

Southern Illinois University Edwardsville

SPARK

Theses, Dissertations, and Culminating Projects

Graduate School

1969

Music practices in programs for the academically talented and gifted music students in selected Illinois secondary schools-- District VI

Frank J. Macke

Southern Illinois University Edwardsville

Follow this and additional works at: <https://spark.siu.edu/etd>

Recommended Citation

Macke, Frank J., "Music practices in programs for the academically talented and gifted music students in selected Illinois secondary schools--District VI" (1969). *Theses, Dissertations, and Culminating Projects*. 69.

<https://spark.siu.edu/etd/69>

This Thesis is brought to you for free and open access by the Graduate School at SPARK. It has been accepted for inclusion in Theses, Dissertations, and Culminating Projects by an authorized administrator of SPARK. For more information, please contact magrase@siue.edu, tdvorak@siue.edu.

(Southern Illinois University
Edwardsville Campus)

August 5, 1969

MUSIC PRACTICES IN PROGRAMS FOR THE ACADEMICALLY
TALENTED AND GIFTED MUSIC STUDENTS IN SELECTED
ILLINOIS SECONDARY SCHOOLS--DISTRICT VI

BY Frank J. Macke

ENTITLED Music Practices in Programs for the Academically Talented and

Gifted Music Students in Selected Illinois Secondary Schools--

(A Thesis Submitted to the Faculty of Music
of the
Fine Arts Division)

(In Partial Fulfillment of the
Requirements for the Degree
Master of Music Education)

by

(Frank J. Macke
Bachelor of Music Education
St. Louis Institute, 1951)

(August) 1969.

SOUTHERN ILLINOIS UNIVERSITY

The Graduate School

August 5, _____, 19 69

I HEREBY RECOMMEND THAT THE THESIS PREPARED UNDER MY SUPERVISION

BY Frank J. Macke

ENTITLED Music Practices in Programs for the Academically Talented and
Gifted Music Students in Selected Illinois Secondary Schools--

BE ACCEPTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE ^{District VI}

DEGREE OF Master of Music Education

Dorothy E. Tuelloss
Thesis Director

Lloyd S. Blakely
Faculty Chairman

ACKNOWLEDGEMENTS

This writer wishes to respectfully acknowledge indebtedness to his major advisor, Dr. Dorothy E. Tulloss, of the Faculty of Music, Southern Illinois University - Edwardsville, for the guidance, inspiration, and encouragement he received from her throughout the course of this study.

Appreciation is also expressed to Vera Phillips for the excellent work she did in typing the final copy of this study.

An expression of gratitude also goes to the writers wife, Betty; her encouragement and understanding made this possible.

IV. FINDINGS AND INTERPRETATIONS OF QUESTIONNAIRES AND OPINIONNAIRES.	34
V. SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS	54
BIBLIOGRAPHY	61
APPENDIX A. QUESTIONNAIRES--OPINIONNAIRES	64
APPENDIX B. FOLLOW-UP POST CARD	71
APPENDIX C. ILLINOIS MUSIC EDUCATORS ASSOCIATION DISTRICT MAP.	73

TABLE OF CONTENTS

Chapter	Page
I. INTRODUCTION.	1
The Problem	2
Statement of the Problem.	2
Importance of the Study	2
Definitions of Terms.	3
Academically Talented	3
Musically Gifted.	3
Honor Roll.	3
Respondent.	3
Music Education	4
Organization of the Study	4
II. REVIEW OF THE LITERATURE RELATED TO THE STUDY	5
A. Academically Talented	5
B. Musically Gifted.	18
III. METHODOLOGY--QUESTIONNAIRE AND OPINIONNAIRE.	32
IV. FINDINGS AND INTERPRETATIONS OF QUESTIONNAIRE AND OPINIONNAIRE.	34
V. SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS	54
BIBLIOGRAPHY	61
APPENDIX A. QUESTIONNAIRE--OPINIONNAIRE	64
APPENDIX B. FOLLOW-UP POST CARD	71
APPENDIX C. ILLINOIS MUSIC EDUCATORS ASSOCIATION DISTRICT MAP.	73
VI. Attitudes Toward the Importance of Music Education in the High School Curriculum, as Indicated by the Opinions of Respondents.	80

LIST OF TABLES

Table		Page
I.	Scheduling Practices and the Number of Schools that make Possible more than one Music Class per Student.	37
II.	Instrumental Music Subjects Offering, the Percentage of Schools that give Credit for Listed Subjects when Subject is Offered and the Percentage of Honor Roll Students Participating in Subject	39
III.	Vocal Music Subject Offerings, the Percentage of Schools that give Credit for Listed Subjects when Subject is Offered, and the Percentage of Honor Roll Students Participating in Subject	42
IV-A.	Class Room Music Subject Offerings and the Percentage of Schools that give Credit for Listed Subjects when Subject is Offered	43
IV-B.	Class Room Music Subject Offerings and the Percentage of Honor Roll Students Participating in Subject	44
IV-C.	Class Room Music Subject Offerings and the Percentage of Non-performing Students Participating in Subject.	44
V.	The Percentage of Academically Talented and Musically Gifted Students who Dropped Music for the various Reasons Listed Below.	47
VI.	Attitudes Toward the Importance of Music Education in the High School Curriculum, as Indicated by the Opinions of Respondents.	50

CHAPTER I

INTRODUCTION

Many educators who plan curricula believe there is a need for increased consideration for the academically talented and gifted child. They believe the future of these bright students are definitely related to the decisions and opportunities provided for them. They believe that the trained minds of tomorrow will come from the academically talented pupil of today and, if there were ever a period in history when such minds were in high demand, this is the period.¹

Generally speaking, people are ready to help a handicapped child. Many school programs have special help for the physically handicapped children, the retarded children and classroom teachers are usually willing to give extra help to the slower learner. This helpful attitude should also be applied to the academically talented and gifted student who also needs special consideration.²

¹Joseph Leese and Louis A. Fliegler, Curriculum Planning for the Gifted (New Jersey: Prentice-Hall Inc., 1964), p. 1.

²Lyle Spencer, "Implementation--The Effective Use of Identification Techniques," The Conference Report (Washington, D. C.: National Education Association, 1958), p. 41.

I. THE PROBLEM

Statement of the problem. It was the purpose of this study (1) to determine whether there is a trend to revise the rigid curriculum of the past; (2) to investigate the subjects which the secondary schools in District VI, of Illinois Music Educators Association, (see Appendix C) are offering the academically talented and gifted students in their music programs; (3) to determine if scheduling is becoming more flexible so that the academically talented and the gifted students can experience many musical activities along with their desired academic load; (4) to determine if the academically talented and gifted students are showing an interest in and a desire to receive the musical experiences their schools' are offering; and (5) to present the current curriculum practices related to the academically talented and gifted students in the secondary schools in District VI. This study is to be limited to the thirty four secondary schools that entered the 1967 State music contest.

Importance of the study. Since curriculum planning and scheduling are of such great complexity and diversity in all secondary schools, this study will attempt to provide commonly used approaches to the various methods and philosophies of education for academically talented and gifted students. Of particular concern will be subjects

in music that are made available to these young people.

II. DEFINITIONS OF TERMS

Academically talented. The term "academically talented" refers to the young intellectuals in the secondary schools of the United States who are in the upper fifteen to twenty percent of their class. This does not mean that each individual secondary school can classify the upper fifteen to twenty percent of its upper class as academically talented. In various schools this fifteen to twenty percent could mean the upper one or two percent; in another area it could mean the upper thirty or forty percent. The "gifted student" should be distinguished from the academically talented because he is among the upper two percent, computed on a similarly broad basis.³

Musically gifted. The term "musically gifted" refers to the students who show that they are endowed with a natural ability or a special aptitude toward music.

Honor roll. For the purpose of this study, the term "honor roll" will depict those students who are academically talented and gifted in the schools that are surveyed.

Respondent. The term "respondent" refers to the

³William C. Hartshorn, For the Academically Talented Student in the Secondary School (Washington, D. C.: National Education Association of the United States, 1960). p. 9.

individual who completed and returned the questionnaire and opinionnaire form. This instrument was mailed to Illinois directors and music supervisors in District VI.

Music Education. For the purpose of this study "music education" will be defined as music subjects offered in Secondary Schools.

III. ORGANIZATION OF THE STUDY

The questionnaire and opinionnaire were selected as the most effective instrument designed to secure data for this study. This instrument was mailed to thirty four supervisors or teachers in the music department of schools in District VI of the Illinois Music Education Association. These were Class A and AA schools that entered the 1967 high school state contest and were full members of the Illinois High School Association.

Chapter II will review literature related to this study. This investigation provides data related to current philosophies and practices toward academically talented and musically gifted students.

The methodology used in the questionnaire and opinionnaire will be described in chapter III.

Chapter IV will report the responses to the questionnaire and interpret the responses to the opinionnaire.

The summary, the conclusions, and the recommendations of this study are found in chapter V.

CHAPTER II

REVIEW OF THE LITERATURE RELATED TO THE STUDY

A - Academically Talented

Unusual children have been described as "child prodigy," "precocious," "gifted," "highly talented," and "creative." Hildreth informs us that before 1900, educational literature used the term "bright" to describe school learners as an opposite to "slow," "dull" or "stupid." Other commonly used terms were "school brightness," "mentally exceptional," "children of superior intelligence," and "abnormally intelligent children."¹ Hildreth states that talent was once thought to be "God given" and that this divine trust was unquestionably inherited. This viewpoint has been modified because early talent frequently disappears if not nurtured; on the other hand, talent has developed in many areas when the student receives intensive training and works consistently to improve his skills. It has been estimated that it takes ten years and forty thousand dollars to make a good figure skater. This suggests that special talent in sports is a result of many years of special training and practice. Hildreth also comments, "Talent declines

¹Gertrude H. Hildreth, Introduction to the Gifted, (New York: McGraw-Hill Book Company, 1966), p. 15.

rapidly when direct training slackens."² Genuine talent is the result of good native ability, early spontaneous interest, and good training. This should be distinguished from pseudo-talent.³ Cutts and Moseley informs us that "musical talent may appear in young children as an unusual sense of rhythm, true pitch, and quickness in detecting another child who is singing off key." If the teacher is not specially qualified he should seek the assistance of special supervisors or other outside authorities to identify a typical talent. The people who judge talent should be creative and have expert knowledge of what can be expected of children.⁴

Hildreth estimates, there are at least two million children in the United States who have unusual minds that can contribute to society with social leadership, creativity in the arts, and scientific productivity. Throughout the world many more are growing up and this represents an enormous reservoir of future talent. "When highly talented young people remain undiscovered and untrained, their potential is wasted,

²Ibid., p. 38.

³Ibid., p. 39.

⁴Norma E. Cutts and Nicholas Moseley, Teaching the Bright and Gifted, (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1957), p. 25.

and society suffers an irreparable loss."⁵ Sur and Schuller quote Joseph Maddy as proclaiming:

Parents should recognize and guide youthful talent into appropriate channels for service to humanity. Youth comes but once in a lifetime. Youth's opportunities cannot be postponed. Educators are beginning to realize that the student of superior talent and intelligence must have specialized education opportunities to provide the challenge and motivation he needs.⁶

The fight to conquer outer space has provided an urgency to improve programs for the gifted. Leese and Fliegler write that during the past ten years there have been urgent pleas from interested layman to revise the teaching profession. Some authorities believe gifted children should be immediately segregated and confined to academic studies alone. They feel this would eliminate distractions from their intellectual powers. Almost everyone has a concern for the humanities, but the pursuit for scholarships and science contest winners take prestige over interests in the fine and dramatic arts. Art and music are being neglected; physical and health education occupy lesser importance; there are inadequate interests in the school of dance and dramatics. Leese and Fliegler feel this over emphasis on the academics does not consider the broad development of human

⁵Gertrude M. Hildreth, Introduction to the Gifted, (New York: McGraw-Hill Book Co., 1966), p. 6.

⁶William Raymond Sur and Charles Francis Schuller Music Education for Teen-agers, (New York: Harper and Row, 1966), p. 194.

behavior. Artist and musicians, dramatists and actors, and wise leaders are still needed even though there is an emphasis on science. Artists and musicians are needed to preserve the humanistic and esthetic aspects of life.⁷

Havighurst defines a talented or gifted child as "one who shows consistently remarkable performance in any worth-while line of endeavor."⁸ He says that this applies to not only intellectually gifted but must include people who show talent in music, art, writing, dramatics, mechanics and social leadership.⁹

Havighurst informs us that presently many schools throughout the country are trying various methods of providing for the bright student. Some of the various methods in use are acceleration, enrichment programs, classification according to ability, the use of specially trained teachers, and a combination of these methods.¹⁰

Karel states that previous generations believed that creativity was a mysterious talent given only to a

⁷ Joseph Leese and Louis A. Fliegler, Curriculum Planning for the Gifted, (New Jersey: Prentice-Hall Inc., 1964), pp. 2-4.

⁸ Robert J. Havighurst, "The Importance of Education for the Gifted," Education for the Gifted, Fifty-seventh yearbook of the National Society for the Study of Education, Part II (Illinois: University of Chicago Press, 1958), p. 19.

⁹ Ibid., p. 19.

¹⁰ Ibid., p. 18.

select few. He also states that presently we do not thoroughly understand how creativity works, but we do have a more logical idea of it. "Creativity is the ability to unite previously separate and known factors into new combinations, usually with the purpose of solving a problem or of creating a work of art." It is believed that a certain degree of creative ability is given to everyone and this ability could be developed and trained. Karel compares creative training with athletic training, inasmuch as people are born with undeveloped potentials in sports. Football, basketball, bowling, golf, etc., are skills that might be developed by many people. A few people will develop very little of their athletic potentials. Similarly, people are born with creative potential, but few will become skilled in using what they have. Many more people build up their athletic skills than they do their creative skills; this is scarcely surprising, after all, our schools grant far greater attention to athletics.¹¹

Meckel and Waddell declare that

this country's most valuable asset and one of its most neglected resources is the talented youngster. These are the people who, with the right kind of training and awareness, will be the leaders in curing the social ills, developing art and music, stimulating concern and giving to the betterment

¹¹Leon C. Karel, *Avenues to the Arts*, (Kirksville, Mo.: Simpson Publishing Co., 1966), pp. 289-290.

of the whole country.¹²

But many of our potential artists find themselves defeated because of school pressures and grade requirements. Academic development often suffer in order for a talented student to achieve success in a chosen field. Each student should be met on his own level with total awareness of his needs and goals. Secondary education should be paying more than lip service to the fact that perfecting instrumental and vocal performance skills are not enough. Meckel and Waddell state that,

the modern musician must know music history, theory, and harmony; associate with the fields of composition, orchestration, and arranging; and delve into the philosophy, place, and future of music. We must produce talents who can be innovators--creators.¹³

Spencer states that a young mother of three bright children said to him that all she wanted to do was raise her "kids" to be normal well-adjusted adults, and that she was not interested in geniuses. Spencer commented:

It was evident from her conversation that by "normal" she meant "mediocre," and by "well-adjusted" she meant children who would create a minimum of problems for mama. Mentally superior children are anything but mediocre. Their bright inquiring minds and restless

¹²Peter T. Meckel and John S. Waddell, "Hidden Valley Music Seminars," Music Educators Journal, Vol. 53, No. 8 (April, 1967), pp. 64-65.

¹³Ibid., pp. 64-65.

energy are likely to produce far more than the normal number of problems for the complacent parents.¹⁴

Karel characterizes the creative student in six dimensions: (1) He is an individualist in his thinking and places emphasis on what he regards as important. This student may ignore school assignments in order to do elaborate work at home on another phase of the same subject. His ideas may not conform with the teacher or the text, and if made to do so, his grades, of course, will be low. (2) The creative student will avoid work that doesn't interest him. He may see very little use for memorizing, drill, rote learning and similar activities. If he is required to do these things, he may do them poorly. (3) A creative student needs and wants recognition for his work and accomplishments. It is difficult for him to receive this because neatness, volume, and accuracy on many school assignments often count far more than originality. Unfortunately, there are some educators that insist that the student follow the teacher's way of doing things. This actually penalizes a student with creative abilities and original approaches. Honor should be bestowed upon the students who can produce new ideas just as honor is bestowed upon

¹⁴Lyle Spencer, "Implementation--The Effective Use of Identification Techniques," The Conference Report, (Washington, D. C.: National Education Association, 1958), p. 42.

the athlete who can throw a ball or jump over a bar. But unfortunately, the student with an abundance of ideas is often made to feel different and ridiculed. Both the creative student and the athlete are different; both possess skills and can do something that the majority cannot; both has the mark of a champion; both should be equally honored. (4) After the creative student has relished the compensations of creative thinking and has witnessed some success with idea production and problem solving he is then able to think creatively even under some pressure. In the early stages, creative thinking may be hesitant and infrequent. Regimentation can smother it rather easily. The student will then develop into a follower and accept the rewards of conformity. (5) The activity of creating new ideas bring emotional satisfaction to the creative student. It is a thrill for him to turn a problem over in his mind, find a clue for its solution, and then produce the key idea to work it out. These thrills create emotional satisfactions that are often listed by creative people as their chief motivation. (6) The creative student has a penchant for being a disturbing factor in the classroom. He may steer discussions into obscure paths and ask questions that are difficult to answer. The records reveal that Albert Einstein was asked to leave school because he persisted in asking questions that none of his early teachers could

answer. When teachers inhibit the minds of creative children they are wasting one of our nations greatest resources.¹⁵

Stalnaker warns us of a current danger in our educational system toward a tendency to reward conformity. He professes there is too much importance placed on the lad usually described as the well-rounded, all-American youth. He then reminds us that Clarence Faust, Vice President of the Ford Foundation pointed out that:

One of the most serious dangers of a society such as ours is that it encourages, especially in times of stress, the development of the organization man, the social and intellectual conformist, the well-balanced and well-adjusted individual, and tends to discourage, if not suppress, the unique, the different, the independent, the pioneer. For the pupil who has special abilities, special interests and ample energy, there is no reason why he should not be encouraged to be himself, and, if that self does not fit into the standard "round" mould, perhaps we should let him have a few sharp edges and should not attempt to round them off. All able youth will not be the same. There are many kinds of abilities. Let us recognize individuals and appreciate differences.¹⁶

Capurso relates, it is assumed that highly gifted musicians possess superior intelligence. He supports this notion with Cox's study of the biographic material she and her team gathered on two hundred and eighty two geniuses in various fields who were born between 1450 and 1850.

¹⁵ Leon C. Karel, Avenues to the Arts, (Kirksville, Mo.: Simpson Publishing Co., 1966), pp. 291-292.

¹⁶ John M. Stalnaker, "Methods of the Problem," The Conference Report, pp. 25-26.

Her study was based on the evidence of their behavior and performance in the first period of their young manhood.

Capurso lists a few corrected I.Q. estimates as follows:

Gluck, 145; Palestrina, 155; Haydn, 160; Bach, Beethoven, Mendelssohn, Mozart, 165; Handel and Wagner, 170; religious leaders, scientists, and philosophers rate at the top of the list with corrected I.Q.'s of 170, -175, -and 180 respectively. Soldiers received the lowest rating (140) of any of the groups. The estimated corrected mean I.Q. of musicians was 160, while the mean of the total group was 165.¹⁷

Ragan expresses alarm with the misconceptions that lie in the definition of "gifted." Many children are being mistakenly labelled as gifted. Some classrooms are being set up as "gifted classes" with an intelligence quotient of 120 as entrance requirement. In the present generation, testing programs have revealed that one hundred and twenty is hardly remarkable. It is estimated that a minimum intelligence quotient of one hundred and twenty is necessary for completion of a good college. There will be some children who were mistakenly labelled as gifted, finding themselves in the bottom half of their college classes. An intelligence quotient of one hundred and fifty would be a more realistic "floor" for intellectual giftedness. The intelligence quotient of one hundred and fifty occurs once in a thousand cases; intelligence

¹⁷Alexander Capurso, Curriculum Planning for the Gifted, ed. by Louis A. Fliegler, quoted by Dr. Catherine Cox (New Jersey: Prentice-Hall Inc., 1964), p. 311.

quotient of one hundred and eighty occurs once in a million cases.¹⁸

The academically talented student of today is described by Hartshorn as our nations richest resource, and he feels that it is very important to provide these bright minds with the best possible education. A far broader and deeper education program must be provided for these exceptional students. "There is nothing so unequal as equal treatment of youth of unequal ability."¹⁹ The academically talented is capable of a high level of response to musical experiences that are both emotionally compelling and intellectually challenging.²⁰

Capurso maintains the quality of teachers attracted to a school system reflects the intellectual level of the community. It is important that the community have a desire for cultivating human and artistic values, and is willing to provide for the unusually talented pupil. Sincere community interest toward gifted children will provide the necessary stimulus for higher artistic attainments. An environment of its

¹⁸ William B. Ragan, Modern Elementary Curriculum, (New York: Holt Rinehart and Winston, 1960), pp. 66-67.

¹⁹ William C. Hartshorn, Music for the Academically Talented Student in the Secondary Schools, (Washington, D. C.: National Education Association of the United States, 1960), p. 13.

²⁰ Ibid., p. 15.

young people toward excellence will harvest untold services from its future leaders.²¹

The goal of the music education program is not to make the exceptional children feel they are different and should be separated. These children should be made to feel that they are an important part of society and also that music can become a very interesting and valuable part of their lives. This group possesses many students with creative ability; these students have much to offer society, so it is important that their talent be nurtured.²²

The responsibilities of teachers working with musically talented pupils are difficult and demanding. These teachers should have a scholarly knowledge of their subject area, be liberally educated and have a deep understanding of the nature of learning and the learning process. It is the duty of the teacher to help children discover their potentialities and achieve their self-concepts through creativeness, rather than by authority. Children need help in accepting themselves. Torrance claims, children may despise an outstanding gift if their

²¹Alexander Capurso, Curriculum Planning for the Gifted, ed. by Louis A. Fliegler (New Jersey: Prentice-Hall Inc., 1964), p. 307.

²²The Music Curriculum in Secondary Schools: Handbook for Junior and Senior High Schools. (Washington, D. C.: National Education Association, 1959), p. 40.

giftedness makes them different from others.²³ New curriculum frontiers will not open for many children until teachers can help them recognize the value of their talents. Plato said, "What is honored in a country will be cultivated there." Torrance maintains, people will tend to learn and develop along whatever lines they consider rewarding.²⁴

There is an indication by Sand that educators are now developing a broader conception of the human mind and how it functions. This is opening many new and exciting possibilities on what man may become. It also implies that many people will be educated to a high degree, including the vast army of dropouts.

There is already evidence of "hopeless" individuals who began to learn successfully when permitted to learn creatively rather than by authority and when they were rewarded for this kind of achievement.²⁵

Capurso reminds us that the intrinsic philosophy of our American school system is that every child should be offered the opportunity for educational growth. New dimensions in our educational concepts are now being

²³E. Paul Torrance, "Curriculum Frontiers for the Elementary Gifted Pupil," Teaching Gifted Students, ed. by James J. Gallagher (Boston: Allyn and Bacon, Inc., 1966), p. 215.

²⁴Ibid., p. 216.

²⁵Ole Sand, "Current Trends in Curriculum and Instruction," Comprehensive Musicianship the Foundation for College Education in Music, (Washington, D. C.: Music Educators National Conference, 1965), p. 84.

established that will stimulate creative and intellectual talents. When teachers work with the musically gifted they must be able to recognize and evaluate talent when it confronts them. Teachers are also responsible for guiding and developing talent to its capacity or steering the talent into competent hands.²⁶

B - Musically Gifted

Michael declares that in general, music educators have not shown a great interest in the education of the gifted. He suggested that they believe the music program in the typical secondary school meets the needs of the gifted, because most programs include students at all levels. Michael comments:

even though these programs offer beginning, intermediate, and advanced classes in all the performing areas, the span of abilities, even in the advanced groups, is so large that many of the most talented are not adequately challenged.²⁷

He then points out that a talented student can learn his part in a large group quickly. This might allow this student to spend two or three days a week with the large group and during the other days he could be assigned practice rooms to develop solo and small ensemble skills

²⁶Alexander Capurso, Curriculum Planning for the Gifted, ed. by Louis A. Fliegler (New Jersey: Prentice-Hall Inc., 1964), p. 307.

²⁷Lloyd S. Michael, "Secondary-school Programs," Education for the Gifted, pp. 305-307.

with other talented students. Michael insists that the gifted students in voice or instrumental music should be encouraged to study functional piano while in high school. This would prepare them for theory work in college. They should also be encouraged to participate in several music groups. Michael feels that too often a gifted student is held to a single musical activity all through high school because of a rigid program schedule. He states that a first rate instrumentalist should also have the experience of participating in vocal groups.²⁸

Karel warns us that the music program in our high schools of today is not challenging enough to hold the best of our young talents. He maintains that science, mathematics, foreign languages and social studies are much more attractive to this student because of new vigorous approaches to these subjects; music is still being taught by a pattern that was set many decades ago. Karel insists that the college-bound youngster will choose a challenging course in new math in lieu of chorus or marching band; this results in many directors complaining that they are losing their best students. He then said, "When such youngsters desert music for tougher areas, this danger sign means that school music offerings need to be overhauled." Another fault that Karel said is present in today's music program is that it serves as an

²⁸ Ibid.

entertainment feature in the curriculum; the arts are allowing themselves to be governed by "what the people want." He points out that no other curricular area has permitted this to happen, and then he states, "when the likes and dislikes of the man on the street are catered to, quality goes out the window."²⁹

Douglass relates that the stage band and the show orchestra are becoming too deeply embedded in the junior and senior high school programs. He states that directors are cheating bright students by spending two or three months out of the school year preparing an orchestra for a Broadway show or building a professional sounding stage band for competition purposes. He points out, these students could be victims of exploitation for the purposes of school public relations or for the aggrandizement of the director. Douglass also reminds us, in today's secondary schools the pressures of the academic program are becoming so great that many of the musically gifted students who are also academically gifted students are becoming dubious about the importance of participating in their school's music program. He comments:

Building successful junior and senior high school band and orchestra programs requires a person who possesses good musicianship, a tremendous amount of hard driving enthusiasm, and a will to produce. The director must

²⁹Leon C. Karel, "Teacher Education in the Related Arts," Music Educators Journal, Vol. 53, No. 2 (1966), pp. 38-39.

actually convince intelligent young musicians that the pursuance of music is an extremely worthwhile activity in which all phases of music are studied. This can be done by involving the intellectually and musically gifted youngsters in groups which will feature versatile and diversified programming instead of permanent stage and show bands.³⁰

Douglass implies that the name "stage" band and "theater" or "show" orchestra constitutes one type of music literature; he suggests that instead of training gifted students to delight parents and P.T.A. groups, it would be much wiser to organize and develop select chamber orchestras and wind ensembles.³¹

Johnson proclaims:

The purpose of the music program has been served only when the student comes into meaningful contact with the refined portions of the musical heritage and when he has had an opportunity to find in music what he would not have found on his own. Only then is he in a position to control his musical life intelligently and to make its aesthetic quality a matter not of chance but of choice.

The implications of a point of view that considers music a subject meriting serious study are far-reaching and apply equally to music program building and instruction. The music educator must differentiate between liking and interest and between entertainment and pleasure.

A music program in the school is justified only when it makes a significant difference in the students' conception of music, his

³⁰ William C. Douglass, "Music for the Musically Gifted." Music Educators Journal, Vol. 53, No. 5, (January, 1967), p. 95.

³¹ Ibid., p. 95.

understanding of it, and his competence in it. The purposes of music education are achieved only when the musical learnings take place because there is a music program.³²

In a major address by President Eisenhower on November 13, 1953, he pointed out there is a need for more and better training in the exact sciences, but there is also a greater need for people who are stable in all fields, especially leaders who can cope with human problems with courage and wisdom. Whitner states that music educators are faced with the necessity of proving that music is an essential part of the kind of training that will encourage the thinking, responsible citizen. "Only subjects which prove their value can survive the competition for a place in the school curriculum."³³

Sands reminds us that education has not always been front page news item. At present, foreign and domestic events quickly reflect educational concern. For survival, the people focused concern for science and technology. "Now, there is welcome news of a growing solicitude about survival for what?" President Johnson's message to Congress requesting Federal Aid to establish a

³²William L. Johnson, et al., Publication Committee, Music in the Secondary School, (Springfield, Ill.: Office of the Superintendent of Public Instruction, 1966), p. 1.

³³Mary Elizabeth Whitner, "Why Music is Indispensable in the Senior High School." Music in the Senior High School, (Washington, D.C.: Music Educators National Conference, 1965), p. 70.

National Foundation in the United States to stimulate and encourage drama, dance, painting, music literature, history, and other culture activities is evidence of new sympathies toward the humanities and arts. This was the first time in our history that the President of the United States supported such a comprehensive measure pertaining to our nations' culture advancement.³⁴

Miura states that the vast development of technology has made man into a rather stereotyped person who is also somewhat passive.

Under such phenomena, man is inclined to seek only an emotional or sensational stimulus in order to maintain his balance in life, rather than to seek truth, goodness, and beauty.

In this scientific age, it is imperative to bring out the creativity in man. Humanity and creative ability that flows out of creative development can expedite science and technology and produce happiness and peaceful coexistence for society. When technological education is overly stressed, man might find himself in a state of destruction.³⁵

Gould informs us that men of science have enormous concern for the arts. He has discovered that

³⁴Ole Sand, "Current Trends in Curriculum and Instruction," Comprehensive Musicianship the Foundation for College Education in Music, (Washington, D. C.: Music Educators National Conference, 1965), p. 70.

³⁵Chuichi Miura, "Promoting Human Progress Through Fine Art Education," Music Educators Journal, Vol. 54, No. 5, (1968), p. 35.

they are very often involved with the arts and have a deep appreciation of their worth.³⁶

Whitner feels the many problems that make the world uneasy can only be solved by individual improvement through education. She considers music an extremely important part of learning and living.

Without minimizing in any way the fact that music is an intellectual discipline and an aesthetic experience, we are emphasizing that for the listener, the performer and the composer, music does realize the goals currently sought in education --- goals which, because of the nature of the human problems confronting us, tend to be predominantly social.³⁷

Whom do we know as "musical" and how do they exhibit their "musicalness?" Bentley identifies these people as composers, performers, and listeners. Composers may be regarded as musical even though there is a difference of opinion about the quality of his composition. The performer may be musical in a different way; he interprets the ideas the composer has created in the visual score. The listener can also be a musical person, because the composers' creation being recreated in sound by the performer would have no meaning until it is heard and understood by the attentive listener. The

³⁶ Samuel B. Gould, "Arts in Higher Education: Valid or Valueless?" Music Educators Journal, Vol. 54, No. 5, (1968), p. 35.

³⁷ Mary Elizabeth Whitner, "Why Music is Indispensable in the Senior High School." Music in the Senior High School, (Washington, D. C.: Music educators National Conference, 1959), p. 15.

composer, the performer, and the attentive listener are all "musical" because they have characteristics that differ from those who do not compose, perform or listen to music. These people who are actively participating in a musical experience may be said to have musical ability.³⁸

A group of outstanding music educators held a two and one half day meeting, under the joint sponsorship of the Music Educators National Conference and the National Education Project, on the academically talented student.

The conferees concluded early in their deliberation that if music appreciation was to serve its full measure of purpose, it must take the student into greater depths of understanding of form and style and of interrelationships with other art forms. It should in no sense be a "minor subject" in his program.³⁹

Although being able to perform well on a musical instrument is extremely important, Kindig points out that it is only one of the many requisites that are required of the prospective music major. Theory, keyboard work, and an introduction to composers and performers should be included in the basic background of this student. These subjects are too often eliminated from the high

³⁸Arnold Bentley, "Musical Ability in Children and its Measurement." (New York: October House, Inc., 1966), pp. 13-14.

³⁹William C. Hartshorn, Music for the Academically Talented Student in the Secondary School. (Washington, D. C.: National Education Association of the United States, 1960), p. 5.

school curriculum. Many colleges and universities demand proficiency tests of their incoming freshman covering notation time signature, key signatures, triads, major and minor scales, intervals, sight-singing exercises, simple dictation, interval and chord recognition, and elementary keyboard work. If the student is deficient in these areas, he is placed in a non-credit theory course. Kindig also emphatically states:

as soon as the student seriously considers majoring in music, he should start piano lessons, if he is not already studying. Too frequently the student plays a band or orchestral instrument very well and feels that piano is not important. Could you imagine a carpenter with only one tool?"⁴⁰

There is a growing interest concerning the general music class among school administrators and music educators. Hartsell feels this class offers a method of providing musical experiences for those senior high school students who wish to expand their knowledge, understanding and appreciation of music; it provides a musical experience for the students who do not qualify for one of the selective instrumental or choral groups; it provides musical experiences for those students who have had few, if any, prior to entering high school; it provides the student with the needed enrichment and satisfaction that can come from qualitative musical

⁴⁰ Al Kindig, "Help: I'm Going to College," The Music Journal. (New York: March, 1968), p. 52.

experiences. The type of activity that is recommended for the general music class should be carefully planned, so that it will be attractive to the musical performers as well as the music consumers.⁴¹

The size of the general music class may vary. Singleton expresses that it is unfortunate when circumstances compel the general music class to have as few as fifteen students or as many as one hundred students. He recommends a class of about thirty pupils as most desirable. A class this size is small enough to permit the teacher to become acquainted with individual students, and large enough to permit satisfying group singing. The students who are enrolled in the general music class should receive academic credit. Singleton states:

Full credit is merited when the class meets every day and when class assignments require outside work. To justify the award of credit, it is reasonable that the general music class meet the same requirements and set the same standards as those applied to the other courses.⁴²

The academically talented students are currently under tremendous pressure for achievement in learning. Hartshorn professes that if the activities of a student are to become a part of his future life, he must have

⁴¹O. H. Hartsell, "General Music in the Senior High School." (Washington D. C.: Music Educators National Conference, 1969), p. 27.

⁴²Ira C. Singleton, Music in Secondary Schools, (Boston: Allyn and Bacon, Inc., 1963), pp. 41-42.

experiences in the fine arts. The educational curriculum must include the arts if the cultural heritage of our society is to be passed on to future generations.

Hartshorn states:

Music will take its proper place in the life of the academically talented student when his musical experiences in school have won his enthusiasm and respect because they have been both a joy to his heart and a challenge to his mind.⁴³

Hartshorn informs us that many academically talented students may not desire to perform music with serious intent. These people should be provided musical experiences that mainly include listening, analyzing, reading and reacting. These experiences should be through writing or discussion and result in a high level of enjoyment and responses that are both emotional and intellectual. These talented students should also be guided toward a broader understanding and insight of discrimination and judgment of value.⁴⁴

Sur and Schuler insist that "a fixed course of study, a routine use of materials, and a mechanical approach to teaching tend to condemn the gifted to mediocrity." They maintain it cannot be assumed that the gifted students will reach their potential achievement

⁴³William C. Hartshorn, Music for the Academically Talented Student in the Secondary School. (Washington, D. C.: National Education Association of the United States, 1960), pp. 16-17.

⁴⁴Ibid., p. 24.

in spite of the school situation. There are many talented, but sensitive children who may be overlooked because of children who are less musical but more aggressive.⁴⁵ Hartshorn advocates that superior performers should not be forced to attend daily orchestra, band or choir rehearsals. Rehearsing music that they already know is a waste of time for these bright students; they should have the privilege to put their time to better use. The music class offers many possibilities for flexible scheduling. Therefore, talented performers should be permitted to spend part of the period assisting slower students. It is also possible that the music class is not the only class that could bore talented students while they are waiting for slower students to catch up. When academically talented students make out their programs for courses, frequently they must make a choice between two subjects. This could deprive them of subjects that perhaps they show interest or talent. The academically talented student should be permitted to participate in both classes on an alternate day basis. This experience, with a heavy class load, will help the talented student to use his time wisely. It could be possible for highly gifted students to be involved in

⁴⁵William Raymond Sur and Charles Francis Schuller, Music for Teen-agers, (New York: Harper and Row, 1966), p. 189.

eight or ten different subjects during a school year.⁴⁶

Hildreth states that recently many high schools have approached music instruction with a music laboratory similar to that of a foreign language or speech laboratory. Tape recorders and records are made available to students. With this equipment students may listen and also make tapes to study and evaluate their own performance. Talented students do their best work when they are placed in small groups and when they are encouraged to work out their own ideas independently. This enables them to become acquainted with more music literature and develop more initiative without teacher supervision. The talented should also be given the opportunity to plan musical programs, conduct rehearsals, work with groups, take responsibility with the music library, and coach other children.⁴⁷

Kough believes that school administrators are realizing that the success or failure of an educational program depends upon the cooperation of the teaching staff. Administrators are always educating and re-educating their teachers; whether it be for a physically

⁴⁶William C. Hartshorn, Music for the Academically Talented Student in the Secondary School. (Washington, D. C.: National Education Association of the United States, 1960), pp. 76-77.

⁴⁷Gertrude H. Hildreth, Introduction to the Gifted. (New York: McGraw-Hill Book Company, 1966), pp. 300-400.

handicapped program, a slow learners' program, a gifted program or a new grading program, it is imperative that teachers accept and implement it. It is also important that teachers understand the rationale for the change; "it is more difficult to institute something new than to continue with the status quo." A successful gifted program must have more than fifty percent of the key people in the school dedicated to it. In no instance will every member of the staff be enthusiastic about this type of a program, but if an administrator waits until one hundred percent of the staff is in full cooperation, the program will never start.⁴⁸

Hildreth believes that

the teacher is the most powerful out of home influence in a child's life. As the careers of leading and eminent persons have shown, good teachers were in large measure responsible for their exceptional achievements.⁴⁹

The gifted teacher has the ability to inspire and guide students in making the most of their opportunities. Henry Adams said,

a teacher effects eternity. You never can tell where his influence stops. Goethe applicably said, if you treat an individual as he is, he will stay as he is, but if you treat him as if he were what he ought to be and could be, then he will become what he ought to be and could be.⁵⁰

⁴⁸ Jack Kough, Practical Programs for the Gifted. (New York: McGraw-Hill Book Company, 1966), p. 530.

⁴⁹ Gertrude H. Hildreth, Introduction to the Gifted (New York: McGraw-Hill Book Company, 1966), p. 530.

⁵⁰ Ibid., p. 531.

CHAPTER III

METHODOLOGY--QUESTIONNAIRE AND OPINIONNAIRE

The Development of the questionnaire and the opinionnaire will be explained in this chapter. This instrument was designed to survey the music practices in programs for the academically talented and gifted music students in selected Illinois Secondary Schools in District VI, Illinois Music Educators Association. The following paragraphs explain the procedure used in completing this study.

The literature related to the problem was examined. This included professional journals, books, articles, pamphlets, and unpublished studies. From the readings of related literature, a questionnaire and an opinionnaire were developed; a copy of which may be found in Appendix A.

On April 11, 1967 this information form, along with a stamped self-addressed envelope, was mailed to thirty-four music Supervisors or Music teachers in District VI of the Illinois Music Educators Association. These were Class A and Class AA schools which had entered the 1967 high school state contest and were full members of the Illinois High School Association. It was requested that the questionnaire and opinionnaire be returned by May 12, 1967.

Only twelve information forms, constituting thirty five percent of the number were returned by May 15, 1967. Therefore, on May 18, 1967 a follow-up post card was mailed to the supervisors or teachers in the high schools who did not respond to the information form; a copy of which may be found in Appendix B. The purpose of this card was to remind the music educators to complete and return the information form. As a result of this follow-up card, eight responses to the questionnaire and opinionnaire were received. The total number of responses received was twenty. This was fifty nine percent of the schools surveyed.

Findings of questionnaire and opinionnaire will appear in Chapter IV.

It was the purpose of this study to determine the degree of encouragement these music educators are providing for academically talented and musically gifted high school students. Throughout this study, the term academically talented is defined as those students who are on the secondary school honor roll, and the term musically gifted, refers to the students who show that they are endowed with natural ability or a special aptitude toward music.

To determine the extent of comprehensive programs

¹See Appendix A.

CHAPTER IV

FINDINGS AND INTERPRETATIONS OF
QUESTIONNAIRE AND OPINIONNAIRE

The results of the survey of music programs in selected senior high schools is presented in this chapter. The data were collected by an information form that was mailed to the music educators in thirty-four class A and AA high schools in District VI, which had entered the Illinois State Music Contest in 1967. Of the thirty-four information forms mailed, twenty, fifty nine percent, were returned. The questionnaire and opinionnaire were designed to explore the attitudes of music educators toward current curriculum practices within selected high schools.¹ It was the purpose of this study to determine the degree of encouragement these music educators are providing for academically talented and musically gifted high school students. Throughout this study, the term academically talented is defined as those students who are on the secondary school honor roll, and the term musically gifted, refers to the students who show that they are endowed with natural ability or a special aptitude toward music.

To determine the extent of comprehensive programs

¹See Appendix A.

in music education in the surveyed senior high schools, respondents were asked to report (1) the number of music students involved in their programs, (2) the number of music students in their programs who are considered to be academically talented, (3) the number of music students in their programs who show that they are musically gifted, (4) those music courses offered in their school for the talented high school student, and (5) how extensively music study is encouraged in the programs.

FINDINGS OF THE QUESTIONNAIRE

SECTION A

Respondents from twenty high schools answered the questionnaire and all twenty, constituting one hundred percent of the respondents, indicated that their school recognized the honor roll. The total enrollment of the surveyed high schools was 23,511 students of which 2,739, eleven percent, were reported to be on the honor roll. There were one hundred and sixty two students on the honor roll participating in more than one music class. This is six percent of the total number of honor roll students. One hundred and seventy nine, 7 percent, academically talented students were performing on more than one musical instrument; 36, one percent were performing on more than two instruments; and six students were performing on more than three instruments.

Two hundred and forty eight, 9 percent,

academically talented students were performing in both an instrumental group and a vocal group. Of the 2,739 honor roll students, it was apparent that two hundred and eighty one, 10 percent, play the piano; sixty, 2 percent, were taking private voice lessons; and one hundred and eighteen, 4 percent, were taking private lessons on an instrument. It should be noted that this survey was conducted with only those students who are registered in music classes at the time of the survey.

Of the twenty respondents, 100 percent indicated that their school recognized the honor roll. The results also indicated that seventy percent of the schools permitted or made it possible for music students to participate in more than one music class. As many as ninety five percent of the respondents encouraged students to study music with a private teacher.

A sequential factor in providing opportunities for the academically talented student in music education is not to limit the student to only one musical class throughout the school year. Table I shows the practice of the respondents in scheduling that affected music students.

Of the twenty schools surveyed, two schools were on a nine period day. It was possible for the music students in these two schools to be active in more than one music class. One of the schools surveyed was on an

Table I

SCHEDULING PRACTICES AND THE NUMBER OF SCHOOLS
THAT MAKE POSSIBLE MORE THAN ONE MUSIC
CLASS PER STUDENT

No. of Period in Scheduled School Day	No. of Schools on Given Schedule N = 20	No. Schools Permitting Student Parti- cipation in More Than One Music Class N = 20
9	2	2
8	1	1
7	10	7
6	7	4

eight period day. It was possible for the music students in that school to participate in more than one music class. Ten schools were on a seven period day, seven of which permitted the music students to be active in more than one music class; in three of the schools on a seven period day the music students were limited to one music class. Seven of the schools surveyed were on a six period day; four of which permitted the music students to be active in more than one music class; and in three of the schools on a six period day, the music students were limited to one music class.

FINDINGS OF THE QUESTIONNAIRE

SECTION B

The data with regard to subject offering in instrumental music of the surveyed schools, and the percentages of honor roll students participating in these subjects are presented in Table II. All twenty of the schools, 100 percent, offered to their students concert band experience and nineteen, 95 percent, gave their students credit for this subject. The respondent schools had a combined total of 1,622 students enrolled in concert band, of which four-hundred and seventy-five, 29 percent, were considered to be academically talented. Marching band training was presented in 100 percent of the surveyed schools. In thirteen, 65 percent, of these schools the concert band and the marching band were basically the same organization. In only one school was the concert band larger than the marching band, and in six schools the marching band was reported to be larger than the concert band. Only one respondent indicated an instrumental program that had two separate bands--a marching band and a concert band; however scheduling problems made it impossible for students in that school to play in both bands. Reference to Table II shows that there were 1,871 students receiving marching band training, of which five hundred and eighteen, 28 percent, were considered to be academically talented. Only four,

TABLE II

INSTRUMENTAL MUSIC SUBJECTS OFFERING, THE PERCENTAGE OF SCHOOLS THAT GIVE CREDIT FOR LISTED SUBJECTS WHEN SUBJECT IS OFFERED AND THE PERCENTAGE OF HONOR ROLL STUDENTS PARTICIPATING IN SUBJECT

No. of Schools Offering Subjects Listed Below N = 20	Per Cent	No. of Schools Giving Credit When Subject Is Offered N = 20	Per Cent	Total No. Enrolled	No. on Honor Roll	Per cent
Concert Band	100	19	95	1622	475	29
Marching Band	20	19	95	1871	518	28
Preparatory Band	20	3	75	247	56	23
Orchestra	4	3	75	209	46	22
Stage Band	10	2	20	169	66	33
Instrumental Ensembles	12	None		561	141	25
Piano Lessons	1	1	100	4	2	50
Guitar Lessons	1					
none						

20 percent, of the respondents schools offered preparatory band training, and three of the four schools offered credit for preparatory band, as shown in Table II. There were two hundred and forty seven students receiving preparatory band training and forty six, 22 percent, were considered as academically talented.

Table II also informs us that four schools, 20 percent, provided orchestral training. There were a total of two hundred and nine students who received this training of which forty six, 22 percent, were considered as academically talented. Three of these schools that had a string program gave credit for this subject.

Ten directors, 50 percent, responded that stage band was included in their school and two stated that credit was given for this subject. It is illustrated in Table II that there was a total of one hundred and sixty nine students who received stage band training of which sixty six, 33 percent, were considered to be academically talented.

Table II reveals that twelve, 60 percent, of the surveyed schools had classes for instrumental ensembles. Five hundred and sixty one students received this training of which one hundred and forty one, 25 percent, were on the honor roll. Credit was not given for instrumental ensemble classes.

Respondents were asked if piano and guitar

lessons were provided in their schools. Table II indicates that one school, 5 percent, offered instruction in piano. Four students in that school received piano lessons of which two, 50 percent, were on the honor roll. This respondent also stated that credit was given for piano study. This study revealed that guitar lessons were not given in the schools surveyed.

Indicated in Table III are the subject offerings in vocal music of the surveyed schools, and the percentages of honor roll students participating in vocal music classes. There were sixteen schools, 80 percent, that offered mixed chorus, fifteen of which gave credit. The surveyed schools had a combined total of 1,618 students singing in mixed chorus. Four hundred and ninety nine, 31 percent, of these students were considered as academically talented.

Fourteen, 70 percent of the twenty high schools that responded to this survey had a girls chorus, for which thirteen, 93 percent, gave credit as shown in Table III. There was a combined total of nine hundred and ninety eight girls singing in this activity of which two hundred and twenty eight, 24 percent, were on the honor roll.

Table III also reveals that five of the surveyed schools, 25 percent, gave instruction in boys chorus, and three of those five schools gave credit for this

TABLE III

VOCAL MUSIC SUBJECT OFFERINGS, THE PERCENTAGE OF SCHOOLS THAT GIVE CREDIT FOR LISTED SUBJECTS WHEN SUBJECT IS OFFERED, AND THE PERCENTAGE OF HONOR ROLL STUDENTS PARTICIPATING IN SUBJECT

No. of Schools offering subjects listed below	Per Cent	N = 20		Total No. Enrolled	Honor roll students enrolled	Per Cent
		No. of Schools giving credit when subject is offered	Per Cent			
Mixed Chorus	16	80	15	1618	499	31
Girls Chorus	14	70	13	998	228	24
Boys Chorus	5	25	4	142	32	23
A Cappella Choir	5	25	3	302	96	32
Vocal Ensemble	10	50	2	187	47	25

class. Only one hundred and forty two boys were participating in this activity, of which thirty two, 23 percent, were considered as academically talented.

Vocal ensemble rehearsal classes were scheduled in ten, 50 percent, of the twenty schools that responded to this survey. Two of those ten schools gave credit for this class, as revealed in Table III. One hundred and eighty seven students received this training of which forty seven, 25 percent, were on the honor roll.

Data in regard to (1) subject offerings in classroom music, (2) the percentage of schools that give credit for listed subjects, (3) the percentage of honor roll students participating in listed subjects, and (4) the percentage of non-performing students participating in listed subjects, are revealed in Table IV-A, Table IV-B, and Table IV-C.

TABLE IV-A

CLASS ROOM MUSIC SUBJECT OFFERINGS AND THE PERCENTAGE OF SCHOOLS THAT GIVE CREDIT FOR LISTED SUBJECTS WHEN SUBJECT IS OFFERED

No. of Schools offering listed subjects N = 20	Percent	No. of Schools giving credit when listed subjects are offered N=20	Percent
General Music	3 15	3	100
Music Theory	5 25	5	100
Music Appreciation	8 40	7	88
Music History	2 10	2	100
Humanities	1 5	1	100

General music in three, 13 percent,

TABLE IV-B

of the surveyed schools and gave credit for this subject.

CLASS ROOM MUSIC SUBJECT OFFERINGS AND THE PERCENTAGE
OF HONOR ROLL STUDENTS PARTICIPATING IN SUBJECT

In general music of which forty seven, 7 percent, were in

Total No. of Students Enrolled in Listed Subjects	Total No. of Students on honor roll in listed subjects	Percent	
General Music	552	47	9
Music Theory	45	7	16
Music Appre- ciation	153	19	12
Music History	21	5	24
Humanities	40	7	18

16 percent, were considered academically talented.

Thirteen of the students enrolled, 29 percent, were non-

performers.

TABLE IV-C

CLASS ROOM MUSIC SUBJECT OFFERINGS AND THE PERCENTAGE
OF NON-PERFORMING STUDENTS PARTICIPATING IN SUBJECT

gave training in music appreciation; seven of these

Total No. of Students Enrolled in Listed Subjects	Total No. of Non- Performing Students	Percent	
General Music	552	315	57
Music Theory	45	13	29
Music Appre- ciation	153	45	29
Music History	21	None	
Humanities	40	35	88

course in music history and both schools gave credit for

this subject. There were twenty-one students enrolled in

music history of which five, 24 percent, were on the honor

roll. There were no non-performers in these two music

history classes.

General music was scheduled in three, 15 percent, of the surveyed schools and gave credit for this subject. There were five hundred and fifty two students enrolled in general music of which forty seven, 9 percent, were on the honor roll. Three hundred and fifteen, 57 percent, of the students enrolled in general music did not play a musical instrument.

Music theory was offered in five, 25 percent, of the surveyed schools and gave credit for this subject. There were forty five students enrolled, of which seven, 16 percent, were considered academically talented. Thirteen of the students enrolled, 29 percent, were non-performers.

Eight, 40 percent, of the surveyed high schools gave training in music appreciation; seven of these schools gave credit for that subject. There were one hundred and fifty-three students who received this training of which nineteen, 12 percent, were on the honor roll. Forty five of these students, 29 percent, did not perform on a musical instrument.

Of the surveyed schools, two, 10 percent, gave a course in music history and both schools gave credit for this subject. There were twenty-one students enrolled in music history of which five, 24 percent, were on the honor roll. There were no non-performers in these two music history classes.

A course in humanities was presented in one, 5 percent, of the surveyed schools, and credit was given for this course. There were forty students enrolled in this course of which seven, 18 percent, were considered as academically talented. Thirty five, 86 percent, of the students enrolled in this class were non-performers.

OPINIONNAIRE

SECTION A

The data presented in this section were concerned with (1) the number of students who dropped music, (2) the number of students who were on the honor roll that dropped music, and (3) the number of students who were considered as musically gifted that dropped music. Respondents were asked to state how many students, in their opinion, dropped music during the school year of the survey for the selected reasons that are listed in Table V. This data was based upon an opinionnaire form returned from nineteen respondents. One respondent did not complete this section of the opinionnaire.

Table V reveals that it was the opinion of the respondents that sixty four students dropped music because they were taking a fifth subject. Of the sixty four students who dropped, 38 percent were on the honor roll, and eight, 13 percent, were considered as gifted music students.

Seventy eight students as indicated in Table V

TABLE V
 THE PERCENTAGE OF ACADEMICALLY TALENTED AND MUSICALLY GIFTED STUDENTS
 WHO DROPPED MUSIC FOR THE VARIOUS REASONS LISTED BELOW

Listed Reasons Indicated for Students dropping Music N=19 respondents	Academically Talented			Musically Gifted		
	No. dropped	No. Talented that dropped	Per Cent	No. dropped	No. Musically Gifted that dropped	Per Cent
Fifth Subject	64	25	38	64	8	13
Scheduling Problems	78	45	58	78	4	5
Athletics	15	1	7	15	None	
After School Jobs	2	None		2	None	
Financial Problems	6	5	83	6	None	
Lack of Interest	41	1	2	41	None	
Boredom	None			None		
Lack of Talent	93	None		93	None	
Other Reasons	4	None		4	None	

dropped music because of scheduling problems. Forty five, 58 percent, of those students were on the honor roll and four, 5 percent, of those students that dropped music were considered musically gifted.

An examination of the data in Table V shows fifteen students dropped music because of athletics. One, 7 percent, of those students was considered as academically talented. No gifted music students dropped music because of athletics.

As indicated in Table V this survey reveals that after-school employment caused two students to drop music. There were no honor roll students or gifted music students included in this figure.

Table V shows that six students dropped music because of financial problems. Five, 83 percent, of these students were on the honor roll. This survey indicated that no gifted music students dropped music because of a financial problem.

As indicated in Table V forty one students dropped music because of lack of interest. One, 2 percent of these students was considered as academically talented. There were no gifted music students included in this figure.

The respondents of this survey were asked to state an opinion as to the number of students that dropped music because of "boredom". Table V shows that ninety three students dropped music because they lacked musical talent;

none of these students were on the honor roll or considered as gifted music students. Four students dropped music for other reasons not listed in Table V. There were no honor roll students included in this figure.

Respondents were asked to state an opinion of the attitudes toward music education in their high school that would influence the academically talented student to continue in music. This opinionnaire asked for (1) the attitudes of parents, (2) the attitudes of counselors, (3) the attitudes of fellow teachers, and (4) the attitudes of the academically talented students. This data is based upon opinionnaire forms returned from nineteen schools; only one respondent did not reply to this section of the opinionnaire.

Of the nineteen schools surveyed, eleven respondents, 58 percent, gave an opinion that parents felt music education was very important, as shown in Table VI. Four respondents, 21 percent, gave an opinion that parents felt music education was important but high schools could get along without it, and four respondents gave the opinion that parents felt academic subjects were more important than music subjects.

Table VI shows that ten respondents, 53 percent, gave an opinion that counselors felt music education was very important. It was the opinion of six respondents, 32 percent, that counselors felt music education was

TABLE VI

ATTITUDES TOWARD THE IMPORTANCE OF MUSIC EDUCATION
IN THE HIGH SCHOOL CURRICULUM, AS INDICATED BY
THE OPINIONS OF RESPONDENTS

Attitudes N=19	* Evaluation Rating				
	1	2	3	4	5
Parents	11	4	4	0	
Counselors	10	6	3	0	
Fellow Teachers	4	8	6	1	
Academically Talented	12	2	4	1	

*Evaluation Rating

1. They feel music education is very important.
2. They feel music education is important but high schools can get along without it.
3. They feel that academic subjects are more important than music subjects.
4. They feel subject of music is too frivolous to take seriously.
5. They rebel against music education.

important but high schools could get along without it.

Three respondents, 16 percent, gave an opinion that counselors felt academic subjects were more important than music subjects.

As revealed in Table VI it was the opinion of four respondents, 21 percent, that fellow teachers felt music education was very important. Eight respondents, 42 percent, gave an opinion that fellow teachers felt music education was important but high schools could get along without it. Six respondents, 32 percent, gave an opinion

that fellow teachers felt that academic subjects were more important than music subjects. One respondent, 5 percent, gave an opinion that fellow teachers felt that the subject of music was too frivolous to take seriously.

Table VI indicates that twelve respondents, 63 percent, gave an opinion that the academically talented students felt music education was very important. It was the opinion of two respondents, 11 percent, that the academically talented student felt that music education was important but high schools could get along without it. Four respondents, 21 percent, gave an opinion that the academically talented students felt that academic subjects were more important than music subjects. One respondent, 5 percent, gave an opinion that the academically talented students felt the subject of music was too frivolous to take seriously.

OPINIONNAIRE

SECTION B

To attempt to discover the philosophical practices toward the academically talented and musically gifted students in these selected high schools, respondents were asked to state an opinionative answer for the following questions which appeared in the opinionnaire:²

- I. On the basis of individual ability and interest, are the students in your high school permitted the privilege of sharing

²See Appendix A

one period between two music subjects?

nine respondents, 45 percent, stated:

"Never, students cannot share one period with two music subjects."

six respondents, 30 percent, stated:

"On occasion, but not as a practice."

five respondents, 25 percent, stated:

"Yes, students with ability can share one period between two music subjects."

II. Are the students in your high school, who are musically gifted in composing and arranging, encouraged and given opportunity to engage in creative work?

four respondents, 20 percent, stated:

"Never, there is insufficient time in the schedule of our music program to devote to a few students."

nine respondents, 45 percent, stated:

"On occasion, if we have the time."

seven respondents, 35 percent, stated:

"Yes, our music program encourages creativity."

III. When gifted music students are identified, do the music teachers in your high school give those students a comprehensive orientation into vocational and avocational opportunities in music?

eleven respondents, 55 percent stated: They "described the life of a musician as very cultural, self-rewarding and lucrative."

three respondents, 15 percent, stated: They "explained to the student the disadvantages."

four respondents, 20 percent, stated: They "described the life of a musician as very cultural, self-rewarding, and lucrative, and also explained to the student the disadvantages."

two respondents, 10 percent, stated:

They "say nothing about the future and assume that the student will work out his own problems."

- IV. In your high school are academically talented and gifted music students encouraged to serve as chairman for sectional rehearsals, assistant conductors, etc.?

eight respondents, 40 percent, stated:
"On occasion, but not as a practice."

twelve respondents, 60 percent, stated:
"Yes, our music teachers feel that students with ability should be given this opportunity."

- V. Are academically talented and gifted music students in your high school assisting the planning, staging and directing of concerts and other musical productions?

nine respondents, 45 percent, stated:
"On occasion, but not as a practice."

eleven respondents, 55 percent, stated:
"Yes, we feel this good experience for people with abilities."

- VI. In your high school are the academically talented and gifted music students encouraged to play more than one musical instrument?

one respondent, 5 percent, stated:
"Never, we feel that an instrumental music program is very demanding on the teacher and he has enough to do teaching each student one instrument."

six respondents, 30 percent, stated:
"On occasion, if it will help the instrumental program."

twelve respondents, 60 percent, stated:
"Yes, we feel a student with ability should play more than one instrument."

one respondent, 5 percent, stated:
"On occasion, if it will help the instrumental program, and yes, we feel a student with ability should play more than one instrument."

There were 20 respondents in Section B of the opinionnaire

CHAPTER V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

It was the purpose of this study (1) to determine whether there is a trend to revise the rigid high school curriculum of the past; (2) to investigate the subjects which the secondary schools of Illinois in District VI are offering the academically talented and gifted students in the music programs; (3) to determine if scheduling is becoming more flexible so that the academically talented, and the gifted students, can experience several musical activities, along with their desired academic load; (4) to determine if the academically talented and gifted students are showing an interest in and a desire to receive the musical experiences their schools are offering; and (5) to present the current curriculum practices related to the academically talented and gifted students in the secondary schools in District VI, Illinois Music Educators Association.¹

This study was limited to the thirty four secondary schools that entered the 1967 State music contest. A questionnaire and an opinionnaire form was chosen as an instrument to secure data concerning the attitudes of music educators toward curriculum practices within

¹See Appendix C

selected high schools. Respondents from twenty high schools answered the questionnaire and the opinionnaire.

SUMMARY

This survey indicates that all of the selected schools recognized the honor roll, and 11 percent of the students in these secondary schools were considered as academically talented. It was also evident that only 6 percent of the total number of honor roll students were participating in more than one music class; also, 7 percent of the academically talented were performing on more than one musical instrument; and only 1 percent were performing on more than two musical instruments. This study revealed that 9 percent of the academically talented were performing in both instrumental and vocal groups. It was apparent that 10 percent of the academically talented were playing the piano, 4 percent were taking private lessons on a musical instrument, and 2 percent were taking private voice lessons.

Scheduling practices of the surveyed schools varied. In the schools that were on an eight or a nine period day, music students could participate in more than one music class. Of the schools that were on a seven period day, 70 percent of those schools made it possible for students to participate in more than one music class; of the schools on a six period day, 57 percent of those schools made it possible for students to participate in

more than one music class.

Concert band and marching band training was offered by 100 percent of the surveyed schools and over 28 percent of the students playing in these organizations were considered as academically talented. Vocal classes were offered in only 80 percent of the surveyed schools; of which, 31 percent of the performing students, were on the honor roll. It was also revealed that there was a higher percentage of academically talented high school students participating in instrumental and vocal performing groups than there were in the elective classes of general music, music theory, music appreciation, music history, and humanities.

It was the opinion of the respondents that only sixty four students dropped music because they were taking a fifth subject, of which 38 percent were considered as academically talented, and scheduling problems caused only seventy eight students to drop music, of which 58 percent were considered as academically talented. Respondents gave the opinion that athletic participation did not induce the academically talented student to drop music subjects.

Over 50 percent of the respondents gave the opinion that the attitudes and practices of parents, counselors, and the academically talented students disclosed that they rated music education as very important. It was indicated that only 21 percent had the

opinion that fellow teachers rated music education as very important.

Only 25 percent of the respondents indicated that their students with ability could share one period between two music subjects. The students who were musically gifted in composing and arranging were encouraged and given the opportunity to engage in creative work in 35 percent of the schools in this survey. It was indicated that 60 percent of the surveyed schools encourage the academically talented and gifted music students to serve as chairman for sectional rehearsals and assistant conductors. It was the opinion of 55 percent of the respondents that it was good experience for people with abilities to assist in the planning, staging, and directing of concerts, and musical productions. Multi-instrumental training was encouraged in 60 percent of the schools in this study.

CONCLUSIONS

On the basis of the data presented in this study the following conclusions seemed warranted:

Only a small percentage of the music programs in the selected high schools of the Illinois District VI includes classes in general music, music theory, music appreciation, music history, and humanities in the curriculum.

The instrumental music programs evaluated in this

survey emphasize band music. Only a small percentage of the schools present a string program.

Athletic participation did not compete with music programs. Very few students dropped music to become active in athletics.

Very little emphasis was applied to the encouragement of multi-instrumental training. Only 7 percent of the academically talented students were playing more than one musical instrument. There was a very small percentage of students performing in both instrumental and vocal groups.

It was conclusive, as shown in the study, that the fifth subject and scheduling conflicts did not create a big problem for music educators. Only sixty four students dropped music because they were taking a fifth subject and only seventy eight dropped music because they had scheduling conflicts.

From the related literature the study concludes that students with ability should be permitted to share a band class with a vocal class, if both classes are scheduled during the same period. Students with ability are seemingly wasting their time rehearsing music repetitiously that they can already play, when they could be participating in another music activity. It is important for students to be exposed to as many musical experiences as the school can make possible.

generate the necessary RECOMMENDATIONS and understandings

Upon the basis of the above conclusions, the following recommendations are suggested:

1. The curriculum in all secondary schools should include classes in music subjects that will represent a comprehensive program in music education. It is the responsibility of all music educators to convince administrators that music is not "just an activity," it is also a subject worthy of intensive study.

2. There should be an emphasis placed on developing string programs. These programs must be introduced at the grade school level by a competent teacher who can convince students and parents of the value of such training.

3. There should be a continuous search for the academically talented and gifted music student. These students should be encouraged to participate in all phases of music.

4. Students with ability should be encouraged to study more than one instrument. Also, it should be made possible for music students to be active in both instrumental and vocal groups.

5. It is very important that performance skills in vocal and instrumental music be emphasized; it is also important that secondary school music educators develop a balanced program of music subjects that will

generate the necessary knowledges and understandings which will serve as a foundation for musical sophistication.

6. There should be an intensive study made to find a competent means for identifying the gifted music students who are academically talented.

- Bentley, Arthur. Gifted Children. (New York: Prentice-Hall, Inc., 1967), p. 11.
- Capurso, Alexander. Gifted Children. (New Jersey: Prentice-Hall, Inc., 1964), p. 11.
- Cutts, Norma E. and Hoxley, Michael. Teaching the Bright and Gifted. (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1967), p. 25.
- Hartshorn, William C. Music For the Academically Talented Student in the Secondary School. (Washington, D. C.: National Education Association of the United States, 1960), p. 9.
- Hildreth, Gertrude H. Introduction to the Gifted. (New York: McGraw-Hill Book Company, 1966), p. 13.
- Karel, Leon C. Avenues to the Arts. (Kirksville, Mo.: Simpson Publishing Co., 1966), pp. 289-290.
- Kough, Jack. Practical Programs for the Gifted. (New York: McGraw-Hill Book Company, 1965), p. 130.
- Lease, Joseph and Fliegler, Louis A. Curriculum Planning for the Gifted. (New Jersey: Prentice-Hall, Inc., 1967), p. 1.
- Ragan, William B. Modern Elementary Curriculum. (New York: Holt Rinehart and Winston, 1960), pp. 65-67.
- Singleton, Ira C. Music in Secondary Schools. (Boston: Allyn and Bacon, Inc., 1963), pp. 41-42.
- Sor, William August, and Schuller, Charles Francis. Music Education for Young Artists. (New York: Harper and Row, 1960), p. 134.

BIBLIOGRAPHY

Books

- Bentley, Arnold. "Musical Ability in Children and its Measurement." (New York: October House, Inc., 1966), pp. 13-14.
- Capurso, Alexander. Curriculum Planning for the Gifted, ed. by Louis A. Fliegler, quoted by Dr. Catherine Cox. (New Jersey: Prentice-Hall Inc., 1964), p. 311.
- Cutts, Norma E. and Moseley, Nicholas. Teaching the Bright and Gifted, (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1957), p. 25.
- Hartshorn, William C. Music For the Academically Talented Student in the Secondary School. (Washington, D. C.: National Education Association of the United States, 1960). p. 9.
- Hildreth, Gertrude H. Introduction to the Gifted. (New York: McGraw-Hill Book Company, 1966), p. 15.
- Karel, Leon C. Avenues to the Arts, (Kirksville, Mo.: Simpsons Publishing Co., 1966), pp. 289-290.
- Kough, Jack. Practical Programs for the Gifted. (New York: McGraw-Hill Book Company, 1966), p. 530.
- Leese, Joseph and Fliegler, Louis A. Curriculum Planning for the Gifted. (New Jersey, Prentice-Hall Inc. 1964), p. 1.
- Ragan, William B. Modern Elementary Curriculum, (New York: Holt Rinehart and Winston, 1960), pp. 66-67
- Singleton, Ira C. Music in Secondary Schools, (Boston: Allyn and Bacon, Inc., 1963), pp. 41-42.
- Sur, William Raymond, and Schuller, Charles Francis. Music Education for Teen-agers. (New York: Harper and Row, 1966), p. 194.

Journals

- Douglass, William C., "Music for the Musically Gifted." Music Educators Journal, Vol. 53, No. 5, (January, 1967), p. 95.
- Gould, Samuel B. "Arts in Higher Education: Valid or Valueless?" Music Educators Journal, Vol. 54, No. 5, (1968), p. 35.
- Hartsell, O. H. "General Music in the Senior High School" (Washington, D. C.: Music Educators National Conference, 1959), p. 27.
- Havighurst, Robert J., "The Importance of Education for the Gifted," Education for the Gifted, Fifty-seventh yearbook of the National Society for the Study of Education, Part II (Illinois: University of Chicago Press, 1958), p. 19.
- Johnson, William L., et. al., Publication Committee, Music in the Secondary School, (Springfield, Ill.: Office of the Superintendent of Public Instruction, 1966), p. 1.
- Karel, Leon C., "Teacher Education in the Related Arts," Music Educators Journal, Vol. 53, No. 2 (1966), pp. 38-39.
- Kindig, Al., "Help: I'm Going to College," The Music Journal. (New York: March, 1968), p. 52.
- Meckel, Peter T. and Waddell, John S., "Hidden Valley Music Seminars," Music Educators Journal, Vol. 53, No. 8 (April, 1967), pp. 64-65.
- Michael, Lloyd S. "Secondary-school Programs," Education for the Gifted, pp. 305-307.
- Miura, Chuichi, "Promoting Human Progress Through Fine Art Education," Music Educators Journal, Vol. 54, No. 5, (1968), p. 35.
- Sand, Ole, "Current Trends in Curriculum and Instruction," Comprehensive Musicianship the Foundation for College Education in Music, (Washington, D. C.: Music Educators National Conference, 1965), p.84.
- Spencer, Lyle, "Implementation--The Effective Use of Identification Techniques," The Conference Report (Washington, D. C.: National Education Association, 1958), p. 41.

Stalnaker, John M. "Methods of the Problem," The Conference Report, pp. 25-26.

The Music Curriculum in Secondary Schools: Handbook for Junior and Senior High Schools. (Washington, D. C.: National Education Association, 1959), p. 40.

Torrance, E. Paul. "Curriculum Frontiers for the Elementary Gifted Pupil," Teaching Gifted Students, ed. by James J. Gallagher (Boston: Allyn and Bacon, Inc., 1966), p. 215.

Whitner, Mary Elizabeth, "Why Music is Indispensable in the Senior High School." Music in the Senior High School, (Washington, D. C.: Music Educators National Conference, 1965), p. 70.

Dept. of General Education
Washington Secondary High School
Washington, D.C.
April 11, 1957

Dear Colleague:

Enclosed you will find a questionnaire. Please do your best to find the time to complete it and then mail to me in the enclosed envelope. This matter is very important to me because it is a section of my research project.

The purpose of this study is to determine the participation of the students in the music program in the secondary schools. This study will be conducted in the secondary schools in District of Columbia. **APPENDIX A** supports enrolled and participated in the music contest.

To answer the questionnaire, it will be necessary for you to contact the various music classes and also people who are in charge, but most of the questions can be answered by you.

Your cooperation in the questionnaire's completion will be greatly appreciated. Please send this information back to me by May 15, 1957.

Sincerely,
Frank J. Macke

Frank J. Macke
Frank J. Macke

jes

Enclosure

Band and Choral Department
Mascoutah Community High School
Mascoutah, Illinois
April 11, 1967

Dear Colleague:

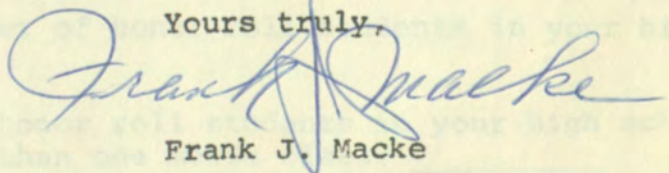
Enclosed you will find a questionnaire. Please do your best to find the time to complete it and then mail to me in the enclosed envelope. This survey is very important to me because it is a section of my Master's thesis.

The purpose of this study is to investigate the participation of the academically talented and gifted music student in the music programs of selected Illinois secondary schools. This study will be limited to the Illinois secondary schools in District VI that have more than 551 students enrolled and participated in the 1967 Illinois state music contest.

To answer some of these questions, it will be necessary for you to consult the students of your various music classes and also people from your counselor's office, but most of the questions can easily be answered by you.

Your co-operation toward this questionnaire's completion will be greatly appreciated. Please send this information back to me by May 12, 1967.

Yours truly,



Frank J. Macke

jes

Enclosure

QUESTIONNAIRE- SECTION A

For the purpose of this study, the following two definitions are necessary:

- (A) Academically talented--students who were on the high school honor roll at the close of the first semester of the present academic school year. (1966-1967)
- (B) Musically gifted--students who show that they are endowed with a natural ability or a special aptitude toward music.

1. Name of your high school? _____
2. Enrollment of your high school? _____
3. How many full-time music teachers are employed in your high school? _____
4. How many part-time music teachers are employed in your high school? _____
5. Is your high school a 3-year or a 4-year high school? _____
6. Is your high school on a 6, 7, or 8-period day? _____
7. Does your high school give recognition to an honor roll? _____
8. What type of grading system does your high school use to determine honor roll status? _____
9. Does honor roll status require a B or B+ average? _____
10. What was the total number of honor roll students in your high school? _____
11. Is it possible for the honor roll students in your high school to participate in more than one music class? _____
How many participate in two or more? _____
12. How many honor roll students in your music program play more than one instrument? _____
Play more than two instruments? _____
Play more than three instruments? _____
Sing and also play an instrument? _____
13. How many honor roll students in your high school's entire music program play the piano? _____
14. Are honor roll music students in your high school encouraged to study music with a private teacher? _____
15. How many honor roll students in your high school are studying voice with a private teacher? _____
16. How many honor roll students in your high school are studying an instrument with a private teacher? _____

QUESTIONNAIRE--SECTION B

DIRECTIONS: Please fill in the squares with the information as requested. The number of honor roll students can be counted by asking in each class for those on the honor roll to raise their hands. If your high school does not recognize honor roll identification, count those students with a present B+ average.

TYPE OF CURRICULUM OFFERINGS	CHECK CURRICULUM OFFERINGS	HOW MUCH CREDIT CAN A STUDENT EARN IN ONE SCHOOL YEAR	NUMBER OF STUDENTS ENROLLED THIS SEMESTER	NUMBER OF HONOR ROLL STUDENTS ENROLLED THIS SEMESTER	NUMBER OF HOURS CLASS MEETS EACH WEEK	NUMBER OF NON-PERFORMERS ENROLLED THIS SEMESTER	NUMBER OF HONOR ROLL NON-PERFORMERS ENROLLED THIS SEMESTER
BAND- CONCERT							
BAND- MARCHING							
BAND- PREP .							
ORCHESTRA							
STAGE BAND							
INSTRUMENTAL ENSEMBLES							
PIANO LESSONS							
GUITAR LESSONS							
MIXED CHORUS							
GIRLS CHORUS							
BOYS CHORUS							
A CAPELLA CHOIR							
VOCAL ENSEMBLES							
GENERAL MUSIC							
THEORY							
MUSIC APPRECIATION							
MUSIC HISTORY							
HUMANITIES							

OPINIONNAIRE-Section A

1. In each of the three categories listed below, estimate the number of students who dropped music for the following reasons:

	I TOTAL NUMBER OF STUDENTS THAT DROPPED	II NUMBER OF HONOR ROLL STUDENTS THAT DROPPED	III NUMBER OF GIFTED MUSIC STUDENTS THAT DROPPED
A. Fifth subject			
B. Scheduling problems			
C. Athletics			
D. After school jobs			
E. Financial problems			
F. Lack of interest			
G. Boredom			
H. Lack of talent			
I. Other reasons			

2. In your opinion what are the attitudes toward music education in your high school which would influence the academically talented student to continue in music?

Please circle using Evaluation Rating given below.

- A. Attitudes of parents (circle) 1 2 3 4
- B. Attitudes of counselors (circle) 1 2 3 4
- C. Attitudes of fellow teachers (circle) 1 2 3 4
- D. Attitudes of the academically talented student (circle) 1 2 3 4

EVALUATION RATING

- 1. They feel music education is very important.
- 2. They feel music education is important but high schools can get along without it.
- 3. They feel that academic subjects are more important than music subjects.
- 4. They feel subject of music is too frivolous to take seriously.
- 5. They rebel against music education.

OPINIONNAIRE-SECTION B

Directions: Answer the following questions by checking the example that best fits the philosophy of your high school toward music education in regard to the academically talented and gifted music student:

1. On the basis of individual ability and interest, are the students in your high school permitted the privilege of sharing one period between two music subjects?
 A. Never. Students cannot share one period with two music subjects.
 B. On occasion, but not as a practice.
 C. Yes. Students with ability can share one period between two music subjects.
2. Are the students in your high school who are musically gifted in composing and arranging encouraged and given opportunity to engage in creative work?
 A. Never. There is insufficient time in the schedule of our music program to devote to a few students.
 B. On occasion, if we have the time.
 C. Yes. Our music program encourages creativity.
3. When gifted music students are identified, do the music teachers in your high school give those students a comprehensive orientation into vocational and avocational opportunities in music?
For example, do they:
 A. Describe life of a musician as very cultural, self-rewarding and lucrative.
 B. Explain to the student the disadvantages.
 C. Say nothing about the future and assume that the student will work out his own problems.

4. In your high school are academically talented and gifted music students encouraged to serve as chairman for sectional rehearsals, assistant conductors, etc.?

- A. Our music teachers feel that all rehearsals are too important and would rather do it themselves than rely on a student.
- B. On occasion, but not as a practice.
- C. Yes. Our music teachers feel that students with ability should be given this opportunity.

5. Are academically talented and gifted music students in your high school assisting the planning, staging, and directing of concerts and other musical productions?

- A. Never. Music teachers feel that there would be too much time lost with this sort of planning.
- B. On occasions, but not as a practice.
- C. Yes. We feel this good experience for people with abilities.

6. In your high school are the academically talented and gifted music students encouraged to play more than one musical instrument?

- A. Never. We feel that an instrumental music program is very demanding on the teacher and he has enough to do teaching each student one instrument.
- B. On occasion, if it will help the instrumental program.
- C. Yes. We feel a student with ability should play more than one instrument.

APPENDIX B

May 18, 1967

Dear Colleague:

A questionnaire and an opinionnaire were mailed to you on April 11, 1967. This Survey is an important part of my Masters' Thesis.

Please, please take the time today to complete the papers and send them back to me.

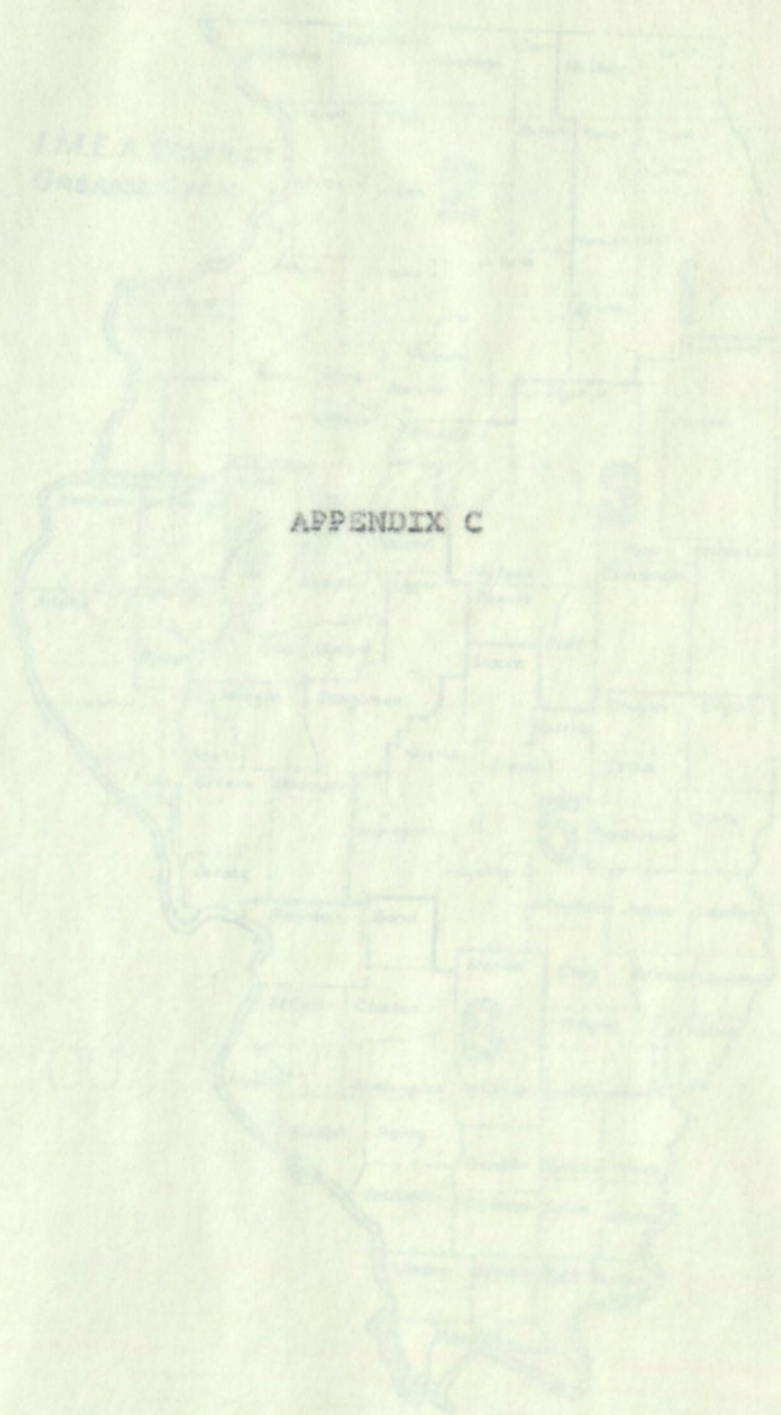
PLEASE.

Your friend

Frank J. Macke

IMEA District
Organization

APPENDIX C



I.M.E.A. DISTRICT ORGANIZATION

