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MUSIC: AN IMPORTANT AND VITAL

PART OF THE CURRICULUM

(TITLE)

BY

RICHARD E. SHOULDERS

PLAN B PAPER

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I HEREBY RECOMMEND THIS PLAN B PAPER BE ACCEPTED AS
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TABLE OF CONTENTS

Chapter	Page
I. INTRODUCTION	1
II. MAINTAINING BALANCE IN THE CURRICULUM	4
III. MUSIC: A FUNCTIONAL PART OF PRIMITIVE MAN ..	11
IV. MUSIC IN THE CURRICULUM	15
V. GOALS OF MUSIC EDUCATION	20
VI. CONCLUSION	29
BIBLIOGRAPHY	34

CHAPTER I

INTRODUCTION

The conflict over educational goals continues today as it always has. The Traditionalists and the Progressives are the two main factions in this controversy. Prior to the close of World War II the educational pendulum was swinging toward the beliefs of the Progressives. The followers of Progressive Education believe in a closer working relationship between the school and the lives of the students, and that education is not to be viewed as preparation for life but that education is life. They believe in independent thinking, problem solving, and self-expression as well as freedom in activity. They believe in letting students live, build, work and sing as their talents permit. The leading Progressives who are shaping the philosophies of this group are such men as Harold Taylor, William Van Til, Harold Hand, and H. Gordon Hullfish to mention but a few. These men draw their strength from such notable stalwarts as John Dewey, W. H. Kilpatric and Harold Rugg.

At the end of World War II the Progressives began to be the object of severe criticism.

The recruitment of young men for the armed services had revealed shocking inadequacies in the science and mathematics programs of high school graduates. . . . The secondary curriculum too often reflected knowledge of another era, instead of the scientific advances of the twentieth century.¹

A few scholars understanding their responsibilities for these inadequacies began to participate in what is now a major curriculum reform. This activity gained momentum with the Soviet Union's successful launching of Sputnik, as many Americans joined the ranks of the Traditionalists, thus causing the educational pendulum to swing away from the Progressives view with astonishing speed.

The Traditionalists see education as a process of taking bits of knowledge and planting them into young receptive minds. They believe in a set curriculum, in fixed educational goals and in emphasizing intellectual development. They are also strong advocates of the basic skills and mental training.

Among the leading Traditionalists today are such men as Arthur Bestor, Paul Woodring and Clifton Fadiman. These men draw their strength from W. C. Bagley and H. H.

¹John I. Goodlad, "School Curriculum Reform in the United States," The Fund for the Advancement of Education, (477 Madison Avenue, New York, March 1964), 9-10.

Horne who were instrumental in developing the Traditionalists philosophy of education.

Who is to say that the Progressives alone are right and the Traditionalists are wrong or vice versa? The point is that in a rapidly changing society as ours the curriculum must always be under close surveillance and re-evaluation. A variety of experiences and subjects to meet the needs of the more than forty million students enrolled in our public schools is required.

The competent educator does not choose one philosophy and maintain that he has achieved utopia. Quite the contrary, he selects what is good in each of the philosophies and utilizes them.

If it is the temper of the times to push young people into science and math . . . the good teacher knows that individuals differ in aptitudes; that some pupils should be guided away from these subjects. Classrooms, labs and shops must still provide experiences in citizenship, social studies, language arts, fine arts, health as well as in trade and homemaking experiences.¹

¹The Staff, Teacher's Letter, (Arthur C. Croft Publications, 100 Garfield Avenue, New London, Conn. 1960).

CHAPTER II

MAINTAINING BALANCE IN THE CURRICULUM

In 1957, when the Soviet Union launched the first space satellite, a wave of criticism was evoked concerning our public school curriculum. One must bear in mind that the curriculum is always the object of discussion by many people. However, at this particular time an unprecedented amount of criticism was being hurled at the curriculum of our public schools. The American public blamed the schools for America's seemingly slow progress in space exploration. With so many people clamoring for a re-evaluation of our curriculum, the educational pendulum began to swing in a new direction, tending to cause a withdrawal from previously held values and placing new priorities on what should be taught. It is interesting to note that when Pasternak, from the same country which sent the first satellite hurtling into space, won the Nobel Prize for Literature, Americans seemed not the least concerned as we evidenced no great educational reform for literature. Nevertheless, the public school curriculum was under close examination as many people were advocating more mathematics and science. Fortunately, in the span of these few

years which have elapsed since the advent of that first satellite, these attitudes and concepts are somewhat diminishing. This is not intended to imply that the educational pendulum has balanced itself from the askewed position it previously held, but rather that it is swinging toward a more balanced position and the American public is becoming cognizant of the need for a balanced curriculum.

What constitutes a balanced curriculum? "The public schools serve over forty million individuals, each with his own pattern of potentialities and problems."¹ These forty million students of our public schools represent an allembreacing multifariousness of human abilities. In such a diverse atmosphere it is impossible to establish a set of specifications for a balanced curriculum which can be applied to every school in the United States.

The demands of society on the school, the educational goals of the school and the services and opportunities available in the community are all important in establishing a balanced curriculum. This is the crux of the matter and must be decided differently from school to school and community to community. In any event, "a

¹John I. Goodlad, "School Curriculum Reform in the United States," The Fund for the Advancement of Education, (477 Madison Avenue, New York, March 1964), 10.

balanced curriculum is one that will lead pupils to achieve the educational goals that have been set."¹

As we have previously stated there are no set specifications for a balanced curriculum. However, the recommendations of the White House Conference for Children and Youth are invaluable as a guide for helping to establish a balanced curriculum.

That the curriculum provide opportunities for the student to develop—appreciation and understanding, at a behavioral level, of the dignity and worth of all individuals; knowledge, understanding, and appreciation of the fine and practical arts; the humanities; and the natural, physical, and social sciences; basic skills, such as reading, writing, and the use of numbers; special abilities and talents; a healthy and realistic concept of self; the best possible physical and mental health; ability to analyze critically and constructively; constructive civic attitudes, and appreciations basic to the worthy use of leisure time; insights into the ethnic and religious sources of American life; character, discipline, responsibility, and a commitment to spiritual, ethical, and moral values.

That the curriculum include—education for political responsibility (by stressing democratic values, current issues, civics and economics, national defense needs and current military obligations, obligations as citizens of locality, State, Nation, and world); instruction in our own diversified culture and the culture of other peoples through such disciplines as literature, social sciences of the non-western world; greater emphases on the humanities; an expanded program in music and art to encourage creativity; . . .²

¹Dorothy M. Fraiser, Deciding What to Teach, (N. E. A., 1963), p. 105.

²Ibid., 106-107. Quoted from 1960 White House Conference for Children and Youth.

The first step in achieving a balanced curriculum is to provide a rich and flexible program of significant experiences, followed by guidance to help each student select a program that is appropriate for him. The responsibility of deciding what to include or to exclude from the curriculum is one of the major decisions confronting curriculum workers today. Many people are calling for a return to the "solid subjects" while others favor an expanded program including a broad range of subjects and activities. However, as we are well aware, the final analysis of what to teach is determined by public opinion operating over a long period of time and must be decided differently from community to community. If the question arises as to why a particular subject should be retained in the curriculum and the majority of the people respond negatively, then nothing can keep it in the curriculum. On the other hand, if the majority of the people respond in the affirmative, nothing can keep it out.

In schools where finances are considerably limited, the money available will be allotted to those subjects deemed most vital, eliminating many other subjects. On the other hand, schools that are not continually faced with a severe financial problem seek greater depth in their curriculum and achieve a much broader perspective. If the schools are considered as an agency of the state whose responsibility it is to transmit, maintain and per-

petuate our American culture, then music education should and must be included in the curriculum and be considered among the most vital of the subjects. Dorothy M. Fraiser states:

There are certain educational functions that only the school is called on to fulfill in American society. It is these functions, which will not and perhaps cannot be carried on effectively outside the school, which constitute its distinctive responsibilities. Every school is expected to include in its program the subjects and activities that are necessary to carry out these responsibilities which include introducing the child to his cultural heritage in a systematic manner, developing his skills of communication and rational thought, reinforcing moral and spiritual values, giving him information about the world of work, and developing aesthetic appreciations.¹

When an educational institution faces serious financial or scheduling problems the music program is often considered among the first to be deleted. Unfortunately, many lay people and traditionally minded educators want to treat music as a minor study. They call it a frill and treat it as a study of not too great a consequence which has little, if any significant value to contribute to the total educational development of the individual. This is indeed a misnomer as music is not a frill but an integral part of the curriculum.

If we are concerned only with mere existence, then presumably music along with many other subjects could

¹Fraiser, p. 96.

be considered a frill. However, man is concerned with much more than mere existence.

Man is unique among all the earthly living creatures in the extent and quality of his potential. He has physical, intellectual, ethical, and aesthetic potentials. If an aspect of his potential is neglected and undeveloped, he never attains his true stature as a human being.¹

As man moves to adjust himself more adequately to his environment, he continually strives for success and recognizes in each successful struggle the satisfaction derived from this struggle and fulfillment. Music is closely associated with life in that music is a form which has significance as a symbol of the rhythm of life experiences. "The school needs to recognize that art, music, poetry, drama, and rhythmic movement are not embellishments of life, but are fundamental to it and to insist that they be given their rightful place in the curriculum."²

In a society that is becoming increasingly standardized and mechanized through scientific and technological advancement the individual needs a sense of personal self-realization more urgently than ever before. One of

¹Charles Leonhard and Robert W. House, Foundations and Principles of Music Education, (New York: McGraw-Hill Book Co., 1959, P. 99.

²Pauline Johnson, "Art for the Young Child," Art Education, The Sixty-fourth Yearbook of the National Society for the Study of Education, Part II (Chicago: University of Chicago Press, 1965), p. 53.

the ways this may be achieved is through the humanities:
literature, language, and the arts.

To live richly and sensitively, he needs a sense of direction and integrity of purpose that can be derived only from values he himself has formulated or discovered and accepted. He needs to develop his ability to react with aesthetic and moral discrimination to the array of stimuli that bombard him constantly in the fast-paced culture of modern America. Without such discrimination, his vocation is likely to have little meaning beyond the bare provision of material things, and his leisure is apt to bring mere escape from the routine of daily living. Spirituality, morality, and aesthetic appreciation are as basic to the humaneness of man as are intelligence and physical well-being.¹

¹Fraiser, p. 110.

CHAPTER III

MUSIC: A FUNCTIONAL PART OF PRIMITIVE MAN

To those who would malign music as being unpractical and non-functional, Robert House makes an interesting observation concerning the practicability of music. "If music is so impractical, it is strange that man made music even before he could speak or write."¹

As a distinctive aspect of human expression, music is as old as the human race. Music has a charter membership in human culture. No human society has been found that has not practiced the art of music.

There is no phase of man's struggle for existence that has not been accompanied, communicated, and extended by music. From the most primitive to the most sophisticated of cultures, music has been central to every ritual. It has been the voice by which man gave praise and supplication to his God or gods, sang thanksgiving for the bountiful harvest, and voiced his pride in the traditions of his society.²

¹Robert W. House, Instrumental Music for Today's Schools, (Prentice-Hall, Englewood Cliffs, N. J., 1965), p. 15.

²Bjornar Bergethon and Eunice Boardman, Musical Growth in the Elementary School, (Holt, Rinehart and Winston, Inc., New York, 1963), p. 2.

This first music may have been nothing more than the regular striking of objects as an accompaniment to tribal ceremony and religious ritual. In such a primitive form music is seen as a social institution, in the fact that it served as a form of social co-operation and self-expression. The early dancing to drums and rhythmic pulsations was no doubt accompanied by shouts which inevitably led to using the voice for self-expression.

As our history shows us tribal ceremony and religious ritual were most important to primitive man; in fact, his whole life evolved about them. To these primitive people, music seemed to hold some strange, mysterious power which bordered on the supernatural. The arts fulfilled a basic function for these primitive societies as they were a means of transmitting their way of life.

The influence and significance of early music in the lives of the people were perhaps best illustrated by the bards and troubadours of ancient days as they molded and directed the thoughts and emotions of the people with their songs of lamentation and bravery.

Civilization is a moving, on-going, and changing process. It is both a product of an evolving society and a control which serves to give it direction. As one of the institutions which constitute the fabric of this civilization, music has a power which is little realized by the average person. Operating with other social institutions and one of the most important of them, its place in civilization is nothing short of a powerful influence in the control and direction of

society. Its importance as a curriculum element is thus greatly magnified.¹

Regardless of how crude and primitive these early attempts at making music, they were important factors in the lives of the people.

It is just as important that Americans continue in the cultivation of this peaceful art as it is for them to develop in the more warlike pursuits. This cultivation can be carried out best in the public school system. Under the guidance of dedicated teachers, young Americans can gain cultural satisfaction that will last a lifetime.

One of the pertinent questions which must be given serious consideration in the Sixties, is whether an imbalance has been created with the humanities becoming neglected areas at a time when their special contributions are needed in American society more urgently than ever before.

We are living in a time when science is being called upon to save our skins, before art can save our souls. I do not in the least minimize our need to strengthen the sciences by every means we can. Yet I am convinced that science alone unaided by the arts, cannot save us, either as a nation or as a civilization. In both respects our salvation depends not only upon our military powers, but also upon our ability

¹Marian B. Brooks, and Harry A. Brown, Music in the Elementary School, (New York: American Book Co., 1946), p. 20.

to win the confidence of the free nations and arouse the hopes of the people of the unfree.¹

Left to their own devices, small children will make up songs and dance rhythms. Children are by nature creative, inventive, and love to explore the world about them. Music is so much a part of the child that it does not exist as something apart, as many inhibited adults tend to make it. It is a natural and functional activity in which they engage without any conscious thought. With proper guidance and teaching, these innate abilities with which every human being is endowed can be cultivated into rich aesthetic experiences which have significant meaning and appreciation.

¹C. F. Nagro, "A Dynamic Program for Music Education," quoted in Music Journal, (March 1964), p. 70.

CHAPTER IV

MUSIC IN THE CURRICULUM

Similarities exist between music and other subjects in the curriculum. "Music is for all boys and girls, and yet there is a part of the music program which is elective and in some cases highly selective."¹

The general music class which is for all boys and girls should serve as a starting point for the more elective and sometimes highly selective aspects of the program. As the majority of the students enrolled in the general music class will become consumers of music, it is imperative that the class encompass a wide range of musical activities and experiences which will be of significant value to the students. Therefore, it is important that all students have an opportunity to experience the unique contributions music can make to their everyday living.

Dr. Charles Leonhard has this to say about the general music program:

¹William L. Johnston, "Music in Today's Schools," Illinois Journal of Education, George T. Wilkins (November, 1962), Vol. 53, No. 6, p. 4.

The basis for the general music program should be music itself—a wide variety of music ranging from good popular and folk music to the most exalted and refined examples of the musical art. Music from the sixteenth century to the present day should be included in all the principle forms and media of performance. Students should sing, play, listen, analyze and compose music. They should read about music and composers, discuss the music they hear and perform, learn and use common musical terms, clarify essential musical concepts and develop and defend their musical preferences.¹

The parts of the music program which are elective are band, chorus and orchestra. The parts which are selective are the solos and small ensembles. Even though the program is elective as well as selective, provisions must be made for all boys and girls who honestly want the experiences of singing or playing in a group.

This means some beginning groups in Sr. High. Probably the members of these groups will never hold first chair in band, chorus, or orchestra; they won't bring home honors from contest. But this isn't the purpose of public school music.²

On the other hand, the music program must also provide opportunities for the select group of talented students to participate on a level that will be challenging and rewarding to them.

¹Charles Leonhard, "General Music in Secondary Schools," Illinois Journal of Education, George T. Wilkins Vol. 53, No. 6, (November, 1962), p. 17.

²Frances M. Andrews and Clara E. Cockerille, Your School Music Program, (Englewood Cliffs, New Jersey: Prentice-Hall, 1958), p. 117.

"Music as a part of today's program is an academic discipline as well as an enjoyable activity which enriches the educational program."¹ Referring to music as an academic discipline means an emphasis toward music listening, music literature, music history and theory as opposed to the participating activities such as band, orchestra and chorus.

Music merits an important place in the educational system because it represents one of the most significant human achievements, because it is a unique symbolic system which appeals to the life of feeling and to the mind, and because musical competence contributes unique aesthetic richness to the quality of living. Furthermore, the right kind of experience with music can make a powerful contribution to the development of rational powers which is almost universally accepted as the central purpose of education.²

The place of music or of any subject area is justifiable in the curriculum only when it contributes to a richer, fuller, and more rewarding way of living. If the subject is to be retained in the curriculum, it must be able to demonstrate a utility in terms of life of the individual. This can be achieved only through well formulated valid musical objectives, sequentially organized from grade to grade.

¹Johnston, Illinois Journal of Education, Vol. 53, No. 6, 4.

²Charles Leonhard, "The Place of Music in our Elementary and Secondary Schools," Music Educators Journal, (February-March, 1964), 53-4.

It is clear . . . that the students' achievement in the basic music course is determined not by examinations, grades, and the other aspects of college bookkeeping but, ultimately, by life itself. If, as a result of his being exposed to music in the basic course, he begins to buy records, to attend concerts, to listen to programs of serious music—if, in effect, he has carried away from the course a love of music that will nourish him for the rest of his life, we have succeeded with him regardless of whether he has learned the "facts" or not. Contrariwise, if nothing has happened inside him to make him want to hear music, he obviously has failed the course even though he may have put down the facts correctly on the final examination.¹

The only true test which can be accurately observed is how the subject functions in the daily life of the student.

Let us try to help the children to learn to sing in school, songs they love to sing outside. Let us give them authentic and moving experiences in the way of listening to great music. Let us point our program towards the actual making of music by participation in musical organizations such as band, orchestras, and choirs. Let us bring to them the joys of bodily freedom, so essential to fine musical perceptions, through creative work in rhythm. Let us encourage them to compose music for themselves, and in this manner find new avenues of self-expression.²

Neither music nor any other subject can be adequately taught if it is confined to the enclave of the classroom. The teaching of a subject is more than trying

¹Joseph Machlis, "On the Teaching of Music Appreciation", (Pamphlet, New York: W. W. Norton & Co. Inc., 1963), 7.

²James L. Mursell, Human Values in Music Education, (New York: Silver, Burdette and Co., 1934), p. 21.

to get students to learn that which we feel is desirable. It is a liaison of influencing the lives, thoughts, interest, feelings, actions and choices of human beings.

We need to establish better rapport with our students and to approach the matter by combining the familiar and known in a bridge to the less familiar.

If children identify themselves with music that we believe is not worthy of our attention, it is because the environment makes it easy for them to identify with such material, and makes it difficult for them to know better music.¹

In a discussion of musical growth Mursell states:

No rationalization can justify cheapness, insincerity, or vulgarity. If the pupils like such things, then it is high time to persuade them to like something better, and if we cannot do this, we have failed. It is not "democratic" to give pupils just what they happen now to like, for no better reason than that it corresponds to their barbaric and untutored taste.²

As boys and girls grow older they develop values of their own concerning music. We need to accept these values. As previously mentioned this does not infer that we will lower our standards in teaching music, but rather that by accepting their values we can bridge from what they know, feel and like about music to a deeper understanding of music. By so doing we can open their minds to the great musical experiences awaiting them.

¹Frances M. Andrews and Clara E. Cockerille, Your School Music Program, (Englewood Cliffs, N. J.: Prentice-Hall, 1958), p. 98.

²James L. Mursell, Education for Musical Growth, (Boston: Gin and Co., 1948), p. 190.

CHAPTER V

GOALS OF MUSIC EDUCATION

Of all the subjects in the curriculum there is perhaps no other which lends itself quite so readily to the philosophy of "learning by doing" as music does through performance. Musical performance can contribute greatly to the overall musical development of the individual as well as adding strength to the place of music in the curriculum. However, musical performance per se does not necessarily guarantee that musical understanding and insight will be achieved. Public musical performance is a sharing of musical learning and experience with others, and should not be considered as the chief goal of music education, but should be considered a by-product of the educational experience. Dr. Charles Leonhard, in a dinner speech to the Kentucky Music Educators Association, speaking of "Means and Ends in Music Education," has this to say about public performance in music education: "Public performance is properly viewed as an outgrowth of musical learning that takes place in the rehearsal room and a

means to high level, highly motivated learning—not an end in itself."¹

Two of the pertinent philosophies which should come to mind in regard to performance are these: Does the organization exist for the child or does the child exist for the organization? If we are advocates of the first philosophy, then we are likely to provide the rich significant musical experiences necessary for the student to gain an understanding of what music is and can do. If, on the other hand, we are supporters of the latter philosophy, then exploitation of the student will surely result, and a minuteness of significant musical experience will be encountered. If the music program is to be considered as a vital part of the curriculum, then all aspects of the program should be considered as means to the musical development of the student and never as ends in themselves.

Public performance should be selected for its suitability and appropriateness for teaching purposes rather than for its effect upon an audience.

What is important in the selection of music is not that students like it but that they find it interesting and that it provides an avenue for them to the exploration and discovery of musical meaning and to the development of musical in-

¹Charles Leonhard, Professor of Music Education, University of Illinois. Dinner speech Kentucky Music Educators Association January 12, 1963.

sights. Limiting students to music that is immediately appealing to them binds both the teacher and students to the obvious and trite with which they are already surfeited.¹

Significant musical performances make provisions for critical evaluations and interpretations. If all we are concerned with is technical development and ostentatious performance, no depth of understanding of what music is about and what it seeks to do will be realized. Music must be learned before it can be performed. The meaning of music emerges only as the student discovers how it touches his life.

Art is not relegated to stuffy museums, memorized poetry, required novels, or routine music drill, but permeates life in all its aspects, engaging the sensitivity, imagination, and creativity of the individual.²

Certainly not to be overlooked in the area of public performance is the opportunity afforded for building better school-community relations. Although public performance may be used to gain public support and approval we must not make the assumption that public relations is the major purpose of the performance. To do so would in essence exploit the music program. It is quite apparent that both the school and the general public need

¹Leonhard, Music Educators Journal, 54.

²Charles B. Fowler, "Music Education Through Performance," The Instrumentalist, (November, 1964), 26.

and want a greater interchange of ideas. In a democracy, the success or failure of any program of endeavor is dependent to a degree upon public confidence and understanding. Public approval is vital. If the music program is to serve most effectively and be adequately financed and otherwise supported, the people must know the functions of the organization, understand its problems and appreciate its importance.

People must be aware of the existence of the school music program. Next they must approve of it, be aware of its merits and value its presence. For this to happen the director may develop a musical group whose cooperative efforts fall pleasingly upon the ears of the least musical as well as the most musical. However, performance alone is not enough; the director must use every opportunity to explain the goals and purposes of the music program to the community. Insofar as parents understand the activities of the school and its broad aims, they will be willing to help obtain funds, materials, or whatever for the good of their school.

Some schools may wish to send letters to the parents of students in the performing groups at the beginning of the year explaining the goals and purposes of the music program. In addition to explaining the goals and purposes of the program a tentative schedule of activities to help

achieve these goals and purposes would perhaps prove informative and useful to parents. Perhaps some directors would prefer to speak before the various parent groups such as the Music Booster Club or the Parent Teacher Organization to explain the values and purposes of the music program. Many directors may wish to have individual parent conferences to discuss the musical growth of the student and also point out the value of this experience for the child. The director should make it clear to the public that parents and friends are always welcome at rehearsals. By observing the students in rehearsal they will have a better understanding of how music is performed. Although few will take advantage of this opportunity, the director must make clear the invitation.

A valuable approach to the development of community understanding and support of the music program in its schools is the securing of as much lay participation as possible. This activity can take on a variety of forms—curriculum development, advisory committees for choir, orchestra, and band, and study groups for the development of general music activities. Whatever form they may take, the objectives are the same—better schools, better school music programs, better community support, better community understandings.¹

The director needs to realize that the students are the best means available for communicating the goals and purposes of the music program to the parents. If the

¹Keith D. Snyder, School Music Administration and Supervision, (Boston: Allyn and Bacon, 1959), p. 151.

students show signs of significant musical growth the parents will value the music program and give it their support. Keith D. Snyder, in his book School Music Administration and Supervision states: "By whatever means the job of reporting is done, it must help get across the nature, the purposes, and the progress, of the music department, always in relation to the nature, purposes, and progress, of the school as a whole."¹ It is the music educators responsibility to keep the public informed on the objectives and aims of the music department.

Today, one of the major problems of a comprehensive educational program is how to develop a good society; how to develop a society capable of upholding, reinterpreting and readapting the ideals of democracy to rapidly changing social patterns. The importance of music in realizing these objectives must not be overlooked.

The Music Educators National Conference in their book, Music In General Education, has drawn up a list of minimum specific goals which they feel the generally educated student should have attained in skills, understandings, and attitudes upon completion of high school.

¹Ibid., p. 153.

"SKILLS

"1. He will have skill in listening to music.

"The generally educated person listens with a purpose. He recognizes the broad melodic and rhythmic contours of musical compositions. He is familiar with the sounds of the instruments of the orchestra and the types of human voices. He can hear and identify more than one melody at a time. He can concentrate on sounds.

"2. He will be able to sing.

"The generally educated person is articulate. He uses his voice confidently in speech and song. He sings in a way that is satisfying to himself. He reads music and carries a part in group singing. His singing is expressive.

"3. He will be able to express himself on a musical instrument.

"The generally educated person is flexible. He is interested in how instrumental music is produced and willing to try his hand at making music, if only at an elementary level with a percussion instrument, a recorder, or a "social-type" instrument. He experiments with providing accompaniments for singing and rhythmic activities. He is familiar with the piano keyboard.

"4. He will be able to read musical notation.

"The generally educated person is literate. He understands arithmetical and musical symbols. He is able to read the musical notation of simple part songs. He can follow an instrumental score of orchestral compositions.

"UNDERSTANDINGS

"5. He will understand the importance of design in music.

"The generally educated person understands the structure of the various disciplines. He knows the component parts of music and the interrelationships that exist between melody, rhythm, harmony, and form. He is able to recognize design elements aurally. He understands the contribution that rhythmic, melodic,

harmonic, and formal characteristics make to styles of composition. He realizes that the active listener can, in a sense, share in the composer's act of creation. By understanding how music communicates, he has come to gain insight into what it is that is communicating.

"6. He will relate music to man's historical development.

"The generally educated person has historical perspective. He recognizes that music has long been an important part of man's life. He understands that its development in Western civilization is one of the unique elements of his own heritage. He is familiar with the major historical periods in the development and the styles of music produced in them. He has acquaintance with some of the masterpieces of the art and with the music of many of the famous composers of the past. He relates this knowledge to his understanding of man's social and political development.

"7. He will understand the relationships existing between music and other areas of human endeavor.

"The generally educated person integrates his knowledge. He has been helped to see that the arts have in common such concepts as design resulting from repetition and variation. Sociology and politics are recognized as pertinent to the development of art as well as to economics. Literature and music enhance one another for him and together they illuminate history. The mathematical and physical aspects are known to him through aural experiences as well as through intellectual inquiry.

"8. He will understand the place of music in contemporary society.

"The generally educated person is aware of his environment. He understands the function of music in the life of his community and he accepts some responsibility for exercising his critical judgement in order to improve the quality of music heard in church and on radio and television. He is aware of the position of the musician in today's social structure and understands the opportunities open to him to engage in musical endeavor both as a vocation and as an avocation.

"ATTITUDES

"9. He will value music as a means of self-expression.

"The generally educated person has developed outlets for his emotions. He recognizes music not only as a source of satisfaction because of its filling his desire for beauty, but also because of the unique way in which it expresses man's feelings. If he is not prepared to gain release by actually performing music, he has learned to experience this vicariously. He looks to music as a source of renewal of mind and body. He recognizes the importance of performers and composers and is grateful for the pleasure and inspiration which they give him.

"10. He will desire to continue his musical experiences.

"The generally educated person continues to grow. He seeks additional experiences in areas in which he has found satisfaction. He looks for community musical activities in which he can participate. He attends concerts and listens to music on radio, television, and records. He keeps abreast of happenings in the world of music by reading newspapers and magazines.

"11. He will discriminate with respect to music.

"The generally educated person has good taste. He has learned to make musical choices based upon musical knowledge and skill in listening. He evaluates performances. He distinguishes between music that is merely entertaining and that with more profound content. He is not naive with respect to the functional use of music for commercial purposes nor to the commercial pressures which will be exerted to obtain what money he can spend for music."¹

¹Karl D. Ernst et al., Music in General Education, (Washington, D.C.: Music Educators National Conference, 1965), pp. 4-8.

CHAPTER VI

CONCLUSION

A review of curriculum studies made early in 1962 revealed how little emphasis was being placed on the humanities. Nationally oriented curriculum projects that were being carried on in 1962 revealed that twenty-five projects were in progress or had recently been completed in the fields of science and mathematics; there were four projects reported in the English language arts, while seven were reported in the social studies and none in the arts.¹

Thoughtful analysts of modern society have pointed out the long-range result when a nation becomes so preoccupied with physical survival as to ignore the question of 'survival for what?' Then its people are divested of essential elements of humanity and condemned to a life that is only half lived. Humanists, as well as scientists and social scientists, are urgently needed by American society.²

As we have observed, there has been an unprecedented effort to strengthen instruction in the fields of

¹Fraiser, N.E.A., p. 112.

²Ibid., p. 111.

science and mathematics. Federal funds for instruction in these fields have been allocated since 1958, through the National Defense Education Act and the National Science Foundation. However, it would appear that important advances are being taken to add sustenance to the field of humanities.

In a recent survey of school curriculum reform, one of the major weaknesses brought forth was that program development in the humanities, and especially the arts, was as yet only embryonic at the elementary and secondary levels. John I. Goodlad states:

Projects in the physical and natural sciences have received priority. It is recommended, therefore, that the current imbalance be corrected and projects in social sciences and humanities be given priorities.¹

Among the leaders of our country who have been instrumental in the advancement of the humanities was the late President Kennedy. He refuted those who would regard music as a frill of not too great a consequence. President Kennedy gave great impetus to the general culture of our society and the whole nation by the performances of great artists and poets at the White House.

Even more recently, in January, 1965, a commission of twenty members, including leading educators and

¹Goodlad, The Fund for the Advancement of Education, p. 77.

representatives of industry, headed by Barnaby C. Keeney, President of Brown University, reintroduced legislation to the eighty-ninth Congress to establish a National Humanities Foundation. The proposed Humanities Foundation would function very much as the National Science Foundation does. The Foundation would grant scholarships, sponsor institutes and also provide necessary funds for construction and equipment of needed buildings. President Johnson indicated his concern for the proposal in a letter to Chairman Keeney: "The continued vitality of the humanities and the arts in America is required not only for the enrichment of our lives as individuals but also for the health and strength of our society."¹

Music in the twentieth century must be seen as a part of man's total environment and, as such, has its share of influence on the values which each man chooses. It is most imperative that we develop the ability to communicate clearly the important contributions music can make to the life of a nation and to its people.

Today it is generally accepted that a well balanced music program, one that provides for significant musical experiences, can contribute greatly to the total educational development of the child and should be in-

¹Barnaby C. Keeney and others, "The Proper Study of Mankind," The Shape of Education for 1965, Washington, D.C.: National School Public Relations Association, N.E.A., 1965.

cluded as a part of the curriculum. Music can be an effective means to the goal of all education, the well rounded personal development of the individual.

Music in the schools should be concerned with experiences that contribute richly to wholesome personal growth and give pleasure and satisfaction to the child both as an individual and as a member of a group. The music program must aim not only toward the development of significant musical competence, but also toward understanding, knowledge and attitudes as well as appreciations and the ability to use music functionally in daily living.

Music of high quality can and should provide for the development of the aesthetic potential with which every human is endowed. All people are responsive to music and can and should find emotional satisfaction and fulfillment in musical experience of some form either as a producer or as a consumer of music. Although we may deny these musical responses, they are still present. It is the responsibility of music education to help bring forth these innate responses and give to every citizen the key to his musical heritage.

The final question which might be asked is this: What is in music that has enabled it to retain a place in the lives of men and withstand the test of time? To answer this question in part and to substantiate the place

of music as a vital part of the curriculum, Robert House states:

The fine arts, . . . have always retained a place in the curriculum. Any balanced philosophy of education recognizes the inherent need to provide (1) skills necessary to the maintenance of thoughts and ideas among people, (2) a sense of civic responsibility and social relationships, (3) the tools to aesthetic satisfaction, and (4) knowledge of facts and methods required to cope successfully with the physical environment.¹

The writer believes Smith, Stanley, and Shores in their book, Fundamentals of Curriculum Development answer this question concerning objects of worth and survival with utmost authority and, in essence, give ever increasing proof that music should and must be a part of the curriculum:

Advocates of the principle of survival would be the first to agree that age alone is no indication of worth. In their view, it is not survival alone that marks the value of content, but rather the fact that in its survival the content has proved its worth in instance after instance of human endeavor.²

This, music has done!

¹House, p. 15.

²B. Othanel Smith, William O. Stanley and J. Harlan Shores, Fundamentals of Curriculum Development, (New York: Harcourt, Brace and World Inc., 1957), p. 139.

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