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A critical evaluation of the music curriculum in representative high schools of California, Oregon and Washington and a suggested program based upon the possibilities of post school musical activities

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A CRITICAL EVALUATION OF THE MUSIC CURRICULUM
IN REPRESENTATIVE HIGH SCHOOLS OF
CALIFORNIA, OREGON AND WASHINGTON AND A
SUGGESTED PROGRAM BASED UPON THE
POSSIBILITIES OF POST SCHOOL
MUSICAL ACTIVITIES

By
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PREFACE

"Music for every child. Every child for Music." How many times have we heard that? Fundamentally, however, it does not go deeply enough into the objectives and purposes of music in the schools today. Every conceivable kind of music is being used in modern schools, and every type of ensemble group is singing or playing this music.

Are the schools creating the best possible music environment for the students? Are the students receiving from their music classes the maximum of increases in social competency, which is, after all, the most important objective of all education? Should small ensemble groups both instrumental and vocal be encouraged or put out of the music curriculum? Should money be spent by the school board for uniforms and instruments? Should marches and popular music predominate in the band and orchestra? Can we achieve technical perfection and enjoyment at the same time? Is there value in an A Cappella Choir?

These and other pertinent questions arise wherever music teachers meet and very often when administrators meet. These questions should be answered as scientifically as possible, that is, scientifically with regard to the educational values of the subject discussed.

It is the sincere hope of the writer that this paper might be of service in answering some of these questions. First, a valid questionnaire sent to a representative portion of the high schools in Washington, Oregon, and California will be reviewed in order to tabulate and graph the present tendencies in the music field. Second, an attempt will be made to show the weaknesses of the present methods and courses in music and the reasons why the present music curriculum is unsound. Third, a curriculum for the music department will be presented which would be educationally sound and therefore should be acceptable to teachers, administrators, and laymen interested in developing a socially competent individual, and yet believing whole-heartedly in the slogan given at the beginning of this paper.

If these things are done satisfactorily and sincerely, possibly there will be value in the paper for some person with problems such as these.

CHAPTER I

The purpose of this chapter is to try to state the trend of music education in our high schools today. No evaluation or criticism of the trend will be attempted in this chapter.

In order that this part of the thesis might not be biased, and would if possible show a true picture of the music instruction given in our high schools today, a questionnaire was developed. This (See Appendix) was sent to one hundred twenty-five teachers of representative high schools in California, Oregon, and Washington. The group of high schools selected for the sampling were from the schools of the three states with a variation of enrollment from 200 in the smallest school to 3800 in the largest. All localities and many racial groups were listed and the results should be valid, due to the thoroughness of coverage of the territory included in the canvass.

An attempt was made to arrange the questionnaire in such a manner that one could judge, after the results were tabulated, what type of music was being studied by the different instrumental and vocal groups set up in the various high school curriculums.

Returns from all of the schools indicated that some type of music was being offered. Listing the entire school

population and dividing by the number of music teachers employed, we find about one music teacher to every 400 students. A majority of the schools listed two music teachers, but many of these, especially in the smaller schools, were only part-time music instructors, which would increase pupil load per teacher.

In the first large section in the questionnaire, each school was asked to list the enrollment and number of minutes a week devoted to specific music classes, as shown on a comprehensive check list in the questionnaire.

In Table I, will be found Section A of the questionnaire as sent out to the various high schools.

Table I

Place Enrollment and Minutes per week after the following subjects.

	Enroll	Min		Enroll	Min
Band			Woodwind Ensemble		
Orchestra			Vocal Ensemble		
Mixed Chorus			Music History		
Boy's Glee			Music Appreciation		
Girl's Glee			Harmony		
A Cappella Choir			Eartraining		
Maquette Class			Group Instruction (Instru.)		
Beginning Orch.			Ind. Instruction (Instru.)		
Beginning Band			Group Instruction (Vocal)		
String Ensemble			Ind. Instruction (Vocal)		
Brass Ensemble			Dance Orchestra		
Others			Others		

In Table II, will be found the percentage of high schools offering the courses listed and average length of period for each teaching day.

Table II

Course	Percentage of High Schools Offering Course
Band	96%
Orchestra	95%
Mixed Chorus	49%
Boy's Glee	47%
Girl's Glee	55%
A Cappella Choir	51%
Majorette Class	40%
Beg. Band	50%
Beg. Orchestra	50%
String Ensemble	38%
Brass Ensemble	19%
Woodwind Ensemble	23%
Vocal Ensemble	27%
Music History	15%
Music Appreciation	17%
Harmony	24%
Eartraining	2%
Group Instruction (Instru.)	36%
Group Instruction (Vocal)	13%
Individual Instruct. (Instru.)	20%
Individual Instruct. (Vocal)	4%
Dance Orchestra	19%
Piano	6%
Little Symphony	2%

This shows quite clearly the trend in music today. Instrumental music is the predominant figure, and music appreciation and theory are very much in the background. As stated before, criticism will be offered later.

Also in this section of the questionnaire it was found that the average length of music classes was fifty-five

minutes a day. A very few schools conducted some of their classes before or after school, but the percentage was too small to be of any value.

Needless to say, this table shows a great increase in the participation in music since the 1920's.

In section B of the questionnaire a leading question of objectives was given. The purpose of this question was to find out just why the various courses of music were being offered. This left the choice of objectives entirely to the discretion of the music teacher or teachers, rather than to the administration; but it was felt that there would be a close correlation between the choice of each.

Section B is given below in example 3.

Objectives of Music Courses.

- | | |
|--------------------------|----------------------|
| 1. Social Competence | 6. Group Performance |
| 2. Creative Ability | 7. Ind. Performance |
| 3. Disciplinary | 8. Showmanship |
| 4. Vocational | 9. Appreciation |
| 5. Leisure time activity | 10. Others |

From these specific objectives please choose three and indicate by number after each music class taught, in order of their importance in your particular situation.

Band		Woodwind Ensemble		
Orchestra		Vocal Ensemble		
Mixed Chorus		Music History		
Boy's Glee		Music Appreciation		
Girl's Glee		Harmony		
A Cappella Choir		Eartraining		
Majorette Class		Group Instruction (Instru.)		
Beginning Orch.		Ind. Instruction (Instru.)		
Beginning Band		Group Instruction (Vocal)		
String Ensemble		Ind. Instruction (Vocal)		
Brass Ensemble		Dance Orchestra		
Others		Others		

It will be noticed that there are a number of objectives listed as choices for the teachers, and also space for additional ones. The teachers were to list three objectives after each music course given in the order of their importance in that particular subject. The results are given below in Table 4.

Table 4

	1st Choice	2nd Choice	3rd Choice
Band	6 - 3	6 - 5	9 - 5
Orchestra	6 - 1	6 - 5	1 - 5
Mixed Chorus	6 - 9	6 - 9	6 - 9
Boy's Glee	6 - 9	6 - 9	6 - 9
Girl's Glee	6 - 9	6 - 9	6 - 9
A Cappella Choir	6 - 2	6 - 9	1 - 9
Majorette Class	7 - 8	5 - 9	9 - 1
Beg. Orch.	6 - 7	6 - 9	5 - 9
Beg. Band	7 - 6	7 - 6	3 - 7
String Ensemble	6 - 9	6 - 7	3 - 7
Brass Ensemble	6 - 9	6 - 5	5 - 9
Woodwind Ensemble	6 - 9	6 - 5	5 - 9
Vocal Ensemble	6 - 9	6 - 5	5 - 9
Music History	5 - 1	9 - 5	9 - 4
Music Appreciation	9 - 5	9 - 5	9 - 9
Harmony	2 - 5	5 - 1	2 - 1
Eartraining	7 - 5	7 - 4	5 - 7
Group Instruction (Instr.)	7	7	7
Ind. Instruction (Instr.)	7	7	7
Group Instruction (Vocal)	7	7	7
Ind. Instruction (Vocal)	7	7	7
Dance Orchestra	8 - 5	8 - 6	6 - 5
Little Symphony	6 - 9	5 - 9	6 - 9

In reading the results of this question note two objectives under 1st Choice, 2nd Choice, and 3rd Choice. This was done because all teachers naturally did not agree and there was a desire that the majority be shown. To do this the two objectives receiving the greatest number of votes were tabulated as first choice under the first choice section and likewise with the other two choices.

In section C an attempt was made to find the type of music played by the various instrumental groups. Several

Several kinds of music were listed and the teachers were asked to choose three in the order of their importance. Table 5 will show you the question as it looked on the questionnaire.

Table 5

Kinds of Music Used by Instrumental Groups.

- | | |
|---------------|-------------------|
| 1. Marches | 5. Semi-Classical |
| 2. Symphonies | 6. Chamber Music |
| 3. Concertos | 7. Others (Name) |
| 4. Popular | |

Please mark three (3) in order of their importance.

Band				Woodwind Ensemble			
Orchestra				Brass Ensemble			
String Ensemble				Others			

The results of this question are shown in Table 6, and will surprise many educators.

Table 6

Course	1st Choice	2nd Choice	3rd Choice
Band	1	5	7
Orchestra	2	5	6
String Ensemble	5	6	
Woodwind Ensemble	5	6	
Brass Ensemble	5	6	4
(Others) Little Symphony	6	5	

It is easily seen that the two major types of music played, and, it is hoped studied, by our instrumental groups, are semi-classical and chamber music. These are predominant in all sections, except in the band. There, unfortunately, marches overshadow all other music in every school. Note should be made of the fact that #7 was listed as a third choice. Many schools listed under #7, overtures, which is an important type of instrumental music.

Section D of the questionnaire was prepared for the vocal groups. A number of kinds of vocal music were listed and the teachers were asked to list three in the order of their importance as far as the teacher was concerned. Table 7 will show the question as given in the questionnaire.

Kinds of Music Used by Vocal Groups.

- | | |
|-------------------|------------------|
| 1. Popular | 5. Light Opera |
| 2. Semi-Classical | 6. Folk Songs |
| 3. Masses | 7. Others (name) |
| 4. Madrigals | |

Please mark three (3) in order of their importance.

	1st	2nd	3rd		1st	2nd	3rd
Boy's Glee				Mixed Chorus			
Girl's Glee				Vocal Ensemble			
A Cappella Choir				Others			

The results of this question are shown in Table 8. It should be stated that each of the types listed received many first choices, and in general the vocal groups showed a greater diversification than the instrumental groups.

Table 8

Course	1st Choice	2nd Choice	3rd Choice
Boy's Glee	2	6	5
Girl's Glee	2	5	6
Mixed Chorus	2	4	6
A Cappella Choir	4	3 - 8	5
Vocal Ensemble	4	6	2

A very important type of music which many schools entered besides the ones which were listed was sacred music which was listed many times, especially for A Cappella Choir. For that reason it was entered as a second choice after A Cappella Choir.

The tabulation brings attention to the fact that popular music did not become a first, second, or third choice in either the instrumental or vocal fields. It should be stated at this time, that results showed that some popular music is being used by the instrumental groups, but not enough to be listed. Popular music was not shown, from answers given on the questionnaire, to be used by vocal groups except in two schools, and these did not show a strong or well planned music department.

In section E of the questionnaire each school was asked merely to signify whether they owned band instruments, orchestra instruments and uniforms for the various instrumental and vocal groups. Table 9 will show the question as stated on the questionnaire.

Table 9

Does the School own Band Instruments? _____ Approx. Value _____.
 Does the school own Orchestra Instruments? _____ Approx. Value _____.
 Does the school own Ban Uniforms? _____ Orchestra Uniforms? _____,
 A Cappella Uniforms? _____ Mixed Chorus Uniforms? _____,
 Girl's Glee Uniforms? _____ Boy's Glee Uniforms? _____.

The answers to this section proved very interesting. In Table 10 the various groups are listed and the number of schools owning instruments or uniforms are shown by a percentage number.

Table 10

Band Instruments owned by school	98%
Orchestra Instruments owned by school	94%
Band Uniforms	85%
Orchestra Uniforms	2%
Boys' Glee Uniforms	4%
Girls' Glee Uniforms	15%
Mixed Chorus Uniforms	6%
A Cappella Choir Uniforms	43%

It is interesting to note the importance of the various musical groups as indicated by the amount of money spent on each one. The returns to this question would indicate that

administrators believe band to be the most important musical subject, because usually an administrator will budget courses according to what he thinks they are worth in the curriculum.

The value of instruments owned by the schools, (and a high percentage of the schools showed instrument ownership,) ran from \$1500 up to \$25,000 with the average being between \$3000 and \$4000.

The matter of uniforms is highly interesting. The necessity and importance of uniforms will be taken up later, but at this time the fact should be emphasized again that band far surpassed any other group in money expended for uniforms, yet, oddly, orchestra went without uniforms in almost all the schools.

That concludes a brief summary of the purpose of the questionnaire and the answers received. No criticism of the trend today in the schools so far as music is concerned has been attempted in this section, but rather the facts have been listed as they revealed themselves from a study and tabulation of the results from all of the questionnaires. . Too often what our schools offer and public opinion, are in disagreement. A questionnaire such as this gives us the pertinent facts which cannot be discounted, even if these facts are not as the majority of music teachers and laymen would like them.

CHAPTER II

In examining the questionnaire, it is found that much more emphasis is being placed on music today than in past years. Also, the trend toward instrumental music and away from vocal music is clearly shown.

The purpose of this section is to criticize the answers as tabulated from the questionnaire. To make this very simple, the various music subjects offered in school will be listed thoroughly analyzed, each in the light of what is being taught today.

BAND. Band is the big music organization today in the secondary schools, not only in the percentage of schools having a band but in money spent per pupil by the administration. As stated previously the amount of money spent by the administration on any given course or subject signifies the importance it gives to that particular subject.

In examining the results of the questionnaire it is found that 96% of the high schools have bands. That makes it an accepted subject today in the schools. Also, it was found that according to the teachers the principal objective of band was group performance with disciplinary objectives coming second.

It seems strange that so many school administrators would allot so much time and money to these two objectives if these

same administrators understood the objectives which the teachers were setting up. A distinct weakness is shown there. It seems that in many schools a lack of co-operation exists between the administration and the music teachers. A lack of knowledge of the others' problems probably brings on feeling. This condition could cause a scarcity of mutual sympathy and an accompanying weak music curriculum. To remedy such a situation warrants mutual effort understanding.

Now let us consider the band itself. The band teachers signify that group performance is the prime objective. Surely then if they mean that, too much emphasis is being put on band. How about social competency and appreciation? Should there be such massive bands today with such large expenditures for so little received in the way of social competency of the individual?

The band today is only used to arouse enthusiasm at football games and rallies, and aptly serves that purpose. But what of the purposes or objectives of the subjects as to value received by the individual? Can a large marching band be justified in this light? Will a pupil be a better citizen at 30 years of age by playing for a football game? These points will hardly sustain an argument. It is true that a student may learn to "blow" a horn and march in time (?) but will that make him a more socially competent individual when he graduates from school?

Also, the point might be brought up of a student playing a second part in a band, i.e., a second oboe part. In the first place, what does it teach this student? To wait 200 measures and then blow one note? Possibly patience is acquired and certainly mental discipline.

If bands are a necessity in the schools then it seems advisable to teach them to be capable of doing something besides march. What about a symphonic band or concert band? At least with a concert band the students will be exposed to some good music.

Practically every school stated that they purchased instruments and loaned them to the students. The lack of wisdom of this practice is easily shown. In the first place, the student should buy his own instrument for the feeling of responsibility and ownership he would acquire. Secondly, without owning an instrument, how can the students hope to play after graduating from high school. There is no possible carry-over into social competency unless it might be some abstract, unimportant, theoretical objective.

Another educational criticism of band might be along very similar lines in the carry-over into later life. For example, a boy owns and plays an oboe fairly well in high school, but, upon graduation, puts the instrument away for one of two reasons. In the first place, there is no adult group to join so that he might continue playing. An oboe,

like most other instruments, cannot be played alone for any real enjoyment. An instrument needs company and inasmuch as small adult ensembles are not popular, the instrument goes upon the shelf.

Orchestra. The next group on the questionnaire was the orchestra. The orchestra also was listed in practically every school's curriculum, 95% to be exact. The schools listed as the main two objectives of orchestra, group performance and social competency. What a difference to that of band.

It is true the orchestra serves a different purpose in the school than the band, and although almost as popular with administrators and students, does give more musical and educational value per student per hour.

Also, the type of music studied is of much greater value than that of the band. The music most used, as listed on the questionnaire, consisted of symphonies, semi-classical, and chamber music, which at least will be a good start for music appreciation in later life.

Again the great weakness of the orchestra is the fact that a pupil cannot enjoy playing, after graduation, by himself, because an instrument just does not lend itself to solitary enjoyment. Also, the school ownership of instruments stops immediately any pride of ownership or achievement the student might attain, and most surely curtails post-graduate

participation, should one live in a musically advanced town, where one might play in a group.

Mixed Chorus. Mixed chorus was the next subject on the list. This subject at one time was most popular, but at the present time only about 50% of the schools signified they had a mixed chorus class, and smaller in number than the band or orchestra. The teachers listed the principal objectives for the mixed chorus as appreciation and group performance.

The fact that the mixed chorus is losing its popularity is due directly to the teachers. In an effort to get their students in front of a crowd for a performance, the teacher is losing the value of the mixed chorus.

Most every chorus today puts on at least two or three programs a year. How about a mixed chorus that would merely sing for the pleasure of singing rather than as a showmanship group? But more of this in Chapter III.

Also popular music was listed as an important type in a few of the schools. That is a decided weakness today. With all of the grand chorus music available, why should we turn to popular music? Surely the students hear enough of it at home on the radio, at the movie, or the dance. Could not music be offered that they would enjoy singing or listening to now and in 25 years time, rather than something to be learned and then forgotten.

Educationally social competency as an objective of mixed chorus is foremost. A person who understands singing can enjoy himself in later life even if it is just in the bathtub. And if he cares to, there are always church choirs in which he may continue his singing, instead of being forced to give back to the school his voice upon graduating.

Girls' Glee Club. The survey showed that the objectives of the girls' glee club were group performance and appreciation. Folk songs and semi-classical songs were used in the majority of the schools.

The girls' glee club of today, although not as popular as it should be, is doing a good piece of work in the schools. The glee club is not forced to give many or any performances, and for the most part is used as a developing ground for immature voices and undeveloped musicianship.

Boys' Glee Club. Approximately half of the high schools offer boys' glee club to the students today, according to the survey made with 47% of the schools stating that they had a boys' glee club class.

The objectives listed were group performance and appreciation. This is a weakness which like the same weakness shown in the mixed chorus, will be hard to overcome.

There is too much emphasis on performance. The student's likes and dislikes, his voice, and his continued interest in music, are sacrificed for the teacher's desire to get his group before an audience.

In most schools, the boys' glee club is made up of Freshmen and Sophomore boys primarily, with a large percentage of these boys having unchanged or changing voices. They should sing in the glee club, but surely not songs in preparation for performances before audiences. This period of training in the musical life of a boy is most important and careful training is necessary. Of course, adequate and well-trained teachers are also necessary. The idea that anyone can teach music is much too prevalent among laymen.

A Cappella Choir. Again 51% of the schools designated they had an a cappella choir. The objectives listed were appreciation, creative ability, and social competency. The three leading kinds of music sung were masses, madrigals, and sacred music.

It is noticeable that this group with the exception of the orchestra was the only one that listed social competency as one of its objectives; The reason for this is not shown on the questionnaire. It is generally accepted that the A Cappella Choir is the show group of the vocal department. However, the students singing in this group usually do it because of many years in other groups, and possibly the teachers realize the greater and larger objectives with this group.

The A Cappella Choir today is doing a fine piece of work. The desirability of singing in such a group should be emphasized certainly because as one attains the excellence of musicality necessary to sing in an A Cappella Choir, he will continue enjoying music in adult life.

Majorette Class. The popularity of the majorette class has grown rapidly in late years, according to the questionnaire. About 40% of the schools have these classes. Of course, showmanship is the only objective that could be put forth in defense of this class.

The music teacher must get away from the spectacular and return the students to things they can and will not only enjoy and appreciate now, but later in life. It is recognized that the majority of administrators would balk at no band or class of majorettes to show off his school, but could they not be shown that the exterior values of showmanship have little importance. As far as the survey is concerned, not one school advanced any concrete reason why majorette classes should continue in the schools.

Small Ensembles. Due to similarity all small instrumental ensembles will be discussed as one group at this time. The survey shows 23% of the schools had woodwind ensembles, 19% had brass ensembles, and 38% had string ensembles. These percentages are indeed very, very small, and as will be discussed in a later chapter should be greatly increased.

According to the questionnaire, the objectives were appreciation, leisure time activity, and group performance; and the music read and enjoyed are semi-classical and chamber music, which makes easy a comparison of objectives of the small ensemble groups and the band.

The small ensemble group could be the beginning of a great adult instrumental urge in a few years. Surely it will be easier to get three or four people together for an informal musical fun-fest than sixty or eighty for an orchestra or band.

Music History. Music history showed up as a course with little sympathy either from administrator or student. Only 15% of the schools offered a class in music history and the classes were very small.

This is a hard course to teach. Any course with the work history attached frightens the pupils. However, it is an important subject and necessary for everyone participating in music.

Courses are offered concerning the background of this country--of the world in which we live and which we enjoy. Should one not also know a bit of the background of the music he enjoys? Certainly a person liking and appreciating music will want to have an historical foundation.

The questionnaire showed the objectives of music history as leisure time activity and vocational training along with

social competence. Possibly these are objectives, but certainly not the ultimate objective. Fundamentally the only possible objective could and should be social competency. A satisfactory course in music history would necessarily tie up the history of music with the history of the other arts, and in fact with all types of history. Social competency could not help but be an outcome of such a course.

Music Appreciation. This was also a course that received little favor. Only 17% of the schools offered this course. The objectives as stated by the teachers are appreciation and leisure time activity. Attention is called to the similarity of objectives between music history and music appreciation. Naturally, there is a high correlation between the two subjects. One cannot teach history of music effectively without appreciation, and neither can one teach appreciation of music without history making itself known.

The main criticism of the two courses today is that their outlines overlap. There should be a revision of the course outline so that this overlapping would not appear. Possibly in some schools a combining of the two classes would be the most successful thing to do, and this would be in line with the present trend toward integrated courses in other fields.

Again it should be emphasized that one of these courses should be in every high school curriculum, but that both are most important.

Harmony. Twenty-four per cent of the schools indicated harmony in the music curriculum. The greatest criticism to make concerning this course is the method used in teaching it. In the schools contacted through personal observation concerning this subject, the old method of formal harmony is still being taught. Figured bass, hundreds of rules to be memorized then broken, etc., all are still very much in evidence.

What is the reasoning used for substantiating these antiquated methods? Could there not be formulated a course whereby the student could make or break rules through experience in playing chords on the piano, i.e., not as someone else hears it, but as the individual himself hears it. But more about this type of course later.

Needless to say, harmony should be offered in every high school. Especially should students interested in the piano have the opportunity to take harmony if for no other reason than to develop the ability to improvise.

Eartraining. Only two per cent of the high schools offered eartraining as a music course. For objectives it listed individual performance and vocational training.

Presumably the final objective would have to be social competency inasmuch as this being a very fundamental course would lend itself to competency both musically and socially.

It appears that the schools today are starting at the wrong end and working backwards. For arguments sake, sight singing will be included when discussing a course of ear-training.

In the first place, how can a director expect to have a fine band, orchestra, chorus without players or singers who can hear what they are playing? There is no time at a regular rehearsal to help a student develop his ear, and without eartraining, a student cannot do justice to the group no matter how conscientious.

Without a doubt, a course in eartraining should be given to every student taking music as a basic and fundamental course, necessary for study into the specialized fields of music.

Today only a very few students are able to take a course in eartraining, and this is one of the biggest factors as to why so many musical groups have bad intonation, quality, etc.

Group Instrumental Instruction, is being offered in 36% of the high schools today, with the primary objective as mastery of the instrument. This course if handled correctly, and it is assumed it is being handled correctly, could be greatly beneficial to the student. The main difficulty is that if scheduling difficulties make it necessary to have say one violin, one trumpet, and one oboe in a beginning class,

then the group instruction method will run into difficulties. If this difficulty can be overcome and all brass students can arrange to be in one class, etc., then the value of the class could be great.

A smaller group of high schools offered individual instrumental instruction, the percentage being 20. In the first place most schools cannot afford to hire teachers to teach individual students all day. The cost per pupil is entirely too high.

Individual instruction is unnecessary in high school. A correct method of group instruction will give the student a sufficient background if he, the student, will practice. If and when the individual wishes to take individual lessons he should go to a private teacher where the pressure of paying out good money will assure at least some practice.

Vocal Group Instruction is offered in 13% of the high schools and individual instruction in four per cent. The same criticism follows in this case as it did with individual instrumental instruction except for students with outstanding voices. Individual lessons are unnecessary in the high school except for students with outstanding voices. The fundamentals, that is the basic fundamentals, are so important and can be taught to a group. The group, of necessity, should not be very large.

One interesting sidelight stands out clearly. Fifty-six per cent of the schools offer some kind of instrumental instruction, while only twenty-four per cent offer vocal instruction. The last few years have found so many people thinking that the ability to sing is dependent primarily on opening your mouth.

- If the public, the administrators and teachers would only realize that to sing correctly takes as much effort and study as to play an instrument equally well, this lopsided percentage in the schools would not be allowed.

Another reason of course for this difference is that today instrumental music, especially band, is more popular than vocal music. Showmanship rules again.

Nineteen per cent of the schools offered courses in dance orchestra. The objectives listed were showmanship, group performance and leisure time activity. However, no worth while objectives are achieved unless the student body needs a cheap orchestra for the school dances.

Students hear so much popular music outside of school, at the theatre, over the radio, dances, etc., it seems a shame to bring it into the school. Even if a student should think he wised to follow a career of playing in a dance orchestra (which is perfectly legitimate) he should have a musical background and training which would include much beside popular music.

Two other courses were listed as offered by high schools, which were not listed on the questionnaire, and which will be mentioned here briefly.

A class in piano is offered in six per cent of the high schools. The objectives were listed as individual performance and leisure time activity.

It is not known whether these classes are individual or group instruction classes, but without a doubt a class in group instruction in piano would be good for every person in school to take. The pity is that only six per cent of the high schools offer such a course.

A Little Symphony course was listed by two per cent of the high schools. The following objectives, appreciation, leisure time activity, and group performance were listed.

The only criticism to make at this time, which was not covered under the heading of orchestra, is that more schools should offer such a course for small ensemble groups.

This concludes the section, the purpose of which was to criticize if need were shown, the music offerings as found in the schools today. Everyone will admit changes are necessary, and yet it is so easy to criticize, that when criticisms are given it is best to have changes ready to be offered, which at least seem plausible to the particular individual making the offering.

In the last part of this paper suggestions will be made as to how to better the present music situation in the schools.

CHAPTER III

In the previous pages of this paper each particular music subject has been discussed and received its due share of criticism and justification. Now an attempt will be made to formulate a music curriculum which would better serve the student and the future community.

First, an attempt will be made to justify the teaching of music in the schools and at the same time to define a few debatable terms used in the paper. Then the music curriculum will be split into three sections, namely - instrumental, vocal, and music theory. The subjects will be listed under each head as they fill a need today and reasons will be given for desiring such a course. Any subject omitted may be taken for granted as undesirable.

Music, generally speaking, has become an accepted subject in the secondary school curriculum. It is true that schools do not agree as to a standard music curriculum, but a preponderating majority of schools do offer some kind of music course or courses.

Today we are living at a time when the eyes of the world are centered on the grim spectre of war. An unfortunate situation certainly, but nevertheless a true one, and educators cannot dismiss lightly. Should not the students then be offered subjects in the secondary schools that will prepare

them to cope with all the problems of war and later of a world just over a war?

Without a doubt if the war continues for many years, there will be heard a certain type of person voice the above sentiments by saying, "Let's take the frills out of our educational systems." "No more Music and Art because they are not practical." How are the music people going to meet that challenge?

First the fact must be emphasized that music fills a place in our life that no "practical" subject can. Surely there is something finer in life than the mere sordidness of existing.

Music has the ability and the power to lift one out of his practical life if he will let it. Now do not misunderstand that statement. It is not desired that by a knowledge of music people should try to become bourgeois and feel that because of the music, an escape from the realities of life is possible. Rather, through the relaxation of enjoying music, the sterner side of life can be forgotten for a few moments.

McCauley¹ lists many reasons for teaching music in the secondary schools some of which are listed below:

1. Music is means of emotional expression.

¹ McCauley, Clara Josephine, A Professionalized Study of Public School Music. Nashville, Tenn., Jos. E. Avent, 1932

2. Music transmits common culture.
3. Music develops a well-rounded life.
4. Music influences community life.
5. Music has certain definite social and cultural values.

Let us take Miss McCauley's third statement which reads, "Music develops a well-rounded life." Today certainly there is need of a well-rounded life. Too much emphasis is being put on vocational training in the secondary schools. Training for a life vocation is important, but it is not the only important thing. What about the leisure time activities which were so popular a few years back? Surely music could be listed as one of the most important leisure time activities both in the home and in the community. With participating in and enjoying music the student's life will be a well-rounded one.

The term used as the main objective of all education in the questionnaire was "social competency." How may this term be defined so that it will stand up against adverse criticism, not only in regard to general education, but more specifically to music?

Social, according to the New Standard Dictionary, means many things, but the definition best fitted for this term would be, "living or liking to live in society." Or we

might use "pertaining to relationship between individuals and groups."

What does the dictionary say about competency? Competency is defined as, "adequate capacity or ability."

Putting the two words together the definition of social competency might read "capacity or ability to live or liking to live with or among others". To go further is needless. Certainly that should be the aim of all formal education. The ability to live with others certainly covers all phases of human life. This would necessarily mean a person would have to be financially, morally, mentally, and socially able to live among his fellow men.

Certainly the schools are trying to train the students to be socially competent. By teaching music in the schools an attempt is being made to create a feeling within the future citizens of being competent morally, mentally, and certainly socially.

There are few people who are social misfits, who enjoy and understand music, whether this music be in the home, church, studio, or concert hall.

How may a music curriculum be formed so that "social competency" can be the prime objective? In the suggestions given as to changes, please keep in mind "social competency" by which each course is measured.

Instrumental music will be discussed first. Instrumental music covers a large field today including band, orchestra, drum and bugle corps, and all small ensemble groups. A group of subjects are listed that every instrumental music department should offer its students.

1. String Ensemble
2. Brass Ensemble
3. Wood Wind Ensemble
4. Symphony Orchestra
5. Group Instruction of Strings
6. Group Instruction of Brass
7. Group Instruction of Wood Wind
8. Group Piano Lessons

Each high school finds itself with its own individual problem and no set music course will fit into the needs of every high school. The responsibility of choosing which would fit in best in their particular situation would be up to the administration. All subjects listed above could be offered in a very large high school or a very small one successfully, and to offer them all would give to the student a very well-rounded and complete instrumental music course.

Instrumental Ensemble. The three ensemble groups, string, brass, and woodwind are the most important classes for instrumental music students. Each ensemble group would of

necessity be small. A small informal group can study as well as play each type of music and really enjoy it. There again in later life how much easier to get four or five, say, brass players together for an evening's enjoyment. No bother about a large band or orchestra in a large hall with an uncertain director. To meet and play and enjoy good music within the confines of an informal home certainly makes for social competency.

Symphony Orchestra. The listing of the symphony orchestra may cause the criticism of lack of consistency. Large instrumental groups were condemned as a whole and now one is listed in the instrumental music courses.

The main reason for this is that the instrumental student needs to become familiar with this music. Symphony music is certainly a type of music every music student should become familiar with.

This does not necessarily mean each school should or could have a large symphony orchestra. A little symphony orchestra could be used as a course name for a small high school and a small group could enroll and still study the great symphonic works.

For the few people in our music groups that will continue music professionally in adult life the symphony orchestra is most important. This is not necessarily advocating a large

orchestra for the benefit of the few because there is definite value in a symphony for all.

Instrumental Group Instruction. Again the three next subjects listed together will be discussed at one time. Group instruction of instruments has become quite popular in some localities.

There is a definite value if given correctly. In the first place group instruction will not prove satisfactory if you have two string players and four to five brass players in one class. Each class must be segregated as to type of instrument. All brass could be put in one class, providing there are not too many, because fundamentally all brass instruments are the same.

Now as to the size of these group instruction classes. Each class should have no more than six to eight members because of the individual needs of the students. The class would be a beginners' class with an entirely different purpose than the vocal group classes as will be noticed later.

Instruments must be segregated as much as possible so that each specific kind of instrument might have its own period. This may be hard to schedule in a small high school but it is possible with sympathetic advisors and counsellors.

Group Piano Lessons. This class is not popular today in the schools but it should be. How can a person hope to be musically competent, (by being musically competent a person achieves greater social competency) without a fundamental knowledge of the piano?

Surely every singer and player should have this knowledge of the piano. To play as a soloist is not implied but to be able to play simple piano numbers and to understand the piano keyboard is very desirable for everyone.

This class also would have to be quite small. Very successful books on group teaching¹ of piano are now on the market which are available to anyone.

Teach a beginning group in piano through a knowledge of chords. Build up a student's harmonic and melodic background at the same time you build his piano technique. Remember the purpose of the course is to acquaint the student with piano technique and not to make accomplished soloists out of them. If at the end of the year the student wishes to continue let him take private lessons or the course in "Improvisation" which is explained at some length later in the paper.

¹ Williams, John M. Class Piano Method. Boston, Boston Music Co., 1930. Oxford Piano Course. New York, Care Fischer Co., 1929.

The vocal music courses suggested for a high school are not meant to be the only courses that could be offered or that every high school should or could put in every course. They should vary depending on the size of the school, and upon the interest of the administration in music. As greater interest for music is developed, more time and money will be allotted.

The courses listed below are courses every high school could offer their students except of course the very small high schools. Then a few of the courses could be offered to fit the specific situation.

1. Girls' Glee Club
2. Boys' Glee Club
3. Mixed Chorus
4. Small Vocal Ensemble
5. A Cappella Choir
6. Group Vocal Lessons

Each of these will be discussed separately as with the instrumental music section. The order in which the courses are placed has nothing to do with their importance. Each plays a part in the life of a student.

Mixed Chorus. This course has been and is quite a favorite in the high school of today. However, each school or each teacher has his own pet theory as to how it should be conducted.

Let it remain a chorus. That is to say an accompanied group rather than an unaccompanied group which will be considered later under the heading of A Cappella Choir.

There is a great quantity of good choral music today which a chorus will enjoy singing, providing it is not too technical or too difficult.

Mixed Chorus should be a class conducted for the widening through participation of the students' appreciation of good vocal music as sung by a group.

Give the chorus numbers which have permanent musical and cultural values. This does not mean the chorus cannot or should not learn the songs correctly and be able to sing them pleasingly. A little effort towards perfection certainly leads the way to later life social competency.

This mixed chorus is not to be a show group. Large spectacular programs are not desired nor are they ever a minor objective of the course. Singing before the student assembly or leading student body singing is fine, but large programs do not fit in.

Is a mixed chorus such as this a possible reality? Surely students would enjoy such a course and certainly from the administration stand point it would be pointing to the main objective--social competency.

Girls' Glee Club--Boys' Glee Club. There seem to be many reasons for offering separate boys and girls glee. It would seem logical to offer Girls' Glee Club in the freshman and sophomore year, and likewise Boys' Glee Club. Because of their parallel problems these will be discussed together. These groups would of necessity be beginning groups. The students are unfamiliar with high school life to a certain extent, and are from many and varied types of grade schools. Each grade school offering something different as far as music is concerned, necessitates this glee for girls and boys which will consolidate and arrange student knowledge of music.

First in the glee clubs a review of the fundamentals of music would certainly be made so that each student would be able to read any music he or she might be asked to sing.

And also throughout the year a certain amount of time in each period should be set aside for vocalization. The purpose of this being to enable the student to use his voice correctly at all times so that he might enjoy singing to a greater degree.

There is great satisfaction in doing a thing well and one reason for the lack of participation in music groups by adults is their self-consciousness of not singing correctly. By this it is not assumed that everybody will have a superior voice, but that each person will use his instrument so as to

to receive the maximum enjoyment from vocal expression. This is merely the idea of becoming competent in one more thing for total social competency.

The music used for these two groups would naturally be quite simple. (Not that there is anything wrong with simple music.) Two and three part songs are available for these groups.

The boys' glee club will offer more voice problems than the girls' inasmuch as some of the freshman boys will probably have unchanged or changing voices. The boys' glee club is the correct place to let the boy's voice change naturally without strain on the voice or embarrassment on the part of the boy.

When the students have had a year of this training they should be ready to enter the mixed chorus. The importance of the boys' and girls' glee club is great, inasmuch as the student will not wish to further his musical experience unless he feels he is getting some good out of it. Also, the fundamental musical background of the glee club is of the greatest importance to later life enjoyment.

Small Vocal Ensemble. This type of music seems justified by a philosophy of education which indicates the value of those school exercises that may work out as life activities.

The name implies that the class would have to limit the enrollment. Twelve or fourteen students at the most should be enrolled in each class and of course as many classes as the curriculum can stand, and taking for granted student interest, (which cannot always be taken for granted.)

The students who would enroll in this course would be those students who after taking glee club and chorus would wish to study small vocal group songs with regard to composer, period, style of writing, etc. Wouldn't every student benefit from sitting informally around a table and singing and studying madrigals? There would be a definite carry over into adult life from this type of course, so that there might be seen in any American home six or twelve people informally singing any of the finer types of vocal music.

The music would not need to be any more difficult than that sung by the mixed chorus, but the songs might be of a different type, and the greater dependence on the individual for his part would certainly develop the student musically. Confidence and satisfaction would be developed with the teachers looking toward the objective of greater social competency.

Group Vocal Lessons. This course also has great value. Again the student should take glee and chorus before being eligible to take group vocal lessons. This class would

naturally interest only those who wished to sing alone.

Those students blessed with the better voices and the greater interest would want to take this course.

First the course would continue the fundamental vocal work done in the glee clubs. However, advanced vocal exercises would be possible because the students' voices would be more mature and settled.

The studying of different types of voices and the music for these various voices would be studied.

This class would have to have a very small enrollment due to the individual attention necessary. Six or eight in one class should be the maximum. This fact will bar it from many schools because of the fact that the school cannot afford one teacher for that many students per class hour, but if the cost were averaged with the glee and chorus it would not be prohibitive.

This course would fill a need now felt in most high schools. A student has an outstanding voice but cannot afford private lessons. The student takes all the music offered, but no individual help can be given unless the teacher decides to move to school to take care of all his outside and classroom work.

Or possibly a student can take private voice lessons and does, but from what kind of a teacher. Great care should be given in the choice of a private teacher so that the student will receive the maximum benefit.

A Cappella Choir. A Cappella Choir training admittedly requires the highest type of musicianship of all secondary school music courses, hence, this course should be offered only to the outstanding students, and preferably as an extra-curricular course. By this is meant a class that would meet outside of regular school time. In this way only those interested in this type of music would sacrifice other things to attend.

Music should be studied that would test to the utmost the abilities of the students; not as far as voice range is concerned, but rather as far as music fundamentals are concerned.

Now we come to music theory, a section that is being disregarded by most of the high schools in this survey and yet it is by far the most important for the continued success of vocal and instrumental music, and also as far as carry over into adult life.

In musical colleges and universities any instrumental or vocal major must also take a number of courses under the heading of Theory. These include Music Appreciation, Harmony, Sight singing, etc., which the colleges consider are vitally necessary to the music students.

Why then have the majority of the high schools taken the exact opposite view, believing that if you give a boy an instrument or a book to sing, and a teacher to direct his

efforts, a musician is in the process of being developed? Some of the people who played an instrument in high school now know or care less about music than people who did not play in high school. These students did not get the musical background so necessary to every person, whether he plays, sings, or merely participates by listening.

The following courses are suggested for every high school curriculum, and possibly one or two should be compulsory for every student.

1. Music History
2. Music Appreciation
3. Harmony--traditional course
4. Sight-singing and ear-training
5. Improvisation or Keyboard Harmony

Music History. Music History at the present time is omitted from most of the curriculums high schools studied and yet it is most important.

A student needs a background for his musical experience to develop wholly, and how else than to study the historical facts of music? Those students not participating in musical groups would receive much value also.

It is thought necessary to inform the students as to the social and economic past of the world through history. Would not information concerning the musical past be just as valuable, especially in developing a well-balanced individual socially?

As stated in Chapter II the name "Music History" frightens many students before they know what it is all about. However, by successful teaching the word History soon loses its unpleasant implications and becomes just another subject.

Music History is tied up very closely with Music Appreciation. It has been argued that one cannot be taught without the other. This is true to a certain extent and yet each course has a definite value.

In a small high school the two courses could be merged into one and still the students would receive real value.

Music Appreciation. This course could well be made compulsory in all high schools. Most schools today have an exploratory or orientation program in which the students change subjects every six to eight weeks. Could not music appreciation be worked in here to advantage?

Educators are working for social competency. Can a person be socially competent without a degree of knowledge of music or an appreciation of music? Naturally this course would not influence every student. It is a step in the right direction, however.

How would such a course be presented? There are some fine methods today being used. However, much of the success of the course (and it is a difficult subject to teach) will depend on the teacher and interest and vitality displayed by that teacher.

It should be suggested that no set month or week be assigned to study any certain period of music. It would be better to begin with a study of modern music and then work back from it into various other periods of music from which the modern composers received their inspiration.

This course should be given to musically-minded students especially because they are apt to become prejudiced as to the type of music with which they sympathize. An orchestra member should certainly have the opportunity to study some of the choral literature, and a vocal student should certainly not close his ears to good instrumental music. To be tolerant of other people's likes and dislikes, and to understand and appreciate these is certainly a step toward social competency as well as musical competency.

Harmony. In listing this course, the traditional type of harmony, as taught in a few high schools today, and in most of the colleges and universities, is indicated.

By this is meant the method in which the student studies four part vocal writing, memorizing many rules, writing figured bass, etc. This form of harmony originated in 1600, and has changed very little in the last 340 years.

The course would necessarily be restricted to only those students who might wish to write or arrange music later in life. Specialized courses for other fields of work are offered in the secondary schools so why could not harmony be offered?

This course might well follow the traditional outline for the purpose of the course would be better fulfilled without innovations. A text should be followed and there are many acceptable ones on the market today.

Sight Singing and Ear Training. The name used for this subject is self-explanatory and needs no clarification. The value of the course is also clearly seen by most alert music teachers. For carry-over into adult life of a student's musical participation, sight singing and ear training are invaluable. This course more than any other will build up the confidence of a student in himself.

To a singer or a stringed instrument player the course would be doubly valuable. To be able to hear intervals correctly, and more important to be able to read music at sight is something few adults can do today, and yet how many are there who wish they had been able to develop this particular accomplishment.

To put an instrument or a songbook into a student's hand for one or two years and then dismiss him with a curt "you have now graduated," or "You are now a musician," is breaking down the moral fibre of the student whereas it should be built up to the goal of social competency.

Keyboard Harmony. And now let us consider a relatively new course. It is hoped that the enthusiasm displayed concerning

this course will not make it difficult to state the points clearly and concisely.

By Keyboard Harmony is meant a course in which the student would learn chords, create melodies and develop the art of improvisation. "Learning by Doing" would be a good motto. A student plays a chord on the piano. Does it sound well? If not, why not? And the important thing is that the determining factor would not be the teacher, but the student. A student can hear what is good or bad, and although two people may not agree, who shall say one is right and the other is wrong?

Is it necessary to have rules for the student to learn and then later break? Let him formulate his own ideas while at the piano as he plays, either in vocal or instrumental style his favorite series of chords.

What greater personal satisfaction can be attained than by sitting and improvising, and playing, not someone else's music, but one's own. What person would not enjoy this, and what person could not do it with the proper assistance? This class would be especially valuable to students who did not wish to specialize on the piano, but did want to be able to play fairly well for their own personal enjoyment. If this course were offered in the schools, and it were understood by administration and students, the enrollment would become greater than all the music courses combined.

The general appeal of such a course to laymen or lay-students is only overshadowed by the value received from such a course. What adult would not be more competent socially who owned a piano and could play it for his own enjoyment? Let individuals develop with a desire to continue toward a greater knowledge of music, and a desire to know and understand the works of their fellow improvisers the famous composers.

The courses have been listed which are considered essential for a music curriculum. Again let it be stated that all of these courses could not be used in every high school. All have worth and could be used with benefit to students participating.

Also, might it be suggested that a well balanced curriculum, however large or small, is desirable. To go to either extreme and have only instrumental music, or only vocal music, is not good administration. Keep the music curriculum balanced and socially competent balanced youngsters as far as music can aid them, will be the result.

CONCLUSION

An attempt has been made in this limited study to state the findings, make constructive criticisms, and give suggestions as concisely as possible.

The tabulations of the questionnaire show clearly the trend in music fields today. The response to the questionnaire was extensive enough to make the figures reliable.

Chapter II concerns the reactions to the findings in Chapter I. It is hoped that the criticisms were made sufficiently clear so that there was no question as to position taken.

In Chapter III the suggestions came only after teaching, reading, and observing. Many people will not agree, but that in no way affects the sincerity with which this chapter was written, nor invalidates its suggestions as a basis for further experimentation.

The paper reveals a positive challenge to all music teachers. With the predominance of instrumental music as offered today and with the accompanying lack of carry-over into adult life activities, it is a pertinent question as to how long music departments can justify themselves, on any higher philosophy of teaching than that of the passing enjoyment of students.

Finally, this study will have justified itself if it makes some contribution to the awareness of a problem in music education, and stimulates constructive criticism.

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APPENDIX

Name of School _____ City _____ State _____
 No. of Students _____ No. of Teachers _____ No. of Music Teachers _____
 Vocal teachers full time _____ Part time _____
 Instrumental teachers full time _____ Part time _____
 No. of School Periods _____ Length of Periods _____
 Length of Music Periods _____

PLACE ENROLLMENT AND MINUTES PER WEEK AFTER THE FOLLOWING
 SUBJECTS.

	Enroll Min.		Enroll Min.
Band		Woodwind Ensemble	
Orchestra		Vocal Ensemble	
Mixed Chorus		Music History	
Boys' Glee		Music Appreciation	
Girls' Glee		Harmony	
A Cappella Choir		Eartraining	
Maquette Class		Group Instruction (Instru.)	
Beginning Orch.		Ind. Instruction (Instru.)	
Beginning Band		Group Instruction (Vocal)	
String Ensemble		Ind. Instruction (Vocal)	
Brass Ensemble		Dance Orchestra	
Others		Others	

OBJECTIVES OF MUSIC COURSES. 1. Social Competence. 2. Creative
 Ability. 3. Disciplinary. 4. Vocational Training.
 5. Leisure Time Activity. 6. Group Performance. 7. Ind.
 Performance. 8. Showmanship. 9. Appreciation. 10. Others _____

From these specific objectives please mark three (3) after each music class taught in order of their importance in your particular situation. EXAMPLE. Band 3 6 8

Band				Woodwind Ensemble			
Orchestra				Vocal Ensemble			
Mixed Chorus				Music History			
Boys' Chorus				Music Appreciation			
Girls' Glee				Harmony			
A Cappella Choir				Eartraining			
Majorette Class				Group Instruction (Instru.)			
Beginning Orch.				Ind. Instruction (Instru.)			
Beginning Band				Group Instruction (Vocal)			
String Ensemble				Ind. Instruction (Vocal)			
Brass Ensemble				Dance Orchestra			
Others				Others			

KINDS OF MUSIC USED BY INSTRUMENTAL GROUPS. 1. Marches.
 2. Symphonies. 3. Concertos. 4. Popular. 5. Semi-classical.
 6. Chamber Music. 7. Others (name)

Please mark three (3) in order of their importance. Example.
 Band 1 3 5

Band				Woodwind Ensemble			
Orchestra				Brass Ensemble			
String Ensemble				Others			

KINDS OF MUSIC USED BY VOCAL GROUPS. 1. Popular. 2. Semi-classical.
 3. Masses. 4. Madrigals. 5. Light Opera.
 6. Folk Songs. 7. Others (name)

Please mark three (3) in order of their importance.

EXAMPLE. A Cappella Choir 3 4 6

Boys' Glee				Mixed Chorus			
Girls' Glee				Vocal Ensemble			
A Cappella Choir				Others			

Does the school own Band Instruments? _____

Approx. Value _____

Does the school own Orchestra Instruments? _____

Approx. Value _____

Does the school own Band Uniforms? _____ Orchestra Uniforms? _____

A Cappella Uniforms _____ Mixed Chorus Uniforms _____

Boys' Glee Uniforms? _____ Girls' Glee _____