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The character building influences of the school music program

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THE CHARACTER BUILDING INFLUENCES OF THE SCHOOL MUSIC PROGRAM

By
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DATED:
For centuries thinkers have philosophized upon the effect of music on the moral character of man. Aristotle and Plato, among others, laid great stress upon the effect which different types of music had upon the social behavior of human beings. In recent years many of these claims have been rejected by most thinkers and even the most ardent devotees of the tone art have made no serious effort to defend them. This may have been because the musicians believed in these principles so strongly that they felt it unnecessary to stress their justification, or that they were too busy in their business of studying and teaching technical music to give the matter any consideration whatever.

During the past decade the ranks of teachers of music in the public schools have rapidly begun to be filled with people who are primarily educators. They have dedicated their lives to the teaching of the whole child. They are not principally interested in what the child can do but what he will be.

This attitude on the part of music teachers does not seem to indicate that the musicianship of teacher or pupil is becoming weaker, but that the entire school program will be strengthened because of it.

Psychologists, educators, and sociologists have been endeavoring, during the past few years, to prove just what
bearing aesthetics, and especially music, might have upon the future life of young people. The results of most of these studies and experiments have been gratifying to the minds of serious music teachers. These studies appear, for the most part, to supply scientific support to the contentions which most musical people believe true, but which they cannot prove.

The study which is here presented is in no sense an attempt to prove that character building can be affected solely by exposing the subject to the influence of good music, but simply to point out the possible good results which may be gained, and to show the methods of producing these results.

The very complexity of music itself and its psychological effects prevents the drawing of any detailed conclusions. Equally baffling is the subject of character training and we find that most works upon the subject end with apologies for not being able to present something more tangible.

In view of these facts the following study is here presented, not that it can possibly prove anything definitely, but that it may be a step forward in a great field in which only years of experimental work and endless labors can prove what is true.
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INTRODUCTION

Before any attempt can be made to show in what ways the school music program may influence the character of children, the problem must be presented and terms defined.

Since this study is not intended to be one of extended psychological research, the reader should bear in mind that the problem is that of the music teacher and not of the psychologist or expert counselor. Therefore our terms will be defined in a very liberal manner, more as they are understood by the average reader.

By character training is meant the conscious or unconscious effort on the part of parents, teachers, or others closely associated with the child, to bring about improvement in the child's habits of feeling, thinking, and acting. Good character is "not only knowing what is right but wanting to do it, and eventually doing it".1

The school music program as herein referred to is an all inclusive term covering all grades from kindergarten through college, all active participation courses as well as those in appreciation, all activities both curricular and extra-curricular, in which music plays an active part, such as dancing, drama, etc. However, it may be stated that this work was written with the secondary

school groups, junior and senior high schools, most prominently in mind.

Many music teachers of the past have taught music solely for the sake of technical proficiency and performance. There are, no doubt, still many who can see no farther. The serious students and most of all the sincere teachers of music have always seen more in the production of music than mere display. They have looked deeper into the meaning of the music, studied the life of the composer and the conditions which influenced his thinking during the time which the work was in the process of construction.

The present teacher of school music is expected to do this, and more. He must also know the psychological effect which this music may produce in the minds of his charges. He must see that the presentation and total situation are wholesome.

It has been claimed that music has great powers over human emotions. If this is true, music is indeed a dangerous thing unless used with discretion.

That character is influenced to a great extent by the emotions is denied by but few.

Therefore, if we can establish a definite relationship between music and human emotions, and character and the emotions, the relationship between music and character training becomes obvious.

Because of this firm belief in the importance of the
school music program in aiding the development of strong characters, an appeal is here made to the serious minded educator to consider not only what music should be taught, but also under what conditions.

Education should fit people for living, day by day, a full and satisfying life. In order to live such a life it is necessary that plenty of work which includes a certain element of play be included. How our people shall spend their play hours in the future is decided by what their education is today. Music is a prominent factor in reaching out and enriching home and civic life. In this way music has great potentialities in the program of character training.
CHAPTER I
MUSIC AND THE EMOTIONS

Music has often been called the language of the emotions. In regard to the emotional element in man, Ruckmick claims that without it religion, literature, and art would be left the merest dross, an utterly meaningless mass of symbols and responses. Emotionless, man could not produce poetry, music, the graphic arts, or any of the splendid products of a refined culture.\(^1\)

Ancients valued the function of music in human development and assigned to it an important place in their educational scheme. Definite traditions of music-making have evolved. In this way music was even in the early ages, an interpreter of such emotions as affection or reverence for the beloved, for the tribe or for a deity. It has always been used by the social group and their leaders to express mental and spiritual attitudes and to arouse sympathetic responses to the great experiences of the human race.\(^2\)

"The powerful influences that music, the universal language, exerts in awakening human emotions is well known," says McKown. "In its various forms it has been utilized for arousing, throughout the ages, just about

all of the great emotions.\textsuperscript{1}

Few students agree as to just what emotions are or where to draw the line between feelings and emotions. Some feel that emotions in art differ from emotions proper as classified by most schools of psychology, that aesthetic emotions are neither real nor unreal but belong in a class by themselves.\textsuperscript{2}

A good example of how psychologists differ in their interpretations of the term emotions is found in the compilation of the speeches and discussions of the Wittenberg Symposium.\textsuperscript{3} This work reminds one of what Carroll C. Pratt, of Harvard College, says in regard to a similar symposium held in 1921 on the topic of intelligence. "A perusal of the definitions there offered," says he, "would lead one to suspect that the occasion was an immoderate return to the literal meaning of symposium. Any opinion regarding the possible nature of intelligence which was not uttered there was in all likelihood not worth mentioning."\textsuperscript{4}

Dr. D. T. Howard, of Northwestern, has gone so far as to say that emotion has no value whatsoever. However,

\textsuperscript{1} H. C. McKown, Character Education, 179.
\textsuperscript{2} C. C. Pratt, The Meaning of Music, 175.
\textsuperscript{3} M. L. Reymert, The Wittenberg Symposium.
when this statement was challenged he modified it by saying: "I meant the disruption itself had no value. I say the extreme gross emotional states have no value,"¹ which seems to change the complexion of his former statement a great deal.

Nevertheless, this symposium, which was attended by eminent psychologists from all over the world, should prove of value to us in substantiating our contentions. All of these great students are spending their lives in experimentation and study in order to make their opinions valuable. Much that was brought out and accepted without question tends to prove that music does influence the emotions and that emotions play an important role in artistic production.

While Dr. Langfeld, of Princeton University, declares that the subject of feelings and emotions is the most unsatisfactory in systematic psychology of the present day, that "emotions are at the root of aesthetic creation" and "an emotional reaction seems a necessary characteristic, but not a constantly present factor of artistic production."²

Just what emotions should be considered in the field of aesthetics is questionable. It has been argued that many of the so-called aesthetic emotions are, strictly

¹ M. L. Reymert, The Wittenberg Symposium, 149.
² Ibid., 348, 350.
speaking, not emotions at all, and consequently, the problem of the embodiment of emotion in any work of art need never arise for the simple reason that no emotion is embodied in a work of art. On the other hand, many contend that the emotions which are "expressed in" or "are the subject matter of" music are the ordinary emotions of life and not peculiar to music, or purely musical emotions. Civilized adults rarely experience crude emotions in pure form. These are nearly always tempered by thought or habits of action.

Much work has been done during the past few years in the field of psychotherapy, using music as an aid in the relief of patients suffering from various nervous maladies. Dr. van de Wall for years has demonstrated the effects of music in the treatment of rebellious prisoners and dangerous maniacs.

"Music," says Dr. van de Wall, "is a purposeful production of sounds associated with certain definite emotions or with concepts of beauty. Through the stimulus of music, pleasant sensations and moods are created; the mind seems disposed to dwell upon and to express emotional recollections and desires; and listeners as well as performers often reveal unconsciously the conflicts of their inner life. --- Music has therefore proved to be a practical help in studies of inner life, and where these are gathered and interpreted, psychologically, it has been made an agent in influencing people's mental trends."

4. W. van de Wall, Music in Institutions, 23.
The institutional work which has been done by Dr. van de Wall has shown him to be a keen observer who has worked out methods of applying musical knowledge and skill to the emotional problems of human beings who are perforce away from home and lodged in hospitals, reformatories, or in schools for the defective.\(^1\) He has proved beyond doubt that music can have a positive effect upon the emotions of persons who have far more difficult problems than any pupils we are likely to have in our public schools.

Since the educational needs and possibilities of inmates of an institution do not differ fundamentally from those of children in the public schools, many of the psychological findings of Dr. van de Wall, as well as his deductions and evaluations have a general significance. He has found that music "produces physiological and sensory-emotional responses in normal children, in the physically and mentally deficient, and in many adults, both educated and uneducated."\(^2\)

Although it is known that music does not ever affect two individuals in the same way nor the same person in exactly the same way at all times, it has been found that individual variation is not greater in listening to music than in any other experiences. The individual likenesses exceed the individual differences. "The use of

\(^1\) Ibid., 13.

\(^2\) Ibid., 75, 76.
music in all sorts of diverse situations by all kinds of people testifies to the great similarity of interest and pleasure derived from music," says Esther L. Gateway, who has made several scientific studies in the effects of music, particularly in the field of the sources of pleasure derived from it.¹ It has also been found that marked rhythm as an element in music is the chief factor in arousing the feeling of happiness and the feeling of excitement or "stir", and that a considerable proportion of the pleasure derived from music is in terms of the feelings and emotions aroused.²

In the field of musical therapy students also disagree. Some believe that the sound vibrations have a direct physical effect. Others feel that there is a connection only through the nerves and emotions. Dr. George W. Crile, surgeon, says that many diseases are caused by strained emotions—worry, fear, or intense excitement. Music can be utilized in the relief of this nervous tension and thereby contributes to the patient's recovery. The Bellevue Hospital, in New York City, treats mentally deranged children with music in order to end fits of violence.³

¹ Max Schoen, The Effects of Music, 103.
² Ibid., 94, 115.
So far only the beneficial results of music have been mentioned in relation to the effect upon human emotions. There are always two sides of any argument, so in direct contrast to the worthy uses of music already quoted the harmful affects of music upon the emotions must be surveyed.

The idea has long been in vogue that certain types of music will encourage harmful excesses of emotion which are injurious to the body. A recent test has attempted to prove this and if the results are accepted as authoritative this idea cannot longer be disproved.

An unsuspecting boy and girl were placed in a room where they could be watched but would not know that they were observed. First, a program of good music, classical pieces and popular songs, was provided. They were friendly but that was all. Later another meeting was arranged and the radio was playing "swing" music. The boy took much more leeway in his actions, and the girl did not object.¹

Of course many objections may be voiced in regard to this particular method unless more of the details are known. Nevertheless, it does present a living picture in way of proof of a common assertion.

During the world war music was used, not only to incite patriotism and cheer the soldiers in order to re-

lieve their minds, but was also used in the hospitals. It was found that the music that was taken into the hospitals had to be of the right tone quality. Doctors found that some music, notably the over-stimulating type of ragtime, wore out the nervous system instead of quieting and renewing its strength. Hurry and worry and bad feeling are not conducive to good health. Over-excitement may be followed by depression with its cravings for more excitement which is detrimental to the physical and moral development.¹

"Music which evokes the normal expansive emotions," says Agnes Savill, M.D., "makes for health and happiness. Great literature and great music--are never the type that produce fear, anxiety, depression, or selfish excitement."²

Dr. Mursell, on the other hand is inclined, as are many others, to discredit the inherent effect of music upon the emotional nature of man. He believes that the demoralizing effects are not in the music itself, but rather because of the total setting in which we indulge in it, because of what we do with it.³ This appears to be a very logical way in which to look at the question.

¹ H. Newmann, Education for Moral Growth, 197.
² Agnes Savill, Music, Health and Character, 45.
³ J. L. Mursell, Human Values in Music Education, Chap.V.
It has now been shown by reference to the use of music in the treatment of certain diseases that music does have a definite effect upon the physical and nervous systems of man. Therefore, since "physiology has now formulated a law that there is no emotion without a physical change and no physical change without an emotion", it follows that music surely has certain effects upon the emotions.

Is music, then, the language of the emotions? It all depends upon what one means by emotion. For our purpose we shall use the term very loosely to cover any sort of affective reaction except simple pleasantness-unpleasantness. Since most writers tend to differentiate the terms emotion and feeling only with great difficulty, little care will be taken in this work to keep these terms from overlapping.

"The idea has persisted," says Sigmund Spaeth, "that music could directly affect human emotions and human character, and the history of the worly seems to bear this out", to which we might add 'and scientific research is affirming the truth of man's observation'. However, since laboratory controlled experiments are so difficult to execute in this field, most of our truths result from experience. As Frank Howes says, "Perhaps some day psycho-

logy will be like anatomy, a closed science from which all roughness will have been smoothed and in which every part will harmoniously fit with the rest. Until then one must be something of a pragmatist and make use of every fiction that will work".¹

CHAPTER II

CHARACTER AND THE EMOTIONS

Does the character of man depend largely upon his emotional life and is character in a large degree a product of the emotions? These assertions have often been made and as readily accepted or rejected without further thought being given the question. It is very hard at first to substitute for classical logic the more empirical logic of scientific thought. If a birds-eye view is taken of the opinions of authoritative writers it is notable that these opinions agree in the fundamental beliefs regarding character and character training. Nearly all agree that character depends considerably upon emotional stability.

In the first place we must consider that in the development of man the emotional life is far more fundamental than the intellectual. Intelligence is a comparatively late development, while emotion is as ancient as life itself. Emotion furnishes the motivation for the development of the intellect. Feelings embrace or penetrate all other mental events in some way. The "emotional" testifies in a unique way to the structure of the "inner", the mental life. Apparently it is typical of life itself.²

1 Eby and Arrowood, The Development of Modern Education, 854.
There is much good authority which favors emotional attitudes as the strongest determinant of conduct. J.S. Terry claims that "feelings and emotions play a large part in determining a man's action and worth." Character is defined by Dr. Cyril Burt, English psychologist, as "the sum total of those personal qualities of mind which do not constitute, or are not pervaded by intelligence. They are marked by feeling rather than skill." Hartshorne believes that early emotional responses are intensified along with a growth of intellectual capacity as the child becomes older. "Because youth is the period of powerful emotions there is then great danger of unwise indulgence and excess," says Dr. Jastrow, of the University of Wisconsin. "The stronger the drive the harder the suppression, the keeping within bounds. —Pent up feeling of all kinds accumulates like a geyser and then breaks loose with disaster." Character deficiency is often found to be a direct result of emotional disturbance. Hartshorne found one of the closest associates of deceit to be emotional instability.

The single dissenting voice to the idea of the close relationship between character and emotions appears to

1 M. L. Reymert, The Wittenberg Symposium, 404.
2 H. Hartshorne, Childhood and Character, 131.
3 J. Jastrow, Keeping Mentally Fit, 35.
be that of Dr. A. A. Roback. His definition of character is "an enduring psychophysical disposition to inhibit instinctive impulses in accordance with a regulative principle." This, when compared with other definitions, limits the field of character to a very narrow interpretation. Before agreeing with this definition, it would be important to know what he considers instinctive impulses, in what way they are to be inhibited, and what constitutes such a regulative principle. According to this viewpoint character is merely a matter of self-control. It must be agreed that all instinctive impulses, whatever they may be, must be under control in the strong character. Nevertheless, while the baser instincts should only be under such control as to prevent these impulses from being indulged in indiscriminately.

Dr. Roback does not believe that sympathy or emotion have any bearing on character. The intellect alone must control the physical and psychological processes involved. Dr. Roback may find himself in the same sorry plight in which Darwin found himself in his later years. In his youth Darwin got the greatest pleasure from music. In his old age he expressed profound regret that his intellect had so dominated his life that his emotional and aesthetic nature was atrophied.

1 M. L. Reymert, The Wittenberg Symposium, 404.
2 A. A. Roback, The Psychology of Character
As surely as man thinking is not the whole man, so must we not consider that the child's training is complete when we have taught him to reason. George Eliot once said, "To train a child to reason about everything is to make him a monster." \(^1\)

Music makes its greatest contribution to a life of rich significance not through training the intellect, but through refining the soul of man.

It has been said that Kant took the emotions off the intellectual plane and no one has dared to put them back among ideas, where they had frequently been before. He clearly showed that they belonged to a different phase of consciousness. \(^2\) In character building we find that thought, feeling or emotion, and action cannot be separated.

"Intelligence", says Dr. Woodworth of Columbia University, "does not cover all the deficiencies of one's equipment for life. The emotions need to be considered---and many characteristics which go to make up his personality." \(^3\) Personality, which includes character, is largely a matter of the emotions; the intellectual field is little concerned, and it has been shown that the so-


\(^3\) D. A. Laird, *Why We Don't Like People*, 5.
called "will" is always emotional in origin.\(^1\)

In the field of education we find that subject matter must be taught from two standpoints, that of fundamental knowledge and skills, and of "emotionalized attitudes and ideals."\(^2\) The emotionalized attitudes of subject matter would include all those learnings of right attitudes, dispositions, mental sets, appreciations, purposes, and ideals which largely constitute the constructive character, and wholesome personality.\(^3\)

Dr. van de Wall offers a definition of emotional education which seems to fit into any course in character or moral education. "Emotional education", says he, "is any systematic attempt to bring the emotional trends that influence conduct under the control of socialized reasoning and habits."\(^4\)

Whether or not one accepts the opinions of those heretofore mentioned or quoted he must agree with McKown when he says, "In any case, it is certainly easier for the individual who is mentally and emotionally self-possessed and calm to be susceptible to ethical training than the one whose mental and emotional life is a constant turmoil over which he has little positive con-

3. Ibid., 29.
In view of the present findings it is hard not to agree with Herbert Martin that intelligence, long regarded as of doubtful worth in the realm of morals may be an altogether perilous possession. "The motor part of emotion," says Dr. Ira S. Wile, "determines action and character. I believe, therefore, that psychologists and educators should try to shape the emotional attitudes of pupils, despite the fact that there is no scientific working basis for procedure in the work."²

From the foregoing statements it may well be concluded that character depends to some degree, if not largely, upon the emotional life of an individual, and that the first training toward good moral character should be through the emotions.

¹ H. C. McKown, *Character Education*, 122.
CHAPTER III

CHARACTER TRAINING

In the education of youth the teacher is responsible for the training of the whole child, not only his intellect.

Educators must give more thought to the need for more wholesome emotional activities in the lives of children. This new emphasis in our educational system is still greatly lacking. Although environment and circumstances play their parts, emotional attitudes play a much more important part. In life, the heart plays a bigger role than the head.¹

The drive toward character education in the schools is still immature but courses which develop the feeling in the mental life of the student are fast becoming a recognized part of the school curriculum.

The cry for character training in the public schools is great. They would train character but they don't know what it is. Various groups are trying to find out what character is. One scheme for finding out is most interesting. The researchers plan to investigate how men and women of acknowledged success and character react in certain social and moral situations. They plan to ask the men and women to tell them. It is devastating

to think what a lot of lies, conscious and unconscious, will be told by those who are asked to give their reactions. As one man put it, every autobiography is a lie. People refuse to undress their minds and souls for the public gaze.\textsuperscript{1}

We have learned much in the past about fear, rage, love, and the rest, but we do not know yet what they really are.\textsuperscript{2} Admittedly, the program of character improvement is complex, complicated, and hence, discouraging, but the stakes are high in this, the most important educational task in the world.\textsuperscript{3}

"In spite of the absence of scientific treatment," says Hartshorne, "the subject of morals and religion has probably received as much attention from some of the keenest minds of all generations as any other human interest, so that we are not left without any guidance at all, but have on the contrary a great wealth of careful and wise analysis of character which may be used to suggest the particular behaviors and mental contents that are of most importance."\textsuperscript{4}

Comenius, Pestalozzi, Froebel, Herbart, Locke---to mention but a few of the outstanding educational reformers, have bequeathed to education an unbroken tradition of emphasis upon the moral and spiritual objectives of education. Character education at the present stage of development finds itself in the position of borrowing,

\textsuperscript{1} M. L. Reymert, The Wittenberg Symposium, 403.
\textsuperscript{3} H. C. Mckown, Character Education, 452.
\textsuperscript{4} Hartshorne and May, Studies in Deceit, 16.
for the most part, traditional techniques that have been devised for the transmission of subject matter and the development of skills.¹

There is often a confusing disparity between the ideas taught in various subjects in school and the application of these same subjects in the business of daily living. Practical life, human interest, social progress, individual happiness, and even personal health are largely overlooked in the planning of a curriculum and in its classroom execution. Today we can discern a tendency toward great improvement and particularly is this true in regard to human values.²

Recent studies in the field of character have tended to develop new techniques and to abandon many of the older practices as useless. The time has come in education, as in personal and social living, for synthesis, the binding together of isolated experiences into a rich and meaningful total experience. Neither the individual nor society can live by analysis alone. Our scientific traditions and habits of mind have made us at home with the techniques of analysis. In the matter of character training, education has yet to work out a technique of synthesis.³ Much

¹ W. C. Bower, Character Through Creative Experience, Preface.
³ W. C. Bower, Character Through Creative Experience, 194.
study has been given to analyzing character and most authorities agree, fundamentally, as to what it should and should not be. Now we must work to find how this objective can be reached.

The objective of character training remains, "the discovery or creation of a way of living which conserves and produces as many values as possible for as many persons as possible over as long a time as possible. Character education is the facilitation of this way of life."¹

Incidental instruction is perhaps the most easily available method. Many administrators have stressed the necessity of teachers using all subjects to develop the emotional and aesthetic aspects of the child's nature.

Teachers must be artists. Art is the expression of fine emotion, crystallized in some form. Teachers have the privilege of working with living materials.²

One of the important things to remember is that the character ideal of an individual is not static but is constantly changing or being modified by experience. For each situation of life a new solution must be created which will be the best for everyone, therefore it is necessary for children to be exposed to many and varied situations. Attitudes must be built up which will

¹ Department of Superintendence, Tenth Yearbook, N.E.A., Character Education, 59.
lead them to want to choose the best solution after they know what it is.¹

Modern life emphasizes the importance of people having to work together more and more. This fact breeds an insistent demand for the abilities involved in real cooperation. Success in such enterprises involves practice in the habits of willing sharing of responsibility, intelligent tolerance of others' ideas, and appreciation of others' abilities, contributions, and helpfulness. Thus, wholehearted effort expended by a number of children working together upon the same activity gradually builds many attitudes and habits which make for genuine citizenship.²

Character building, or personality enrichment, depends upon a real cooperation on the part of both the home and the school if it is to be truly successful. The process divides into two distinct sections. First, the character training problems must be ascertained; second, the successful technique must be experimentally determined.³

Real tests of character originate in mental conflicts. A situation arises and the individual is confronted with the problem of choosing from a number of responses the

¹ Seventh Yearbook, Department of Classroom Teachers, N.E.A., Character Education, 19.
² Ibid., 70.
³ Germane and Germane, Character Education, Preface.
one which is best for all concerned. Whether this be a controlled test or a life situation the parent and teacher must guide or aid the child in choosing the correct reaction.

Character training should be considered as having two aspects, prevention and cure. The public school teacher must face both of these problems every day. Many educators do not consider the first of these, prevention. They put their whole thought upon reclamation. If we will consider the formation of proper attitudes and habits early enough it appears that much of the later correction will be unnecessary.

The home is undoubtedly the most important institution in character building. During the years of early childhood, between the ages of one and six, the child's mind is most impressionable and during this period the primary emotional attitudes should be directed so as to strengthen specific virtues and habits and prevent the formation of faults and undesirable traits. The school should attempt to cooperate with the home in seeing that the parent be given an opportunity to learn the fundamentals of child nature and to appreciate the influence of home environment. No healthy human being ever was inherently bad, but many inherit as children a wicked or wretched environment.¹

¹ Ibid., Part II, 1-23.
The child is at first neither moral nor immoral. We might say that he is unmoral. His training will determine to a large extent what he will be as an adult.¹

Early moral training should be along the lines of regularity, self-control, patience, obedience, and the building toward right ideals and higher motives. In adolescence the child gains genuine character by learning self-direction, imitating high ideals, associating with good companions and striving for wholesome social sentiment. "The individual in society," says Kirkpatrick, "learns that certain actions are undesirable, because they result in other persons performing acts that are unpleasant to him."²

Experience has tended to show that desirable character traits are best developed through creative activity. The emotional and temperamental natures of children are among the most potent factors affecting behavior. At different age levels the problem must be attacked from different angles due to the changing natures of children. In early adolescence the child is genuinely and passionately idealistic while in later adolescence he has pronounced feelings of what is worth while, intrinsic, and true. At this later age he can well understand that the business world demands charac-

² Ibid., 181-2, 193.
ter first, skill and tact second.¹

The indirect method of approach is probably better than the direct method in character training. To the teacher the method is always direct, but in no instance are the faults of the children to be pointed out to them lest it antagonize, humble, or discourage them. Character is a matter of slow growth depending occasionally, to be sure, on the performance of a single striking act here and there, or on some rare penetrating flash of moral perception.²

Although teachers differ greatly in their ideas of just what constitutes the "indirect method" it is usually considered as a plan which does not begin by mentioning a desirable trait but guides a student into a setting or situation where the teacher may aid him in his choice of behavior.

The principal reason for forsaking the direct approach in character training is because it has been shown that such organizations as Sunday schools and boy scouts, which make a point of teaching ethics, do not change behavior.³

Extracurricular activities are most useful be-

¹ Germane and Germane, *Character Education*, Part I, 29, 47, 122, 173-4-5
(The particular trait observed was "honesty".)
cause the child is "doing" rather than "learning about" desirable behavior. The present natural opportunities for the promotion of such ideals as courtesy, good sportsmanship, chivalry, perseverance, leadership, fellowship, honesty, justice, responsibility, self-control, initiative, and tolerance.¹

"The emotionalism of adolescence," says Sadler, "leads directly to the perusal of fiction of the highest emotional sort. The fact that sex instinct has so recently matured lends unusual interest to all sorts of stories having to do with love, romance, and adventure. It is very easy at such times to direct these developing minds toward an appreciation of real literary values in both prose and poetry. Let us not forget that adolescent youth are almost universally responsive to the appeals of idealism."²

President Eliot once said, "The imagination is the greatest of all human powers." In character building imagination is just as important as in any other phase of man's activities. Without imagination there is no stimulation, and without stimulation there is no improvement in character, which is vitally concerned with discriminating choices.³

Although the school as an agency of character training does not have a free field in which to work the administration and teaching staff should make every effort to see that all activities under their jurisdiction are

1 H. C. McKown, Character Education, 149.
2 W. S. Sadler, Piloting Modern Youth, 50.
3 Ibid., 300.
carefully planned in every phase. In this way the students will be guarded from experiences which are undesirable. It is just as important that educators keep in mind the experiences which children should not have as those through which they should be guided.

In "The Nature of Conduct", Symonds\(^1\) summarizes the prevailing definitions of character as follows:

1. Character has to do with those phases of man's behavior other than the intellectual,
2. Character is observed in the crystallization of definite traits,
3. Character represents an organization of behavior.
4. Character is related to conduct. Some claim that character is a summation of conduct; others claim that conduct issues from character.
5. Character in a limited (and usual) sense refers to moral character. That is, one's behavior relative to the conventions and standards of society.
6. Character is the result of an evaluation.
7. Character has to do with the outward expression of inner attitudes or dispositions.
8. Character in a limited sense refers to socialization, self-seeking, and social participation.

It can plainly be seen that in order to cover our study we must include the principal points of all of the above definitions.

Character is not one phase of life but the whole of life. The program of character training will be slow, painful, difficult, and often discouraging because results cannot be seen immediately. In fact it probably never will be possible to measure with any definite precision the results of our labors. Nevertheless, suffi-

\(^1\) H. C. McKown, Character Education, 3-4.
cient work has already been done to prove that the pro-
ject is worth while. Later developments will, no doubt
be gratifying.

Some of the most satisfactory data has been obtained
from case studies and controlled tests over a limited
period of time.

Interesting results have been obtained from a study
of the conditions responsible for young men and women
being placed in correctional institutions. Many of
these youths are not real criminals but have, for var-
ious reasons, found themselves in the company of crim-
inally-minded companions. As Newman points out, "Far
more lives today are left empty by the lack of high
ideals than are ruined by the downright criminality over
which it is easy enough to arouse alarm."¹ Bad associa-
tion may easily turn some persons into habitual criminals.

Reform schools have done little until comparatively
recent years to consider anything but the isolation from
society of those unfortunates who were placed there.
"Companies" were formed according to height only, with
no regard taken of the previous records of the inmates.
In this way hardened young criminals took over the inno-
cent newcomers who soon became as "tough" as any. A con-
scious barrier of secret understanding exists between in-
mates, and it is next to impossible for an outsider to

¹ Henry Newmann, Education for Moral Growth, 262.
gain any information from one of them. This is a gap that society has failed to bridge.¹

Casual delinquents, those who get into trouble by trying to keep out of it, usually lack inhibitions and ideals. "Hard guys" have been found to have definite ideals and to take great pride in positive achievements such as putting it over on some one, taking the blame, stealing at any opportunity, or lying, if in order to help a friend.² The latter class appears to be comprised of strong-willed but misguided youth.

Punishment never seems to obtain good results. Lack of punishment does not seem to be a contribution to delinquency. Many bad results of punishment have been reported. Frequent and severe punishment more often accomplishes a complete reversal of normal ethical values.³

When all these points are considered it appears that public school teachers have no higher responsibility nor greater opportunity for service than are presented in the problem of character education.⁴ We must coop-

² M. F. Martin, "The Training and Ideals of Two Adolescent Groups", Mental Hygiene, April 1932.
³ Ibid.
erate with the home and try to improve the environment of the child in every way possible. The child must feel the need of practicing certain habits in order to succeed in building good character.

Strong physical health will help to prevent mental disease, undesirable character traits, and failure in later life in one's vocations and avocations. Therefore it is essential to give much thought to the building of a strong body. It is true, no doubt, that many of our healthiest young people are the greatest problem children. This is not to be thought of as a cause of their delinquency but rather as one strong point in favor of building a noble character when other influences are properly controlled.

Since "nothing succeeds like success", we must teach the child to succeed. This will insure wholesome character development.²

We find that the main problems in character building are: 1. Economic problems must be solved.

2. Proper friendships must be made and preserved.

3. Good health must be achieved.

4. Home life must be enriched.

5. Recreational opportunities which call for

¹ Germane and Germane, Character Education, Part II, 123.
² Ibid., Part I, iii.
discrimination must be provided.

In order to assist in solving these problems the teacher should:

1. Win the pupils' confidence.
2. Provide opportunities for reasoning.
3. Make desirable contacts with the family.
5. Emphasize the present, which always seems most important to the child.

In considering the approach to character building in the public schools, then, it must be remembered that specific values must be set up and techniques devised to enable those ends to be acquired. These methods, because of their differences in aim must be distinguished from those used in the development of skills and abilities.

1 Tenth Yearbook, Dept. of Superintendence, N.E.A., Character Education, 59.
2 H. C. McKown, Character Education, 341-347.
CHAPTER IV
MUSIC AND CHARACTER

A survey of the books which have been written upon the subject of character education discloses that few of the specialists in this field make mention of the influence of music and the other fine arts in the program of character building. In this neglect of appreciation character education has shared the general mental climate of the scientific point of view which has dominated modern scientific thought since the beginning of the nineteenth century.

No doubt this attitude among educators is due to their fear of treading upon unscientific ground. Also, because of the modern scientific viewpoint, these writers are bound to the scientific proof or at least a reasonable basis of fact for their assertions.

Many complications beset the experimenter in this field, and although a great amount of work has been done the results have not usually been very satisfactory. Those conclusions which have been reached have created an absolutely new trend in thought along these lines.

"The modern educationist, under the influences of current trends in psychology," says Bower, "is coming to an understanding of the fundamental place of appreciation
in education.\textsuperscript{1}

While the whole field of character education is comparatively new and measurement has only made a beginning, probably as much has been written about the favorable influences of music as about any other phase of character building, from a philosophical standpoint.

"When music and courtesy are better understood and appreciated there will be no war," said Confucius,\textsuperscript{2}

"Musical training is a more potent instrument than any other," said Plato, "because rhythm and harmony find their way into the inward places of the soul, on which they mightily fasten."

These and many similar statements lead us to believe that the power of music, in whatever age or in whatever form it existed, has been felt by men of all races. Most of these statements are difficult if not impossible to prove or disprove. Those who from upon such reasoning, in regard to the influence of music, are probably in the same category as those who formerly opposed any scientific study of character in general. As Roback so ably states it, "Just because it was born or bred in an ethical milieu, the psychologist would be apt to disown it as spurious, while the moralists on the other hand,

\textsuperscript{1} W. C. Bower, \textit{Character Through Creative Experience}, 193.

\textsuperscript{2} S. Spaeth, \textit{The Common Sense of Music}, 66.
after fully adopting it, would be prone to spoil it through sheer over-indulgence."¹

Like literature, music is a human subject because it is close to the external and internal experiences of man. Nevertheless, if its significance in relation to incitements to desirable emotions aroused by people, causes, and things, portrayal of moral crises, and insight into human character and relationships are submerged by the mechanics of academic dissection, it becomes only a series of purely intellectual stunts with little or no moral value. Character is not only one phase of life; it is the whole of life itself.²

Music stands in a much closer connection with pure sensation than any of the other arts, whereas in music the sensation of the tone is in itself the material of the art. It has been proved that most human beings and many animals are noticeably affected by music. Quick, lively music is now used as a remedy for slow circulation and melancholia; soft, soothing music is used to reduce high blood pressure and to quiet delirium.

Experiments have been conducted in educating the mind through the body. Such methods as those of Dalcroze and Montessori have proved that children may be directed, through music and dancing, to distinguish the harsh and

² H. C. McKown, *Character Education*, 169.
ugly from the beautiful. This leads directly to discrimination in the field of behavior and hence should influence character.

In England a Headmistress has authorized her teachers to proceed along similar lines. This experiment is being conducted in a junior girls' school upon the hypothesis that "self-control begins in the body and extends to the mind."

When the children first enter the school no conscious attempt is made to instruct them in music. Soon, however, they are taught to respond to simple melodic music by walking or dancing and making such motions as may be called forth by the music. At first, the teacher aids them in interpreting the rhythm and melody. In this way their own characteristic rhythm must conform to the discipline of the rhythm of the music. From the very first, mind and body must cooperate.

Only the best music is used and some of the children soon show a spontaneous desire to work out, in movement, their personal emotional responses to some great composition. This early rhythmic training is later transferred to dramatic work.

Those who are found to be most talented later form a piano class. Since from the very beginning of their training these children have always been allowed to succeed and have been encouraged to attack their work
courageously, it is found that they approach the study of an instrument without the slightest hesitation or fear.

What was the effect of this work upon the children? These children were not members of wealthy families, but were all from poor families. They were underprivileged children, living in a congested area of London where beauty, when it exists at all, must be created in the mind. They had no cultural background and the teacher had little, if any, cooperation from the family.

This experiment was conducted first over a number of years and with the same group of children. The results were most encouraging and there is every reason to believe that this training has made them people of good character.

They apply the same bold methods and power of concentration to their ordinary lessons that they were guided into using in their early experiences with music. They all stand out in their class and in school as leaders. They prove themselves to be good cooperators. They are busy, happy, balanced little people because their work has given them a right release from emotional tension.

Besides quickening their mental power, the work has given to them a bodily control and poise that would be the envy of most adults.

Music is not the only medium through which these
results might be obtained but perhaps it is the ideal one because of its appeal to the highest qualities in man.

Work of this kind must be sincere and genuine. Teachers and pupils must be truly honest in all their endeavors. Standards must be exact and high. Rhythmic work such as this is very dangerous if it is insincere and is degrading if it becomes mere entertainment. When rightly used, this work is almost a religion. In fact, all music work, when sincere and unadulterated, may well be spoken of in that light.

Teachers are not easily trained for work such as this. They must fervently believe in it and must be constantly alert in order to keep their charges from having any but wholesome experiences.

"To educate a man, or a child," says Dr. Jacks, in Education through Recreation, "you must get round him in his entirety." He adds:

"There is an inclination on the part of authorities in times of economic stress, to treat music and the arts generally as Cinderellas to be starved, yet it is through the arts, rightly used, that the child's creative powers can best be set free. Until they are given more generously and more universally to the children of the people, we shall continue to get the type of education we deserve, which is not the kind of education democracy requires." 1

Many interesting experiments have been carried on in reform schools and prisons to see if music could have a

1 A Headmistress, "An Experiment in Educating the Mind through the Body, Hibbert Journal, Jan. 1933."
reforming effect upon criminals. One such experiment was conducted at the Preston School of Industry, at Ione, California, by Homer Henley.

Mr. Henley was employed to devote a part of two days each week to the teaching of vocal music to the boys at this school, who were the older group, ranging from fourteen years up.

All of the boys' voices were tested and one hundred fifty of them were chosen for the chorus. No exceptional voices were found but with the help of the three leaders, which the boys designated "kings", it was possible for the group to learn to sing a sizeable repertoire in a little over six months, although the boys knew no music when they started.

To be sure, the personality of the leader cannot be overlooked, but Mr. Henley, speaking of their success says, "It was not the words that caught them, it was the music."

Since the boys requested it, one-half hour each week was devoted to jazz and sentimental songs. The result of this was that at the end of the third month the boys voluntarily asked that the "cheap stuff be cut out." The boys said that they learned that type of music on the streets and in the pool rooms. Most of them felt that they would rather forget the associations which these songs recalled to their minds.
The results of this experiment, which was carried out over a period of seven years, lend support to our contention.

During this time over one thousand boys passed through the hands of their music instructor. These boys became his friends. They talked with him and wrote letters after leaving the school.

At the end of the first year, permission was sought to take the chorus of one hundred fifty to the State Fair to perform. At first the officials did not think the plan possible but later they gave their consent that the boys might go. Although that large group of young criminals took the trip of one hundred miles under the leadership of but one man, there being no guards, no attempt was made to escape. The boys all had a fine trip and their efforts were well received. Probably some of them had had their first taste of success in a worthwhile undertaking.

"Since I left that school," writes Mr. Henley, "there have been, so far as I have been able to learn, less than ten per cent of my singing criminals who have got into trouble again. But since they had left that California reform school, ninety per cent of those erstwhile criminals had been singing, and they had not gone back to criminality or to prison for sixteen years."

All of our educational attempts must be revised, if we find that what is being taught is not bringing the desired result. In this way it has been found that moralizing and the teaching of courses in ethics and charac-

ter have not been successful.

It is, then, necessary for us to find the right method of producing the results we wish. This method now appears to be indirect and even incidental. We all learn by doing rather than by discussing what we might do in a given situation.

"Our ideal in child culture," says Sadler, "is to produce adults who are self-controlled, who can express their emotions and indulge their feelings, and yet remain civilized.¹

Most authorities agree that the cultural background is a very important requirement in character training. Children who have better manners, who are better acquainted with art and music and the influences that indicate culture and refinement, are much more liable to develop fine characters than others who are less refined.

Some individuals prefer the concrete to the abstract. Some, when they hear of a brother's engagement ask at once, "Is she pretty, is she rich?" Others ask us immediately, "Is she good, and will she bring out the best in him?" In a similar way music is looked upon from many different angles. Since, at the present time, the financial remuneration of music is not so attractive as it was a few years ago, more people are now viewing music from the standpoint of its real, or aesthetic value.

¹ W. S. Sadler, Piloting Modern Youth, 162.
Music stimulates the generous idealism and aids the higher faculties to independent growth.

Just as certainly as great music is wholesome for the body and the spirit, so a certain type of music tends to promote unhealthy functioning of the body and disturbance of the mind. On theoretical grounds it is highly probable that prolonged courses of such music can provoke a serious degree of mental instability. Youth, nevertheless, will always turn toward the better type of music when the opportunity is given to make acquaintance with it.¹

Any character education program for children must provide an opportunity for:

1. Forming right concepts and ideas regarding right and wrong conduct.
2. Practice in the choices of conduct.
3. Judging and being judged for these choices, good choices being rewarded with satisfaction, wrong choices with annoyance.²

Good music, because it gives a balanced and complete satisfying outlet to the emotional urges, affects character development. The effect of good music is an "exalted general toning up of the whole of the feeling and emotional life." Not so with jazz, which is highly

¹ A. Savill, Music, Health and Character.
² Germane and Germane, Character Education, 211.
unbalanced and is written to arouse certain specific feeling centers only. Good music becomes another wholesome interest, an aesthetic and purifying leisure activity, filling the child's time and providing a stimulus, second to none, for both his intellectual and emotional development. Good music is not to be denied in the development of character because it affords a satisfying outlet for emotional urges and gives the child another wholesome interest for his leisure hours. Music is also a good socializing enterprise in school, home and community. "One of the most desirable avocations a child can have is music," says Germene. "Good music stirs to the depths the finer impulses of the human life, just as vicious jazz appeals to the courser, primitive impulses."

Even the depression, which created so much leisure time for many, seems to have had its good points. Many people, at that time, spent more time listening to good music with the subsequent result that their cultural level could not help being raised.

The relation between beauty and right living are close. Without tedious moralizing, teachers of music have abundant opportunity to put forward these analogies between beauty and noble living. To be sure, an aesthetic sense alone is no guarantee of moral recti-

1 Ibid., 216-220.
tude. The lives of many artists testify to this. "Nevertheless, for some situations there is a likelihood of moral suggestion in the feeling for beauty by which fastidiousness protects from vice as efficiently as a colder ascetic conscience."

Those who point to men who are actively engaged in music and whose characters are anything but admirable as examples to prove that music does not tend to raise the ethical standards of those closely associated with it must be reminded that no human being is influenced solely by one thing. It must also be pointed out to them that the fact that these people are musical is at least one of their redeeming virtues. This alone proves that these individuals are not totally bad. Remove them from financial obligations so that they may spend their time with better music, take them away from road-houses and similar environments and it is probable that the contemptible traits will disappear as if by magic.

The moral value of music does not lie entirely in the music itself, but in our response to it and in what we do with it. Music is like any other moral force. It is a force for good which may or may not be effective. No two people react in exactly the same way to music. Neither does the same individual always react in exactly the same way to the same music. The total situation must

1 H. Newmann, *Education for Moral Growth*, 313.
always be considered.

There is little doubt that any claim as to the intrinsic moral effect of music is unfounded. Jazz in itself is not necessarily demoralizing. Neither is the Franck symphony essentially elevating. We must consider the whole setting and the total experience of the individual at hand.

The chief claim to the demoralizing effect of jazz may be rightfully made in the light of former experiences with that type of music. If the jazz is associated in the mind, as it often is in life situations, with vice, then the effect upon the individual will no doubt be demoralizing.

Music of the highest artistic value has greater possibilities as a moral force than music of poor quality. The superior educative value of superior music arises from the fact that one can do more things, and more important things with it, than with inferior music. Music is like food, it is an essential need of every human being. Music nourishes the mind as food does the body.

The psychological aspects of the cultural values of music, according to Ruckmick, are three-fold:¹


2. Music as a repository of human experience.

5. Music as a disciplinary aid.

The first of these is considered by some to be one of the most powerful influences upon character. The music student is confronted with a task of doing something in his own way, whether it be a truly creative project such as writing a composition or harmonizing a melody, or in expressing himself by interpreting the works of great composers.

The recreational as well as the educational value is here seen because it is well known that the best way to keep a boy out of mischief is to keep him busy with something useful. According to James the best way to break an old undesirable habit is to substitute a new and more desirable habit. Because the character of most composers is expressed by their music the young musician is certain to catch a certain amount of good from every masterpiece if it is carefully studied.

Music mirrors the history of mankind from the time of the invention of systems of music writing. Great works of every period tell of the struggles, successes, joys, and sorrows of every civilized nation. To study music, then, is truly to see the great human experiences for many generations, pass in review, as in a grand pageant.

Discipline is not, or should not be, the control of pupils and molding their characters into a prescribed
form, but the training or building of character through self-control, self-direction and self-mastery. The demand for concentrated attention whether listening to or participating in the production of music has great disciplinary value. We all know that the first requirement in good discipline is attention. This, in music, is natural and usually constant when interest has been developed. Another disciplinary value of music is in the discrimination of exact performance. In music, as in mathematics, certain values must be right, or they are absolutely wrong. There can be no compromise. In other aspects we know that music can never be perfect on earth and man must continually strive toward the best possible achievement. This discrimination, which is sometimes termed taste, is a growing and changing attribute. As it develops there is a gradual rising of cultural standards in the individual.

There is a firm psychological foundation for the cultural value of music in the balanced education of the entire man. Not the mind only, nor the body only, but both are trained and collaborate in a united program such as only music affords, and this should point out at least one correct route to a solid culture.

Since character, from ancient times has been closely associated with beauty it is really nothing new, but an old saying modernized when Fosdick states that the ex-
pression "live beautifully" is more appealing than "live righteously". If it comes to the same thing, why not say it the new way?¹

Beauty is often conceived too narrowly. In this case we cannot hold that beauty and character are closely related. Good character must not be bound up in selfish-individualism. If beauty is thought of as broadly social and also creative this view of character education will serve well.

Reaction to music is, psychologically, the result of a development rather than of a given state. The determinant of reaction to music is native capacity, plus experience and training. Training has a strong effect on reactions in music.² We cannot expect music to have the same psychological effect upon an individual who is unmusical, inexperienced, or untrained, as it would upon one who has worked with music over a period of time. It has been shown that this period of training need not be long in order to show marked results.

"The general or humanistic aim of music instruction is to contribute to the character of the individual and society an additional measure of idealism, the joyous preoccupation with unselfish interest, the elevation and purification of feeling, and the psychic health dependent upon abundant but orderly expression of emotion, that come from appreciative contact with, and the endeavor to create or recreate the beautiful in music. The specific

¹ Tenth Yearbook, Dept. of Superintendence, N.E.A., Character Education, 53.

² Max Schoen, The Effects of Music, 75, 76.
or musical aim is to develop appreciation of the beauty that is in music as a condition of attaining the general ends described.1

In an experiment with undergraduate college students picked at random, Gilliland and Moore attempted to find "The Immediate and Long-time Effects of Classical and Popular Phonograph Selections". These effects were studied upon a purely experimental basis.2

The results noted were the apparent interest and changes of attitude in regard to the different types of music as recorded by the subjects, by observation, and even by taking photographs.

The phonograph records used were of the most popular dance music at that time, and some movements from Beethoven and Tchaikowsky Symphonies.

During the first hearings it was found that nearly all of the students appreciated the marked rhythms of the popular music while most of them were puzzled by the intricacies of the classical selections. As these records were played over and over there appeared a definite loss of interest in the dance music and closer attention to the symphonic works.

The records were each played twenty-five times during the experiment at the end of which some interesting results were noted.

1 Germaine and Germaine, Character Education, 216.
2 Max Schoen, The Effects of Music, 211.
The experimenters reported that while the immediate appeal of jazz was greater to the mind of the musically undeveloped, that the majority of the subjects expressed their preference for classical music at the end of the experiment. The twenty-five hearings did not make them love jazz less, but Beethoven and Tschaikowsky more. The attitude favorable to best morale appeared to be definitely in favor of the classical records. The outstanding conclusion reached was that the "appreciation of good music does tend to make for improved morale."\(^1\)

The value of music as a worthy leisure time pursuit is the one appeal which seems to have maintained almost universal support among educators.

We need outlets for our emotions. Whether we choose wise ones depends upon our training. The youth who has been trained in music will usually go to that source for satisfaction when mental conflicts occur. Most musical people will quote innumerable instances when their music brought solace to them in times of stress, and has prevented actions which might easily have proved disastrous.

The most powerful influence music can have on character when considered from the angle of avocation or recreation is through active participation.

\(^1\) Ibid., 219.
Music that is merely accepted passively and requires no effort for its production can never be as valuable as that which calls for physical and mental action. Many people fail to recognize great importance of effort and action in life.

Aristotle contended that action is one of the first bases for character development; that character is built by doing or producing. Kant, on the other hand, estimated character by the intentions of the individual--it matters little what he actually does, his intentions are the things that really count.¹

"I accept the philosophy of Aristotle and reject that of Kant," says Dr. Pitkin. "For instance, one of the first tests of character is the ability to keep a promise. No matter how good the intentions of the man who makes a promise, unless he actually keeps his word, his precepts amount to nothing. His ethical pretentions become a farce. He is rankly deficient in what the world knows as character."²

Creative activity in music is the highest type of avocational pursuit. It offers additional opportunities for developing character. The individual who creates, who visualizes a project or product, sets ideals and standards, makes plans and achieves in accordance with these, and then takes a well-deserved satisfaction and pleasure in his achievement, learns great and important lessons in ethical education because he himself is in

² Ibid.
his production.\footnote{H. C. McKown, \textit{Character Education}, 180-184.}

In order to get the most out of his music the conscientious student must look upon the work as study, not mere recreation. The mind must be bent on the task. Music that is worked with, not played with, makes a real contribution to mental and moral strength. Fear of self is cast far away and independence is established.

Music makes its greatest contribution to a life of rich significance not through training the intellect, but through refining the soul of man.
CHAPTER V
CHARACTER AND THE SCHOOL MUSIC PROGRAM

The place of music in the curriculum of the public schools has been steadily growing in importance ever since its introduction. This very beginning was due to the unselfishness and height of character of a man who had confidence that his beloved art was a thing which should not be denied the children of our nation.

In 1837, Lowell Mason began his work in the Boston schools. He gave his services for one full year and furnished his own books and other teaching equipment. Due to his efforts, music was first introduced into the public schools in 1838.

During these hundred years many great changes have occurred in the school music program. Music has passed through the period where music was simply a time devoted to singing because "singing was so good a thing", to the time when nearly every school of any size in our nation not only has its choruses, but also its orchestras, bands and courses devoted to theory and appreciation.

Although the great majority of people will never be composers, or even performers of music, they are entitled to the love and appreciation of all the good that is in it. In order to accomplish this they must be brought in contact with good music often enough to train them in
musical judgment and discrimination. The schools are doing this by means of listening courses in music enjoyment and by encouraging the hearing of radio appreciation programs. It is hoped that through this means more people will awaken to and develop a love for better music. An encouraging sign appeared not long ago when a junior high school girl was heard to remark, "Mother is getting so she will listen to the symphony programs now".

Singing teachers make a point of teaching many songs which the children will carry home with them, and in this way a closer link is wrought between school and home. A step is also taken toward raising the cultural level and ultimately the character standards of the entire community.

Instrumental as well as vocal groups are now being formed of graduates in order that these young people may be encouraged to continue their musical endeavors after their school days are past.

When the nation-wide organization of music teachers voted, a few years ago, to change the name of the Music Supervisors National Conference to the Music Educators National Conference the members were complimented by a prominent administrator for their good judgment. He declared that at last music teachers were not only becoming educators in the broadest sense of the term but
were even willing to admit that they belonged in that category.

The true educator is the teacher who thinks and sees beyond the content of his own immediate subject. He understands that education, in its ultimate aim, is the shaping of life and the building of character. The educator's problem is to know what this means and through what course the desired results may be obtained. The music educator must know the power of the tool which he wields and understand well how it may be used most advantageously.

Music culture is still at a low ebb in our country. Judging by the great amount of popular songs, marches, and dances which one hears constantly all over the nation one would assume that we are a very musical nation. Unfortunately, the general level of such music is not very high. This is most probably due to the undeveloped taste which results in a perverted satisfaction from poor music. Music in the schools is the most logical place for this evil to be corrected. The place of music in the public schools is almost universally conceded to be of great significance. Few know even approximately the extent of its possibilities.

Those who have taught music have often failed in the development of true musicianship. They have emphasized the building of motor skills rather than stressing the
mental possibilities of the art. The American people are too willing to choose the path of least resistance. This is one reason for their devotion to "jazz" and "swing".

The whole problem of making good music popular is simply that of making it familiar. The school can do much to popularize the best in musical literature.

"If we can progress from the 'da da' of the cradle to an intelligent reading of Shakespeare," says Sigmund Spaeth, "why can we not with equal ease advance through the logical steps of rhythm, melody, harmony, form and color to Bach, Beethoven and Brahms?" The answer is obvious if we will only consider that one of the big jobs which the teacher must attempt to accomplish is to lead his students to be better citizens by improving the character. One of the most important things in building such desirable character is to teach the child that obstacles must be overcome and that nothing which is gained without effort is worth having.

These things, to a music teacher of real ability and proper training, are perfectly natural problems of his daily work which are not hard, in most instances, to deal with. Students soon learn, if properly guided, to find beauty in good music while the ephemeral tunes of the day are seen to be senseless.

1 S. Spaeth, The Common Sense of Music, 257.
Music has been shown to be the most emotional of the arts. It appeals to us through two sources, extrinsic and intrinsic.

The extrinsic sources of musical feeling are association and suggestion, which is the emotional appeal. Music appeals to most people principally through memories which are evoked by it. Myers says, "It is by no means strange that association should appear among the highly musical when music lacks interest or inherent beauty, whereas the less musical tend to appreciate music not so much on the grounds of its inherent beauty as for the enjoyment of the associations evoked."¹ Due to this, perhaps, we have no difficulty in pointing out at least one definite reason why jazz is not a desirable type of music, in most cases. The immature adolescent ought not to be exposed to any large amount of such over-stimulating rhythm, particularly if he has any basis for associating it with vice, licentiousness, degeneracy, smut or general immorality.

The intrinsic sources of musical feeling are found in intimate and profound bodily changes. It has been shown that music increases general sensory keenness, that listening to music is regularly accompanied by disturbances in the distribution of the blood supply, and that the chemical constitution of the blood is effected. The

¹ Max Schoen, The Effects of Music, 23.
heartbeat rate may be increased or decreased. Many other physiological changes have been found to occur as a result of music.¹

Physiological changes have been shown in previous chapters to have an immediate effect upon the mental attitude of the individual. Under these conditions we would expect that a continued application would definitely effect the whole personality of the individual.

One of the outstanding ways in which the school music program can definitely aid in character development is due to a natural tendency in children to be hero worshippers. The music student invariably chooses some advanced student or some artist with whom to identify himself. This model may be discarded for a more significant one as his education progresses. Of course this type of training alone cannot keep the student developing properly because character can only be built by struggling with real difficulties and not by stage-acting of any sort. The type of hero worship which is most profitable is that which causes the student to conquer his problems and surmount all difficulties in order to imitate his ideal. In this way real character is developed.

We have found that to be successful always has a favorable influence upon character development. The mod-

ern music educator knows that every student who tries can attain some degree of success. If the child cannot sing or learn to play the violin, he may be able to learn to manipulate some band instrument or a percussion instrument.

The teacher must not begin a pupil's musical instruction with something so far beyond his comprehension that he will feel at once like giving up the whole thing as hopeless. In this, as in many things in the school program, the teacher must know music but he must also know people. He must be able to take a group of alert but thoughtless adolescents in the junior or senior high school and lead them through fairly straight paths to some realization on their part of the beauty and meaning of music. Every music course must be essentially a course in music appreciation and hence of personality enlargement.

Moral character is, after all, not the product of biological evolution, but of social evolution. In this relation the school music program fills a need as few, if any, other influences in the school can. If self-fulfillment through social adjustment is an aim of character education no one can fail to see the potency of such influences as the school orchestra, band or glee club. Music in this sense is a moral force because of

1 Eby and Arrowood, The Development of Modern Education, 788.
its deep effect in modifying social and personal dispositions and in opening the way toward new patterns of conduct.

The influence of music is necessarily greatly dependent upon the way in which it is taught and learned. Right attitudes of teachers and pupils are as necessary as confidence. The teacher must have confidence in the pupils and they in him. Both must have confidence in himself and in the other. Both, in their attitudes toward music and toward each other, must be sincere, devoted, and eager to accomplish to the limit of their ability. They must be natural and avoid affectation or undue elation over petty successes. With this much accomplished the way is open for great work.

The fine arts, and especially music, are great aids in the development of the social, ethical and spiritual type of personality. As it turns out, living is after all a fine art.¹

"But," says Bower, "if education for character is to exhaust the possibilities of human experience and to carry its undertaking to a creative level, it will seek to discover values, to release the deeper springs of emotion, to evoke appreciations, and to achieve a synthesis of the integral self. At this level of values, appreciation, and synthesis, living has become an art--the loveliest, the most satisfying of all the fine arts."²

In the group organizations of music in the schools

¹ W. C. Bower, *Character Through Creative Experience*, 194.
² Ibid., 208.
many forces are constantly at work upon the character of the young man or woman. They have some of the best chances to develop desirable character traits that they will ever be given. They receive training in honesty, judgment, responsibility, industry, courtesy, self-control, and many other traits, through their activities. They are confronted with the problem of deciding what their conduct shall be in real situations. Their attitudes constantly show whether they are acting in the best way for the most people. Their ideals can easily be raised through wise leadership, and generalizations may be pointed out in order that future problems may be made easier.

These classes usually have organizations and thus help in developing a democratic attitude. Out-of-school activities often put every member of the group upon his honor and responsibility. In this way the student receives many fine lessons in self-discipline. Not only is he taught to obey but also is he taught to intelligently accept responsibility for his actions. He must learn that in preparation for life he must act on the basis of careful consideration and discrimination.¹ These conditions are all met often and naturally in group musical organizations. Pupils learn to cooperate with each other for worthy ends.

¹ H. C. McKown, Character Education, 425.
While everyone knows, and admits, that adolescence is a problem, the roots of most of the trouble can be traced to the early emotional life of the child. Most of the adolescent training that we have to deal with is the undoing of earlier mistraining.

If, however, we consider only the adolescent's new problems, we still have plenty on which to work. At this period a more acute sense of social relationship is born. The youth now begins to live in a world in which a more important place is assumed by human relationships. He suddenly realizes that his life is bound up with that of others and in no way can he escape his social obligations to society. He must now learn to adjust himself to these newly discovered conditions. At this time he is attracted to such organizations as choral groups, glee clubs, music clubs, orchestras and bands, more than ever before. On account of this turn of nature, unlimited possibilities unfold to the teacher of music who is alert and enthusiastic.

The average adolescent is seeking a new experience (thrill), greater security, proper recognition, and response to his personality advances.¹ The high school music program should be able to partly satisfy the desire for all of these cravings of youth. There are new experiences occurring regularly which furnish the student

¹ W. S. Sadler, Piloting Modern Youth, 4, 8.
with many a thrill. To be able to sing or perform on an instrument will always aid self-confidence, gain proper recognition for the student, and furnish ample opportunity for self-expression. Occupation with music may afford experiences of companionship, social acceptance, contribution to the community, cooperation in a common task, and finally, being made representative or spokesman for a group's musical preferences.

Together with the development of the social sense comes a tremendous increase in the strength of the emotional nature. The emotions of the adolescent are sincere, compelling and restless. Uncontrolled, they may drive the youth into unwholesome activities, while with proper guidance they may lift him to great heights of achievement.

In connection with this stage of emotional life music can play a part of inestimable value. Music, through rhythm, social organization, and emotional expression may direct the activity of youth into safe and beneficial channels. Musical occupation for socially useful purposes must be provided. Interests and skills must be developed along lines that can be pursued after the pupil leaves school. For this purpose it is practical to use musical material which is timely and also that which has social and aesthetic value.¹

¹ W. van de Wall, Music in Institutions, 355.
A great deal of significance lies in the close relationship between a people's music and its philosophies. The practical sociologist uses the appeal that music has for many to aid social integration. Having realized how often haphazard or sentimental occupation with music leads to the development of unsound emotional conditions, he does not leave to chance a desired contact with music. The goal is not primarily that a person practice pleasing music, but for him to become an agreeable human being.\footnote{Ibid., 25.} The music teacher in the public school must take advantage of the opportunities afforded him to apply his art, not only as a means of pleasant experience and self-expression, but also as a means of promoting agreeable social contact, relief from emotional tension, dynamic contact between leader and others, and as a creative resource. The role of music must be thought of not alone as a "higher form of amusement" or aesthetic joy. It fulfills vital social and psychological needs of man.\footnote{Ibid., 49.}

Whatever method the director employs to establish contact with students, he will reach his goal most quickly by appealing to their instinctive interests, those interests which are natural to the student when he is first enrolled. Through these interests guidance may
best begin. The student must be ready to learn before we can teach him. At times the teacher may find that in the beginning it will be necessary to use music of rather low cultural value but if he starts where the student is, culturally, then by regular steps introduces material of better grade, it will be found that interest is maintained and through interest the students may be guided toward the best in musical literature.

The danger which lies in the encouragement of music as a wise use of leisure moments is that it may result in pure sentimentalism, a sort of emotional debauch, without adding to character development. Good motives and worthy emotions are in themselves useless unless they result in worthwhile experiences.¹ This problem may be met by the teacher maintaining a balance between the emotional and the intellectual approach to music. When music is habitually resorted to for day-dreaming, it becomes a sort of drug. Persons who dream when listening to music must be given tasks of musical analysis which will force them to pay attention to the music.² In active participation in musical production this element is seldom likely to occur because of the attention required of the performer. In music it is necessary to develop a control, which is a process distinct from the release of tensions; outlets

¹ H. C. McKown, Character Education, 417.
² W. van de Wall, Music in Institutions, 88.
for these are provided by nature and the environment but control implies a conscious building within one's self of intellectual inhibitions and chosen forms of expression.¹

Character develops by the setting up of new ends. We grow in ethical fortitude by being consciously or unconsciously dissatisfied with our present selves and by earnestly desiring to be better.²

Public opinion becomes a force for character improvement because people are sensitive about the judgment of their associates.³ In this way musical organizations constantly build character by subjecting every member to public opinion both within and outside the group. Training in good citizenship is guaranteed by the demands of the organization for strict cooperation of every member at all times. There is a common interest in these groups which brings all classes together on an equal basis. All members are bound together by this common interest, with the result that they are always working and pulling together for the sake of the immediate organization as well as the community at large.

Forces for good are more powerful in a group due to

¹ Ibid., 93.
² H. Newmann, Education for Moral Growth, 319.
³ H. Hartshorne, Childhood and Character, 151.
the mob instinct in humans. In a group, the students' attention and concentration are heightened, response follows suggestion, capacity for exertion is increased, and self-discipline becomes apparent. In addition to these is the disciplinary force which centers around the importance to the individual of certain honors or even membership in the organization which he does not wish to lose.

Deceit, one of the most common undesirable traits of character, is said to run in families and in groups, little influence being accredited to sex or age.¹

Two cases have been noted by the author in which it is thought music had an important influence.

A boy and girl entered junior high school in the same year, same grade. The girl was the only child of a railroad employee who gave her anything which she wanted within the limits of his income. The boy was the second son of three. His mother and father were divorced and she had married a second or third time. The boy's step-father was a bartender who disliked and abused him.

Both the children were known to be very careless in handling the truth. Most teachers had given them up as hopeless and ignored whatever they said as being untrue.

These two adolescents were observed over a period of

¹ Hartshorne and May, Studies in Deceit.
five years, during which time the boy had difficulty in remaining in school. The girl remained in school to finish her course but had to leave the music groups during her last year due to the school program and work at home. The boy was forced to leave school and go to work.

Although it cannot be stated definitely just what was accomplished by the school music program, these students both showed slow, gradual improvement in respect to their lying habits. During the last year that the boy was in the music class, at no time was he found to be telling an untruth. The girl did not gain so greatly, although her improvement was quite noticeable. Her general attitude improved remarkably.

The general atmosphere of cooperation and good-will of the music room appears to foster better attitude in pupils. Good conduct begets good character.

Last spring, the New York City Board of Education announced that a course in jazz would be given in the high schools of the city during the year 1937-38.

The plan was to present a number of well-known dance orchestra leaders in illustrated lectures on jazz. The first public announcement stressed the point of "proper presentation" and of distinguishing between entertainment and education.¹

Needless to say, this announcement brought forth a

storm of protests from citizens who thought that this act was comparable with the introduction of a course in slang into the English department.

Such a program, no doubt, could become very harmful if allowed to degenerate through unwise supervision. Nevertheless, we must admit that popular dance music and symphony music are not irreconcilables. Some of our finest musicians and artists find relaxation in music in the lighter vein.

Paul Whiteman, who has earned for himself the title of "King of Jazz", urges a more thoroughly classical and academic approach to music. "If more teachers understood the pedagogical principles underlying their subjects the taste of our people would soon be raised from the jazz level to a higher plane," says Mr. Whiteman.¹

Possibly our American Jazz is the result of our desire for strong rhythms; some of the savage feeling for movement which endures in spite of our culture. For this reason school standards as to types of dancing should be strictly maintained as well as careful attention being given to rhythms and selections played by the orchestra at school parties. High school students' frequenting of public dances and road houses is another phase of student life toward which the laissez-faire attitude can never be

Another place we find cheap jazz music is in its association with the poorer grade of motion pictures. If we glance at the newspaper advertisements we can see that the average motion picture is an insipid, degrading, sexy thriller that portrays debauchery, smut and general immorality in ways that make them seem attractive. Because of this association much popular music evokes morbid associations and is thereby harmful to character.\(^2\)

Our modern life, in which the radio has made vocal and instrumental music available to everyone, demands appreciation and understanding unless our people are to be those who "have ears and hear not". Through wrong training people often prefer jazz to a better grade of music. It is the duty of the public school to see that every child learns to distinguish the "wheat from the chaff".

"Sensorial response," says Otto Ortman, "is characterized by a minimum amount of mental effort; and the pleasure in this effect is within as easy reach of the moron as of the intellectually superior. This distinction explains why the average non-musical person finds pleasure in listening to music which the musician terms banal and commonplace. It explains the prevalence of popular music, particularly that of jazz and the spontaneity of response of many musical audiences to com-

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1 Seventh Yearbook, Department of Classroom Teachers, N.E.A., The Classroom Teacher and Character Education, 113, 288.
2 H. C. McKown, Character Education, 376-7.
positions of a so-called lighter vein."\(^1\)

While education in jazz might be beneficial if sufficient time was available, most music teachers in the public schools find their programs already too full to add such a course without sacrificing time from some other course. Since it has been found that students learn to prefer better music without special attention being given to the pointing out of the good and bad points of jazz, it seems superfluous to add such courses to the curriculum.

No matter whether we are teaching classical music or jazz we must always bear in mind the demoralizing effect of standards which are improperly defined and maintained. If the instructor allows the students to be contented with low standards it will lead to self-deception. There is too much mediocre work done in our schools and everywhere else as it is, without teachers fostering a continuance of such practices. Contemptibly low standards work against the integrity and strength of character. High standards should not be adopted merely to make the work hard for the pupils but in order that their efforts may not be directed toward false goals. Pupils should be encouraged to take care not to be easily satisfied with their own achievement, but to choose a real goal toward which to steer. They should be able to

\(^1\) Max Schoen, *The Effects of Music*, 51-2.
recognize excellence when they see or hear it. Without
standards there can be no real educational progress nor
moral achievement. Ability to discriminate is a most
important human quality. To know how to discriminate
in one thing should, if the student is properly guided,
result in discrimination in many fields by a system of
generalization. Mursell says, "To consider that what-
ever a pupil does must be regarded as satisfactory just
so long as he is having some sort of experience and is
feeling some sort of interest would clearly make all
education directionless and spineless." 1

The ideal toward which we should now be moving
should be to instill a spirit of all-round culture, in-
cluding an ever widening acquaintance with the world's
best works of an artistic nature, especially music. 2
Every child should have his own ideals before him con-
stantly in order to strive harder for perfection in work
that might otherwise be uninteresting. In this way the
student learns patience which is an asset in strengthen-
ing many socially useful tendencies.

When the music teacher accepts his responsibility in
the program of character guidance, he takes himself out
of the usual category and psychological as well as tech-

1 J. L. Mursell, Human Values in Music Education, 154-160,
323.

2 C. A. Ruckmick, The Psychology of Feeling and Emotion,
497.
nical results should be obtained.¹

We should endeavor to lead our pupils, the future citizens of our country, to appreciate the best in musical literature so that they may learn to appreciate the finer things in life. The good in music will undoubted­ly exert a fine influence over their later life. By training our boys and girls to appreciate the beautiful, the good, and the true, we are also encouraging them to produce examples of these abstract qualities.

"We are virtuous or vicious more by what we feel than by what we know," says Jastrow.² Since the main springs of action rise usually from feeling rather than thought, and since music, properly taught, can exercise a potent influence over emotional life, we may rightly expect from school music important contributions to moral discipline.

¹ W. van de Wall, Music in Institutions, 287.
CHAPTER VI
RESUMÉ AND CONCLUSIONS

Although the subject of character training and development is of vital interest to almost everyone and particularly to educators, we find that it is a rather discouraging field in some ways. Immediate results cannot be seen and some of the best character development is seldom outwardly manifested.

However, because of the growing interest on the part of so many experimenters within the past few years, techniques are gradually taking form and outcomes recorded over longer periods of time.

Many of our specialists in the field of character education have overlooked the great possibilities of the fine arts in promoting the cause of better living. Through the teachers of art subjects, these educators are gradually being shown that music and the other fine arts have, for ages, been doing many of the things which character educators are striving to accomplish.

Although our present knowledge is too limited to warrant any exact specifications in this difficult field, it is certain that the sound program should include many different approaches and procedures for developing the character of children.¹

It has been shown that the early training of the child's character should be through the emotions. As he becomes older, a stable emotional life adds to his strength of character and guides him safely through the trials of adolescence. Music is a powerful influence on character through its appeal to the emotions, therefore it is indispensable to this program. Add to the emotional appeal of music the natural setting of the school music class, which is one where the normal reactions of the student naturally tend toward the best. In this wholesome environment, aided by group opinion, a perfect situation is presented for the indirect learning of many fine character traits.

Through a music program such as suggested in chapter five the students learn mutual courtesy and consideration, which make up the warp and woof of civilized life. They are given opportunities for physical, emotional and intellectual experiences which, if guided by highest standards, are replete with satisfying elements.

The guiding principles in a program of character building should be:

1. Successful living together of the whole human family.

2. Individuals all looking to the good of the whole group.

3. Ability to adjust to changing social conditions.
4. Not outward compulsion, but inward choice of good acts.

Since these are the ideals toward which we must direct our efforts, it remains only to survey the school music program in order to see that potentialities exist here which constantly aid in bringing us nearer these noble goals.

Education should fit people for living, day by day, a full and satisfying life. Satisfaction in sordid things is best replaced by an intimate acquaintance with things of true worth. Music is one of the most prominent assets of the school in reaching out and enriching our home and civic life.

Because we are convinced that a nation with a love for music and an appreciation for it possesses the greatest resources for happy and wholesome living it is hoped that educators who have not already done so will soon discover that great possibilities for building character lie in the right application of the school music program.
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