the instruction is based on techniques that may be transferred to real life experiences?

Section III -- Knowledge of Form

A knowledge of form or design can be a great incentive for active focused listening as it holds all the other elements of music together. A start is made with the simple binary and ternary forms of the folk songs, and it is an easy matter to transfer to short pieces in two- and three-part song form.

The study of form makes listening with the mind imperative. In order to be able to recognize the A section in its entirety if it should return after B occurs, the

students must give their attention to the music as soon as it begins. Absolute quiet during all music renditions is a class requirement, but as has already been pointed out, listening involves more than silence. The problem of figuring out the form of the piece keeps the attention of the class members and gives them one more reason segregating music from the category of background entertainment.

The most difficult listening, classed as "intellectual" listening, is that needed for canonic imitation. The most effective way to introduce this style is through the use of the round. As the class sings it stress is given to noting how the music sounds. The idea of each voice having the opportunity to carry the solo part explains the instrumental version that evolved from madrigal singing which reached its height in the sixteenth century. The students then understand more readily how to appreciate the polyphony of the larger works of the Baroque period.

The use of verse scanning by metrical accent is another avenue by which to introduce rhythmic consciousness into the pupil's mind. The marking / ~ / ~ is used to denote loud and soft, and — ~ — ~ is used to designate the feel of long and short, to differentiate between even and uneven rhythms. From these assignments the pupil learns the feel of duple (trochaic) and triple (dactyl) rhythms

in verse.

The natural association of literature and music now becomes clearly apparent. This rediscovery of rhythm in poetry prepares the class for the final task in Section I, a melody written to a four line lyric. The verse that is chosen is written in below the score on which the melody will appear, and is the guide to the rhythmic pattern and the length of the phrases to be composed.

Having been made aware of the interrelationship of language and music through rhythm, the class is ready to proceed to the study of the great hymn tunes in use today. They find that the strength of a hymn depends on its unity, coupled with variety, restraint, balance, appropriateness, rhythmic pattern and practicability of range.

The harmony supporting the tune itself is an important part of the study of hymns, as herein lies the possibility of adding or detracting from the meaning of the message in song. Chords are basically experienced as colors, as sheer qualities, and are essentially expressive agencies, one of the determining factors in musical responsiveness. Harmony helps establish the mood value or the emotional meaning of the composition. In addition to this, discussion includes rhythms which are so preponderant in nature that they counteract the impression that would be

received from the message of the lyric. The decision reached by the young people themselves is that in these cases where the music is at variance with the text the attention of the congregation and probably the singer is attracted more to the pulse of the music and the underlying harmonies than to the content of the words.

Timely advice from the pen of Fielden in defining values in music is added here as a fitting close to this phase of hymn judging. It may be applied to music in the broad sense of the term.

It is not in the brilliant, flashy music, not in the insidious rhythms, that we find real musical satisfaction, but in the music whose content is musical, whose melodies are wide and big, whose harmonies are strong and healthy, whose rhythms are part of these and not things of themselves. Not the things that startle us; not the music that has insidious titillations and flashy colours; not the sentimental, emotional melodies, nor the cloying harmonies will endure; but the simple, noble sounds which we understand, which come to us through the mind of a master of his craft, the composer with not only something to say, but the skill, made from long practice, with which to say it simply, which we can learn to appreciate only by our own hard work.⁵

Section IV -- Musical Tools

By the time students reach high school age, the common instruments are well known to most of them by sight

⁵Thomas Fielden, Music and Character (London: Ivor Nicholson and Watson Ltd., 1932), pp. 92, 93.

and sound. In class demonstrations of the different families, however, there are many facts revealed that will intrigue their curious minds. Learning that a harp has seven pedals which have to be used to change keys and seeing how it is done, finding that an English horn is not a horn at all, nor a bass clarinet a saxophone, finding out that a contrabassoon is sixteen feet long, all these and similar details create added interest to instrument study.

One way to provide listening concentration in this section is to have several of the problem pairs of instruments played behind a screen, such as violin and viola, cornet and trumpet, English horn and oboe, or trombone and tuba in their deceiving ranges. Many in the class get confused while trying to differentiate between them.

Though the students are familiar with the instruments by sight and sound, many have not had the opportunity to know them and their workings through the sense of touch. The demonstration period allows plenty of time for the class members to handle them and this feature is enjoyed immensely. Permitting the students to try to blow or bow on an instrument sometimes nets players for the school orchestra or band the following year.

Through the fourth element of music, tone color, the aural attention of the class is immeasurably increased.

Music that may have been listened to apathetically before is now so full of the sound of contrasting tonal qualities that the ear is busily keyed to catch each detail of instrumentation. As the class looks forward to attendance at a symphony concert, a strong impetus is supplied for cataloguing each instrument by sound.

The visual enjoyment of seeing as many as one hundred players handling their instruments skillfully, and producing music that is so much the more appealing because it is being heard first hand, repays any efforts put forth to take the group to hear a fine orchestra or band. A more lasting experience is gained if the program is previewed beforehand, as the numbers are always liked the best by the students if they have become somewhat familiar with them. A quiz over their observations the day following the concert insures that the evening was educational as well as enjoyable. Added to this is the cultural value of concert going, which is for some their first opportunity of this sort, though it is hoped it will not be the last!

More recently with the Community Concert series available in almost all towns of moderate size, it is possible to have the members of the Exploring Music class secure season tickets to the concerts as part of the class function. In this way they are assured a variety of good

entertainment as well as additional opportunities to broaden their cultural life in connection with their school work.

Section V -- Musical Styles

To cover music from its beginnings to contemporary composition in one class period a week is a rather large project. However, it is evident after noting the different phases listed in the syllabus that the greater portion of the time is given to the latter half of the outline. The reason for this is obvious as the majority of the music in use today dates from the seventeenth century and it therefore would rightfully receive the most attention. With the records available now, however, there is opportunity to take advantage of hearing music played and sung in styles dating from the earlier Christian era. Many of these recordings may be borrowed from the local libraries and through this means the story of history which would otherwise consist of mere facts can come to life through musical sound.

There are two ways of presenting music history to a class; through the factual method, and through the appreciation of the music itself. While the historical approach develops ideas, it usually sacrifices depth and intensity for facts. On the other hand music appreciation as taught

through listening presents the moving quality of the material heard and sacrifices related factors to intensify the pleasure of the present experience. A combination of these two methods is both necessary and workable for this section of the course, though more stress is given to becoming acquainted with the style of the music of the period than to learning facts about the composer's birth, parentage, and so forth.

This combination of historical fact and music appreciation as a teaching method is well illustrated in the study of music up to 1000 A.D.. An acquaintance with the earliest styles of music, such as plain song, chant and organum will help the students to appreciate the great changes that have taken place in music since that time. There are also a number of vital historical facts in the development of music writing that the pupils need to know as a background for the music notation that follows such as neumes, the four line staff, time values and clefs. These events taught in chronological order in the century in which they occurred give a foundation on which to base the knowledge of the growth of music.

A realistic way of introducing parallel organum is to have the class sing a familiar song, such as America, with both parts carrying the melody a perfect fifth apart.

The sound of this type of harmony, first produced by the class, gives a different significance to the recordings of modal music they hear. Antiphonal singing registers in their memory if they separate into two groups on opposite sides of the classroom and chant a psalm responsively. These occurrences help to establish the fact about music they illustrate, and promote enjoyment of group activity.

There are many different means that may be used to add interest to the class study of this last section, Musical Styles. Ideas may be gleaned from the Standard School Broadcasts. Though not necessarily geared to this age group they can be reedited and arranged for effective use, and reproduced on tape. Some of the music on these broadcasts is especially written for them and is unavailable other than at the time of performance.

Since ninety percent of the average listening enjoyment is said to be received through the eye, films and live performances always rate at the top in the class. Even a faltering rendition of a composition played by some member of the group or of the school brings much keener attention than does the same composition recorded by a renowned artist.

In order to become familiar with the background of the main composers of each period, the student is given

the opportunity to choose the one he wishes to read about and present to the class. His oral review must be augmented with the music of the composer. He may invite in other performers, choose records he wishes to discuss or the group to hear, or in some cases play a number he himself has prepared. As the grade given is dependent on the ability of each student to hold the attention of the class through the projection of the music material, as well as on the preparation of the book review, originality of presentation is developed and a spirit of cooperation in gaining and giving class attention.

The last section, Musical Styles, has unlimited possibilities of being integrated with all the other sections. Some of the ways are enumerated in this paragraph: (a) combine the study of form with a sonata played; (b) imagine story or description of piece of program music; (c) count the subject entries in an organ fugue; (d) figure out the rhythm of the beat for a movement of a symphony; (e) name the instruments that give tone color to a work; (f) define the mood produced by emotional music; (g) retain themes of great music by using numbers to record; (h) study oratorio, symphony or band scores as compositions are heard; (i) direct with and without scores from records in the absence of live performers (see page 57); (j) name musical element

preponderance in a new piece; (k) put the name of famous music makers with the choral music rendered; (l) catalog voices heard according to timbre or range; (m) number and name types of variations in theme and variation form; (n) classify composition heard in correct period.

The list could lengthen nearly indefinitely but just as there is no end to the original possibilities of teaching a course in "Exploring Music" there is no limit to the ways and means of relating the material included.

A challenge to the music teacher in the form of a Preamble to the Child's Bill of Rights in Music, which was unanimously adopted by the Music Educators National Conference in March, 1950, summarizes the task that faces each one who enters the classroom where are found a "mosaic of abilities."

Since moral, aesthetic, and material interests co-exist in life and are not mutually exclusive, those who would promote the arts, including music, should become acquainted with and should advocate a philosophy which affirms that moral and aesthetic elements are equally with physical elements part of the whole. REALITY.

. . . More and more the teacher must present musical material which, by its depth, intensity, and elevation, and its revelation of a buoyant spirit, shall produce significant, effective reactions in our young people.⁶

⁶Dykema and Cundiff, op. cit., p. 522.

CHAPTER VI

INSERTION OF THE COURSE IN EXPLORING MUSIC INTO THE DAILY SCHEDULE OF THE ACADEMY

The function of education is to prepare us for complete living, according to Spencer, and Article XXVI from the Bill of Rights adopted by the General Assembly of the United Nations reads:

Everyone has the right to education which shall be directed to the full development of human personality and to the strengthening of respect for human rights and fundamental freedoms.¹

Lilla Belle Pitts in a book entitled, The Music Curriculum in a Changing World, reveals the part music should play in such an educational program.

In the eternal search of humanity for more significant ways and means of realizing the values implicit in experience, music is capable of performing not only important but also unique services towards achieving the aims of education. . . . The major function of music is to contribute maximum service in developing: 1) wholesome personalities, 2) social effectiveness, 3) stronger faith in democratic ideals, and 4) an indigenous musical culture.²

It is in the belief that music can be used with this kind of effectiveness in the private schools of the Seventh-day Adventists that the course in Exploring Music has been

¹Dykema and Cundiff, op. cit., p. 521.

²Lilla Belle Pitts, The Music Curriculum in a Changing World (New York: Silver Burdett and Co., 1944), p. 65.

developed. By following the outline of the syllabus, the aims of education may be furthered through personality development, social adjustment and democratic ideology. Therefore, it is recommended that it be inserted into the daily schedule of the secondary schools of the Seventh-day Adventists in the United States.

The responsibility for teaching the effective uses of music rests upon the schools. Inequalities of environment and instruction cause too many pupils during the earlier grades to develop a dislike for the music period. Any antagonistic attitude should be a challenge to the capable teacher. Through the exploration of music in its most vital phases and through a study of his response to it, opportunities are provided for the teen-ager to find wholesome and satisfying outlets in which he may free himself from the shackles with which every developing adolescent feels bound. That phase of culture which he felt held no interest for him now reveals itself as a series of physical, emotional and esthetic experiences which result in his betterment and a refinement of taste for music in general. With eventualities such as this, the obligation to include this type of instruction in the daily schedule of the secondary schools cannot be ignored.

In keeping with this, the following summing up of

the situation was received from the Secretary of Education of the Pacific Union Conference of Seventh-day Adventists in California:

Since music is a universal language understood and felt by all races, it is imperative that all students have some basic education in music appreciation. Though they may not be artists nor have had training in applied music, they need still to have their senses sharpened so that they will be discriminating and appreciative listeners to good music. This fine sense touches life at its highest level. Too much modern music is destructive of the spiritual values of life. This points up the need for appreciation of the good, . . . and is an essential part of the rightful heritage through music education. The students' need is the music teacher's challenge.³

It is the "inescapable" angle of the protrusion of music into everyone's life through recorded music, the radio and television that presents so strong a reason why music education must become a part of the training of the youth. The majority of all peoples live in a world of music, "a world in which music is partly on an elective basis and partly on a required or inescapable basis."⁴ In view of this, Dykema continues that "if we believe and remember that some music is good for all children, then we realize there is considerable reason for suggesting the required basis"⁵ for music in education.

³Letter from A. C. Nelson, dated August 5, 1956. (quoted by permission)

⁴Dykema and Cundiff, op. cit., p. 369.

⁵Ibid.

Any required subject has the sense of the dictatorial in it. While young people dislike being dictated to, they are willing to be shown. According to Squire,

The general antipathy toward required subjects is not because of the requirement, but because of poor teaching on the part of instructors. Music participation has increased everywhere because of the normal interest of students in the benefits it provides. A school administration has hardly met its responsibilities if it fails to provide adequate music instruction for those who have not yet awakened to the values which music can have for them.⁶

It is evident that if the course in Exploring Music was left in the curriculum on a purely elective basis, it would not reach the majority who need its cultural influence. An elective subject is usually chosen only by pupils who wish to take it and by those who have considerable capability.

A solution to this problem as worked out in counsel with Principal Bieber of Monterey Bay Academy, is to require some form of music experience of all students during their four years' attendance at the academy. All who do not have some personal contact with music, either by private study or by playing or singing in a school organization, could meet this requirement by enrolling in the Exploring Music class.

⁶Squire, op. cit., p. 85.

The question of which time is best for the class in general music has presented many problems. In one school in California, Music Appreciation was offered on alternate days during assembly period when the latter did not meet. This was done in order to make it available to any who might wish to take it. This hour proved to be too opportune a time for committees, clubs, or other groups to meet, therefore it was not satisfactory.

Another year the class was scheduled during a regular period when the greatest number of students were in a library period. Better results were obtained as this was not a free period and no other appointments could be made during that time. As student interest grew and others wished to join the class, they had to change their program to enroll in it.

This whole idea of finding a place in the schedule for music, after enrollment in all other subjects is completed, defeats the desired goal of seeing it placed on an equal rank with other high school subjects. It is because of this attitude towards music in the past that it is still seated in the gallery of extracurricular activities instead of being accorded a place in the main curriculum of the Seventh-day Adventist academies.

To overcome this, the only advisable plan is to list

the course in Exploring Music as a regular subject in the class schedule. It should be placed at the period most advantageous, with counsel from the registrar, when it will be available to the greatest number of upper classmen. Then by promotion and encouragement the lower classmen may be guided into electing it until such time that it becomes recognized as a requirement for graduation in lieu of some other musical activity.

A program of promotion must be begun on the opening days of the school year. The instructor of the class may personally contact those who have charge of registering the new students and counselling the former students on their program for the coming year. The worth and importance of the Exploring Music course must be made clear to the registration group and their aid solicited in enrolling as many as possible in order to help establish it in the schedule. These teachers must be convinced that every student has a right to have a period provided when he can listen quietly to significant music or join with others in the creation of music in directed group singing or playing. The sincerity of this advice will help the students realize the need of rounding out the cultural side of their program, and they will enter into the election of some form of musical experience with interest.

Visual aids to promotion in the form of attractive posters depicting the different phases of music, You and Music, Conducting, Form, Musical Tools and Musical Styles, placed on bulletin boards on the opening days of school may be used effectively. These should be arranged and worded so as to arouse curiosity and enthusiasm. A short recital of the high points of the course given by the instructor in assembly will create further interest. The added feature of being able to attend concerts appeals to many students. A few minutes of guided listening to recorded music will provide a pleasing auditory experience for some who have not given any thought to the enjoyment and relaxation afforded in this way.

There are many students who do not see how there could be anything in music that could be studied for a whole year with stimulation. Plato has said, "There is no other beginning of learning than wonder." If this wonder can be created in the student's mind by these and other means so that he joins the class, the opportunities are boundless to reveal to him the many and varied surprises that lie within the borders of this most expressive medium.

Of course the best promotion that can be given to any subject comes from the enthusiasm of those members already enrolled in the class. It does not take very long for

something new and different to catch fire in a group of teen-agers, if it is interesting and appeals to their imagination.

An example of this type was Johnny, a senior at Monterey Bay Academy, who came into the class in Music Appreciation on the second or third day because he had "heard this class was different," as he put it. The skeptical expression on his face however was a little discouraging as he walked in and draped his six feet two over a seat in the back row.

"You look like you'd make a fine conductor," was the greeting Johnny received. "So tall. We need more chaps of your type to help lead out in the musical activities here at the school. We're surely glad you came into class today."

"Hey, what is this?"

"Well, we'll tell you more of that later. Didn't you know? Conducting comes early in this course, tomorrow in fact. But right now we are studying our response to music that is unfamiliar. After writing down our ideas as to what we think it describes, we'll see if we've found what the composer had in mind when he wrote the composition, and if we think he did a good job."

After listening to the selection, Johnny described his impression of the opening section as the sound of "the

falling of tiny fragments of shattered glass." When the class was told the piece was "The Fountains of Rome at Morn" and he realized that his description had come very close to that which the composer was portraying, it was evident by the changed expression on his face that he was already enjoying this opportunity to understand music better and his part in responding to it. Johnny joined the class that day because he felt he would receive something from this approach to music that would enrich his future life.

Enrollment in the general music course should be open to both fellows and girls and it will be found that some phases of its work will appeal more strongly to one group than the other. In Exploring Music the Conducting section has a strong appeal to the masculine element, as in this section the students find opportunity for self-expression and leadership through rhythmic release, which can become quite vigorous at times!

The enrollment stays fairly well balanced each year. Whenever there has been a majority, it has been the male members who predominate. This has helped to create a reputation for solidity. This is a forward step toward the goal of establishing music as an experience not meant for the feminine members only, but for all regardless of sex, class or age.

It is our job, then, as Miss Pitts has written:

To prove IN WORD and IN DEED that music making is a common human tendency; that music is one of the most common-place of all expressive acts; that music in all of its manifestations is an important, interesting and salutary aspect of community life; and that music would not be accorded a COMMON-place in the lives of plain everyday people if this were not so.

The question of credit should be mentioned, as any musical activity worth including and financing in the school program should carry adequate credit. All of the academies that responded to the questionnaire who listed a class in general music reported one unit of credit given for the subject. Up to this time the Music Appreciation course referred to had only received one-half unit of credit at Monterey Bay Academy for reasons of tuition and graduate requirement discussed in a later paragraph.

As a result of the research done for this thesis and the setting up of the syllabus for the course in Exploring Music the administration doubled the amount of credit given. This unified the credit basis for this subject with the other academies in the United States. The value of the course is thereby increased, as a half unit subject has a certain stigma attached to it. The class assignments are regarded as of little consequence in the eyes of the students as such a small amount of credit is received.

⁷Pitts, Education, op. cit., p. 47.

Because of a higher tuition rate for one unit subjects some may be debarred from taking the class who might wish to enroll. On the other hand, as it is to be placed in the schedule as a regular unit toward graduation, many will be able to elect it instead of an extra year of science or mathematics. This will fit very readily into the program of those taking regular high school work of eleven required units plus five electives, making a total of sixteen units.

Those taking college preparatory however must take fifteen required units, which allows them to elect only one subject. This group often includes a number of those who take applied music in some form during their attendance at the academy; therefore their elective subject may consist of credit earned from private music study. This has been true in many cases and explains the reason why the general music course has been offered heretofore as a half unit subject, to avoid adding much study and to keep it in a lower tuition bracket.

It would seem then that the musically talented students may be unable to take advantage of the course unless they take extra units and pay for extra credits above the sixteen required for graduation. This type of student is generally capable of doing this scholastically and some can carry it financially. Gathering from the experience of

those who have done so in the past, it has been felt that the value gained was worth the time and money invested.

A warning is sounded by the noted woman educator previously mentioned that there are forces from without that can be turned against this program of music education unless these same forces are enrolled in working for its advancement.

Unless due consideration is given to the informal means of enjoying music so widely used by the young in this generation, music teachers in classrooms face the prospect of losing ground.⁸

In the light of this counsel, the conscientious teacher must realize the necessity of employing new and compelling techniques to combat these forces from without. The avalanche of "frozen" music that is being defrosted with so much ease every hour of the day threatens to engulf the teen-ager as he attempts to breast the ever widening stream. The teacher with a sense of mission will seek to furnish him with cultural stepping stones on which to plant his feet by means of such a course as Exploring Music.

⁸Pitts, Music Curriculum, op. cit., p. 12.

CHAPTER VII

RESULTS OF THE TEACHING OF MUSIC APPRECIATION AS EVIDENCED THROUGH STUDENT REPORTS

The most effective way to ascertain the results obtained from the course in Music Appreciation is through the expression of the individual members of the class itself. This is accomplished by the inquiry at the end of the last section of the syllabus where the students are asked to submit a final paper on "What has the Course done for Me?" This opportunity to express themselves subjectively is in keeping with the ideals of the course, to develop an awareness of their responses to music that is so much a part of every day life.

These answers, representing almost one hundred different opinions, have been taken from the class records of the last three years' teaching of a course in Music Appreciation in two academies in California, Lodi and Monterey Bay. They are gleaned from the replies of approximately fifty students who enrolled. Whenever possible, the original wording of the answers will be quoted as this lends color to the thought being conveyed and gives a more accurate picture of the personalities of the young people writing.

The students who took the Music Appreciation class formed a cross section of those in attendance at any Seventh-day Adventist academy, and included boys and girls of all high school grades, nine through twelve. While a number of them had no practical training in music, there were one or two in each class who had a definite interest in music as a career, and various other stages of musical acquaintance were represented by the rest.

In the previous chapter the four major functions of music in education were listed as: 1) the development of wholesome personalities, 2) social effectiveness, 3) a stronger faith in democratic ideals, and 4) an indigenous musical culture. An attempt has been made to classify these student responses under these four headings. These goals of music education, compiled by Lilla Belle Pitts, are applicable at all levels from the elementary through the secondary and even beyond.

According to the author, the development of a wholesome personality through music involves (a) realization in action, (b) emotional realization, (c) imaginative realization and (d) realization through masteries. She adds that persistent use of music in social activities in adolescence results from the fact that "young people can feel whether they know or not, that music being certain values, that

are intrinsic in their physical activities, deeper inside themselves, making life, for the time being, more real, vivid, and intense."¹

Realization through action is found in a young freshman girl's statement: "I like to direct records or orchestras on the radio, and I have acquired a better sense of rhythm." This response is quite significant, for Elizabeth was a very tall shy girl from a country home who stood out from the crowd because of a marked difference in appearance and manner. While attending the academy she lived outside the dormitory in a private home and so could spend much of her time listening to music. She enjoyed the rhythmic expression realized while conducting vicariously fine orchestras playing on the radio or on records. It was felt that this contributed to the reward she received at the close of her junior year when she was elected as editor of the school annual by the student body.

A freshman boy, who was similar in type, expressed the satisfaction he received through the rhythmic experience of conducting by saying: "Learning to direct has helped me to get the full feeling of music." His pleasure in applied piano study had been retarded because of a lack

¹Pitts, Music Curriculum, op. cit., p. 69.

of rhythmic feeling. Through the release made possible in the conducting class his piano playing showed much improvement. It helped to develop his talent sufficiently that he was elected director of music for Boys' Club the following year.

Leading out in directing the student body takes courage and buoyancy as the conductor must stand alone in front of his peers. He must have his material well in hand, must be willing to sing (perhaps by himself at the start) and must be able to project the music by his own enthusiasm in order to be sure of audience response.

When Johnny, referred to in Chapter VI, directed the student body in a "sing," his whole manner changed. He said: "I just love to direct; it just does something to you." Through imaginative realization he was moved out of himself, and the lack of appropriate school clothes that he could not afford was forgotten in the satisfaction gained from this experience. These occasions of successful leadership gave him a sense of acceptance and made up for other complexities in his personality that had lessened his popularity with the group.

Don, who took the course in his sophomore year, said he enjoyed learning to conduct "so as to help in the leading of music in some of the school organizations."

Because he really worked at it, his ability became pronounced and in his junior year when there was a need of someone in this capacity Don was willing and ready. This brought him before the student body repeatedly and the second semester, as well as being first choice for music appointments, he was chosen for offices of leadership in group organizations. Other benefits that he derived follow in his own words: "To me now music is an uplifting source as it helps me in times when I am discouraged and worried. Most of the cheap music on the radio has become to me as a bitter substance of no help in life."

As an example of emotional realization through kinship to song and symphony, there was Lavona's answer to the question, "What has the Course done for Me?" She wrote that she had learned to give undivided attention and that now her listening enjoyment was "with the mind and the entire soul." She said she had "learned to listen to music that uplifts things beside the emotions, and to understand the peaks of emotions. But more than all this I have learned to really appreciate great music."

Imaginative and emotional realization are closely related. Many young people use music as an escape for reality, and Harry, a senior, whose feelings were usually evident in his face and manner, was a typical example of

one who used this escape mechanism. To him music was "sometimes relaxing and sometimes depressing!" He wrote further: "I can see now that music does play a lot on the emotions, for example my favorite, Tschalkowsky's Pathétique."

The aim of the class in Harry's case was to teach him discrimination in listening and to help him find a better balance between "emotional and imaginative fire and flame on the one hand the intellectual order . . . on the other," as it is expressed by the author previously quoted.² Harry also said that he had gotten ideas for his own compositions but it was evident that his problem was to discipline himself enough to write them out. His manuscript was returned to him more than once to be completed before it was accepted.

In concluding the discussion of wholesome personality development, it has been found that wielding a baton or directing in some form is the most satisfying form of activity for students in this course. In it they find opportunities to release the pent up energies that are typical of the growing adolescent.

The second major function of education through music is the development of social insights. Answers received which could be attributed to this phase of the

²Ibid., p. 78.

class listening period are quoted here.

- (1) I have learned to sit and actually listen to music which I never really listened to before.
- (2) I have learned to relax while listening to it.
- (3) I feel happy when I listen to fine music.
- (4) I can listen to more "long-haired" music and not be quite so restless.

Margaret, a sophomore, wrote that she now liked "music of a higher nature that I thought was for older people that knew it and liked it." Another student said that before he entered the class he thought this type of music was for "older people who didn't know any better." Lorna was very honest when she wrote: "Before I took the class I could not stand to listen to classical music. It was uninteresting and got on my nerves. Now I like most of it and can stand the rest." These will all make better prospects for the listening audiences of tomorrow.

Communication of feeling through group listening increases the effectiveness of music. If the experience of listening becomes a delightful one, this pleasure will tend to harmonize the lives of those who participate and to influence their conduct. This agrees with Plato's statement regarding "making the soul graceful of him who is rightly educated." Enriching the lives of young people by effecting a change in the quality of their response to music helps to "humanize, refine and elevate" the whole

community. Good music is an ideal means for accomplishing this because it inspires quietude of spirit and because it embodies a quality of idealism that each one recognizes in some degree to be an answer to his questing spirit.

To help promote contact with live performances of the best in music, concert going is an integral part of the course. As the regard for music increased, the attendance of the class at concerts grew larger. One student made the suggestion in her final paper that attendance should be required as she regretted at the end of the year the first few concerts she had missed. However, since personal motivation is so much more ideal, after reasonable promotion and a preview of the coming program, the students were left to make their own decision as to whether they would attend or not. Their enjoyment in participation of the concert or disappointment at missing the evening's entertainment was enlarged when the highlights were discussed in the class the following day, and if they had absented themselves they more than likely decided to be on hand for the next concert.

Social cooperation was always noticeable on occasions of preparation for field trips, plans for recital attendance, or a program to be put on at the assembly hour for the student body as a whole. Each member

contributed his or her best to make it a success. One such program was given to demonstrate the orchestral instruments and the conducting techniques learned in class. Discriminating judgment was necessary to choose the members they thought best prepared to conduct the pantomime orchestra in the selections of the Nutcracker Suite that were played on recordings. Opportunity was given for those students to use the score to direct from who had had considerable practice in cueing in the different instrumental sections as pointed out on it.

Consideration of the group situation was shown when the members of the class chose the instruments they would demonstrate individually in this orchestral skit. One student found it very difficult to be willing to decide on any instrument because another girl had chosen the one she wished to have. The final cooperation of every member exhibited at the program itself was a rewarding example of personal modification to an enlarged social situation.

The third aim in music education, that of strengthening belief in democratic ideals, is more easily approached in youth time "because it touches selves sensitized by stirring imaginations and hearts longing for somebody and something to pledge devotion and allegiance to."³ Many of the answers contained in the final summary

³Ibid, p. 93.

of values received by the students showed a growth towards becoming better citizens of an adult world and the part music had played in its accomplishment. These comments speak for themselves.

- (1) This music has added beauty and culture to my life.
- (2) Studying these things brings out finer qualities.
- (3) I learned in a way to appreciate music that lifts the soul.
- (4) I appreciate music much more because I realize how much work and effort goes into the mastery of it.
- (5) It has shown me what great people have done in playing instruments and directing organizations.
- (6) I like to listen to a symphony because I realize that whoever wrote it was a real person too.
- (7) I like to listen to what the director is trying to get out of the orchestra or choral group.

A unique contribution to the fourth major function of music education, that of creating an indigenous musical culture, came in the form of a concerto for piano as David classified it. While only a melody was required to be written by each member of the class, plus an accompaniment for those capable of harmonizing their melodies, David entitled his, The El River in Flood, Opus 1. He was a brilliant pianist but had not written any music before entering this class. He wrote this piece following the tragic flood that came to some sections of California at the close of 1955. This experience was very vivid in

David's mind as he lived in Fortuna not far from the flooded areas, and he had been through them going to and coming from his home during the Christmas holidays. This sophomore lad carried his manuscript with him for weeks to classes and piano practice periods. His composition grew steadily until it reached about ten pages in length. It was written out very carefully, and with only a suggested change or two, the piece was complete and ready for performance.

During Music Week David was featured playing his own concerto, though of course the title was a misnomer, for the accepted form of a modern concerto has orchestral accompaniment. He preceded his rendition with a short account of the picture he wished the student body to see, frightened deer fleeing from rising waters that crescendoed up and down in stormy arpeggiated passages and finally quieted into the calm that follows storm. The ovation that David received made up for any self-consciousness he may have had about his overweight (which was considerable) or for the lack of many school necessities such as clothes and books which he could not afford.

Other worthy contributions of education through music at the secondary level are stimulation for further study and the discovery of latent possibilities exhibited

through a desire for music as a career. This is expressed in the paragraph quoted below:

From the tenth grade onward the key to the development sequence is the cultivation and encouragement of independent musical impulse. Indeed the culmination of the entire program is the will and ability to seek and carry on musical activities and experiences on one's own initiative.⁴

In a number of the student replies the desire to carry on some form of musical activity was present. Lorna, the senior referred to who said she had gotten so she could stand most classical music, came to this conclusion: "I just all in all enjoy music (fine music) now and am starting a new record collection and not the same type as it was before." Raymond joined all the record clubs he could in his obsession to own the great masterpieces he had learned to love. He hitchhiked nearly one hundred miles to and from his home carrying his record player in order that he could play his records and share their beauty with others.

A most gratifying experience is to witness a student who in discovering music, discovers his talents and himself also. Del, a senior, proved to be this student. In connection with the teaching of the course in Music Appreciation, there was need for the help of an outstanding pupil whose acquaintance with music and interest in

⁴Mursell, Human Values, p. 141.

it fitted him for such a responsibility. Del looked after the recording machine during class period, recorded material from the weekly Standard School Broadcasts on tape, catalogued the records that were purchased, even taught the class and gave tests on one or two occasions when it was impossible for the instructor to be present. Membership in the previous year's class had acquainted him with the material used, and this opportunity helped him mature and influenced his decision to train for music as his life's career.

Music is capable of causing similar responses, such as cutting across cultural and racial barriers. There was a Spanish lad, David, who loved all phases of the class, especially conducting. As he became adept at this art, he directed group singing and playing in his home environment among his own people. His experience with them and their response to music as contrasted to those of his classmates at school created some very interesting discussions on the influence of music in the lives of human beings.

David felt a keen satisfaction in the spiritual uplift that came to him conducting for young people's gatherings and his sincerity expressed through his natural love of music brought a student participation that

was an outstanding musical example of excellent rapport. His idea of sacred music was that "it should be kept within limits but be full of joy." His racially conditioned social background made it somewhat difficult for him to sense the distraction of overpronounced rhythm in sacred songs on average people not of his nationality. "You see, with my people," he said, "there's rhythm in everything."

Changes that are effected by deep and permanent appreciation of the refinements of life may also be listed as valuable assets that members of the class would carry over into adult life. Carolyn wrote: "I've gotten so I can't go a day without wanting to hear fine music." David said: "I have learned to make up my own mind on types of music a little better." Jan expressed herself by: "I now have a desire to listen to a higher type of music." These statements reveal a breadth of understanding and a musical sensitivity that is one of the finest results of music education.

Many other human values of music have been expressed in these student opinions that show the transformation music was making in their lives. Steve said: "It has taught me patience" and "Tiny" had learned to "express himself through music." "It has meant getting acquainted with music as a friend; it helps me to study

better; it has helped me to understand my teacher better!" After Music Appreciation (sixth period class) "it seems that I can go through the day easier" was the way Norma Jean felt.

These observations and opinions were made by the students after a nine month's period in a class devoted to understanding and hearing great music. It is hoped that they prove to be an impetus to music educators in the Seventh-day Adventist denomination to find ways and means of building a program into the secondary schools that will help prepare their youth for adulthood in a civilization in which many people think of music as a way of life.

In closing these student opinions, a few sentences are quoted from a paper that showed a perception of moral values more far-reaching than the others. As it is a true expression of a deep conviction, it is included here. "Music can make or break a person; it can be a guiding influence or degrading, low and gutteral, a chain around the neck, dragging the soul down into the depths of despair. Remember that with love of proper music a soul can be lifted up in ecstasy and body and mind refreshed. It's all up to you. Get the most out of Music!"

This enthusiastic and idealistic expression of a sixteen year old teen-ager brings to mind the philosophy

of Plato referred to earlier in this thesis.

He who has received this true education of the inner being will most shrewdly perceive omissions or faults in art and nature, and with a true taste, while he praises and rejoices over and receives into his soul the good, and becomes noble and good, he will justly blame and hate the bad, now in the days of his youth, even before he is able to know the reason why; and when reason comes, he will recognize and salute her as a friend with whom his education has made him long familiar.⁵

Plato's insight revealed that grace and awkwardness accompanied good and bad rhythms, that natural rhythms were expressions of a well-regulated and manly life, while unnatural rhythms were expressive of qualities such as insolence, meanness and other vices. While tranquil harmonies inspired courage and endurance, violent or weak harmonies tended to produce the same traits in the characters of those who heard them.⁶

Aristotle was aware that souls undergo a change through association with music. His advice was to let the young practice music until they were able to feel delight in noble melodies and rhythms. From acquaintance with the mere representations of life's experiences, growth occurs as discernment is cultivated, and the same feelings are transferred to the realities of existence.

⁵Plato, loc. cit.

⁶Ibid., pp. 102-104.

While this is not meant as a recommendation to return directly to the ideals of Greek culture as expressed by Plato and Aristotle, reference has been made to them to bring out the striking parallel between their philosophy and that of worth-while music education.

As long as these teachings are true, what is the responsibility of music educators to the youth of America today? With juvenile delinquency and the crime wave increasing with such alarming rates, it is for them to make use of the power that fine music may exert in building tastes of a positive sort, opposite to those which are created through constant contact with much of the present day popular music, the cheap immoral songs, sexual rhythms and "hot" performances by the dance bands of the day. Music instructors should not stand back while the youth become acquainted with "life's experiences" such as they suggest, and as "growth occurs" and this type of "discernment is cultivated," see them transfer the "feelings" that are aroused in to the "realities of (their) existence." Instead, the beautiful in music should be made available to them through every avenue possible so that they may come to appreciate the contrast in benefits received from association with the finest in art.

The primary goal therefore should be to build forces

within the schools through a plan of music education that will help combat any evil tendencies. This task lies in the hands of music instructors who are aware of much of the present day trend in music and who have been educated to know its negative influence. Every youth is endowed with tastes that may be formed by wise, understanding teachers with a sense of mission, who possess sincerity of purpose, and who with open minds appreciate the struggles of these young people as they strive to become worthy citizens of tomorrow in a democracy of which every true American may be proud.

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