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A study of values in music education, 1950-1970, to identify changes and directions of change

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A STUDY OF VALUES IN MUSIC EDUCATION, 1950-1970,
TO IDENTIFY CHANGES AND DIRECTIONS OF CHANGE

A Dissertation
Presented to
the Faculty of the Graduate School
University of the Pacific

In Partial Fulfillment
of the Requirements for the Degree
Doctor of Education

by
William Mervyn Jones

May 8, 1973

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A STUDY OF VALUES IN MUSIC EDUCATION, 1950-1970,
TO IDENTIFY CHANGES AND DIRECTIONS OF CHANGE

Abstract of Dissertation

The purpose of this study was to determine what changes occurred in values in music education from 1950 to 1970, as presented in written value statements from the Music Educators Journal, and to determine the direction(s) of change. Eighteen categories of value under four general headings (Social Values, Psychological Values, Aesthetic Values, and Futuristic Values) were identified and were the focus of the study.

Value statements were extracted from all issues of the Music Educators Journal, 1950-1970. Each value statement was weighted on a scale of one through four according to intensity of presentation, and was assigned either to one of the eighteen value categories or to an "Unclassified Values" category. A summation of intensity ratings of all value statements in each category was tabulated for each year, 1950-1970, and a percentage of their total yearly intensities of all value statements was computed. Using these percentages of total yearly intensities, a statistical trend was computed for each value category for the twenty-one year period.

The major conclusions of the study were:

1. Values in music education changed multi-directionally from 1950 to 1970. Change was noted with regard to eleven of the nineteen value categories:
 - A. Two value categories increased in emphasis:
(1) Aesthetic Experience; and (2) Creativity.
 - B. Six value categories declined in emphasis: (1) Democratic Ideals; (2) Therapy; (3) Socializing Force; (4) Enjoyment; (5) Vocational Goal; and (6) Unclassified Values.
 - C. Three value categories changed direction of emphasis:
(1) Universal Language declined from 1950 to 1956 and increased from 1957 to 1970; (2) Leisure Time increased from 1950 to 1956 and declined from 1957 to 1970; and
(3) Self-Expression declined from 1950 to 1962 and increased from 1963 to 1970.

It seems reasonable to expect that, barring some event of significant influence, the above trends will continue to operate.

2. An inspection of data indicate that two years under study saw more radical, more sudden change than other years: 1957 and 1962. These years were those of the launching of Sputnik and the 1962 national Convention of the Music Educators National Conference, respectively. These two events appear to have influenced the issue of values in music education.

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Chapter 1

THE PROBLEM

Introduction

Society is not static, but is continuously changing.¹ The arts, including music, are a central value to society and an articulation of values and perceptions of society.² Society's concepts of rightness and norms in the arts are continuously being revised and redefined—a process which is inevitable.³ As society changes, the process of art and its reason for being is shaken and changed.⁴ Because the changes in artistic values are continuous, it is important for the music educator to be aware of the changes and their possible effect upon his own particular philosophy.

Leonhard and House⁵ give three reasons for a music teacher to have a body of sound underlying beliefs, or philosophy, of music education:

¹John H. Mueller, "Music Education: A Sociological Approach," Basic Concepts in Music Education, ed. Nelson B. Henry (Chicago: University of Chicago Press, 1958) p. 88.

²Max Kaplan, Foundations and Frontiers of Music Education (Holt, Rinehart, & Winston, Inc., 1966) p. 5.

³Mueller, loc. cit.

⁴Kaplan, loc. cit.

⁵Charles Leonhard and Robert W. House, Foundations and Principles of Music Education (New York: McGraw-Hill Book Co., 1959) pp. 72-73.

1. It inspires and lightens the work of the music teacher.
2. It serves to guide and give direction to the efforts of the teacher.
3. It helps the music teacher clarify and explain the importance of music to his colleagues and to laymen.

If a philosophy of music education performs these three services for the music teacher, it will do so best if the basic values within the philosophy are sound, and are relevant to its society. These services are best performed when the philosophy of music education is based upon values which are reflective of the aims of contemporary society, and not upon values of a social order which is no longer current.⁶

The Problem

The problem of this study was to determine what changes occurred in values in music education from 1950 to 1970, as presented in written value statements from the Music Educators Journal, and to determine the direction(s) of change.

Specific Problems

In order to solve the above problem, the following specific steps were taken:

1. Operational definitions of the terms value and statement of value had to be formulated in order to isolate and abstract individual value statements from professional writings.

⁶Kaplan, loc. cit.

2. The reliability of the definitions of value and statement of value as criteria for determining the presence or absence of value statements in professional writings had to be tested.
3. A system had to be devised for categorizing values and statements of value.
4. An instrument had to be devised for rating the intensity of a value statement. The instrument then had to be tested for its reliability.
5. Value statements had to be extracted from selected professional literature, assigned intensity ratings, and categorized according to the aforementioned system. The categorized value statements then had to be separated by year, 1950-1970.

RATIONALE FOR THE STUDY

Education operates under the influence of society's concept of the function of the school; "it is a moral undertaking, which begins and ends with value decisions."⁷ Such decisions are based to a greater or lesser extent upon a philosophy. If, however, a philosophy is to exercise its influence on society and education, it must be applicable to that society in that society's time and situation. If an educational system is to be relevant to the society which provides it, the philosophical values upon which it is based must reflect the values of that society. Taba writes:

. . . schools function on behalf of the culture in which they exist. The school is created by a society for the purpose of reproducing in the learner the knowledge, attitudes, values, and techniques that have cultural relevancy or currency.⁸

⁷Hilda Taba, Curriculum Development: Theory and Practice (New York: Harcourt, Brace, & World, 1962) pp. 25-26.

⁸Ibid., p. 17.

As society changes, so do the values which that society reflects.⁹ If, then, the educational system is to remain relevant to its changing society, its values must change.

In recent years, certain events have occurred which indicate that attempts at change in philosophy are being made by segments of the music education profession. Because a philosophy is a system of "beliefs, concepts, and attitudes,"¹⁰ and therefore includes values and statements of values, the attempts at change in philosophy include attempts at change in values.

One of these attempts at change is represented by the book, Basic Concepts in Music Education, published in 1958 under the sponsorship of the National Society for the Study of Education. It was "designed to emphasize the emerging trend toward more effective orientation of instructional programs to accepted goals of formal education."¹¹ Basic Concepts in Music Education is a collection of writings by authorities in education, music education, psychology, and sociology, and represents one of the first interdisciplinary approaches to the study of music education.

⁹Mueller, loc. cit.

¹⁰Webster's Seventh New Collegiate Dictionary (Springfield, Massachusetts: G. & C. Merriam Co., 1965) p. 635.

¹¹Nelson B. Henry, "Editor's Preface," Basic Concepts in Music Education (Chicago: University of Chicago Press, 1958) p. viii.

The Tanglewood Symposium¹² in 1967 was convened by the Music Educators National Conference in an attempt to accomplish four specific purposes. Two of these purposes which are pertinent to this study are:

1. To clarify and define the unique functions of music in American society and education.
2. To investigate emerging needs in society and in education and formulate desired changes in music education.¹³

The Symposium represented the philosophical point of view that music is a cultural, psychological, and aesthetic force, and presented it in a persuasive and impressive manner in the November, 1967 edition of the Music Educators Journal. The Symposium's chief importance to this study, however, was that it resulted from the music education profession's recognition of societal and educational changes, and its feeling that change was needed in basic values in music education.¹⁴

The convention of the Music Educators National Conference in Seattle, Washington, in 1968, was designed to complete the discussion of the Tanglewood Symposium, and to disseminate the reports and conclusions of the Symposium. Charles Leonhard, one of the speakers at that convention, predicted that in the next ten years, the music education

¹²Charles B. Fowler, "Music Education: Joining the Mainstream," Music Educators Journal, Vol. 54, No. 3 (November, 1967) p. 68.

¹³Ibid.

¹⁴Ibid.

profession would see great changes in its goals and practices. He also predicted change in the philosophical directions of the profession, although he did not specify the directions to be taken.¹⁵

The Educational Policies Commission¹⁶ statement of 1968 reviewed five of the major rationales for music education, and set forth a futuristic rationale which the Commission felt reflected the influences of technological changes in American society. The Commission felt that the technological changes of the Twentieth Century had caused significant changes in society, and that these societal changes were indicative of needed changes in educational values in general and in music education and fine arts in particular.¹⁷

These four events indicated that segments of the music education profession were attempting to redirect their goals toward the goals of their contemporary society. These attempts, however, were not directed toward a particular philosophical persuasion, but toward several persuasions simultaneously. Bennett Reimer wrote in 1970,

¹⁵ Charles Leonhard, "The Next Ten Years," Music Educators Journal, Vol. 55, No. 1 (September, 1968) pp. 48-50.

¹⁶ A commission of the National Education Association and the American Association of School Administrators.

¹⁷ Educational Policies Commission, "The Role of the Fine Arts in Education," Music Educators Journal, Vol. 55, No. 2 (October, 1968) pp. 27-31, 115-119.

that in his opinion:

There exists at present a surprisingly high level of agreement about the nature of music and music education among those who have given serious thought to the matter. What the profession seems to need at the moment is not persuasion about any particular philosophy, but articulation, refinement, and careful application of the commonly held but largely unarticulated, unrefined, and imperfectly applied beliefs now common.¹⁸

The study by the present author represents a step toward the fulfillment of that need for articulation.

It does so through an analysis, categorization, and weighting of professionally held values in the music education profession. By classifying and measuring values expressed by the profession in previous years, and by observing the changes which occurred in those values, the philosophical directions of the profession may be seen and defined.

DEFINITION OF TERMS

Because of their centrality to the problem of this study, three terms were of crucial importance: 1) value; 2) statement of value; and 3) categories of value. The rationale for the definitions of these terms and the process of formulating them are part of the underlying body of literature which forms the foundation for this study. The definitions are given and the literature from which they were formulated are reviewed, therefore, in Chapter 2 of this report.

¹⁸Bennett-Reimer, A Philosophy of Music Education (Englewood Cliffs, New Jersey: Prentice-Hall, 1970) p. 3.

DELIMITATIONS AND LIMITATIONS

Delimitations of the Study

This study was concerned with philosophical writings in music education between 1950 and 1970 inclusive in the Music Educators Journal. The Music Educators Journal was chosen because it is the official magazine of the Music Educators National Conference, and as such, may be regarded as reflecting the thinking of the music education profession. The study was not concerned with statements, the primary purpose of which was methodology, or with statements about learning theory in music, except as they contained statements of value consistent with the definition given in Chapter 2 of this report. All writings in the population of this study were authored by American writers, about music education in the United States. Articles by foreign authors and quotations from non-American sources were eliminated from consideration.

Limitations of the Study

Because the study used the Music Educators Journal as its only source of material, the following limitations seemed applicable:

1. Articles in the Music Educators Journal are written for general reading by members of the music education profession, and may therefore be less specific and precise than if they were meant to be read only by adherents to specific disciplines or points of view within music education. This factor may tend to diffuse and dilute the ideas presented. However, because the Music Educators Journal serves as a wide influence on the profession and deals with

many facets of music education, the advantages of using the journal in this study outweighed this possible limitation.

2. The articles found in the Music Educators Journal are selected for publication by the editorial board, who, it may be presumed, are subject to personal bias to some extent. The articles found in the journal, then, may reflect in part the biases of the editorial board rather than the thinking of the profession as a whole.

One additional limitation, which was not derived from the use of the Music Educators Journal, seemed applicable:

3. The list and categories of value used in this study are in no way meant to represent a taxonomy of values in music education. The numerical order of value categories is not meant to imply a hierarchy of values or of value preferences.

SUMMARY

Values of society are changing, and education, including music education, must change if it is to remain relevant to its society. Indications of attempts at change in music education have emerged in recent years:

1. Basic Concepts in Music Education, in 1958.
2. The Tanglewood Symposium, in 1967.
3. The 1968 convention of the Music Educators National Conference.
4. The Educational Policies Commission statement of 1968.

The changes indicated by these events, however, are not defined or clearly articulated. The need exists for articulation of professional values. It was the purpose of this study to identify and define the changes in philosophical values of the music education profession, as stated in the Music Educators Journal, between 1950 and 1970.

Chapter 2

REVIEW OF THE LITERATURE

This chapter will review the literature dealing with the problem of the study as stated in Chapter 1 of this report. For the purposes of this review, the literature is divided into three sections: 1) definition of terms; 2) research studies dealing with philosophical values in music education; and 3) historical events from 1950 to 1970 which may have affected values in music education.

DEFINITION OF TERMS

Three terms were presented in Chapter 1 of this report: 1) value; 2) statement of value; and 3) categories of value. The following discussion presents the definitions of these terms and reviews the literature from which they were formulated.

Value

In order to formulate a suitable definition of value, its characteristics were identified from the literature which pertains to value.

Brightman defines value as "Whatever is desired, or enjoyed, or prized, or approved, or preferred."¹ Good

¹Edgar Sheffield Brightman, An Introduction to Philosophy (New York: Henry Holt & Co., 1925) p. 126

says that a value is "any characteristic deemed important because of psychological, social, moral or aesthetic considerations."² Fairchild defines a value as "The believed capacity of any object to satisfy a human desire. The quality of any object which causes it to be of interest to an individual or a group."³ English and English define value as "The worth or excellence, or the degree of worth, ascribed to an object or activity or a class thereof."⁴ Kaplan interprets values as "what one cherishes and seeks."⁵ Kaplan's interpretation then adds the characteristic of activity, or of actively seeking a cherished thing.

John Dewey's definition was similar to the above, and he went further in his discussion of the nature of values.

Values that are "extrinsic" or instrumental may be rationally estimated. For they are only means; are not ends in any genuine sense. As means their efficacy may be determined by methods that will stand scientific inspection. But the "ends" they serve (ends which are truly ends) are just matters

²Carter Victor Good (ed.), Dictionary of Education (New York: McGraw-Hill Book Co., 1959) p. 593.

³Henry Pratt Fairchild, Dictionary of Sociology and Related Sciences (Totawa, New Jersey: Littlefield, Adams, & Co., 1956) p. 331½

⁴Horace B. English and Ava Champney English, A Comprehensive Dictionary of Psychological and Psycho-analytical Terms (New York: David McKay Co., 1958) p. 576.

⁵Max Kaplan et al., "A Philosophy of the Arts for An Emerging Society," Music Educators Journal, Vol. 54, No. 3 (November, 1967) p. 64.

of what groups, classes, sects, races, or whatever, happen irrationally to like or dislike.⁶

Two important points emerge from Dewey's statement. The first is that the validity of ultimate ends is a matter of intuitive perception, and is not subject to scientific inspection. Fairchild agrees:

Value is strictly a matter of belief; an object, the utility of which is strictly spurious, will have the same value as if it were genuine until the deception is discovered. . . . Their (values') existence may be discovered by social or psychological research, but neither their validity nor their justifiability can be demonstrated.⁷

The second point to emerge from Dewey's statement is that ultimate ends are not determined by the individual, but by a group. English and English support this view. They define value as

An abstract concept, often merely implied, that defines for an individual or for a social unit what ends or means to an end are desirable. These abstract concepts of worth are usually not the result of the individual's own valuing; they are imposed on him and only slowly internalized.⁸

Dewey considered real values to be an intellectual matter. Enjoyments, objects or desires as they arise, are not themselves values, but are only the material for the construction (or creation) of values.⁹ According to this statement, values may have their inception in intuition or

⁶John Dewey, Dictionary of Education, ed. Ralph B. Winn (New York: Philosophical Library, 1959) p. 144.

⁷Fairchild, op. cit., p. 332.

⁸English and English, op. cit., p. 576.

⁹Dewey, loc. cit.

in intuitively perceived desires, but become true values only when they are rationally, logically constructed from the raw material of intuition. The dimension of intellectual activity has now been added to the nature of values.

Dewey affirmed this position when he wrote that values exist only where satisfaction exists; but while values may be connected inherently with liking, not every liking can be a value--only those likings approved by rational judgement.¹⁰

Dewey did, however, recognize that some values may be intuitional. He described two different meanings of value: 1) the attitude of prizing a thing, intrinsically; and 2) "a distinctly intellectual act--an operation of comparing and judging--to evaluate."¹¹

In summary, a value is an object, event, quality, characteristic, or activity, which is characterized by the following properties:

1. It is prized, desired, enjoyed, approved, preferred, important, and/or of interest. (Brightman, Good, Fairchild)
2. It is actively sought by those who consider it a value. (Kaplan)
3. It is deemed a value by a group, and imposed upon the individual. (Dewey, English and English)
4. It is perceived as a value for its own sake--intrinsically--or as a means to a greater end--instrumentally or extrinsically. (Dewey)

¹⁰Ibid.

¹¹Ibid.

5. It can have its origin in psychological, social, moral, or aesthetic considerations. (Good)
6. It must be intellectualized; but the end(s) it serves may be perceived either intuitively or intellectually. (Dewey, Fairchild)

A value must be characterized by all six of the above properties in order to be considered a value. For the purposes of this study, then, all six properties, or criteria, must operate in every case of a value.

Statement of Value

Values in education are demonstrated, or put into practice, through statements of aims, goals, objectives, and/or purposes, which are derived from the values themselves. Webster, in part, defines aims, goals, objectives, and purposes similarly, as follows:

Aim: "the purposive directing of effort; object, purpose."¹²

Goal: "the end toward which effort is directed; aim."¹³

Objective: "an aim or end of action; goal. . ."¹⁴

Purpose: "an object aimed at."¹⁵

Leonhard and House define educational objectives as "precise, clear statements of value, goals, or

¹²Webster's Seventh New Collegiate Dictionary
(Springfield, Massachusetts: G. & C. Merriam Co., 1965)
p. 19.

¹³Ibid., p. 358.

¹⁴Ibid., p. 581.

¹⁵Ibid., p. 694.

directions of education."¹⁶ The terms, "objectives, aims, goals, and purposes," are used as related terms by both Webster, and Leonhard and House, all four terms directly reflecting values.

For the purposes of this study, then, a statement of value in music education is any statement which names, asserts, states, or advocates any aim, goal, objective, or purpose of music education.

Categories of Value

The categorization of values provides a system wherein change and direction(s) of change in value thinking within music education may be observed and documented. Before specific values in music education could be categorized, however, a theoretical basis for categorization had to be formulated. Pursuant to this end, therefore, the literature pertaining to value categories was read. The following discussion represents a review and summary of this reading.

Values may be categorized in several ways. The six methods most applicable to this study are as follows:

Opposites. Brightman and Dewey have classified values according to mutually exclusive opposites. Brightman's categories are: 1) intrinsic and instrumental; 2) permanent and transient; 3) catholic and exclusive;

¹⁶Charles Leonhard and Robert W. House, Foundations and Principles of Music Education (New York: McGraw-Hill Book Co., 1959) p. 6.

and 4) higher and lower.¹⁷

From the discussion of Dewey's writings, on pages 11-13 of this report, two sets of value opposites can be determined: 1) intrinsic and instrumental (or extrinsic); and 2) intuitional and intellectual.

Function. Kaplan suggests two broad categories of value in music education, classified according to function of music: 1) aesthetic; and 2) social.¹⁸ Function, as Kaplan uses the term, is closely related to values, as the function of music directly reflects the values which are attributed to music. It is possible, however, that these two categories are not mutually exclusive, because Kaplan asserts that aesthetic considerations are a result of current social values.

Kaplan also discusses the question of creativity of individuals in a society of changing values.¹⁹ This matter is different from purely social values in that it deals with the individual's creative function within his society, rather than with the functions of society as a whole. A third category might then concern the individual's

Origin. Good, in his definition of value, implies a possible categorization according to the origin of the

¹⁷Brightman, op. cit., pp. 144-147.

¹⁸Max Kaplan, Foundations and Frontiers of Music Education (New York: Holt, Rinehart, & Winston, Inc., 1966) pp. 21-41.

¹⁹Ibid., pp. 42-119.

values: 1) psychological--within the individual; 2) social--within the society or culture; 3) moral--within the ethic or religion; and 4) aesthetic--within the art.²⁰

Type. Another method of classifying values is according to type. Good gives seven types of educational values: 1) consummatory; 2) cultural; 3) extrinsic; 4) instrumental; 5) intrinsic; 6) social; and 7) moral and spiritual. Dewey interpreted extrinsic and instrumental values as being the same, while Good differentiates between them. According to Good, an extrinsic value is one which is considered as a means, while an instrumental value has its ground in the value of the consequences it produces, that functions as a means in bringing about intended consequences. The distinction between intrinsic and consummatory values is equally fine. A consummatory value is one which serves to satisfy wants, needs, or demands, resulting in a feeling of satisfaction or fulfillment. It is valued in and of itself, not as a means but as an end. An intrinsic value is one which is considered an end in itself, without the process of satisfying or fulfilling.²¹

Desired Results. Leonhard and House have classified objectives in music education according to desired results. They name six types of objectives or desired results of music education: 1) knowledge; 2) understanding;

²⁰Good, loc. cit.

²¹Ibid., pp. 594-595.

3) skills; 4) attitudes; 5) appreciation; and 6) habits.²²

Callahan has a similar classification of objectives; 1) concepts; 2) symbols (memorizations); 3) skills; and 4) habits.²³ This categorization is also according to desired results.

Level of Application. Leonhard and House also classify objectives according to level of application: 1) broad social objectives; 2) concrete social objectives; 3) program objectives; and 4) instructional objectives.²⁴ This system proceeds from the higher to the lower level of values, and thus may be seen as an example of Brightman's "higher versus lower" category of opposites.

Six methods of categorizing values have been presented, each with its subordinate parts. The following outline provides a summary:

- I. According to opposites. (Brightman, Dewey)
 - A. Intrinsic and instrumental (or extrinsic).
 - B. Permanent and transient.
 - C. Catholic and exclusive.
 - D. Higher and lower.
 - E. Intuitional and intellectual.
- II. According to function. (Kaplan)
 - A. Aesthetic.
 - B. Social.
 - C. Individual.

²²Leonhard and House, op. cit., pp. 9-10.

²³Sterling G. Callahan, Successful Teaching in Secondary Schools (Chicago: Scott, Foresman, & Co., 1966) p. 8.

²⁴Leonhard and House, loc. cit.

III. According to type. (Good)

- A. Consummatory.
- B. Cultural.
- C. Extrinsic.
- D. Instrumental.
- E. Intrinsic.
- F. Social.
- G. Moral and spiritual.

IV. According to origin. (Good)

- A. Psychological.
- B. Social.
- C. Moral.
- D. Aesthetic.

V. According to desired results. (Leonhard and House, Callahan)

- A. Knowledge.
- B. Understanding.
- C. Skills.
- D. Attitudes.
- E. Appreciation.
- F. Habits.
- G. Concepts.
- H. Symbols (memorizations).

VI. According to level of application. (Leonhard and House)

- A. Broad social objectives.
- B. Concrete social objectives.
- C. Program objectives.
- D. Instructional objectives.

The above outline provided a foundation and framework for the identification and categorization of values used in this study. The list of value categories used in the study is given in Chapter 3 of this report.

RESEARCH STUDIES

Four research studies conducted in recent years were identified as pertaining to changes in values in music education.

Miller²⁵ conducted a study of values related to progressivism during the period 1917-1947. Although this period is not part of the period studied by the present author, certain attitudes he identified are similar. Miller identified as related to progressivism five philosophic attitudes: 1) music as a socializing agent; 2) music as a means of self-expression; 3) music as an agent for social discipline; 4) music as a means of emotional and aesthetic experience; and 5) music as a leisure time activity. Miller concluded that the philosophy of music education between 1917 and 1947 was as eclectic as educational philosophy in general, exhibiting both a conservative and liberal side of progressivism.

While he identified the afore-mentioned five attitudes, he identified only one trend--from a mental discipline attitude, before 1917, to an attitude advocating the aesthetic and emotional quality of music. Two of Miller's recommendations, indicating his own philosophical bias, were: 1) Formalism should be reduced to allow greater potential of self-expression; and 2) Value standards in the realm of aesthetics should be the primary concern of the music education program at all levels. Miller felt that education will thus continue to be a force

²⁵Thomas W. Miller, "The Influence of Progressivism on Music Education, 1917-1947," Journal of Research in Music Education, Vol. 14, No. 1 (Spring, 1966) pp. 3-16.

in the dissemination of aesthetic values in American culture.²⁶

Miller's study is important to the study by the present investigator for two reasons: 1) he identified five philosophical values which could be used in this study; and 2) he identified a philosophical trend. Miller's evident bias, however, limits the usefulness of his conclusions.

Meyer²⁷ conducted a study in 1963, concerning change in music education between 1955 and 1961. While her study was partly concerned with philosophical values, such values were not central to her study. Her information was collected through personal interviews with 203 teachers and administrators in elementary and secondary public schools. Among her conclusions were:

1. Diversities in philosophical statements seemed to stem not so much from variations in basic belief as from different concepts of the significance of a formal statement.
2. Although agreed to the importance of aims and objectives as guides to the planning, execution, and evaluation of the music program, interviewees felt little need to formulate a statement of objectives.
3. Directors in all cities stated that music was an accepted part of the total school program.²⁸

²⁶ Ibid.

²⁷ Janet Louise Van Matre Meyer, Change in Status of Music Education Between 1955 and 1961 in Public Schools of Selected Cities Between 100,000 and 200,000 Population. Unpublished Dissertation, University of Illinois, 1963.

²⁸ Ibid.

These conclusions would indicate that among the school personnel interviewed there was general agreement about aims and objectives of music education. Meyer, however, did not specify the philosophical attitudes which she found operating.

In a Kansas study in 1963, Kelly²⁹ interviewed twenty-two public school teachers and administrators of music concerning their beliefs relative to five uses of music: 1) aesthetic development; 2) development of skills; 3) functional contribution; 4) social development; and 5) democratic living. Kelly's use of the term, "uses of music," was synonymous with the present author's term, "values of music." Kelly found general agreement among interviewees and reported the following conclusions:

1. There was an over emphasis on performance skills with disregard for the functional, aesthetic, democratic, and social uses of music.
2. Many of the music teachers and administrators regarded the functional uses of music as important, but in practice this use was neglected by most individuals.³⁰

Kelly's value categories, or "uses of music," are perhaps too broad to allow direct association with the study by the present author. In addition, he seemed to have a definite bias in favor of all but performance

²⁹William Leonard Kelly, Beliefs and Practices of Administrators and Musicians from Selected Midwestern Cities Concerning the Importance and Functions of Music in the Public Schools. Unpublished Dissertation, University of Kansas, 1963.

³⁰Ibid.

skills, which further limits his study's generalizability. It remains, however, an interesting view of the problem of values in music education.

Hooper's study³¹ in 1969 was a content analysis of the Music Educators Journal from 1957 to 1967. Although she did not directly seek philosophical values, she reports an increase in interest among authors in the journal for music as an aesthetic experience, beginning about 1962.

From 1957 to 1961-62, interest in values in music education declined, reported Hooper, and from 1962-62 to 1967 there was a marked increase. She indicated that the 1962 national convention of the Music Educators National Conference served as the influence on this growing interest.

Hooper reported that interest in music as an academic discipline rose sharply between 1957 and 1958-59, and thereafter ziz-zagged until 1967. She concluded that the American response to Russian space exploration was the major factor affecting this interest. The profession was divided on this issue, thereby causing the ziz-zag effect for the following ten years.

Music in the American society was another area of interest which became more important in the latter years of Hooper's study. She indicated that again the American

³¹Maureen Dorothea Hooper, Major Concerns of Music Education: Content Analysis of the Music Educators Journal, 1957-1967. Unpublished Dissertation, University of Southern California, 1969.

response to Sputnik had eclipsed this concern for several years, but that the concern reasserted itself, beginning in 1962.³²

The importance of Hooper's study to the study by the present investigator lies in her documentation of change regarding a limited number of values in music education, and in her attempt to determine the influences which seemed to have precipitated the changes.

Hooper's study, however, has three limitations in its importance to the study by the present author:

1. It did not include the period 1950-56 nor the period 1967-70. No comparisons can therefore be made to these latter periods.
2. Values in music education were not the focus of her study, and she accordingly dealt with values only secondarily. She treated the matter of values as only a part of the total problem.
3. She dealt with only a limited number of values in music education.

In summary, the four studies cited above were all concerned, peripherally if not directly, with values and value changes in music education. Each study identified certain philosophical values and showed certain changes or stabilities in their advocacy by the music education profession. However, neither study was a systematic attempt to determine the scope and change of a large number of values, and neither study investigated values during the entire period from 1950 to 1970. The four studies considered together

³²Ibid.

show change in a few values at certain times, but permit no comprehensive comparison or overview.

In conclusion, two observations made by the present author seem pertinent:

1. The present author was able to discover only the afore-mentioned four studies relating to values in music education.
2. The sections in each of the four studies which dealt with related literature all cited no research aimed directly at values as defined in this study.

The conclusion seems warranted, therefore, that the area of values in music education has been subjected to research in only a peropheral manner.

EVENTS DEALING WITH VALUES, 1950-1970

Introduction

While society is continually in a state of flux, with a consequent and concurrent fluctuation in value thinking, events as they occur can exercise an important and possibly measurable influence on this process of change. A particular change may evolve over a period of time without immediately recognizable stimuli; one or more events, however, may stimulate, accelerate, or ritard that change. Two examples from history serve to illistrare this point.

The first example illustrates the accelerative effect of an event. Constantinople was captured by the Osmanli Turks in 1453, forcing the Byzantine scholars who

had studied and lived there to flee westward into Europe.³³
The Renaissance was at this time already under way in Europe, but the influx of scholars and their manuscripts accelerated and partially directed the changes in thought which are associated with the European Renaissance.³⁴

The second example, illustrating the ritarding influence of events, is that of Galileo Galilei. His views concerning a scientific and mathematical approach to astronomy and physics were in opposition to those of the established ecclesiastical authorities, who preferred a scriptural, metaphysical approach. Galileo was tried and punished, and his views for a while suppressed. Galileo's approach, however, eventually gained pre-eminence over those of the Church. The Church succeeded in ritarding a change, but not in reversing its direction.³⁵

Because of the influence of events on thought and changes in value, a study of value changes in music education must include a summary of events, both musical and extra-musical, which may have influenced those changes.

³³Donald J. Grout, A History of Western Music (New York: W. W. Norton & Co., 1960) p. 155.

³⁴Ibid.

³⁵Ernan McMullin, "Galileo Galilei," Colliers Encyclopedia (Crowell-Collier Educational Corp., 1969) Vol. 10, pp. 542-547.

Six Events:

Between 1950 and 1970, six events occurred which may have exerted an influence on values and value thinking in music education.

Sputnik. The first event of importance in this period was the Soviet technological accomplishment of orbiting a man-made satellite in outer space on October 4, 1957,³⁶ thereby introducing a new word into the English language--"Sputnik."

This event dramatized Soviet educational advances, and American education reacted by increasing its emphasis on science and academic subjects related to science--often to the detriment of education in the humanities and the arts.³⁷ Buttelman,³⁸ in an editorial in the Music Educators Journal in January, 1958, expressed the profession's chief question as "What will happen to music?" and indicated that music education was beginning to suffer from the current emphasis on science.

Before Sputnik, the Music Educators National Conference had initiated a reassessment of music education,

³⁶ Paul A. Campbell et al, "Space Science and Exploration," Colliers Encyclopedia (Crowell-Collier Educational Corp., 1969) Vol. 21, p. 343.

³⁷ Charles Leonhard and Robert W. House, Foundations and Principles of Music Education, 2d. ed. (New York: McGraw-Hill Book Co., 1972) p. 114.

³⁸ C. V. Buttelman, "Before Sputnik--and After," Music Educators Journal, Vol. 44, No. 3 (January, 1958) p. 19.

and was publishing the report of that reassessment in the January and February-March, 1958, issues of the Music Educators Journal.³⁹ Although not originally intended as a reply to the American response to Sputnik, Buttelman⁴⁰ indicated that the report should be considered as one. A new age had dawned, he said, and the role of music in the schools hung in the balance of decisions yet to be made concerning the importance of music and the fine arts as opposed to science and mathematics. This report, he said, should serve as the beginning of a search for stronger, more valid philosophical defenses of music in the schools. This search, Buttelman asserted, must continue, discovering "questions to be resolved under needs and conditions as they arise."⁴¹

The American reaction to Sputnik, state Leonhard and House,

. . .forcefully brought to the attention of musicians and music teachers at both public school and college levels the necessity of closing ranks and joining forces in preserving and extending the music education program at all levels.⁴²

³⁹ Vanett Lawler, "Preparing for the Years Ahead: Part One," Music Educators Journal, Vol. 44, No. 3 (January, 1958) pp. 20-23.

³⁹ Ibid., Part Two, Vol. 44, No. 4 (February-March, 1958) pp. 48-56.

⁴⁰ Buttelman, loc. cit.

⁴¹ Ibid.

⁴² Leonhard and House, loc. cit.

Hooper's⁴³ 1969 study of the Music Educators Journal provides evidence of the suggested closing of forces and joining of ranks, and of a search such as Buttelman suggested. Hooper reported that the year 1957 saw the beginning of change in thinking in the music education profession with regard to two values: music as an academic discipline, and music as a part of American society.

Basic Concepts in Music Education. The second important event was the publication in 1958 of Basic Concepts in Music Education, the fifty-seventh yearbook of the National Society for the Study of Education (NSSE)⁴⁴ under the joint auspices of the NSSE and the Music Educators National Conference (MENC). This volume was a product of an inquiry initiated in 1954 by the MENC as a project of the Commission on Basic Concepts, one of the commissions within MENC. As the Commission worked, it appeared that the type of inquiry which was developing was similar to that of some of the yearbooks of the NSSE. The inquiry, then, became a cooperative venture of both the MENC and the NSSE.⁴⁵ The proposal for this yearbook

⁴³Hooper, loc. cit.

⁴⁴Nelson B. Henry (ed.), Basic Concepts in Music Education (Chicago: University of Chicago Press, 1958).

⁴⁵Thurber H. Madison, "The Need for New Concepts in Music Education," Basic Concepts in Music Education, Ibid., p. 3.

was approved by the Board of Directors of the Yearbook committee in February, 1956.

Basic Concepts in Music Education is divided into two sections. The first contains chapters which represent cooperative research between music educators and authorities in selected disciplines outside music education--education, sociology, and psychology. The second section is devoted to problems of contemporary music education, which are dealt with by music educators.

The significance of this volume was three-fold:

1) It appeared at a time when music educators were in need of sound philosophical foundations for their music programs. It may be assumed that the volume was seriously consulted by many music educators. 2) It was a carefully conceived, thoughtfully considered, and carefully written and researched work, dealing with philosophical problems and issues of contemporary music education. 3) It represented a deliberate attempt to approach the study of music education in an interdisciplinary manner, with the consequent infusion of new value systems.

1962 MENC Convention. The third event of importance was the 1962 national convention of the Music Educators National Conference held in Chicago.⁴⁶ Of the four major subjects for discussion and study in the general sessions

⁴⁶Allen P. Britten, "The 1962 MENC Program," Music Educators Journal, Vol. 48, No. 4 (February-March, 1962) pp. 45-48.

of the convention, two of them were concerned directly with values in music education: 1) Music an Academic Discipline; and 2) the Values of Music.⁴⁷ Britten described the first subject as follows:

. . .how music can be taught in the schools in order to ensure its right as an academic subject without being regarded as "theoretical," "impractical," "abstract," and at the same time without minimizing theoretical implications.⁴⁸

The second subject--values of music--may be seen as evidence that the profession was actively engaged in a search for philosophical values in music education.

Hooper⁴⁹ reports evidence of the 1962 convention's influence on value thinking; she found a marked increase in interest in philosophical values in music education among authors in the Music Educators Journal from 1961-62 to 1967. She attributed this increase in interest directly to the influence of the 1962 convention.

Tanglewood Symposium. The fourth major event was the Tanglewood Symposium held from July 23 to August 2, 1967 at Tanglewood, Massachusetts. A fifty-member symposium composed of

musicians, sociologists, scientists, labor leaders, educators, representatives of corporations, foundations, communications, and government, and others met to consider major concerns related to the theme, "Music in American Society."⁵⁰

⁴⁷ Ibid., p. 46.

⁴⁸ Ibid., p. 45.

⁴⁹ Hooper, op. cit.

⁵⁰ Robert A. Choate, "The Symposium: An Introduction," Music Educators Journal, Vol. 54, No. 3 (November, 1967) p. 59.

The specific purposes of the Symposium were:

1. To clarify and define the unique functions of music in American society and education.
2. To investigate emerging needs in society and in education and formulate desired changes in music education.
3. To explore the means of increasing cooperation with others/institutions in society concerned with the development of music.
4. To prepare statements and publications that will clarify objectives of music education programs in order to achieve more effective programs.⁵¹

The importance of the Tanglewood Symposium to this study was three-fold: 1) It sought to examine music in American society and education in terms of music's unique functions and contributions; 2) It sought deliberately to initiate changes in music education; and 3) It was composed of a cross-section of professional people from many areas of American interest--education, business, government, and organized labor--thereby bringing to the discussion of music education new perspectives.

1968 MENC Convention. The fifth event was the national convention of the Music Educators National Conference in March, 1968, in Seattle, Washington.⁵² The convention was in part a conclusion to the discussions

⁵¹Charles B. Fowler, "Music Education: Joining the Mainstream," Music Educators Journal, Vol. 54, No. 3 (November, 1967) p. 68.

⁵²Louis G. Wersen, "Tanglewood: A Beginning," Music Educators Journal, Vol. 55, No. 1 (September, 1968) p. 44.

begun in the Tanglewood Symposium and served as a means of discussion and dissemination of the reports and conclusions of the Symposium.⁵³ Louis G. Wersen, President of MENC, expressed the importance of Tanglewood that the intervening seven months had proved: "Tanglewood, in perspective, may be viewed as one gesture made by one professional group in a society that has many layers of high-priority problems and concerns."⁵⁴

"The Role of the Fine Arts in Education." The sixth event was the publication of a policy statement formulated by the Educational Policies Commission;⁵⁵ "The Role of the Fine Arts in Education."⁵⁶ It was reprinted and published in the Music Educators Journal in October, 1968, at which time the editors of the Journal invited amplification, debate, and rebuttal.

The stated reason for the statement was that "the forms of education which have served the nation well in the past may not be equally well suited to the needs of the future."⁵⁷ The Commission, therefore, set forth six major rationales for music education--historical,

⁵³Ibid.

⁵⁴Ibid., p. 45.

⁵⁵A commission of the National Education Association and the American Association of School Administrators.

⁵⁶Educational Policies Commission, "The Role of the Fine Arts in Education," Music Educators Journal, Vol. 55, No. 2 (October, 1968) pp. 27-31, 115-119.

⁵⁷Ibid., p. 27.

art-for-art's-sake, therapy, creativity, acceptance of subjectivity, and end-of-work. Each rationale was explained and analyzed. In the light of the stated purpose for the statement, the end-of-work rationale was advocated more strongly than the other five rationales, specifically because of the evident changes in American society brought about by modern technological advances. The Commission apparently felt that the end-of-work rationale was valid, strong, and philosophically defensible.⁵⁸

While this statement contained nothing new in ideas, it was a clear, rational, well-written document summarizing and discussing much of the previous thought on philosophical values in music education. It may be assumed that the statement was widely read by subscribers to the Music Educators Journal.

Summary. These six events were considered by the present author to have been important in terms of value thinking in music education for the following reasons:

1. They dealt directly with philosophical values in music education.
2. Their effect on value thinking in music education was anticipated by authorities in music education.
3. They stimulated subsequent thought and rebuttal, agreement, and debate.

⁵⁸Ibid.

SUMMARY

Chapter 2 has reviewed the literature which is pertinent to the problem of this study. On the basis of this review, the following conclusions seemed warranted:

1. The operational definitions of value, statement of value, and categories of value, which were formulated for the purposes of this study, are based on an underlying body of literature pertinent to the problem of this study.
2. Value changes during the period of 1950 to 1970 have been established. However, the research in this area is limited with regard to two points:
 - a. No basis is available for comparing, studying, and measuring values during the entire period of 1950-1970.
 - b. No research has been conducted which studied a large number of values.
3. Six events occurred between 1950 and 1970 which may have affected value thinking in music education:
 - a. Sputnik, in 1957.
 - b. The publication of Basic Concepts in Music Education, in 1958.
 - c. The 1962 national convention of the Music Educators National Conference.
 - d. The Tanglewood Symposium, in 1967.
 - e. The 1968 national convention of the Music Educators National Conference.
 - f. The publication and subsequent discussion of "The Role of the Fine Arts in Education," in 1968.

Chapter 3

DESIGN OF THE STUDY

The problem of this study was to determine what changes occurred in values in music education from 1950 to 1970, as presented in written value statements from the Music Educators Journal, and to determine the direction(s) of change.

POPULATION

In order to collect data with which to solve the above problem, a population of writings was selected for study. The writings selected included all the articles in the Music Educators Journal from Volume 36, No. 3 (January, 1950) to Volume 57, No. 4 (December, 1970) inclusive. The Music Educators Journal was chosen for two reasons: 1) it is the official magazine of the Music Educators National Conference, and as such, may be regarded as reflecting the thinking of the music education profession; and 2) it is the only American magazine which has nationwide circulation, and which deals primarily with music education.

This research calls for a study of ideas and concepts of value rather than of authors; the authors of article articles, as discrete individuals, play a subordinate role in the findings. Of importance is the total of their writings. Publishing an article is not a haphazard or

careless act, but an act of critical selection and evaluation of subject material. The final copy appearing in published form usually represents a carefully prepared and edited statement by the author, and accepted, edited, and evaluated by the editorial board of the Music Educators Journal.¹ It is presumed that a printed article contains information, ideas, and value statements by the author for a specific purpose, and that the article represents his seasoned judgement.

No effort was made to prove or refute the opinions expressed by the authors of the articles, or to determine the nature of their credentials. For the purposes of this study, the criteria for selection of articles were as follows:

1. Each article selected for study must have been found in the Music Educators Journal, Vol. 36, No. 3 (January, 1950) through Vol. 57, No. 4 (December, 1970).
2. Each article selected for study must have been a major article in the journal. An article was considered major if: a) it had a separate title in the Table of Contents; and b) it was not part of a regular department of the journal.
3. Each article selected for study must have dealt with music education in the United States.

Each article in each issue of the Music Educators Journal, 1950-1970, was examined in the light of the above criteria.

Two types of articles were eliminated from consideration:

1. Articles dealing with the business of the Music Educators National Conference; i. e., constitutional amendments, election of officers, et cetera.

¹Based on personal correspondence between Dr. O. M. Hartsell, Chairman of the Editorial Board of the Music Educators Journal, and the writer. A copy of this correspondence is included in Appendix A of this report.

2. Regular departments of the journal: i. e., letters to the editor, book reviews, et cetera.

Each of the remaining articles was accepted or rejected according to the above criteria.

VALUES IN THE STUDY

This study dealt with values and value statements as expressed in the Music Educators Journal; the criteria for the selection and identification of values were therefore essential to the study. The criteria were formulated from literature dealing with the nature of value, the discussion of which is found in Chapter 2 of this report. Six characteristics of value were found in the literature. Expressed in operational form, they became the criteria utilized in this study for selecting and identifying values:

1. It is prized, desired, enjoyed, approved, preferred, important, and/or of interest--as indicated by the author of the article and interpreted by the reader.
2. It is actively sought by those who consider it a value--i. e., the author verbally names, asserts, states, or advocates it.
3. It is deemed a value by a group, and imposed upon the individual--i. e., the author explicitly or implicitly accepts a value imposed upon him by a group, named or unnamed; he internalizes the value and interprets it in the light of his own experience and knowledge.
4. It is perceived by the author as a value for its own sake--intrinsically--or as a means to a greater end--instrumentally or extrinsically.

5. It can have its origin in psychological, social, moral, or aesthetic considerations, as perceived by the author.
6. It must be intellectualized--i. e., the author must perceive the value intellectually; but the end(s) it serves may be perceived either intuitively or intellectually.

In order for a value to actually have been considered a value in this study, it must have met all six of the above criteria; all six of the criteria must have operated in every case. For example, the statement, "Music in school can help achieve democratic ideals," contains the value expressed as "democratic ideals."

The author of the article:

1. Prizes democratic ideals, as indicated by his positive statement. The author need not define democratic ideals, nor need he explain his reasons for prizing them.
2. Actively seeks the value, as indicated by his verbal, deliberate statement.
3. Has internalized the value, which has been determined by his society and imposed upon him.
4. Perceives democratic ideals as desirable, either: 1) intrinsically--for their own sake; or 2) extrinsically or instrumentally--as a means to a greater end.
5. Perceives the value of democratic ideals as being of social and perhaps moral origin.
6. Intellectually perceives the value of democratic ideals, and consciously and deliberately discusses it.

Report on the Pilot Study

Before this investigation was begun, a pilot study was conducted. The purpose of this pilot study was threefold: 1) to determine the feasibility of this investigation; 2) to test the operational definitions of value and statement of value; and 3) to identify value categories which could be used in the investigation.

The articles selected for analysis in the pilot study were those contained in the February-March editions of the Music Educators Journal, from 1951 to 1959, except for the February-March edition in 1954. The eight issues were read and examined for all statements of value in music education which they contained.

The procedures for collecting data were the same as those which were used in the main study, and which are reported fully later in this chapter. A total of fifty-five value statements were obtained.

The fifty-five value statements were then separated into homogeneous groups, so that all the statements within each group seemed to say approximately the same thing. Ten such groups of value statements were identified. For each group, a general statement was formulated which included the content of all the value statements within that group. These ten value categories seemed: 1) representative of approximately the same level of abstraction; 2) mutually exclusive; and 3) inclusive of all the value statements found in the pilot study.

The ten value categories, or groups of value statements, were:

1. Music as a cultural force, part of the national culture.
2. Music as a universal language.
3. Music as a means of achieving democratic ideals.
4. Music as a psychological force in human development.
5. Music for its own sake.
6. Music as a means of enjoyment.
7. Music as a means of self-expression.
8. Music as an authentic statement of experience.
9. Music as a leisure time activity.
10. Music as a means of developing audiences.

Each of the fifty-five value statements was classified as representing one of the above ten value categories. The frequency of occurrence in each category was then tabulated; this information is given in Table 3.1.

The pilot study accomplished three objectives: 1) the investigation was shown to be feasible; 2) the operational definitions of value and statement of value were shown to be usable; and 3) ten value categories were identified, which were used in the main study.

Categories of Value

One of the specific problems of this study was to identify and classify categories of value. The identification of value categories was done by three means: 1) a pilot study; 2) allied reading; and 3) oral discussion.

Table 3.1

Frequency of Occurrence of Values in the
Pilot Study by Category and by Year

Value Category	1951	1952	1953	1955	1956	1957	1958	1959	Total
Cultural Force	2	1	1	0	1	1	0	1	7
Universal Language	0	0	0	1	2	0	0	0	3
Democratic Ideals	2	0	0	1	2	0	0	1	6
Psychological Force	2	0	1	0	3	0	0	1	7
Music for Its Own Sake	0	0	0	3	1	0	0	0	4
Enjoyment	2	1	2	0	0	1	0	1	7
Self-Expression	0	0	0	0	0	1	0	0	1
Authentic Statement of Experience	0	1	1	0	1	2	0	1	6
Leisure Time	1	0	2	1	1	1	0	1	7
Audience Development	1	2	2	0	1	0	0	1	7
Total	10	5	9	6	12	6	0	7	55

Pilot study. The pilot study, which has been reported on pages 40-42 of this report, identified ten value categories. They were:

1. Music as a cultural force, part of the national culture.
2. Music as a universal language, as a means of communication.
3. Music as a means of achieving democratic ideals.
4. ~~Music as a psychological force in human development.~~
5. Music for its own sake.
6. Music as a means of enjoyment.
7. Music as a means of self-expression.
8. Music as an authentic statement of experience.
9. Music as a leisure time activity.
10. Music as a means of developing audiences.

Allied reading. It was felt that the above list did not include several other value categories which could occur in the Music Educators Journal. In order further to explore this area, therefore, other literature was searched for additional value categories.

The educational Policies Commission statement of 1968² identified six values. Two of these duplicated value categories identified by the pilot study; 1) art-for art's-sake; and 2) end of work. Three values, however, were different: 1) music as a part of historic tradition;

²Educational Policies Commission, "The Role of the Fine Arts in Education," Music Educators Journal, Vol. 55, No. 2 (October, 1968) pp. 27-31, 115-119.

2) music as therapy; and 3) music as a means of creativity. These three value categories were incorporated into the list of values to be used in this study.

The sixth value in the Educational Policies Commission statement was expressed as "acceptance of subjectivity." While this value is similar to "Music as an authentic statement of experience," the two are not the same. A value category was therefore formulated which included both-- "Music as the symbolic objectification of the subjective, non-verbal domain of human existence."

Hooper's study³ identified three value categories. One of them--music in the American society--duplicated a value category identified by the pilot study--music as a cultural force. The other two value categories were:

- 1) music as a means of achieving aesthetic experience; and
- 2) music as an academic or intellectual discipline. These two value categories were added to the list of values to be used.

Miller⁴ identified five value categories. Three of them duplicated previously identified categories: 1) music as a means of self-expression; 2) music as a leisure

³Maureen Dorothea Hooper, Major Concerns of Music Education: Content Analysis of the Music Educators Journal, 1957-1967. Unpublished Dissertation, University of Southern California, 1969.

⁴Thomas W. Miller, "The Influence of Progressivism on Music Education, 1917-1947," Journal of Research in Music Education, Vol. 14, No. 1 (Spring, 1966) pp. 3-16

time activity; and 3) music as a means of emotional and aesthetic experience. A fourth value category--music as a socializing agent--was added to the list of values to be used. The fifth value category--music as an agent of social discipline--was seen as a restatement of "music as a socializing agent" and therefore not added to the list.

Oral discussion. During the process of developing the design of this investigation, the present investigator had several interviews with his advisor, Lawrence H. McQuerrey. During the course of these interviews, Dr. McQuerrey identified and suggested the inclusion of two additional value categories: 1) music as a vocational goal; and 2) music as a societal ritual. These two value categories were therefore added to the list.

Final list. As a result of the aforementioned pilot study, reading, and interviews, a total of eighteen value categories were identified and selected for investigation in this study. They were the focus of this study. They represented approximately the same level of abstraction, and were separable into four general headings, namely: social values, psychological values, aesthetic values, and futuristic values. The study was limited to these eighteen value categories; if a value statement was extracted which did not seem to belong in one of the eighteen categories, it was labelled "unclassified;" the "unclassified values" were considered separately and independently from the eighteen value categories.

4

The eighteen value categories were:

- I. Social values.
 - A. Music as a cultural force, part of the national culture.
 - B. Music as a societal ritual.
 - C. Music as a part of historic tradition.
 - D. Music as a means of achieving democratic ideals.
 - E. Music as a universal language, as a means of communication.

- II. Psychological values.
 - F. Music as an intellectual discipline.
 - G. Music as therapy, or as a means of emotional adjustment.
 - H. Music as a psychological force in human development.
 - I. Music as a socializing force; i. e., as a means of conditioning or training an individual for participation in a social unit.
 - J.

- III. Aesthetic values.
 - J. Music as a means of achieving aesthetic experience.
 - K. Music as a means of creativity.
 - L. Music as the symbolic objectification of the subjective, non-verbal domain of human existence.
 - M. Music for its own sake.
 - N. Music as a means of self-expression.
 - O. Music as a means of enjoyment.

- IV. Futuristic values.
 - P. Music as a leisure time activity.
 - Q. Music as a vocational goal.
 - R. Music as a means of developing audiences.

The above classification system can be seen as a combination of several methods of categorizing values, which are reported in Chapter 2 of this report. The four broad headings are based on function of values. (Kaplan).⁵

⁵Max Kaplan, Foundations and Frontiers of Music Education (New York: Holt, Rinehart, & Winston, Inc., 1966) pp. 21-41.

The first three headings are also based on origin of values (Good).⁶ Value categories P, Q, and R are desired results (Leonhard and House, Callahan).⁷ Examples of categorizing values according to type (Good)⁸ are:

- 1) category M--intrinsic; 2) category D--instrumental;
- 3) category E--extrinsic; 4) category J--consummatory;
- and 5) category A--social.

The above list of value categories is in no way meant to be a taxonomy of values in music education. The numerical order of headings and value categories under the headings is not meant to imply a hierarchy of values or value preferences in music education by the present author or by the music education profession.

PROCEDURES IN COLLECTING DATA

The articles used in this study were selected from the Music Educators Journal, 1950-1970, according to the following criteria:

1. Each article selected for study must have been found in the Music Educators Journal, Vol. 36, No. 3 (January, 1950) through Vol. 57, No. 4 (December, 1970).

⁶Carter Victor Good, (ed.), Dictionary of Education (New York: McGraw-Hill Book Co., 1959) p. 593.

⁷Charles Leonhard and Robert W. House, Foundations and Principles of Music Education (New York: McGraw-Hill Book Co., 1959) p. 6.

Sterling G. Callahan, Successful Teaching In Secondary Schools (Chicago: Scott, Foresman, & Co., 1966) p. 8.

⁸Good, op. cit.

2. Each article selected for study must have been a major article in the journal. An article was considered major if a) it had a separate title in the Table of Contents; and b) it was not part of a regular department of the journal.
3. Each article selected for study must have dealt with music education in the United States.

Each article selected for study was read and examined for any value statements it contained.

Examination of Articles

The examination process of each article was composed of three steps. First the article was read one time, without interruption, to determine whether or not it contained one or more statements of value in music education. An article was considered to contain at least one value statement if two conditions were met:

1. The article discussed, however briefly or peripherally, values in music education consistent with the six criteria of value given on pages 38-39 of this report.
2. The value statement was explicitly stated, asserted, advocated, and/or named. An implied value, for the purposes of this study, was not considered to exist in the article.

The second step was the making of a bibliography card for each article which contained one or more value statements. At the top of the card, the pertinent bibliographical information was recorded: title, author, volume number, issue number, date of issue, and page numbers of the article. Below that were written all the value statements extracted from the article. One bibliography card was made for each article which contained one or more

value statements. A complete list of articles which contained value statements in music education is given in Appendix B of this report.

The third step was the assignment of a rating of intensity to each value statement. The intensity ratings were noted on the bibliography card with the value statements.

Ratings of Intensity

The frequency with which a value occurred in the Music Educators Journal was considered to be a gross measurement. Because all value statements are not put forward with equal intensity, it was felt that a system of intensity ratings would permit a more precise measurement of value changes.

A system of intensity ratings was therefore devised. Literature pertaining to numerical weighting was read, and a four-point scale was formulated with specific criteria for each point of the scale. In order to test the reliability of the criteria, they were submitted to a jury. As a result of the jury study, the criteria were judged reliable for the purposes of the study.

Criteria of Intensity Ratings. One intensity rating was assigned to each value statement. The intensity ratings ranged from 1 (lowest) through 4 (highest) according to the following criteria:

Rating 1: Mentioned positively by the author, but not significant. Key identifiers were words such as: "but, however, although," et cetera. Not more than two sentences used in its discussion.

Rating 2: Stated by the author as significant, but not vital or central to music or to music education. Not more than one paragraph used in its discussion, but more than two sentences.

Rating 3: Strongly advocated by the author, but not a main thrust of the article. Two means of identification:

- a. Not less than one paragraph used in its discussion, but not more than two paragraphs; and/or:
- b. Identified by the author as "An important purpose (or aim, goal, or objective) of music education is. . ."

Rating 4: A main value thrust of the article. Two means of identification:

- a. More than two paragraphs used in its discussion; and/or:
- b. Identified by the author as "The chief (or main, major, primary) purpose (or aim, goal, or objective) of music education is. . ."

When a value statement seemed to meet two sets of criteria simultaneously, the value statement was assigned the higher intensity rating. For example: a two-sentence paragraph was assigned a rating of "2." A single paragraph which was identified by the author as stating "the chief purpose of music education" was assigned a rating of "4." A single sentence which the author identified as stating "an important aim of music education" was assigned a rating of "3." This plan was followed in every case of apparent duplication.

Reliability Study. In order to test the reliability of the above criteria, a short study was conducted with a jury of three members: 1) Norman Davis, Professor of English, Yankton College; 2) Thomas Overholt, Professor of Religion, Yankton College; and 3) George B. Whaley, Assistant Professor of Music, Yankton College. The jurors were provided with twelve articles, chosen at random from

the list of articles in Appendix B of this report. The jurors read and examined each article, identified each value statement in each article, and assigned an intensity rating to each value statement identified.

A mean of jury intensity ratings was computed for each value statement in each article by both the present author and the jurors. These means were then compared to the intensity ratings assigned by the present author to each value statement. The comparison was made by computing a Pearson product-moment correlation coefficient between the two sets of ratings. The coefficient was .879. This coefficient was considered sufficiently high to allow the conclusion that the system of intensity ratings was reliable for the purposes of this study.

The present author extracted forty-four value statements from the twelve articles. Of these forty-four, the jurors extracted the following number:

Whaley: thirty-five (80 per cent)
Overholt: thirty-nine (89 per cent)
Davis: thirty-nine (89 per cent)

In addition each juror extracted value statements not found by the present author:

Whaley: two additional statements
Overholt: one additional statement
Davis: four additional statements

The extent of the agreement indicated by the above data was considered sufficiently great to allow the following conclusion: the operational definitions of

value and statement of value were considered reliable, for the purposes of this study, as criteria for determining the presence or absence of value statements within an article.

A complete report of the criteria reliability study is given in Appendix C of this report.

Treatment of Bibliography Cards

When all the articles were read and their value statements recorded on bibliography cards, the cards were arranged chronologically. The cards were then coded for the purpose of identification.

The value statements and their intensity ratings were copied from the bibliography cards to individual data cards. On each data card was written the code number from its corresponding bibliography card, and one value statement with its intensity rating. Only one value statement was written on each data card. Thus, a bibliography card with three value statements written on it required the making of three data cards.

A total of 469 bibliography cards was obtained, each card representing one article. A total of 1176 individual data cards was obtained. Each article, then, contained a mean of 2.51 value statements.

PROCEDURES IN TREATING DATA

Classification of Data

After all the value statements had been extracted and transcribed to individual data cards, the value statements--i. e., the data cards--were sorted. The sorting process was composed of three steps:

1. Nineteen categories of data cards--i. e., value statements--were established. Eighteen of these categories represented the eighteen value categories listed on page 46 of this report. The nineteenth category was labelled "Unclassified Values."
2. Each data card was assigned to one of the eighteen categories; i. e., it was interpreted as belonging in one of the eighteen categories.
3. Those data cards which could not be interpreted as belonging in one of the eighteen categories were assigned to "Unclassified Values." A value statement was labelled "Unclassified" if:
 - a. It was too general or abstract to allow its inclusion into one of the eighteen categories. Examples: 1) The purpose of music education is to make children more musical; 2) Music contributes to the "good life;" 3) Music is necessary to every human being.
 - b. It was too specific, and could stem from more than one of the eighteen value categories. Examples: 1) An objective of music education is to teach children to read musical notation; 2) Music education must teach listening skills.

Tabulation of Data

After all the data cards had been sorted, nineteen stacks of cards were obtained--eighteen of them representing the eighteen value categories given on page 46 of this report, and the nineteenth representing "Unclassified Values." The data cards in each stack were then sorted into twenty-one categories, one for each year, 1950-1970, according to the code numbers on each card. A total of 399 stacks were thus obtained; i. e., twenty-one years for each of the nineteen value categories.

For each of the 399 stacks of data cards, two tabulations were made:

1. Total number of data cards in the stack. This figure represented the total frequency of occurrence of each value category in each year.
2. Total intensity of occurrence in each year. These figures were the summations of all intensity ratings in each year for each value category.

A percentage of total yearly intensities was then computed for each value category in each year. This figure represented the percentage of total intensities of all value categories which each individual value category obtained in each year. For example, Value A, "Cultural Force," in 1950, obtained 4.1 per cent of all value statement intensities for that year. Because of the wide variation in the total yearly intensities of all value categories--i. e., the summation of all intensity ratings of all value statements in each year--the percentages were a better indicator of emphasis than frequency of occurrence.

Computation of Trends

The percentages of total yearly intensities for each value category were plotted on graphs. A trend was then computed for each value category for the period 1950-1970, using as data the percentages of total yearly intensities. The trend of a time series is best represented graphically by a straight line or a smooth curve, since growth or decay (increase or decrease) may be assumed to proceed gradually, without abrupt changes in direction. The straight-line trend was computed for each value category in this study.

Straight-Line Trend. A straight-line trend is represented by the following equation:⁹

$$Y_c = a + bX$$

where "a" is the Y intercept, or the value of the Y variable when X = 0, and "b" represents the slope of the line, or the amount of change in the Y variable that is associated with a change of one unit in the X variable. " Y_c " is used to designate the trend value to distinguish it from the actual Y value. Since the time series is plotted using time as the X variable, the origin of the X axis is zero. In the computation of straight-line trends, the origin of the X axis was taken at the midrange of the series.

⁹John R. Stockton, Business Statistics (Chicago: South-Western Publishing Co., 1962) p. 336.

When the origin is taken at the midrange of the series, the formula for "a" is:¹⁰

$$a = \frac{\sum Y}{N}$$

The formula for "b" is:¹¹

$$b = \frac{\sum XY}{\sum X^2}$$

The formula for a straight-line trend, then, is:

$$Y_c = \frac{\sum Y}{N} + \frac{\sum XY}{\sum X^2}(X)$$

This formula was used to compute the trend values for each year in the time series.

Multiple Straight-Line Trends. Since the rate of growth usually changes slowly, several straight lines can often be used, each one covering a portion of the whole period.¹² In such a case, the formula for computing a straight-line trend is the same as above. The only difference in computation is in the number of points on the X axis--i. e., the number of years for which the trend is computed.

Choice of Trend Lines. There is no positive test that can be applied to a line to determine whether or not it is a satisfactory measure of the trend of a series. Within limits it is possible to decide by inspection of a chart whether a given line is a reasonable measure of the

¹⁰ Ibid., p. 344.

¹¹ Ibid., p. 345.

¹² Ibid., p. 335.

trend. No matter what other method is used to decide if a trend is satisfactory, the plotted line must give a satisfactory fit to a graph of the series to which the trend is fitted.¹³

It is usually true that a number of lines will fit the data and describe the trend reasonably well. In such a case it is necessary to make a choice among them. No matter what choice is made, it is essential that the type of line be one that will fit the data. Any line that is a good fit of the data and appears to describe the way they have grown or declined is a satisfactory measure of trend. "It is difficult to get away from the goodness of fit as observed on a graph as the basis for deciding on a trend line."¹⁴

Interpretation of Data

If the computed trend line, as observed on a graph, fit the data and described the trend, the trend line became the chief basis for interpretation of data. A trend line was computed and plotted for each value category. If the trend line rose, the value category was interpreted as increasing in emphasis. If the trend line descended, the value category was interpreted as declining in emphasis. If the trend line was horizontal, the value category was

¹³Ibid., p. 366.

¹⁴Ibid., p. 366-367.

interpreted as having no change. If a single trend line did not fit the data and two or more trends were computed, the value category was interpreted as changing direction of trend.

As a peripheral area of inquiry, the observed times of change in emphasis on each value category were compared to the dates of the six events dealing with value, which were discussed in Chapter 2 of this report. If change in value was observed to occur concurrently with one or more of the six events, a relationship could be hypothesized between the event and the value change.

Chapter 4

PRESENTATION OF DATA

This chapter will present the findings of the study. The presentation is in four sections: 1) discussion of tabular and graphic data concerning the nineteen value categories; 2) summary of value changes; 3) discussion of possible relationships among value categories; and 4) discussion of the inherent limiting bias of the study.

TABULAR AND GRAPHIC DATA

Tables 4.01 through 4.19 present for each value category¹ the frequency of occurrence, intensity, percentages of total yearly intensities obtained by each value category, differences between consecutive yearly percentages, and computed trend values. Figures 4.01 through 4.19 are graphs of the percentages of total yearly intensities and computed trends for each of the nineteen value categories. Table 4.20, pages 124-126, gives the rank order--highest to lowest--of emphasis on the nineteen value categories for each year, 1950-1970, according to percentages of total yearly intensities, and for the entire twenty-one year period according to mean percentages of total yearly

¹See page 46 for a list of value categories.

intensities. Table 4.21, page , gives the rank order of means--highest to lowest--of differences between consecutive percentages of total yearly intensities.

Because the total number of value statements obtained in each year varied widely, the figures in the fourth column of each of Tables 4.01 through 4.19--percentages of total yearly intensities--were the best indicator of emphasis. The following discussion will therefore be primarily concerned with these percentages and their relative rankings among the nineteen value categories. Tables 4.20 and 4.21 will be referred to in connection with the table and figure giving data for each value category.

Social Values

Five social values were studied in this investigation. They were: 1) Cultural Force; 2) Societal Ritual; 3) Historic Tradition; 4) Democratic Ideals; and 5) Universal Language.

Cultural Force. "Cultural Force was of importance throughout the twenty-one year period. Table 4.20 shows that its mean of percentages of total yearly intensities (9.89 per cent) was the second highest of the nineteen value categories. Thus, "Cultural Force" was recognized by writers in music education as being an important factor in values in music education.

Table 4.01 shows that percentages of total yearly intensities ranged from 1.4 per cent to 15.1 per cent.

Table 4.01

Frequency, Intensity, and Percentage of Yearly Intensities
in Music Educators Journal Articles, 1950-1970, for
"Cultural Force," and Computed Trend Values

Year	Total Frequency	Total Intensity	Percentage of Total Yearly Intensities	Difference Between Consecutive Percentages	Computed Trend Value
1950	1	1	1.4		9.820
1951	4	12	11.0	9.6	9.827
1952	5	14	14.8	3.8	9.834
1953	4	77	4.5	10.3	9.841
1954	6	17	14.9	10.4	9.848
1955	7	19	14.1	0.8	9.855
1956	6	19	10.7	3.4	9.862
1957	4	13	7.5	3.2	9.869
1958	5	14	9.9	2.4	9.876
1959	4	9	6.8	3.1	9.883
1960	5	16	9.4	2.6	9.890
1961	12	32	12.8	3.4	9.897
1962	7	20	12.5	0.3	9.904
1963	9	30	15.1	3.4	9.911
1964	9	18	11.3	3.8	9.918
1965	4	11	6.1	5.2	9.925
1966	4	11	9.6	3.5	9.932
1967	8	26	10.4	0.8	9.939
1968	4	10	5.1	5.3	9.946
1969	4	11	7.8	2.7	9.953
1970	6	18	12.0	4.2	9.960
Total	118	328	Mean=9.89 Mdn=10.4	Mean=4.11	

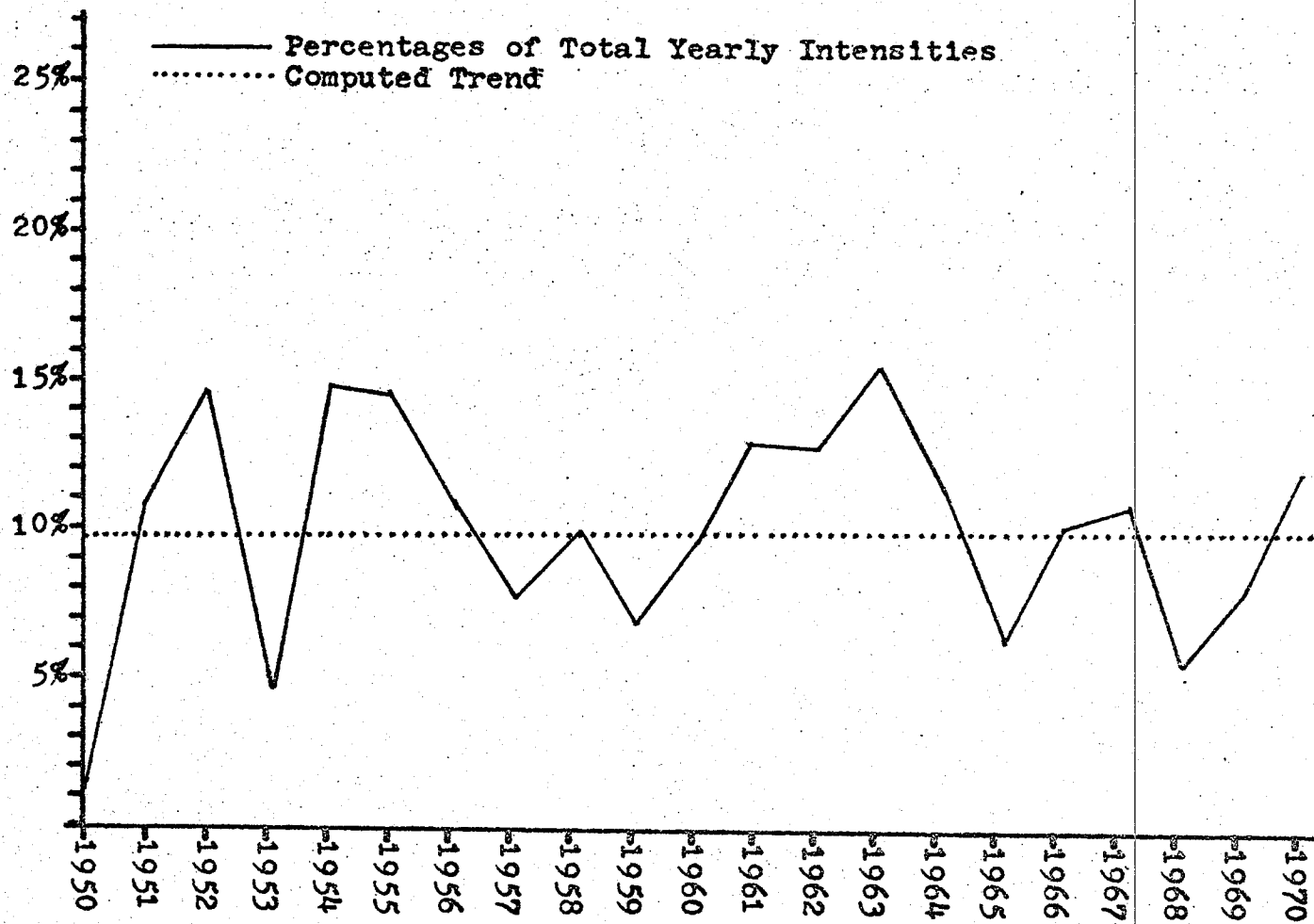


Figure 4.01

Percentages of Total Yearly Intensities in Music Educators Journal Articles for "Cultural Force," 1950-1970, and Computed Trend

Emphasis on "Cultural Force" fluctuated from year to year at a mean rate of 4.11 per cent per year. Table 4.21 shows that this rate of year-to-year fluctuation ranked 6.5 among the nineteen value categories. This would indicate that, although the profession considered this value to be important, the degree of importance was not clearly established or agreed upon.

No important long-term change in emphasis occurred with regard to "Cultural Force." Figure 4.01 shows the computed trend of percentages of total yearly intensities. The trend line is nearly horizontal, rising at a rate of .007 per cent per year. The recognized importance of "Cultural Force," while fluctuating from year to year, remained stable over the twenty-one year period as a whole.

"Cultural Force" appeared to consistently be an important factor in the value writings in the music education profession, with a large yearly fluctuation, but with no long-term changes in emphasis. The profession apparently considered it to be important, but did not continuously assert it with constant intensity from year to year.

Societal Ritual. "Societal Ritual" was of little importance throughout the period under study. Table 4.20 shows that its mean of percentages of total yearly intensities (1.22 per cent) was the lowest of the nineteen value categories. Thus, "Societal Ritual" was the least important of the nineteen value categories from 1950 to 1970.

Table 4.02 shows that percentages of total yearly

Table 4.02

Frequency, Intensity, and Percentage of Yearly Intensities
in Music Educators Journal Articles, 1950-1970, for
"Societal Ritual," and Computed Trend Values

Year	Total Frequency	Total Intensity	Percentage of Total Yearly Intensities	Difference Between Consecutive Percentages	Computed Trend Value
1950	0	0	0.0		
1951	1	3	2.8	2.8	
1952	0	0	0.0	2.8	
1953	0	0	0.0	0.0	
1954	0	0	0.0	0.0	
1955	0	0	0.0	0.0	
1956	0	0	0.0	0.0	
1957	0	0	0.0	0.0	
1958	0	0	0.0	0.0	
1959	0	0	0.0	0.0	2.065
1960	2	7	4.0	4.0	2.035
1961	3	10	4.0	0.0	2.005
1962	2	4	2.5	1.5	1.975
1963	1	2	1.0	1.5	1.945
1964	2	3	1.9	0.9	1.915
1965	1	3	1.7	0.2	1.885
1966	0	0	0.0	1.7	1.855
1967	1	4	1.6	1.6	1.825
1968	0	0	0.0	1.6	1.795
1969	1	3	2.1	2.1	1.765
1970	2	6	4.0	1.9	1.735
Total	16	45	Mean=1.22 Mdn=0.0	Mean=1.13	

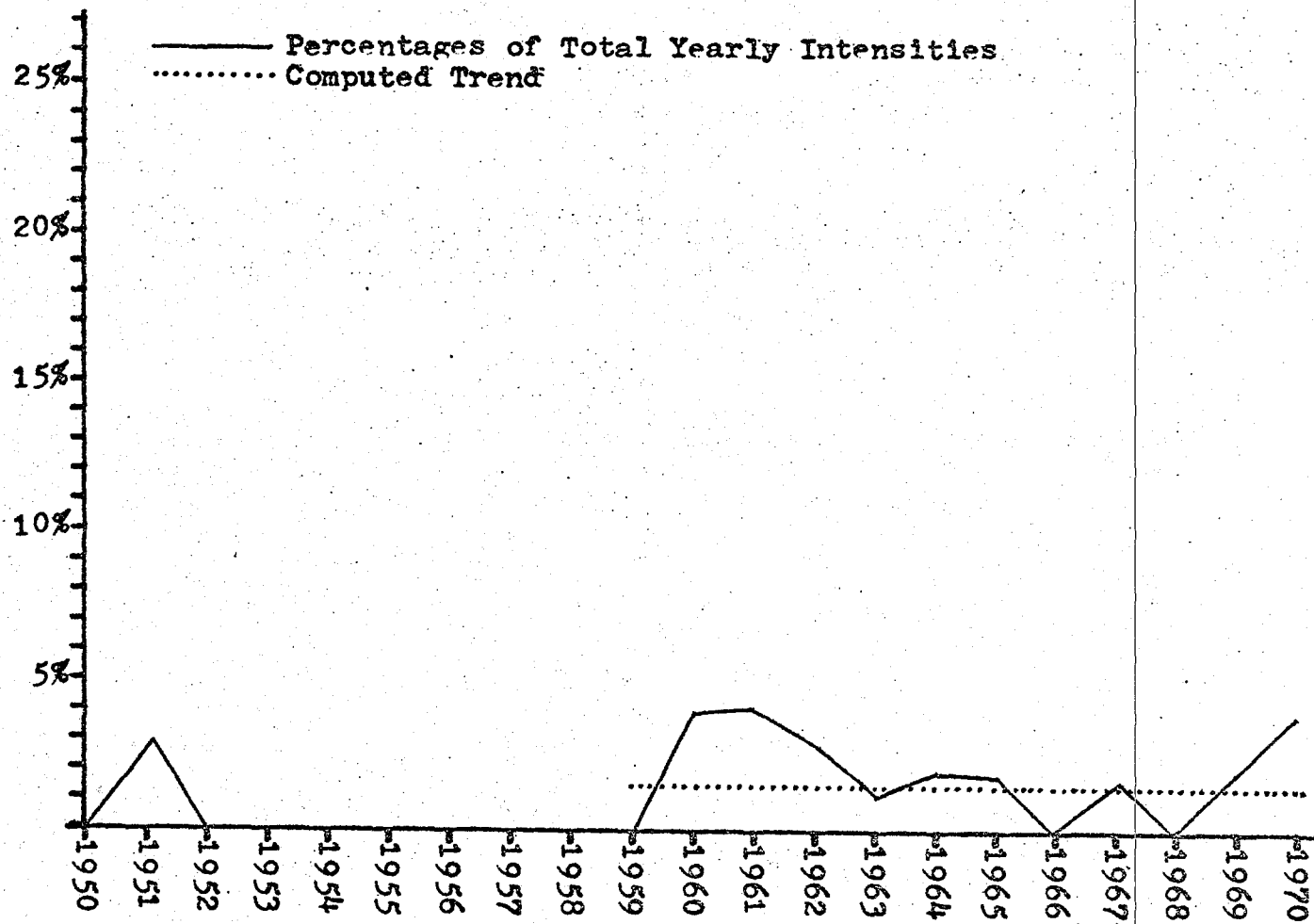


Figure 4.02

Percentages of Total Yearly Intensities in Music Educators Journal Articles for "Societal Ritual," 1950-1970, and Computed Trend

intensities ranged from 0.0 per cent to 4.0 per cent. Emphasis on "Societal Ritual" fluctuated at a mean rate of 1.13 per cent per year. Table 4.21 shows that this rate of year-to-year difference was the lowest of the nineteen value categories. This would indicate that the profession was agreed on the minor importance of this value, as reflected in the stability of the low percentages of total yearly intensities.

A minor change of emphasis occurred between 1950 and 1952, and another change occurred in 1960. From 0.0 per cent in 1950, emphasis rose to 2.8 per cent in 1951 and back to 0.0 per cent in 1952. From 1952 to 1959, it did not occur. In 1960 it rose to 4.0 per cent, and thereafter occurred in eight of the remaining ten years. From 1960 to 1970, no change was noted. Figure 4.02 shows the computed trend from 1959 to 1970; the trend line is nearly horizontal, descending at a rate of .030 per cent per year.² The importance of "Societal Ritual," while low throughout the period under study, rose slightly in 1960 and thereafter remained consistently minor.

"Societal Ritual" appeared not to be a factor in value thinking in music education from 1950 to 1959. From 1960 to 1970, it appeared to be a minor factor, with a high degree of stability.

²The criterion of "goodness of fit" dictated that the trend line be drawn as it appears in Figure 4.02. A trend line drawn from 1950 to 1970 would rise at a slow rate of increase, and would therefore not accurately describe the data as shown in Figure 4.02.

Historic Tradition. "Historic Tradition" was of moderate importance throughout the twenty-one year period. Table 4.20 shows that its mean percentage of total yearly intensities (3.54 per cent) ranked twelfth among the nineteen value categories. "Historic Tradition" was a factor in professional value thinking, but its importance was moderate.

Table 4.03 shows that the percentages ranged from 0.0 per cent to 8.3 per cent. Emphasis on "Historic Tradition" fluctuated at a mean rate of 2.32 per cent per year. Table 4.21 shows this rate of fluctuation to be the thirteenth highest among the nineteen value categories. This would indicate that, while "Historic Tradition" was a factor in value thinking, the agreement regarding its importance was not strong or complete.

The overall change in emphasis on "Historic Tradition" was negligible. Figure 4.03 shows the trend line to be nearly horizontal, descending at the rate of .018 per cent per year. The recognized importance of this value category, while subject to moderate yearly fluctuation, was stable over the twenty-one year period as a whole.

"Historic Tradition" appeared to consistently be a moderate factor in value writings in music education, with moderate yearly fluctuation but with no long-term change in emphasis. The profession apparently considered it to be a factor, and was in some agreement regarding its minor degree of importance.

Table 4.03

Frequency, Intensity, and Percentage of Yearly Intensities
in Music Educators Journal Articles, 1950-1970, for
"Historic Tradition," and Computed Trend Values

Year	Total Frequency	Total Intensity	Percentage of Total Yearly Intensities	Difference Between Consecutive Percentages	Computed Trend Value
1950	1	3	4.1		3.720
1951	1	3	2.8	1.3	3.702
1952	0	0	0.0	2.8	3.684
1953	3	7	4.5	4.5	3.666
1954	2	4	3.5	1.0	3.648
1955	2	6	4.4	0.9	3.630
1956	2	6	3.4	1.0	3.612
1957	2	6	3.5	0.1	3.594
1958	1	3	2.1	1.4	3.576
1959	5	11	8.3	6.2	3.558
1960	3	9	5.3	3.0	3.540
1961	2	5	2.0	3.3	3.522
1962	3	8	5.0	3.0	3.504
1963	2	5	2.5	2.5	3.486
1964	2	5	3.1	0.6	3.468
1965	4	10	5.6	2.5	3.450
1966	2	5	4.4	1.2	3.432
1967	5	13	5.2	0.8	3.414
1968	2	5	2.6	2.6	3.396
1969	0	0	0.0	2.6	3.378
1970	1	3	2.0	2.0	3.360
Total	45	117	Mean=3.54 Mdn=3.5	Mean=2.32	

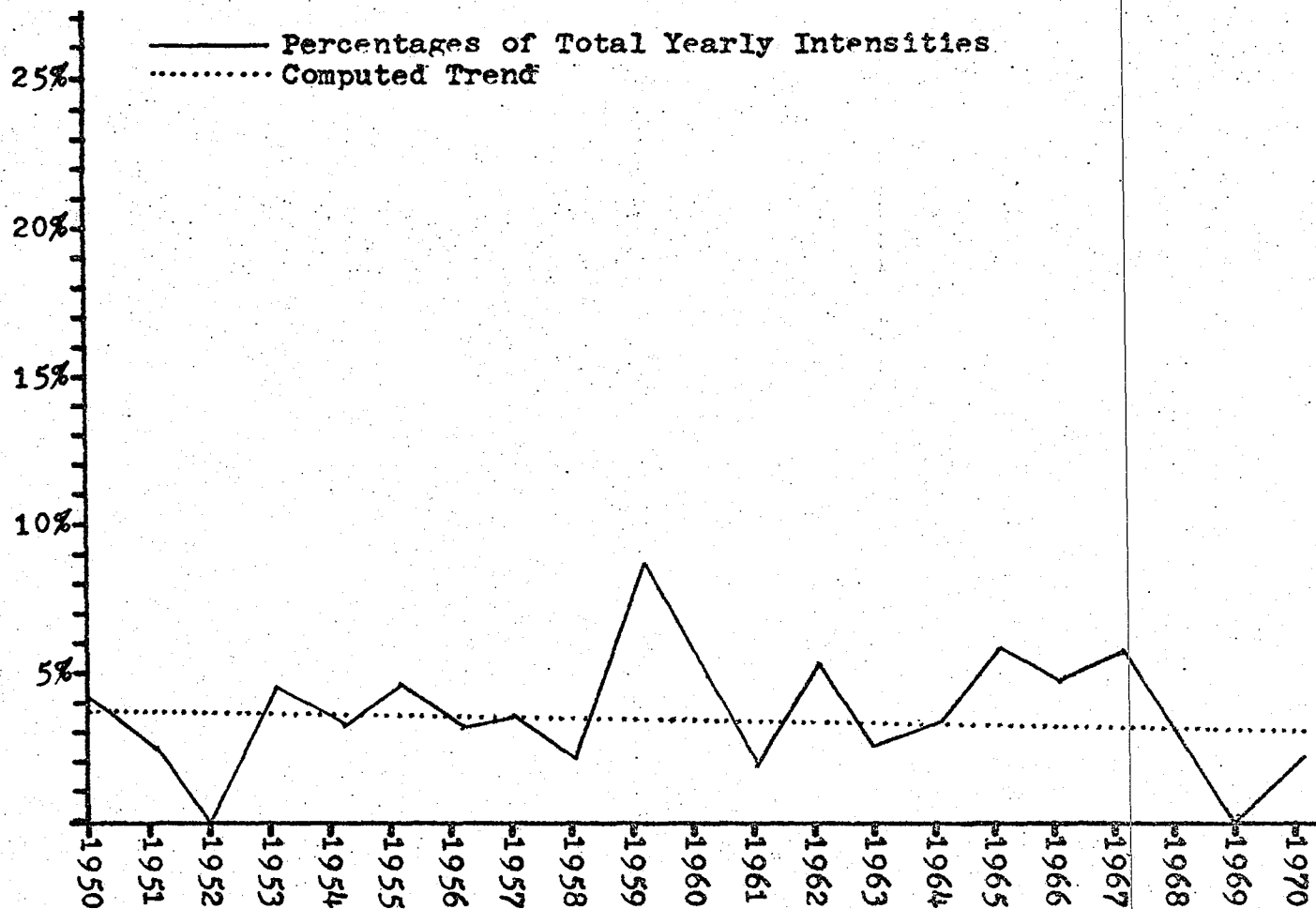


Figure 4.03

Percentages of Total Yearly Intensities in Music Educators Journal Articles for "Historic Tradition," 1950-1970, and Computed Trend

Democratic Ideals. "Democratic Ideals" was of little importance from 1950 to 1970. Table 4.20 shows that its mean percentage of total yearly intensities (1.81 per cent) ranked seventeenth among the nineteen value categories. This value category was a weak factor in value thinking throughout the period under study.

Table 4.04 shows that percentages ranged from 0.0 per cent to 5.8 per cent. Emphasis on "Democratic Ideals" fluctuated little from year to year throughout the period under study. Table 4.21 shows that the mean difference between consecutive percentages of total yearly intensities (1.54 per cent) was the second lowest of the nineteen value categories. This would indicate that, although "Democratic Ideals" received only weak emphasis, its position in value thinking was stable, and that there was agreement to a large extent regarding its importance.

Change occurred in emphasis on "Democratic Ideals" from 1950 to 1965. Figure 4.04 shows the computed trend for percentages from 1950 to 1966; the trend line descends at the rate of .165 per cent per year. From 1966 to 1970, "Democratic Ideals" did not occur. This value, then, declined in importance from 1950 to 1965, and thereafter received no mention.

"Democratic Ideals" appeared to be a factor in value writings in music education during the early years of the period under study, but declined in importance as time went on. The decline was gradual, as demonstrated

Table 4.04

Frequency, Intensity, and Percentage of Yearly Intensities
in Music Educators Journal Articles, 1950-1970, for
"Democratic Ideals," and Computed Trend Values

Year	Total Frequency	Total Intensity	Percentage of Total Yearly Intensities	Difference Between Consecutive Percentages	Computed Trend Value
1950	1	3	4.1		3.565
1951	1	3	2.8	1.3	3.390
1952	0	0	0.0	2.8	3.225
1953	1	3	1.9	1.9	3.060
1954	1	4	3.5	1.6	2.895
1955	1	3	2.2	1.3	2.730
1956	3	9	5.1	2.9	2.565
1957	3	10	5.8	0.7	2.400
1958	1	3	2.1	3.7	2.235
1959	3	7	5.3	3.2	2.070
1960	0	0	0.0	5.3	1.905
1961	1	3	1.2	1.2	1.740
1962	1	2	1.3	0.1	1.575
1963	1	2	1.0	0.3	1.410
1964	0	0	0.0	1.0	1.245
1965	1	3	1.7	1.7	1.080
1966	0	0	0.0	1.7	0.915
1967	0	0	0.0	0.0	
1968	0	0	0.0	0.0	
1969	0	0	0.0	0.0	
1970	0	0	0.0	0.0	
Total	19	55	Mean=1.81 Mdn=1.9	Mean=1.54	

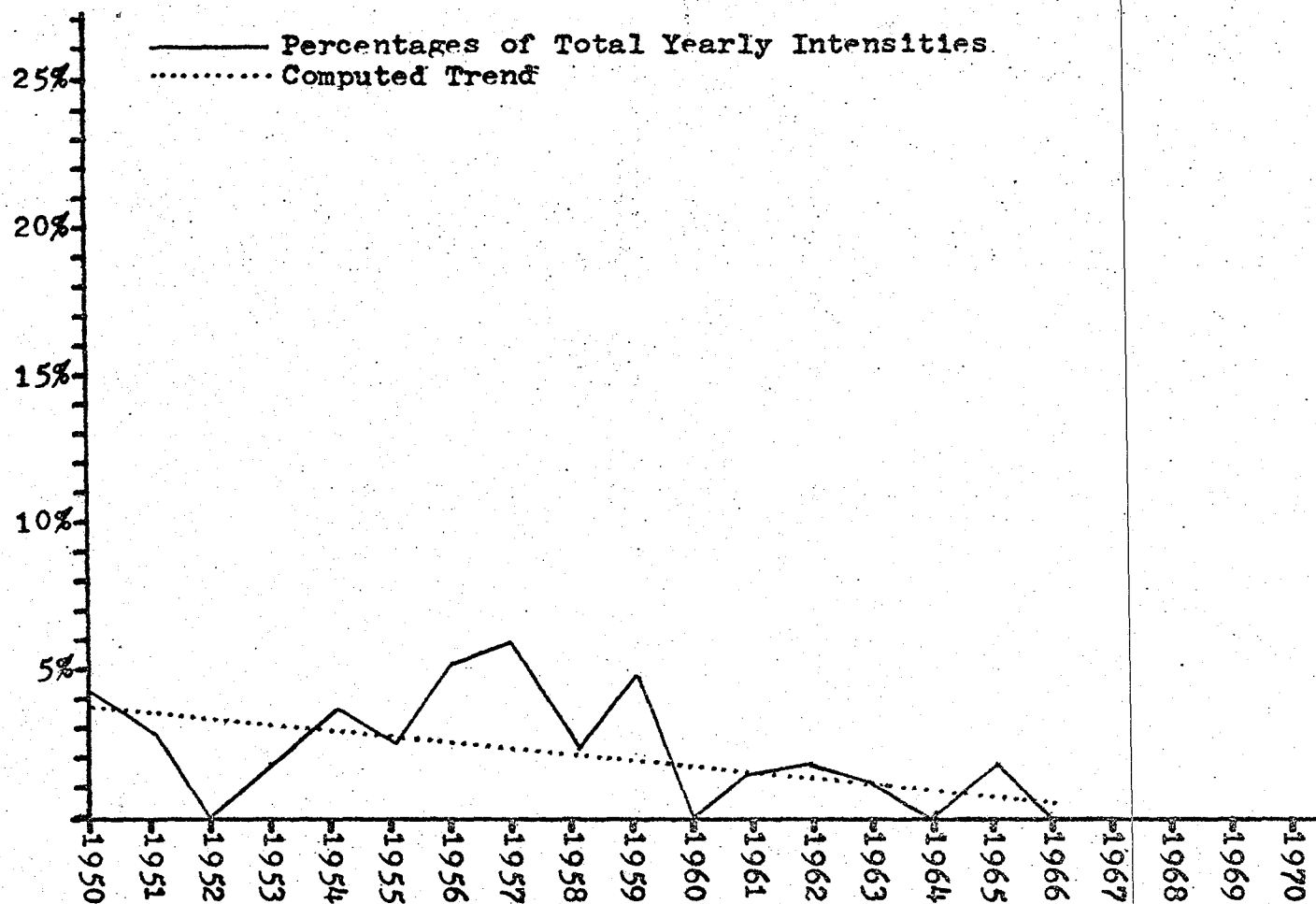


Figure 4.04

Percentages of Total Yearly Intensities in Music Educators Journal Articles for "Democratic Ideals," 1950-1970, and Computed Trend

by the low yearly rate of fluctuation and the gradual slope of the trend line.

Universal Language. "Universal Language" was of importance throughout the twenty-one year period. Table 4.20 shows that its mean percentage of total yearly intensities (6.27 per cent) ranked 6.5 among the nineteen value categories. This value was recognized by writers in music education as being a significant, though not primary, factor in values in music education.

Table 4.05 shows that percentages ranged from 0.0 per cent to 17.4 per cent. Emphasis on "Universal Language" fluctuated from year to year at a mean rate of 4.89 per cent per year. Table 4.21 shows that this rate of yearly difference was the second highest of the nineteen value categories. This would indicate that, although "Universal Language" was a significant factor, there was disagreement within the profession regarding the extent of its importance.

Change occurred in emphasis on "Universal Language," not only from year to year, but over longer periods of time. Table 4.20 shows that its rank in importance fell from a rank of 1.5 in 1951 to a rank of seventeen in 1955, and then rose intermittently from 1956 to 1970. Figure 4.05 shows the computed trend. The trend line fell from 1950 to 1956 at the rate of 1.135 per cent per year, and then rose at the rate of .293 per cent per year from 1957 to 1970. Thus, the importance attributed to "Universal Language"

Table 4.05

Frequency, Intensity, and Percentage of Yearly Intensities
in Music Educators Journal Articles, 1950-1970, for
"Universal Language," and Computed Trend Values

Year	Total Frequency	Total Intensity	Percentage of Total Yearly Intensities	Difference Between Consecutive Percentages	Computed Trend Values
1950	1	4	5.4		10.034
1951	6	19	17.4	12.0	8.899
1952	2	5	6.2	11.2	7.764
1953	4	10	6.4	0.2	6.609
1954	4	10	8.8	2.4	5.494
1955	0	0	0.0	8.0	4.359
1956	1	4	2.2	2.2	3.224
1957	1	2	1.2	1.0	3.776
1958	3	10	7.1	5.9	4.069
1959	2	5	3.8	3.3	4.362
1960	4	13	7.6	3.8	4.655
1961	4	12	4.8	2.8	4.948
1962	4	8	5.0	0.2	5.241
1963	8	21	10.6	5.6	5.534
1964	3	7	4.4	6.2	5.827
1965	9	22	12.3	7.9	6.120
1966	2	5	4.4	7.9	6.413
1967	3	7	2.8	1.6	6.706
1968	5	15	7.7	4.9	6.999
1969	2	5	3.5	4.2	7.292
1970	5	15	10.0	6.5	7.585
Total	73	119	Mean=6.27 Mdn=5.4	Mean=4.89	

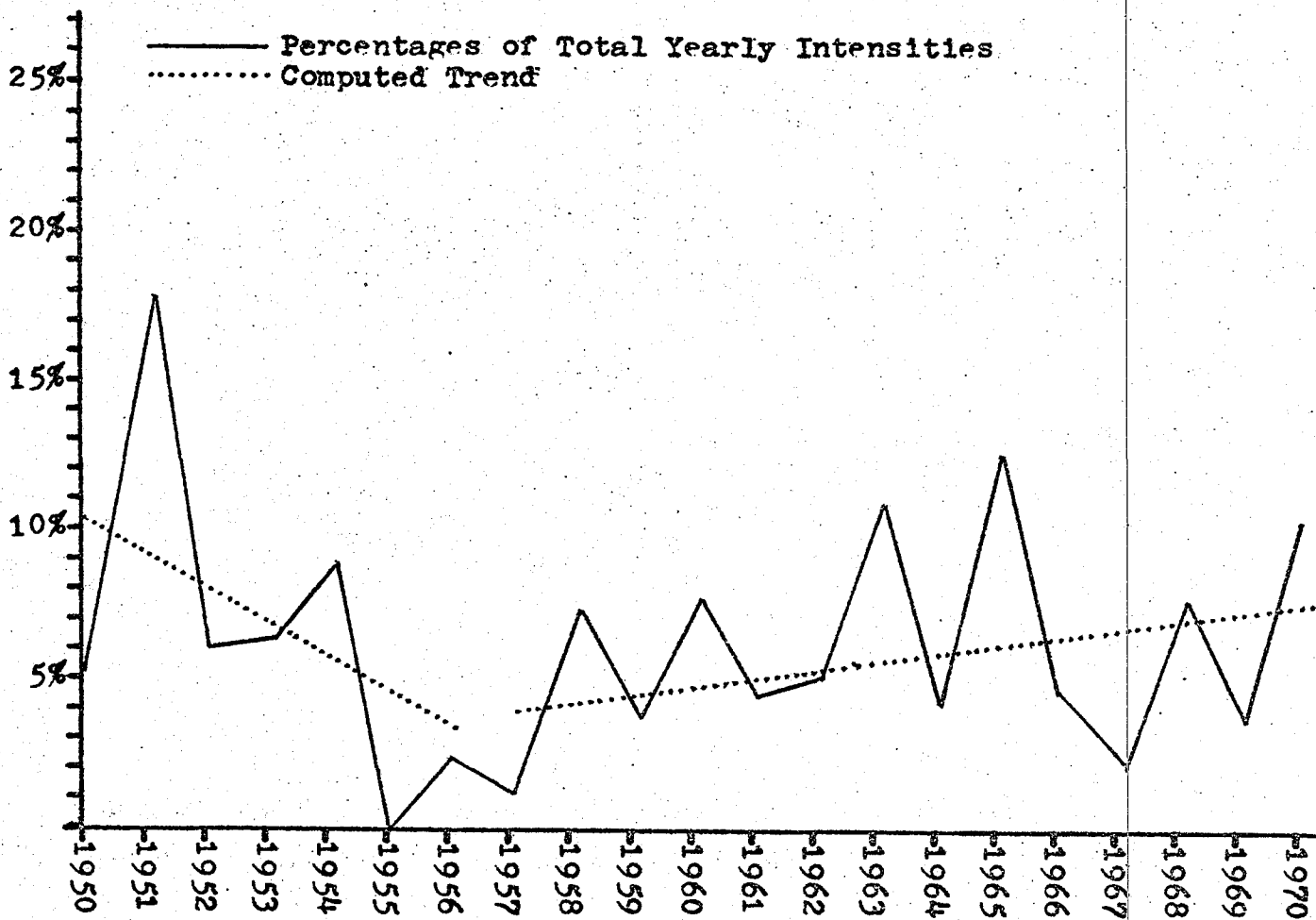


Figure 4.05

Percentages of Total Yearly Intensities in Music Educators Journal Articles for "Universal Language," 1950-1970, and Computed Trends

declined from 1950 to 1956, and then rose from 1957 to 1970.

"Universal Language" appeared to be a significant factor in the value writings in music education, with a rather large yearly fluctuation. Its recognized importance was high in the early years of the period under study, but declined markedly until 1956. It then increased from 1957 to 1970, with large yearly fluctuation. Throughout both the decline and the subsequent rise, the music education profession was apparently not in full agreement regarding the exact importance of this value category.

Psychological Values

Four psychological values were studied in this investigation. They were: 1) Intellectual Discipline; 2) Therapy; 3) Psychological Force; and 4) Socializing Force.

Intellectual Discipline. "Intellectual Discipline" was of less than moderate importance throughout the twenty-one year period. Table 4.20 shows that its mean of percentages of total yearly intensities (3.26 per cent) ranked fourteenth among the nineteen value categories. This value, then, was considered to be a factor in values in music education, but not a major one.

Table 4.06 shows that percentages ranged from 0.0 per cent to 6.7 per cent. Emphasis on "Intellectual Discipline" was fairly stable, fluctuating at a mean rate of 1.55 per cent per year. Table 4.21 shows this rate of

Table 4.06

Frequency, Intensity, and Percentage of Yearly Intensities
in Music Educators Journal Articles, 1950-1970, for
"Intellectual Discipline," and Computed Trend Values

Year	Total Frequency	Total Intensity	Percentage of Total Yearly Intensities	Difference Between Consecutive Percentages	Computed ^a Trend Value
1950	0	0	0.0		
1951	0	0	0.0	0.0	
1952	1	3	3.7	3.7	3.222
1953	2	6	3.8	0.1	3.264
1954	1	3	2.6	1.2	3.306
1955	0	0	0.0	2.6	3.348
1956	2	5	2.8	2.8	3.390
1957	2	7	4.0	1.2	3.432
1958	2	5	3.5	0.5	3.474
1959	2	6	4.5	1.0	3.516
1960	2	7	4.1	0.4	3.558
1961	5	13	5.2	1.1	3.600
1962	7	8	5.0	0.2	3.642
1963	2	7	3.5	1.5	3.684
1964	2	5	3.1	0.4	3.726
1965	4	12	6.7	3.6	3.768
1966	1	3	2.6	4.1	3.810
1967	2	6	2.4	0.2	3.852
1968	2	6	2.4	2.2	3.894
1969	3	7	5.0	0.4	3.936
1970	1	2	1.3	3.7	4.020
Total	45	114	Mean=3.26 Mdn=3.5	Mean=1.55	

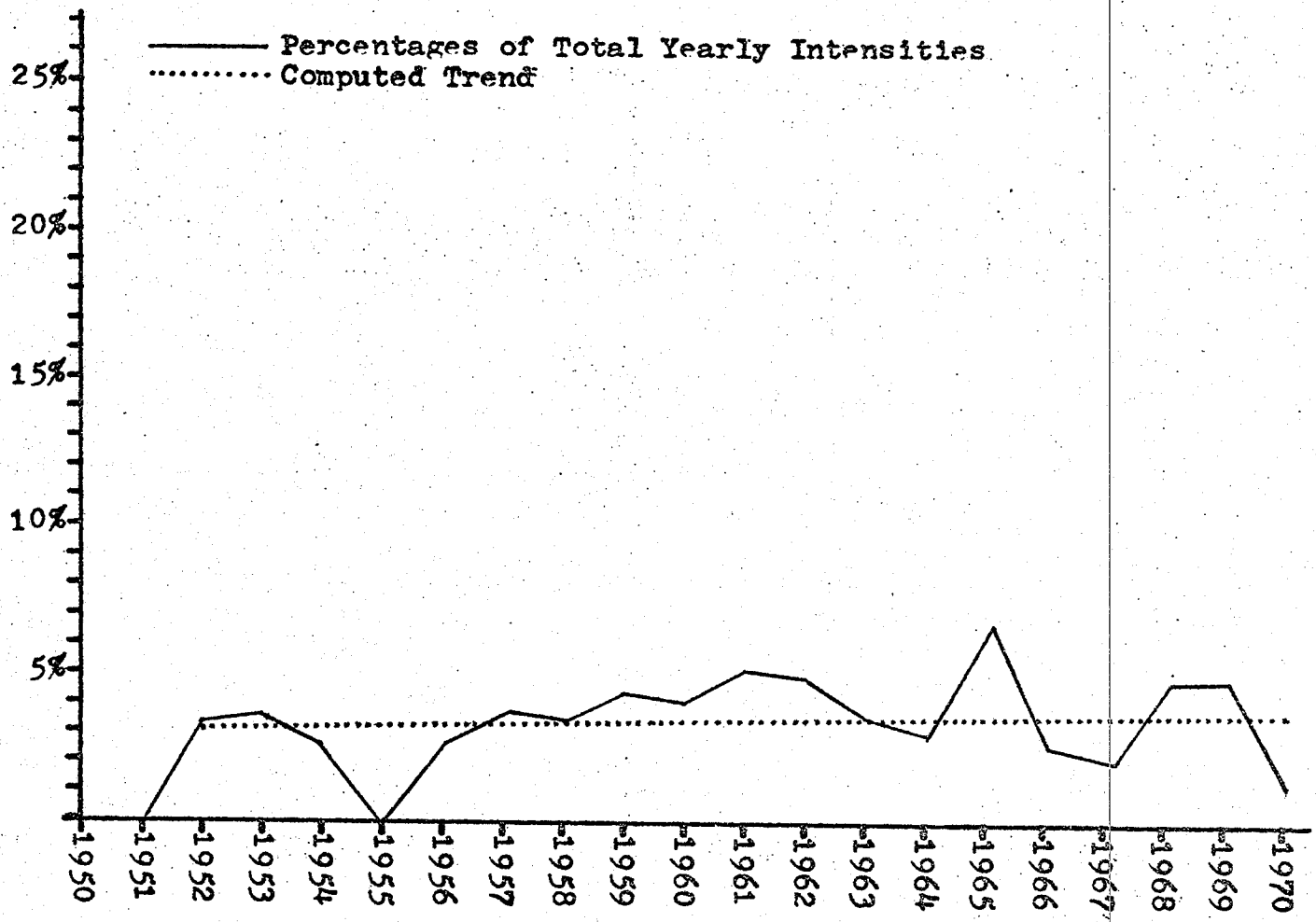


Figure 4.06

Percentages of Total Yearly Intensities in Music Educators Journal
 Articles for "Intellectual Discipline,"
 1950-1970, and Computed Trend

difference to be the third lowest of the nineteen value categories. This would indicate that a degree of agreement existed among the profession regarding the importance of this value category.

No long-term change occurred in emphasis on "Intellectual Discipline." In 1950-51 it did not occur. From 1952 to 1970, emphasis change twice--a low point in 1955 and a peak in 1965. Figure 4.06 shows the computed trend from 1952 to 1970. The trend line is nearly horizontal, rising at the rate of .042 per cent per year. With the exception of the two aforementioned years of short-term change, the recognized importance of this value remained stable over the twenty-one year period,

"Intellectual Discipline" appeared to be a minor but consistent factor in values in music education, with a rather stable rate of advocacy and no long-term change in emphasis. The profession apparently considered it to be worthy of statement, but not important enough to be worthy of strong emphasis.

Therapy. "Therapy" was of moderate importance throughout the period under study. Table 4.20 shows that its mean percentage of total yearly intensities (5.58 per cent) was the eighth highest of the nineteen value categories. Thus, "Therapy" was considered by writers in music education to be a significant but not primary factor in values in music education.

Table 4.07 shows that percentages ranged from 0.0

Table 4.07

Frequency, Intensity, and Percentage of Yearly Intensities
in Music Educators Journal Articles, 1950-1970, for
"Therapy," and Computed Trend Values

Year	Total Frequency	Total Intensity	Percentage of Total Yearly Intensities	Difference Between Consecutive Percentages	Computed Trend Value
1950	3	7	9.5		8.030
1951	3	11	10.1	0.6	7.807
1952	1	3	3.7	6.4	3.584
1953	7	22	14.1	10.4	7.361
1954	4	10	8.8	5.3	7.138
1955	0	0	0.0	8.8	6.915
1956	2	4	2.2	2.2	6.692
1957	5	11	6.4	4.2	6.469
1958	5	12	8.5	2.1	6.246
1959	2	6	4.5	4.0	6.023
1960	6	20	11.7	7.2	5.580
1961	3	8	3.2	8.5	5.357
1962	2	2	1.3	1.9	5.134
1963	0	0	0.0	1.3	4.911
1964	3	5	3.1	3.1	4.688
1965	5	13	7.3	4.2	4.465
1966	2	4	3.5	3.8	4.242
1967	5	16	6.4	2.9	4.019
1968	7	17	8.7	2.3	3.796
1969	1	2	1.4	7.3	3.573
1970	2	4	2.7	1.3	3.350
Total	68	177	Mean=5.58 Mdn=4.5	Mean=4.39	

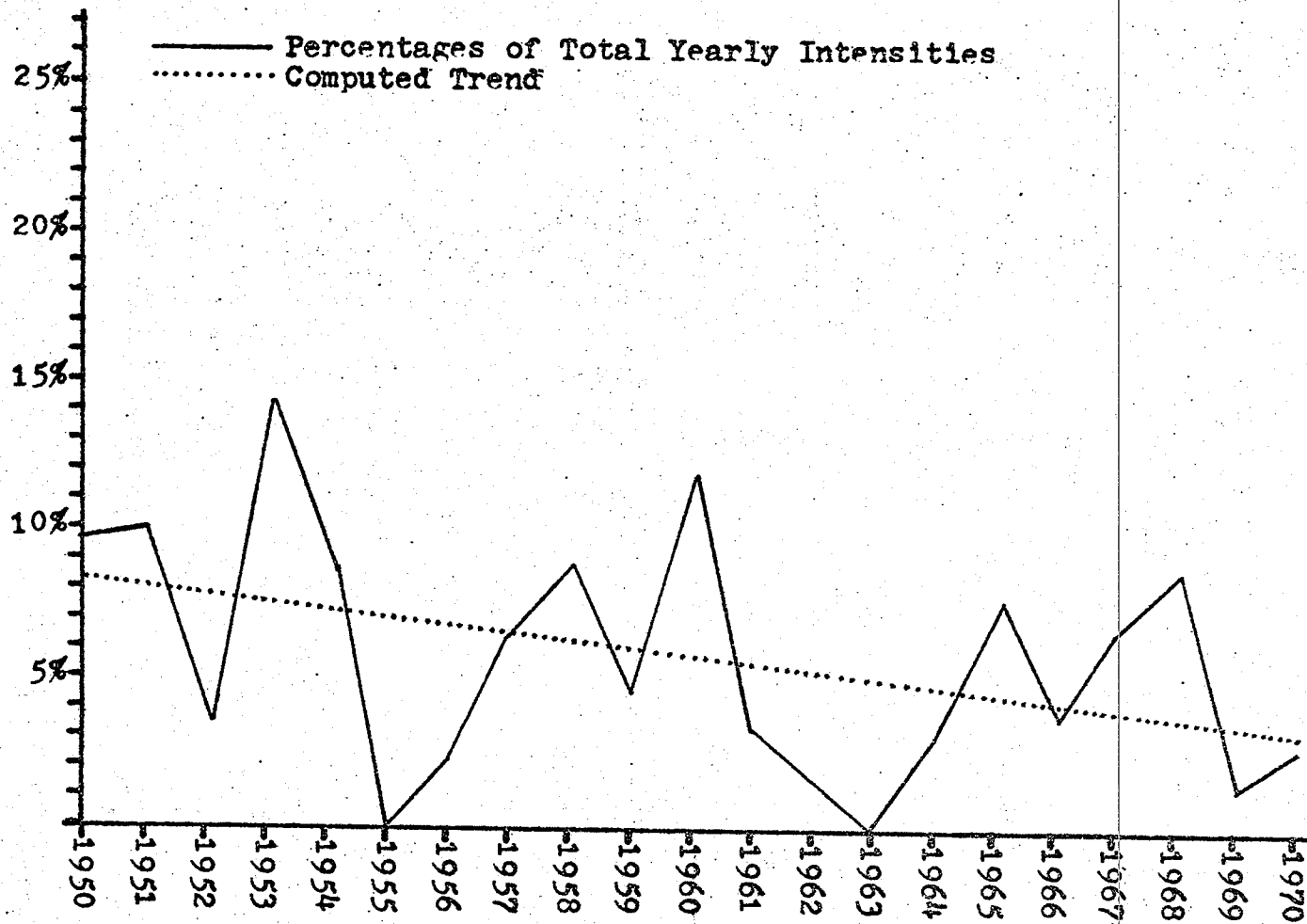


Figure 4.07

Percentages of Total Yearly Intensities in Music Educators Journal Articles for "Therapy," 1950-1970, and Computed Trend

per cent to 14.1 per cent. Emphasis on "Therapy" fluctuated at the mean rate of 4.39 per cent per year. Table 4.21 shows that this rate of fluctuation was the third highest of the nineteen value categories. This would indicate that, although this value was deemed a significant factor, its degree of importance was not clearly established or agreed upon.

Change in emphasis on "Therapy" occurred not only from year to year, but over the entire twenty-one year period. Its yearly rank among the nineteen value categories ranged from first to seventeenth, as shown in Table 4.20, with the higher rankings occurring in the early years of the period under study. Figure 4.07 shows the computed trend; the trend line descends from 1950 to 1970 at a rate of .223 per cent per year. Thus, the recognized importance of "Therapy," while fluctuating yearly, declined from 1950 to 1970.

"Therapy" appeared to be considered a major factor in values in music education in the earlier years of the period under study, but declined in recognized importance in the later years, with a high rate of yearly fluctuation in emphasis. The profession apparently considered it an important factor, especially in the early years of the period. The high rate of yearly fluctuation and the overall decline in emphasis, however, indicate that the profession was not in agreement regarding the degree of importance of "Therapy," and gradually lessened its advocacy of the value.

Psychological Force. "Psychological Force" was important throughout the twenty-one year period. Table 4.20 shows that its mean percentage of total yearly intensities (8.99 per cent) was the fourth highest of the nineteen value categories. The yearly rankings ranged from first to fourteenth, with eighteen of the twenty-one yearly rankings among the seven highest. "Psychological Force," then, was recognized as being a major factor in values in music education.

Table 4.08 shows that percentages ranged from 2.2 per cent to 14.4 per cent. Emphasis on "Psychological Force" fluctuated at the mean rate of 4.19 per cent per year. Table 4.21 shows that this rate of fluctuation was the fifth highest of the nineteen value categories. This would indicate that, although the music education profession regarded this value as important, it did not achieve high agreement regarding the degree of importance which the value carried.

No important long-term change occurred in emphasis on "Psychological Force." Figure 4.08 shows the computed trend. The trend line descended from 1950 to 1970 at the rate of .011 per cent per year. The recognized importance of "Psychological Force," while fluctuating yearly, remained essentially unchanged over the twenty-one year period as a whole.

"Psychological Force" appeared to be an important factor in values in music education, with a large yearly fluctuation, but with generally large extent of advocacy over the entire period under study. The profession

Table 4.08

Frequency, Intensity, and Percentage of Yearly Intensities
in Music Educators Journal Articles, 1950-1970, for
"Psychological Force," and Computed Trend Values

Year	Total Frequency	Total Intensity	Percentage of Total Yearly Intensities	Difference Between Consecutive Percentages	Computed Trend Value
1950	3	9	12.2		10.000
1951	2	6	5.5	6.7	9.089
1952	3	6	7.4	1.9	9.078
1953	8	22	14.4	7.0	9.067
1954	1	3	2.6	11.8	9.056
1955	5	13	9.6	7.0	9.045
1956	5	15	8.4	1.2	9.034
1957	5	15	8.7	0.3	9.023
1958	6	17	12.1	3.4	9.012
1959	5	16	12.0	0.1	9.001
1960	4	15	8.8	3.2	8.990
1961	11	30	12.0	3.2	8.979
1962	4	9	5.6	6.4	8.968
1963	8	22	11.1	5.5	8.957
1964	6	16	10.0	1.1	8.946
1965	2	4	2.2	7.8	8.935
1966	6	14	9.7	7.5	8.924
1967	8	20	8.0	1.7	8.913
1968	5	17	8.7	0.7	8.902
1969	4	10	7.1	1.6	8.891
1970	6	19	12.7	5.6	8.880
Total	107	298	Mean=8.99 Mdn=8.8	Mean=4.19	

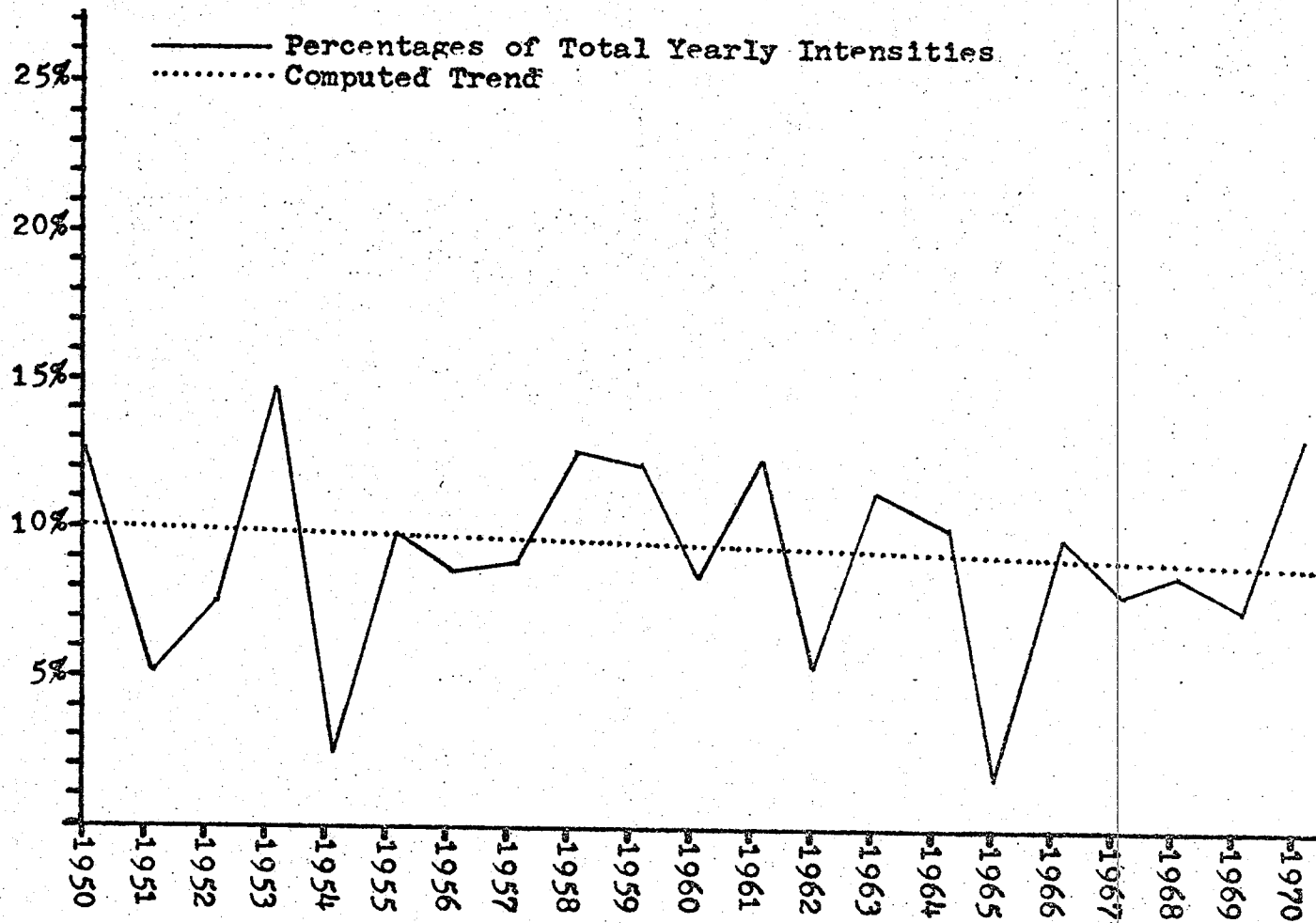


Figure 4.08

Percentages of Total Yearly Intensities in Music Educators Journal Articles for "Psychological Force," 1950-1970, and Computed Trend

apparently considered it to be of importance, but did not continuously advocate it with constant intensity from year to year.

Socializing Force. "Socializing Force" was of importance during the early years of the period under study, and did not occur in the later years. Table 4.20 shows that its rankings of importance among the nineteen value categories ranged from second (in 1954) to nineteenth (from 1961 to 1970). The mean percentage of total yearly intensities obtained by "Socializing Force" (3.41 per cent) ranked thirteenth among the nineteen value categories. Thus, "Socializing Force" was recognized as a factor in music education, but not a major one.

Table 4.09 shows that percentages ranged from 0.0 per cent to 12.3 per cent. Emphasis on "Socializing Force" fluctuated at a mean rate of 3.31 per cent per year from 1950 to 1961. The rate from 1950 to 1970 was 1.66 per cent per year. The 1950-1970 rate of fluctuation ranked sixteenth among the nineteen value categories, as shown in Table 4.21. The 1950-1961 rate would rank fourteenth.

The overall rate of fluctuation would indicate that this value category was asserted with a comparatively stable intensity from year to year. Thus, the importance of "Socializing Force" in values in music education was to a large extent established and agreed upon within the profession.

Table 4.09

Frequency, Intensity, and Percentage of Yearly Intensities
in Music Educators Journal Articles, 1950-1970, for
"Socializing Force," and Computed Trend Values

Year	Total Frequency	Total Intensity	Percentage of Total Yearly Intensities	Difference Between Consecutive Percentages	Computed Trend Value
1950	1	3	4.1		9.715
1951	3	7	6.4	2.3	9.035
1952	3	10	12.3	5.9	8.355
1953	6	17	10.9	1.4	7.675
1954	4	12	10.5	0.4	6.995
1955	3	5	3.7	6.8	6.315
1956	5	13	7.3	3.6	5.635
1957	6	17	9.8	2.5	4.955
1958	1	3	2.1	7.7	4.275
1959	1	3	2.3	0.2	3.595
1960	1	4	2.3	0.0	2.915
1961	0	0	0.0	2.3	2.235
1962	0	0	0.0	0.0	
1963	0	0	0.0	0.0	
1964	0	0	0.0	0.0	
1965	0	0	0.0	0.0	
1966	0	0	0.0	0.0	
1967	0	0	0.0	0.0	
1968	0	0	0.0	0.0	
1969	0	0	0.0	0.0	
1970	0	0	0.0	0.0	
Total	39	94	Mean=3.41 Mdn=2.1	Mean=1.66	

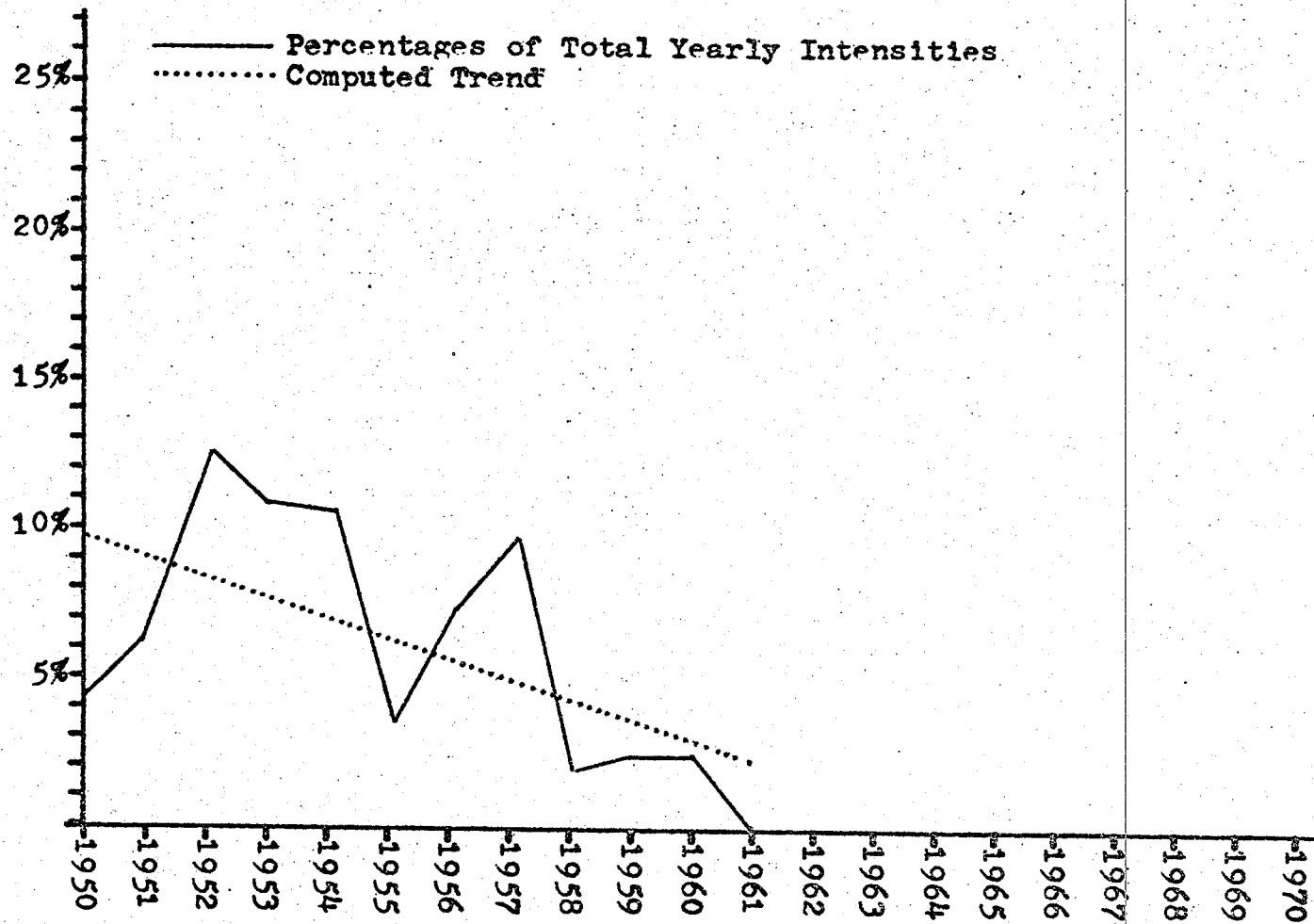


Figure 4.09

Percentages of Total Yearly Intensities in Music Educators Journal Articles for "Socializing Force," 1950-1970, and Computed Trend

A marked decline in emphasis on "Socializing Force" occurred from 1950 to 1961. Figure 4.09 shows the computed trend from 1950 to 1961; the trend line fell at the rate of .680 per cent per year. From 1961 for 1970, "Socializing Force" did not occur.

"Socializing Force" appeared to be an important but declining factor in values in music education from 1950 to 1957, and a minor factor from 1958 to 1961, with comparatively small yearly fluctuation in emphasis. Emphasis on this value declined markedly from 1950 to 1961, thereafter the value did not occur.

Aesthetic Values

Six aesthetic values were studied in this investigation. They were: 1) Aesthetic Experience; 2) Creativity; 3) Symbolic Objectification; 4) Music for Its Own Sake; 5) Self-Expression; and 6) Enjoyment.

Aesthetic Experience. "Aesthetic Experience" was of moderate importance from 1950 to 1962; Table 4.20 shows that its yearly rankings in importance among the nineteen value categories ranged from eighth to sixteenth. From 1963 to 1970 it was of primary importance; it ranked third in 1963 and ranked first from 1964 to 1970. The mean percentage of total yearly intensities (9.1 per cent) was the third highest of the nineteen value categories. Thus, "Aesthetic Experience" was considered to be an important factor in values in music education. From 1963 to 1970, it was considered a primary factor.

Table 4.10

Frequency, Intensity, and Percentage of Yearly Intensities
in Music Educators Journal Articles, 1950-1970, for
"Aesthetic Experience," and Computed Trend Values

Year	Total Frequency	Total Intensity	Percentage of Total Yearly Intensities	Difference Between Consecutive Percentages	Computed Trend Value
1950	1	4	5.4		2.810
1951	1	1	0.9	4.5	3.075
1952	0	0	0.0	0.9	3.340
1953	5	13	8.3	8.3	3.605
1954	1	3	2.6	5.7	3.870
1955	1	3	2.2	0.4	4.135
1956	2	7	3.9	1.7	4.400
1957	3	10	5.8	1.9	4.665
1958	3	10	7.1	1.3	4.930
1959	2	6	4.5	2.6	5.195
1960	2	6	3.5	1.0	5.460
1961	6	20	8.0	4.5	5.725
1962	4	8	5.0	3.0	5.990
1963	9	27	13.6	8.6	11.969
1964	8	22	13.8	0.2	13.335
1965	7	22	12.3	1.5	14.701
1966	7	20	17.5	5.2	16.067
1967	14	45	18.0	0.5	17.433
1968	8	28	14.4	3.6	18.799
1969	12	39	27.7	13.3	20.353
1970	7	25	16.7	11.0	21.719
Total	103	319	Mean=9.10 Mdn=7.1	Mean=3.99	

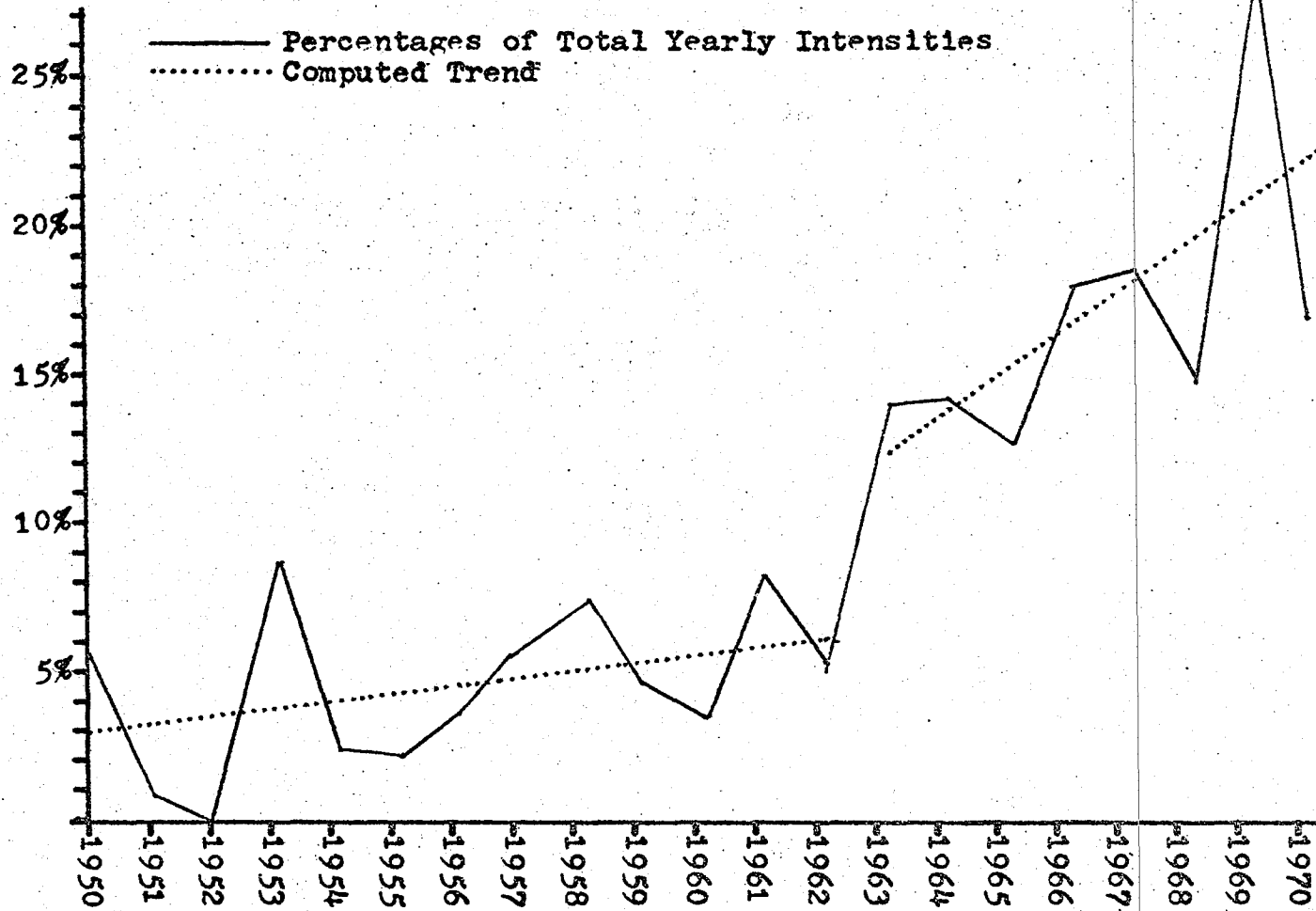


Figure 4.10

Percentages of Total Yearly Intensities in Music Educators Journal Articles for "Aesthetic Experience," 1950-1970, and Computed Trends

Table 4.10 shows that percentages ranged from 0.0 per cent to 27.7 per cent. Emphasis on "Aesthetic Experience" fluctuated at a mean rate of 3.99 per cent per year. Table 4.21 shows that this rate was the eighth highest of the nineteen value categories. This would indicate that the level of agreement in music education regarding the degree of importance of this value category was not consistent.

An increase in emphasis on "Aesthetic Experience" occurred from 1950 to 1962, and a marked increase occurred from 1963 to 1970. Figure 4.10 shows the computed trends. From 1950 to 1962 the trend line rose at the rate of .265 per cent per year, and from 1963 to 1970 it rose at the rate of 1.566 per cent per year. The marked change observed in the graph occurred in 1962-63. Further evidence of the change may be seen in Table 4.10. From 1950 to 1962, the mean percentage of total yearly intensities was 4.4 per cent; from 1963 to 1970, the mean was 16.75 per cent. This represents a difference of 12.35 percentage points. The recognized importance of "Aesthetic Experience," then, increase from 1950 to 1962. In 1963 this value received a sudden increase in emphasis, and thereafter increased at a greater rate than that of 1950-1962.

"Aesthetic Experience" appeared to be a minor but increasing factor in values in music education in the early years of the period under study, with a moderate yearly fluctuation. The profession apparently considered it to

be a factor, but not of major importance. A marked change occurred in 1963, when emphasis on "Aesthetic Experience" increased suddenly and thereafter rose yearly through 1970, while subject to yearly fluctuation. The recognized importance of this value, then, was steadily increasing from 1950 to 1962, when it began to increase at a greater rate. The profession apparently considered "Aesthetic Experience" to be of primary importance, beginning in 1963.

Creativity. The degree of emphasis on "Creativity" and the direction and rate of change were similar to those of "Aesthetic Experience." "Creativity" was of moderate to little importance from 1950 to 1962, and of great importance from 1963 to 1970. Table 4.20 shows that its yearly rankings in importance among the nineteen value categories ranged from sixth to seventeenth between 1950 and 1962, and ranged from second to 8.5 between 1963 and 1970. The mean percentage of total yearly intensities (6.48 per cent) ranked seventh. Thus, "Creativity" was considered to be a significant but not important factor in values in music education from 1950 to 1962. From 1963 to 1970, "Creativity" was considered a major factor.

Table 4.11 shows that percentages ranged from 0.0 per cent to 18.4 per cent. Emphasis on "Creativity" fluctuated at a mean rate of 3.56 per cent per year. Table 4.21 shows that this rate of fluctuation was the tenth highest of the nineteen value categories. This would indicate that the music education profession had not

Table 4.11

Frequency, Intensity, and Percentage of Yearly Intensities
in Music Educators Journal Articles, 1950-1970, for
"Creativity," and Computed Trend Values

Year	Total Frequency	Total Intensity	Percentage of Total Yearly Intensities	Difference Between Consecutive Percentages	Computed Trend Value
1950	0	0	0.0		1.770
1951	0	0	0.0	0.0	1.990
1952	1	4	4.9	4.9	2.210
1953	1	1	0.6	4.3	2.430
1954	2	6	5.3	4.7	2.650
1955	1	4	3.0	2.3	2.870
1956	2	7	3.9	0.9	3.090
1957	2	6	3.5	0.4	3.310
1958	3	7	5.0	1.5	3.530
1959	3	9	2.3	2.7	3.750
1960	3	11	6.4	4.1	3.970
1961	2	7	2.8	3.6	4.190
1962	1	4	2.5	0.3	4.410
1963	10	30	15.1	13.6	9.904
1964	7	19	11.9	3.2	10.500
1965	5	17	9.5	2.4	11.096
1966	2	5	4.4	5.1	11.692
1967	8	22	8.8	4.4	12.288
1968	8	23	11.8	3.0	12.884
1969	8	26	18.4	7.4	13.480
1970	7	24	16.0	13.480 2.4	14.076
Total	76	232	Mean=6.48 Mdn=4.9	Mean=3.56	

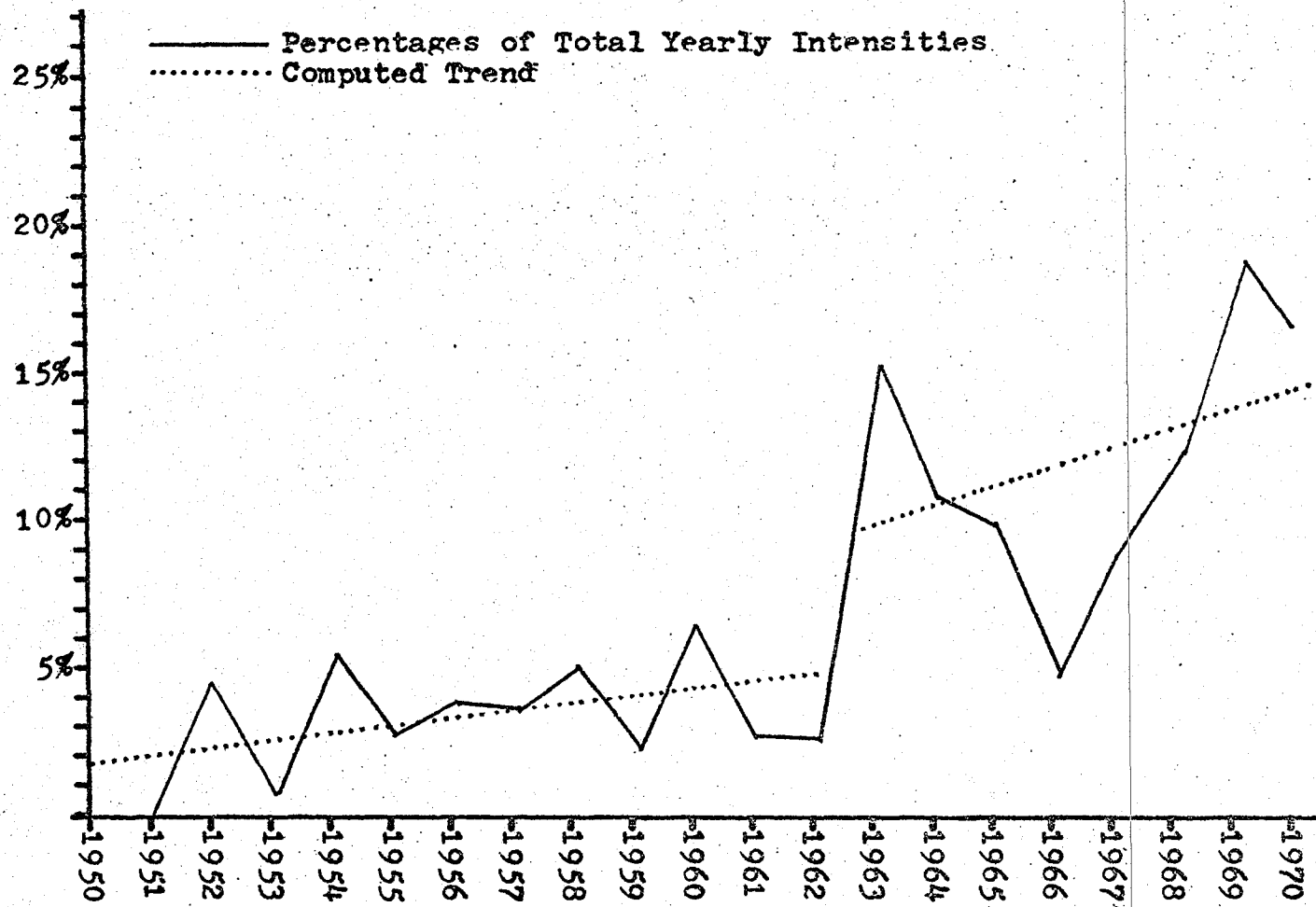


Figure 4.11

Percentages of Total Yearly Intensities in Music Educators Journal Articles for "Creativity," 1950-1970, and Computed Trend

clearly established the degree of importance of "Creativity" in values in music education.

An increase in emphasis on "Creativity" occurred throughout the period under study. Figure 4.11 shows the computed trends. From 1950 to 1962, the trend line rose at the rate of .22 per cent per year; from 1963 to 1970 it rose at the rate of .598 per cent per year. The marked change observed in the graph occurred in 1962-63. Further evidence of the change may be seen in Table 4.11. From 1950 to 1962, the mean percentage of total yearly intensities was 3.09 per cent; from 1963 to 1970, the mean was 11.99 per cent. This represents a difference of 8.9 percentage points. The recognized importance of "Creativity," then, increased from 1950 to 1962. In 1963 this value received a sudden increase in emphasis, and thereafter increased at a greater rate than that of 1950-1962. It is worthy of note that the computed trends for "Creativity" and "Aesthetic Experience" are nearly parallel.

"Creativity" appeared to be a minor but increasing factor in values in music education from 1950 to 1962, with small yearly fluctuation. The profession apparently considered it to be a minor factor, but worthy of consistent mention. A marked change occurred in 1963, when emphasis on "Creativity" increased suddenly, and thereafter increased intermittently through 1970. Beginning in 1963, the music education profession apparently considered "Creativity" to be a major factor in values, but was not in agreement

regarding the value's degree of importance. The profession therefore did not mention it with constant frequency or advocate it with constant intensity.

Symbolic Objectification. "Symbolic Objectification" was of moderate overall importance from 1950 to 1970. Table 4.20 shows that its yearly rankings in importance among the nineteen value categories ranged from fifth to seventeenth. The mean percentage of total yearly intensities (3.15 per cent) ranked fifteenth. Thus, "Symbolic Objectification" was a consistent factor in values in music education, but not a major one.

Table 4.12 shows that percentages ranged from 0.0 per cent to 8.0 per cent. Emphasis on "Symbolic Objectification" fluctuated at a mean rate of 2.36 per cent per year. Table 4.21 shows that this rate of fluctuation ranked twelfth among the nineteen value categories. This would indicate that moderate agreement existed in the profession regarding the importance of "Symbolic Objectification" in values in music education.

From 1950 to 1952, "Symbolic Objectification" did not occur. From 1953 to 1970, it occurred with varying emphasis, with peaks in 1956 and 1967 and a low point in 1966. A period of relative stability occurred from 1958 to 1964. Figure 4.12 shows the computed trend for 1952-1970; the trend line rose at the rate of .046 per cent per year. The recognized importance of "Symbolic Objectification," then, was stable from 1958 to 1964,

Table 4.12

Frequency, Intensity, and Percentage of Yearly Intensities
in Music Educators Journal Articles, 1950-1970, for
"Symbolic Objectification," and Computed Trend Values

Year	Total Frequency	Total Intensity	Percentage of Total Yearly Intensities	Difference Between Consecutive Percentages	Computed Trend Value
1950	0	0	0.0		
1951	0	0	0.0	0.0	
1952	0	0	0.0	0.0	
1953	1	2	1.3	1.3	3.333
1954	1	2	1.8	0.5	3.379
1955	1	3	2.2	0.4	3.425
1956	4	13	7.3	5.1	3.471
1957	3	8	4.6	2.7	3.517
1958	1	3	2.1	2.5	3.563
1959	2	6	4.5	2.4	3.609
1960	3	6	3.5	1.0	3.655
1961	3	9	3.6	0.1	3.701
1962	3	10	6.3	2.7	3.747
1963	2	7	3.5	2.8	3.793
1964	3	8	5.0	1.5	3.839
1965	1	3	1.7	3.3	3.885
1966	0	0	0.0	1.7	3.931
1967	7	20	8.0	8.0	3.977
1968	3	9	4.6	3.4	4.023
1969	4	12	6.2	1.6	4.069
1970	0	0	0.0	6.2	4.115
Total	42	121	Mean 3.15 Mdn 3.5	Mean 2.36	

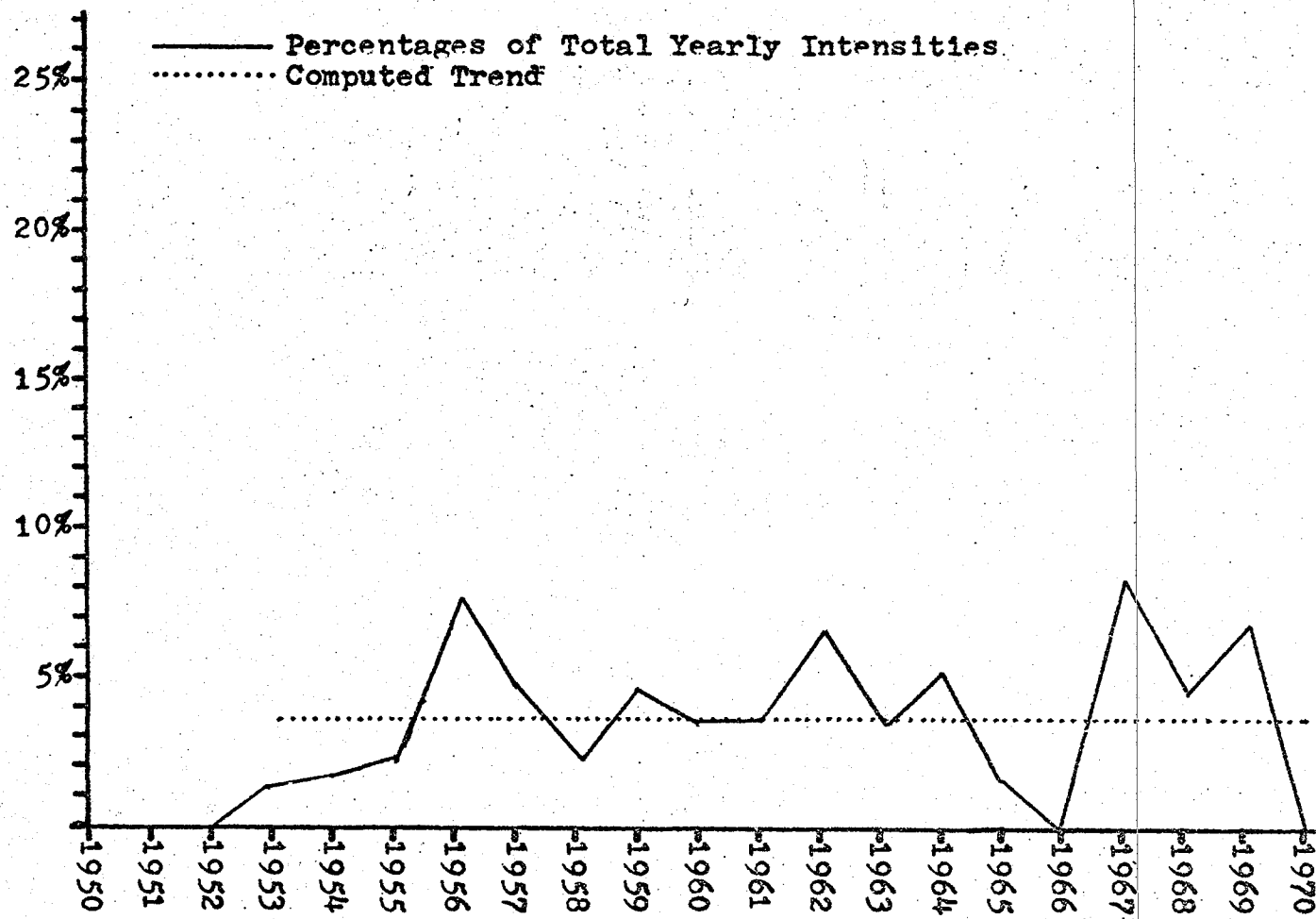


Figure 4.12

Percentages of Total Yearly Intensities in Music Educators Journal Articles for "Symbolic Objectification," 1950-1970, and Computed Trend

and while subject to moderate yearly fluctuation from 1950 to 1957 and from 1965 to 1970, was moderately consistent over the twenty-one year period as a whole. No important trend was noted.

"Symbolic Objectification" appeared to consistently be a minor factor in values in music education, with moderate yearly fluctuation and no long-term change in emphasis. The profession apparently considered it to be worthy of statement, and advocated it with relatively constant intensity throughout most of the twenty-one year period.

Music for Its Own Sake. "Music for Its Own Sake" was of importance in only two years of the twenty-one under study. Table 4.20 shows that the percentages of total yearly intensities ranked from ninth 18.59 in nineteen of the twenty-one years. Its rank in 1962 was fourth, and in 1964 it ranked seventh. The mean percentage of total yearly intensities (1.63 per cent) ranked eighteenth among the nineteen value categories. This value, then, was not considered to be a strong factor in values in music education throughout most of the period under study.

Table 4.13 shows that percentages ranged from .0 per cent to 9.4 per cent. Emphasis on "Music for Its Own Sake" fluctuated at the mean rate of 2.2 per cent per year. Table 4.21 shows that this rate of fluctuation was fourteenth highest among the nineteen value categories. This would indicate that, although the overall importance of this value was low, there existed in music education only

Table 4.13

Frequency, Intensity, and Percentage of Yearly Intensities
in Music Educators Journal Articles, 1950-1970, for
"Music for Its Own Sake," and Computed Trend Values

Year	Total Frequency	Total Intensity	Percentage of Total Yearly Intensities	Difference Between Consecutive Percentages	Computed Trend Value
1950	0	0	0.0		
1951	0	0	0.0	0.0	
1952	0	0	0.0	0.0	
1953	0	0	0.0	0.0	
1954	0	0	0.0	0.7	2.076
1955	1	1	0.7	3.8	2.068
1956	2	8	4.5	4.5	2.060
1957	0	0	0.0	0.0	2.052
1958	0	0	0.0	3.0	2.044
1959	1	4	3.0	0.7	2.036
1960	1	4	2.3	0.7	2.028
1961	1	4	1.6	7.8	2.020
1962	4	15	9.4	7.4	2.012
1963	1	4	2.0	3.6	2.004
1964	3	9	5.6	5.6	1.996
1965	0	0	0.0	0.0	1.988
1966	0	0	0.0	2.0	1.980
1967	2	5	2.0	1.0	1.972
1968	1	2	1.0	1.1	1.964
1969	1	3	2.1	2.1	1.956
1970	0	0	0.0		1.948
Total	18	59	Mean=1.63 Mdn=0.7	Mean=2.20	

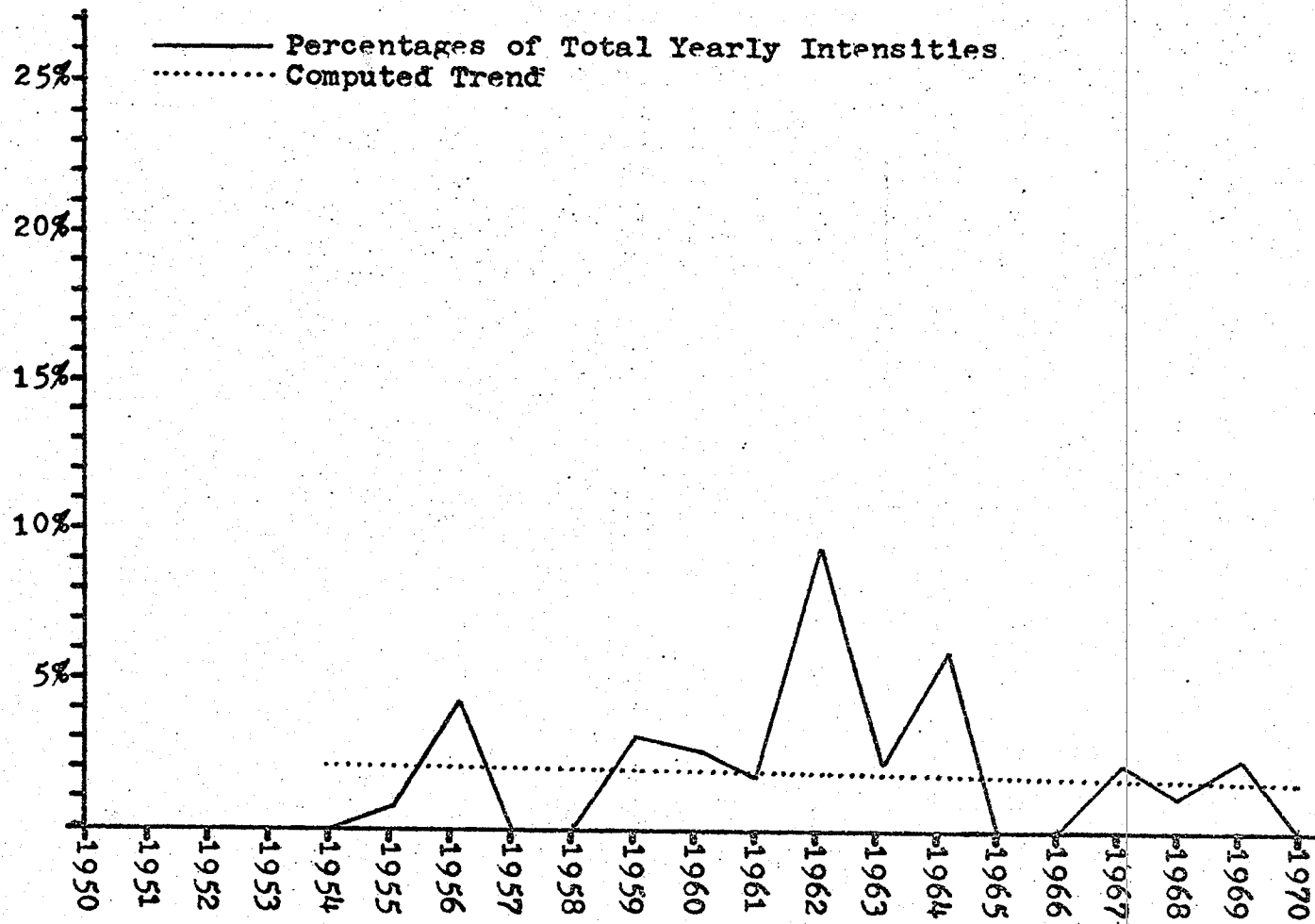


Figure 4.13

Percentages of Total Yearly Intensities in Music Educators Journal Articles for "Music for Its Own Sake," 1950-1970, and Computed Trend

a moderate degree of agreement regarding its importance.

From 1950 to 1954, "Music for Its Own Sake" did not occur; nor did it occur in 1957-58, 1965-66, or 1970. The peak in emphasis occurred in 1962. Figure 4.13 shows the computed trend for percentages from 1954 to 1970. No change occurred during this time; the trend line fell at the rate of .008 per cent per year. The overall recognized importance of "Music for Its Own Sake," while fluctuating from year to year, remained stable over the twenty-one year period.

"Music for Its Own Sake" appeared to occasionally be a significant factor in values in music education, with a peak in importance occurring in 1962. In the of the twenty-one years of the period under study it did not occur. Its greatest importance occurred from 1959 to 1964, but even during that time its importance was not major. The music education profession apparently considered it to be of occasional significance, but not important enough to warrant advocating it with constant frequency or intensity.

Self-Expression. "Self-Expression" varied in importance throughout the twenty-one year period. Table 4.20 shows that the percentages of total yearly intensities ranked from second among the nineteen value categories to seventeenth. "Self-Expression" was of moderate overall importance; the mean percentage of total yearly intensities (5.44 per cent) ranked ninth among the nineteen value

Table 4.14

Frequency, Intensity, and Percentage of Yearly Intensities
in Music Educators Journal Articles, 1950-1970, for
"Self-Expression," and Computed Trend Values

Year	Total Frequency	Total Intensity	Percentage of Total Yearly Intensities	Difference Between Consecutive Percentages	Computed Trend Value
1950	4	10	13.5		5.213
1951	1	1	0.9	12.6	5.098
1952	0	0	0.0	0.9	4.983
1953	2	3	1.9	1.9	4.868
1954	4	11	9.6	7.7	4.753
1955	3	6	4.4	5.2	4.638
1956	1	3	1.7	2.7	4.523
1957	2	5	2.9	1.2	4.408
1958	4	12	8.5	5.6	4.293
1959	1	1	0.8	7.7	4.178
1960	4	10	5.8	5.0	4.063
1961	4	11	4.4	1.4	3.948
1962	3	7	4.4	0.0	3.833
1963	1	2	1.0	3.4	2.424
1964	3	6	3.8	2.8	3.710
1965	4	11	6.1	2.3	4.996
1966	3	9	7.9	1.8	6.282
1967	3	9	3.6	4.3	7.568
1968	9	27	13.8	10.2	8.854
1969	4	13	9.2	4.6	10.140
1970	5	15	10.0	0.8	11.426
Total	65	172	Mean=5.44 Mdn=4.4	Mean=4.11	

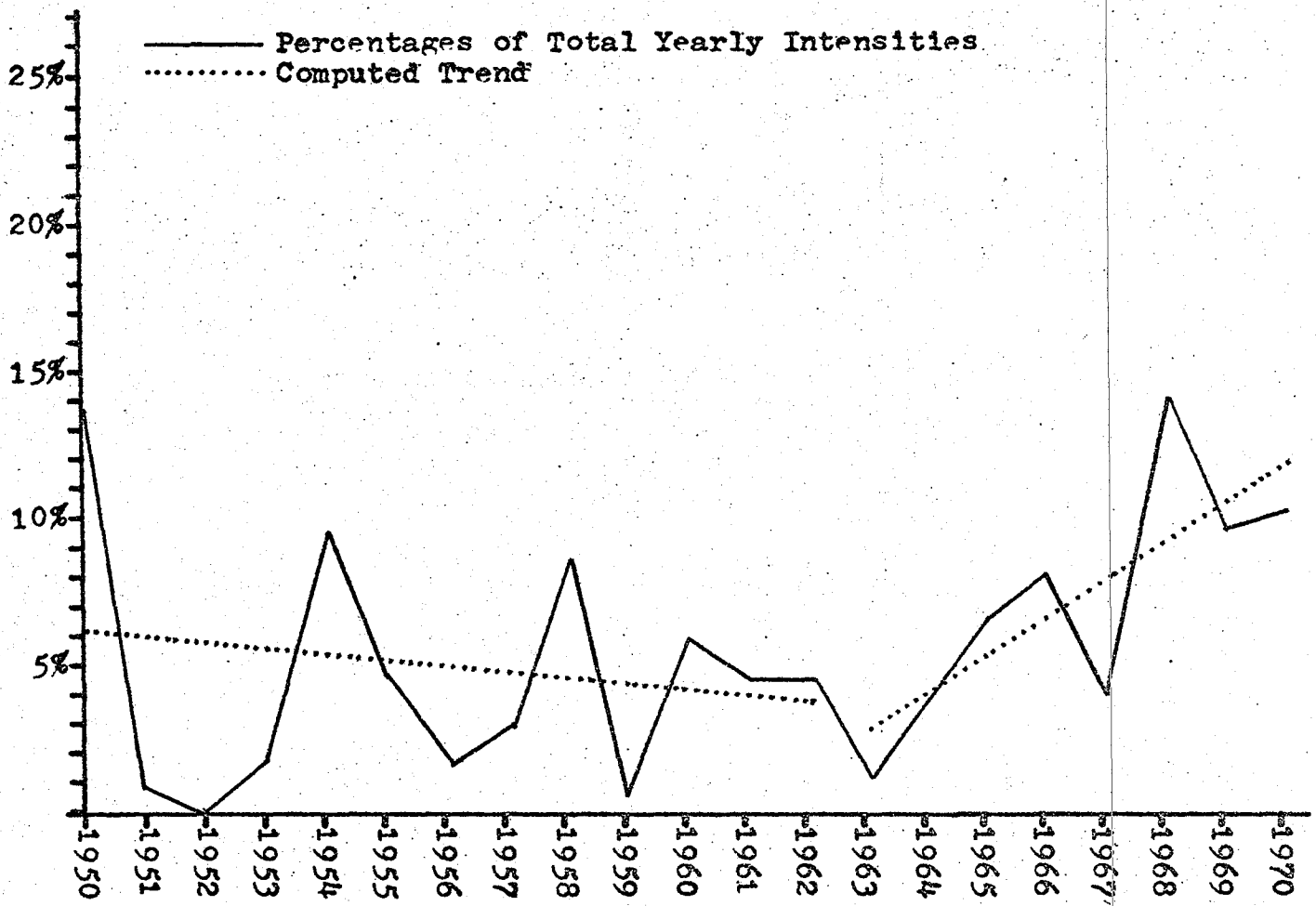


Figure 4.14

Percentages of Total Yearly Intensities in Music Educators Journal Articles for "Self-Expression," 1950-1970, and Computed Trends

categories. Thus, "Self-Expression" was considered to be a significant factor in values in music education, but of varying importance.

Table 4.14 shows that percentages ranged from 0.0 per cent to 13.8 per cent. Emphasis on "Self-Expression" fluctuated at the mean rate of 4.11 per cent per year. Table 4.21 shows that this rate of fluctuation ranked 6.5 among the nineteen value categories. This would indicate that the profession, while considering this value to be a significant factor, did not agree regarding the value's importance.

A decline in emphasis on "Self-Expression" occurred from 1950 to 1962, followed by an increase from 1963 to 1970. Figure 4.14 shows the computed trends. The trend line fell from 1950 to 1962 at the rate of .115 per cent per year; it rose from 1963 to 1970 at the rate of 1.286 per cent per year. Thus, the recognized importance of "Self-Expression," while consistently significant, decline from 1950 to 1962, and then increased from 1963 to 1970 at a rate greater than that of the previous decline.

"Self-Expression" appeared to be a factor in values in music education throughout the period 1950-1970, with large yearly fluctuation and a reverse in direction of emphasis change. The profession apparently modified its view of the importance of this value in music education in 1962-63.

Enjoyment. "Enjoyment" was of importance throughout the period 1950-1970. Table 4.20 shows that the year of its greatest importance was 1950, when its percentage of total

Table 4.15

Frequency, Intensity, and Percentage of Yearly Intensities
in Music Educators Journal Articles, 1950-1970, for
"Enjoyment," and Computed Trend Values

Year	Total Frequency	Total Intensity	Percentage of Total Yearly Intensities	Difference Between Consecutive Percentages	Computed Trend Value
1950	4	12	16.2		9.950
1951	3	7	6.4	10.2	9.582
1952	2	3	3.7	2.7	9.214
1953	7	14	9.0	5.3	8.846
1954	3	7	6.1	2.9	8.478
1955	5	16	11.9	5.8	8.110
1956	5	14	7.9	4.0	7.742
1957	2	7	4.0	3.9	7.374
1958	4	10	7.1	3.1	7.006
1959	4	9	6.8	0.3	6.638
1960	3	9	5.3	1.5	6.270
1961	10	30	12.0	6.7	5.902
1962	2	5	3.1	8.9	5.534
1963	5	11	5.5	2.4	5.166
1964	6	17	10.6	5.1	4.798
1965	4	8	4.5	6.1	4.430
1966	2	4	3.5	1.0	4.062
1967	3	7	2.8	0.7	3.694
1968	1	1	0.5	2.3	3.326
1969	2	4	2.8	2.3	2.958
1970	1	3	2.0	0.8	2.590
Total	78	198	Mean=6.27 Mdn=5.5	Mean=3.80	

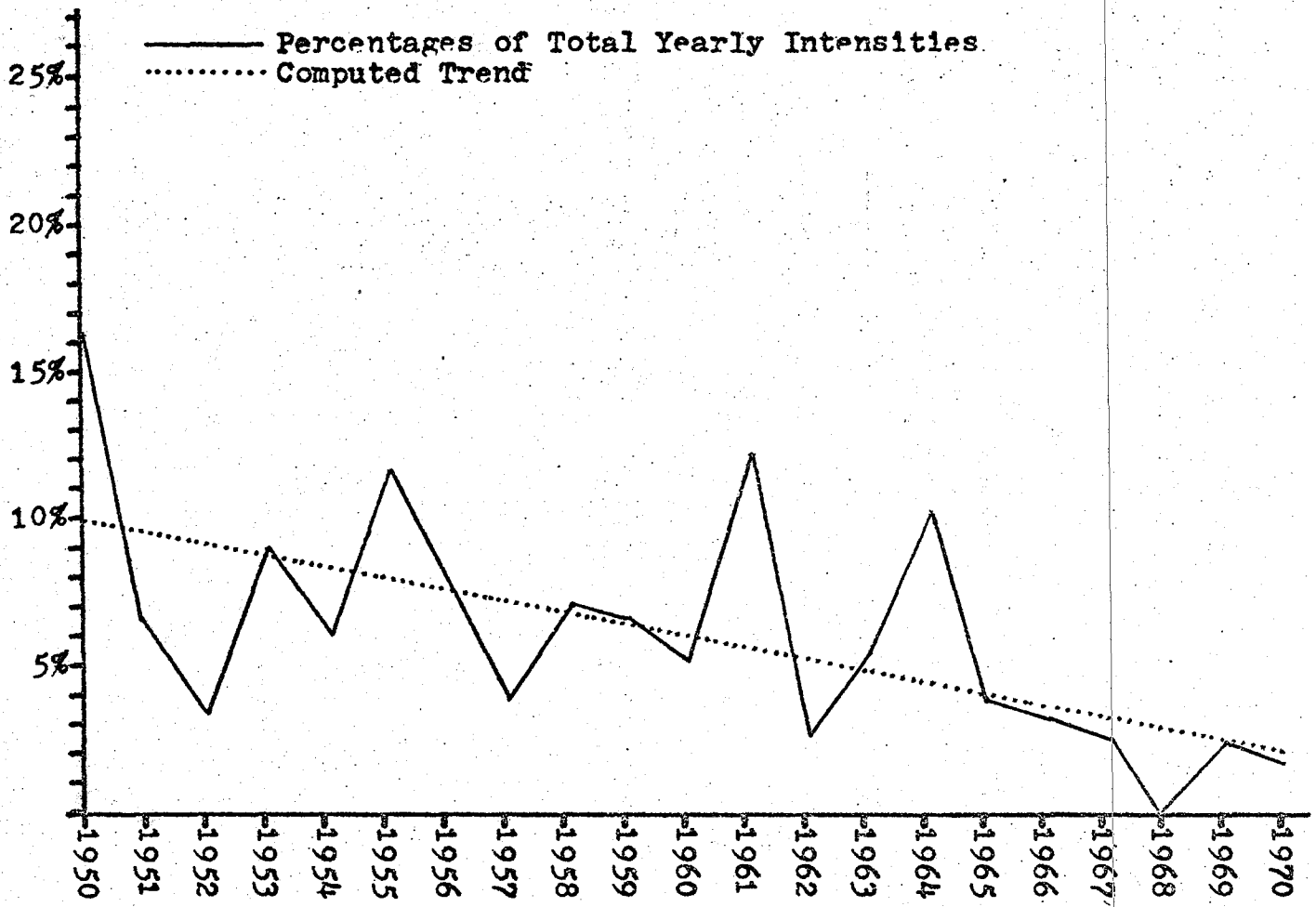


Figure 4.15

Percentages of Total Yearly Intensities in Music Educators Journal Articles for "Enjoyment," 1950-1970, and Computed Trend

yearly intensities was the greatest of the nineteen value categories. Rankings among the nineteen value categories from 1951 to 1970 ranged from 2.5 to fifteen. The mean percentage of total yearly intensities (6.27 per cent) ranked 6.5. Thus, "Enjoyment" was considered to be a significant factor in values in music education, especially in the earlier years of the period under study.

Table 4.15 shows that percentages ranged from 0.8 per cent to 16.2 per cent. Emphasis on "Enjoyment" fluctuated at the mean rate of 3.8 per cent per year. Table 4.21 shows that this rate of fluctuation was ninth highest among the nineteen value categories. This would indicate that the profession did not fully agree regarding the importance of this value.

Emphasis on "Enjoyment" was greatest in the early years of the period under study; an overall decline occurred from 1950 to 1970. Figure 4.15 shows the computed trend; the trend line fell from 1950 to 1970 at a rate of .368 per cent per year. Thus, the recognized importance of "Enjoyment," while fluctuating yearly, declined steadily from 1950 to 1970.

"Enjoyment" appeared to be an important factor in values in music education in the early years of the period under study, and declined steadily with moderate yearly fluctuation. The profession apparently considered this value to be of progressively less importance from 1950 to 1970.

Futuristic Values

Three futuristic values were studied in this investigation. They were: 1) Leisure Time; 2) Vocational Goal; and 3) Audience Development.

Leisure Time. "Leisure Time" was of importance in three years of the twenty-one year period, and of moderate importance in one year. Table 4.20 shows that the percentage of total yearly intensities obtained by "Leisure Time" ranked third among the nineteen value categories in 1952, first in 1955, and fourth in 1959. In 1967 it ranked sixth. In the other seventeen years, percentages ranked from 8.5 to nineteen. The mean percentage of total yearly intensities (4.41 per cent) ranked tenth among the nineteen value categories. Thus, "Leisure Time" was considered to be a significant factor in values in music education, but of varying importance.

Table 4.16 shows that percentages ranged from 0.0 per cent to 17.0 per cent. Emphasis on "Leisure Time" fluctuated at the mean rate of 4.3 per cent per year. Table 4.21 shows that this rate of fluctuation was the fourth highest among the nineteen value categories. This would indicate that, although the profession recognized "Leisure Time" as important, the degree of importance was not clearly established or agreed upon.

Emphasis on "Leisure Time" rose markedly from 1950 to 1956, and then declined slightly from 1957 to 1970. Figure 4.16 shows the computed trends. From 1950 to 1956

Table 4.16

Frequency, Intensity, and Percentage of Yearly Intensities
in Music Educators Journal Articles, 1950-1970, for
"Leisure Time," and Computed Trend Values

Year	Total Frequency	Total Intensity	Percentage of Total Yearly Intensities	Difference Between Consecutive Percentages	Computed Trend Value
1950	1	1	1.4		3.700
1951	0	0	0.0	1.4	4.457
1952	4	11	13.6	13.6	5.214
1953	2	7	4.5	9.1	5.971
1954	2	6	5.3	0.8	6.738
1955	7	23	17.0	11.7	7.495
1956	0	0	0.0	17.0	8.252
1957	4	7	4.0	4.0	4.488
1958	1	3	2.1	1.9	4.346
1959	4	10	7.5	5.4	4.204
1960	3	8	4.7	2.8	4.062
1961	4	11	4.4	0.3	3.920
1962	3	5	3.1	1.2	3.778
1963	2	6	3.0	0.1	3.636
1964	0	0	0.0	3.0	3.565
1965	2	6	3.4	3.4	3.423
1966	3	5	4.4	1.0	3.281
1967	7	19	7.6	3.2	3.139
1968	4	13	6.7	0.9	2.997
1969	0	0	0.0	6.7	2.855
1970	0	0	0.0	0.0	2.713
Total	53	141	Mean=4.41 Mdn=4.0	Mean=4.3	

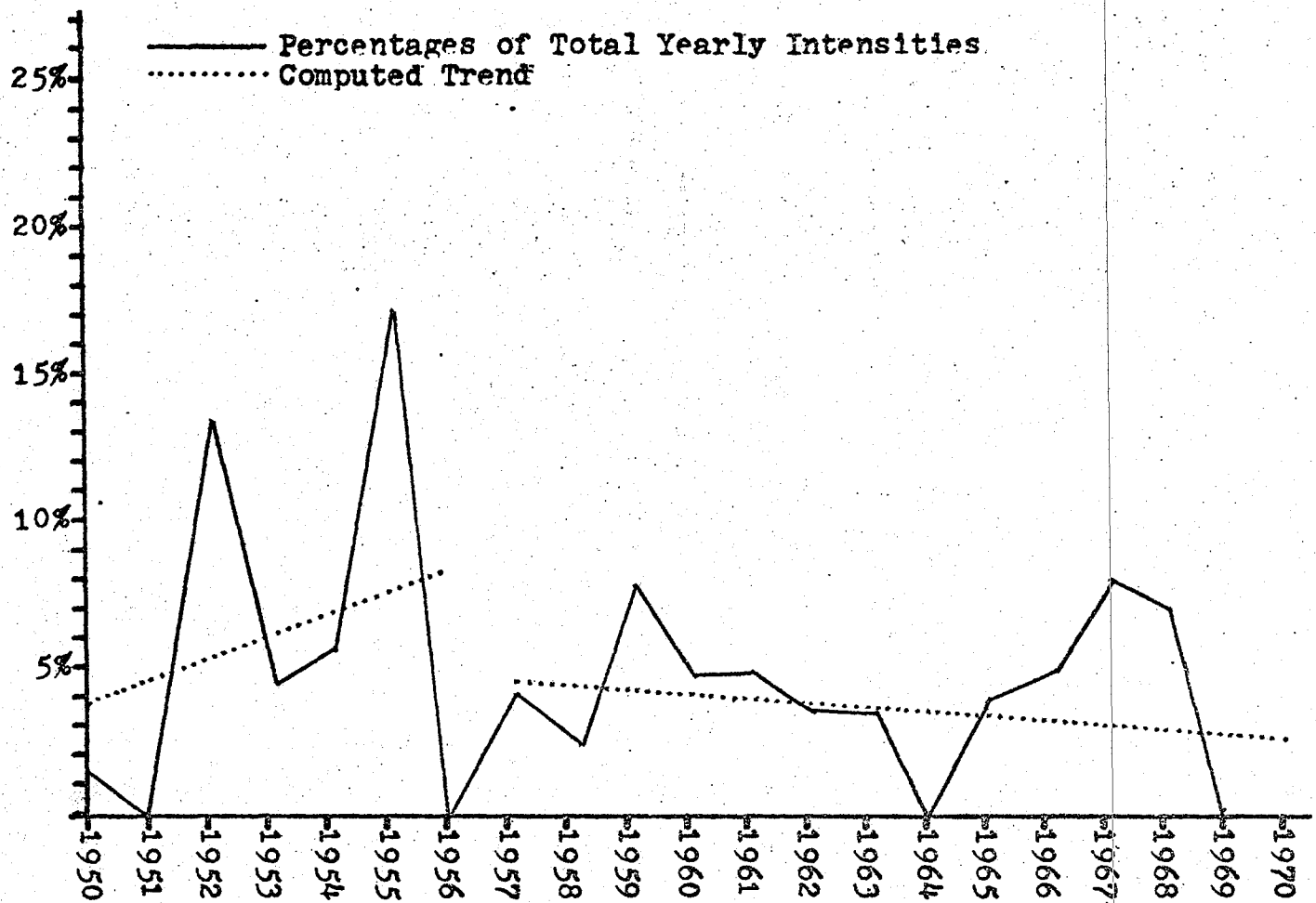


Figure 4.16

Percentages of Total Yearly Intensities in Music Educators Journal Articles for "Leisure Time," 1950-1970, and Computed Trends

the trend line rose at the rate of .757 per cent per year; from 1957 to 1970, the trend line fell at the rate of .142 per cent per year. The change in direction observed on the graph occurred in 1956-57. The mean percentage of total yearly intensities from 1950 to 1956 was 6.967 per cent; from 1957 to 1970, the mean percentage was 3.636. This represents a difference of 3.331 percentage points. Thus, the recognized importance of "Leisure Time," while generally significant, increased strongly from 1950 to 1956 and then declined at a lesser rate from 1957 to 1970.

"Leisure Time" appeared to be a factor in values in music education throughout the twenty-one year period, with large yearly fluctuation and a reverse in direction of emphasis change. The profession apparently modified its view of the importance of "Leisure Time" in 1956-57. From 1950 to 1956 the recognized importance of this value appeared to increase markedly, but from 1957 to 1970 it declined. During the latter period, the yearly fluctuation was less than that of the former period, indicating that the profession achieved greater agreement regarding the importance of "Leisure Time" in music education.

Vocational Goal. "Vocational Goal" was of moderate importance in only one of the twenty-one years under study. Table 4.20 shows that in 1950 the percentage of total yearly intensities obtained by this value ranked fifth among the nineteen value categories. Percentages obtained in the

Table 4.17

Frequency, Intensity, and Percentage of Yearly Intensities
in Music Educators Journal Articles, 1950-1970, for
"Vocational Goal," and Computed Trend Values

Year	Total Frequency	Total Intensity	Percentage of Total Yearly Intensities	Difference Between Consecutive Percentages	Computed Trend Value
1950	2	5	6.8		3.160
1951	1	1	0.9	5.9	3.158
1952	1	3	3.7	2.8	2.956
1953	0	0	0.0	3.7	2.854
1954	2	6	5.3	5.3	2.752
1955	0	0	0.0	5.3	2.650
1956	2	5	2.8	2.8	2.548
1957	1	3	1.7	1.1	2.446
1958	1	2	1.4	0.3	2.344
1959	0	0	0.0	1.4	2.242
1960	2	7	4.1	4.1	2.140
1961	3	10	4.0	0.1	2.038
1962	1	2	1.3	2.7	1.936
1963	2	5	2.5	1.2	1.834
1964	1	2	1.3	1.2	1.732
1965	2	5	2.8	1.5	1.630
1966	1	2	1.8	1.0	1.528
1967	3	6	2.4	0.6	1.426
1968	2	4	2.1	0.3	1.324
1969	0	0	0.0	2.1	1.222
1970	0	0	0.0	0.0	1.120
Total	27	68	Mean=2.14 Mdn=1.8	Mean=2.17	

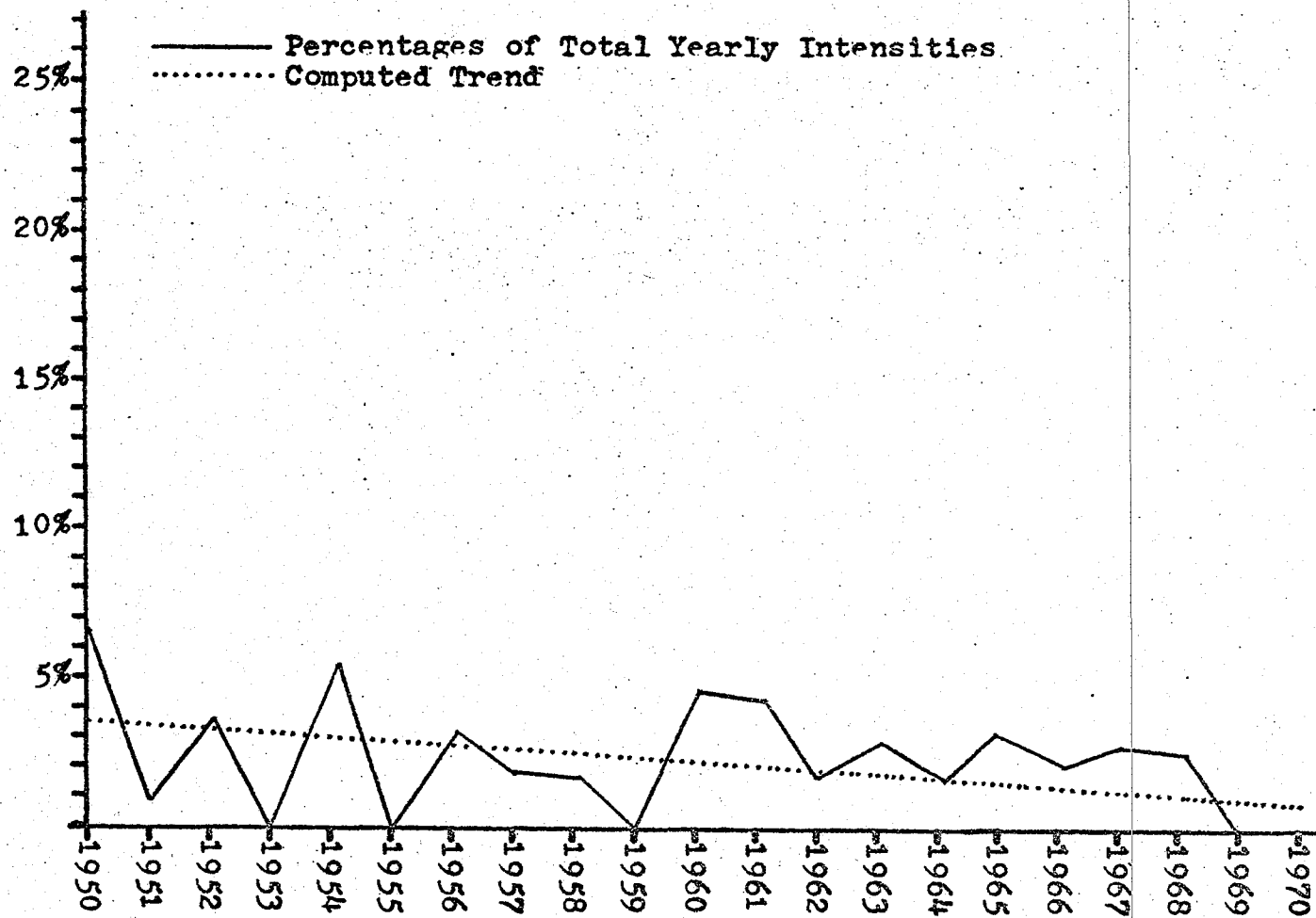


Figure 4:17

Percentages of Total Yearly Intensities in Music Educators Journal Articles for "Vocational Goal, 1950-1970, and Computed Trend

remaining twenty years ranked from ninth to eighteenth. The mean percentage of total yearly intensities (2.14 per cent) ranked sixteenth. Thus, "Vocational Goal" was a minor factor in values in music education in all but one of the twenty-one years under study.

Table 4.17 shows that percentages ranged from 0.0 per cent to 6.8 per cent. Emphasis on "Vocational Goal" fluctuated at the mean rate of 2.17 per cent per year. Table 4.21 shows that this rate of fluctuation ranked fifteenth among the nineteen value categories. The year-to-year fluctuation was greater in the early years of the period under study than in the later years. This would indicate that the level of agreement regarding the importance of "Vocational Goal" was comparatively high throughout the period under study, and higher in the later years than in the earlier years.

A decline in emphasis on "Vocational Goal" occurred from 1950 to 1970. Figure 4.17 shows the computed trend; the trend line fell at the rate of .102 per cent per year. "Vocational Goal" did not occur in 1969-70.

"Vocational Goal" appeared to consistently be a minor factor in values in music education, with a rather stable rate of advocacy by writers in the profession, and with a slight long-term decline in emphasis. The profession apparently considered it to be of minor but declining importance throughout the period under study.

Audience Development. "Audience Development" was of moderate to little importance in twenty years of the twenty-one year period; in one year it was of primary importance. Table 4.20 shows that in 1962 the percentage of total yearly intensities obtained by "Audience Development" was the highest of the nineteen value categories. In the remaining twenty years, percentages ranked from fifth to eighteenth. The mean percentage of total yearly intensities (4.06 per cent) ranked fourteenth among the nineteen value categories. Thus, "Audience Development" was recognized as being a factor in values in music education, but overall not a major one.

Table 4.18 shows that percentages ranged from 0.0 per cent to 14.4 per cent. Emphasis on "Audience Development" fluctuated at the mean rate of 3.4 per cent per year. Table 4.21 shows that this rate of fluctuation was the eleventh highest of the nineteen value categories. This would indicate a moderate level of agreement within music education regarding the importance attributed to this value category.

Emphasis on "Audience Development" changed over short periods of time. Figure 4.18 shows the four- to six-year cycles of emphasis changes. The overall trend, however, was one of little or no change. The computed trend line fell from 1950 to 1970 at the rate of .007 per cent per year. The recognized importance of this

Table 4.18

Frequency, Intensity, and Percentage of Yearly Intensities
in Music Educators Journal Articles, 1950-1970, for
"Audience Development," and Computed Trend Values

Year	Total Frequency	Total Intensity	Percentage of Total Yearly Intensities	Difference Between Consecutive Percentages	Computed Trend Value
1950	1	4	5.4		4.130
1951	1	3	2.8	2.6	4.123
1952	1	1	1.2	1.6	4.116
1953	1	2	1.3	0.1	4.109
1954	0	0	0.0	1.3	4.102
1955	3	12	8.9	8.9	4.095
1956	4	12	6.7	2.2	4.088
1957	3	10	5.8	0.9	4.081
1958	2	6	4.3	1.5	4.074
1959	0	0	0.0	4.3	4.067
1960	2	5	2.9	2.9	4.060
1961	2	6	2.4	0.5	4.053
1962	8	23	14.4	12.0	4.046
1963	1	3	1.5	12.9	4.039
1964	4	12	7.5	6.0	4.032
1965	6	14	7.8	0.3	4.025
1966	4	8	7.0	0.8	4.018
1967	5	11	4.4	2.6	4.011
1968	0	0	0.0	4.4	4.004
1969	1	2	1.4	1.4	3.997
1970	0	0	0.0	1.4	3.990
Total	49	134	Mean=4.06 Mdn=2.9	Mean=3.4	

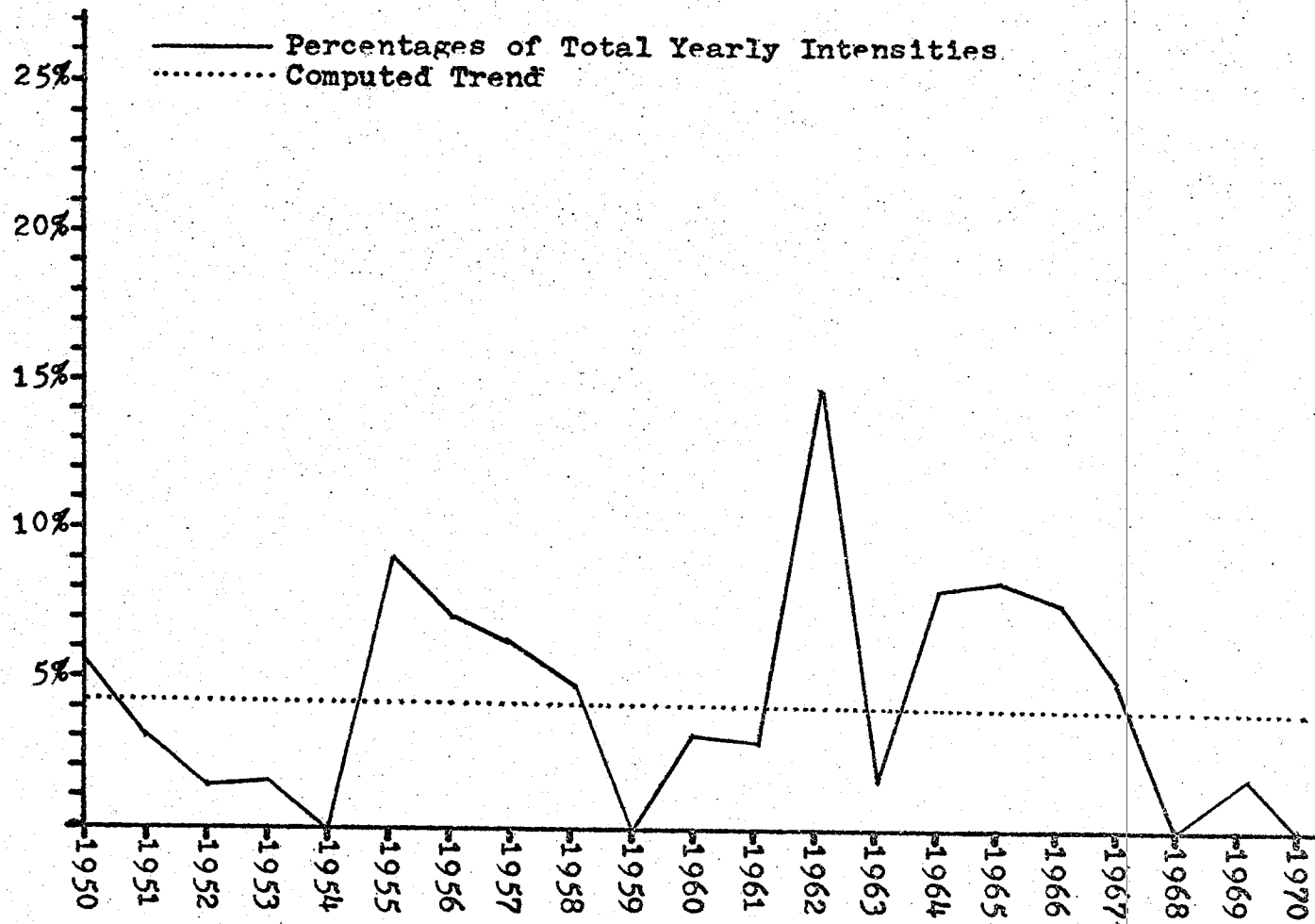


Figure 4.18

Percentages of Total Yearly Intensities in Music Educators Journal Articles for "Audience Development," 1950-1970, and Computed Trend

value, then, although fluctuating in four- to six-year cycles, remained stable over the entire twenty-one year period.

"Audience Development" appeared to be an intermittently important factor in values in music education, with moderate yearly fluctuation but but large fluctuation in four- to six-year cycles, and with no long-term change in emphasis. The profession apparently considered it to be important for four to six years, then considered it unimportant for one to three years, then again perceived it as important. This indicates that professional opinion regarding the true importance of this value changed several times during the period under study. The overall trend, however, was of no long-term change, indicating that a pendulum effect operated.

Unclassified Values

Unclassified Values³ were of primary importance throughout the twenty-one year period. Table 4.20 shows that the percentages of total yearly intensities obtained by Unclassified Values ranked first among the nineteen value categories in five of the twenty-one years; in the

³ An Unclassified Value, as defined in Chapter 3 of this report, was a value statement which was either too general or abstract to allow its inclusion into one of the eighteen value categories, or which was too specific and could stem from more than one of the eighteen categories.

sixteen remaining years the rankings were never below 10.5. The mean percentage of total yearly intensities (12.56 per cent) was the highest of the nineteen value categories. Unclassified Values, then, constituted the largest single element in value thinking in music education from 1950 to 1970; that is, more value statements were of an abstraction level inconsistent with that of the eighteen value categories than could be placed in any one of the eighteen categories.

Table 4.19 shows that percentages ranged from 3.8 per cent to 22.2 per cent. Emphasis on Unclassified Values fluctuated at the mean rate of 5.01 per cent per year. Table 4.21 shows that this rate of fluctuation was the highest of the nineteen value categories. This would indicate that the music education profession was in disagreement regarding the level of abstraction with which a value should be stated in professional writings.

Other than the year-to-year fluctuation in emphasis, an overall decline in emphasis on Unclassified Values occurred from 1950 to 1970. Figure 4.19 shows the computed trend; the trend line fell from 1950 to 1970 at the rate of .445 per cent per year. Thus,

Values in music education writings were stated either too generally or too specifically to allow their inclusion into one of the eighteen value categories in progressively decreasing proportion from 1950 to 1970. The profession apparently came into progressively greater

Table 4.19

Frequency, Intensity, and Percentage of Yearly Intensities
in Music Educators Journal Articles, 1950-1970, for
Unclassified Values, and Computed Trend Values

Year	Total Frequency	Total Intensity	Percentage of Total Yearly Intensities	Difference Between Consecutive Percentages	Computed Trend Value
1950	3	8	10.8		17.010
1951	6	19	17.4	6.6	16.565
1952	7	18	22.2	6.8	16.120
1953	7	20	12.8	9.4	15.675
1954	3	10	8.8	4.0	15.230
1955	8	21	15.6	6.8	14.785
1956	13	34	19.1	3.5	14.340
1957	13	36	20.8	1.7	13.895
1958	9	21	14.9	5.9	13.450
1959	10	25	18.8	3.9	13.005
1960	4	15	8.8	10.0	12.560
1961	10	29	11.6	2.8	12.115
1962	7	20	12.5	0.9	11.670
1963	5	15	7.5	5.0	11.225
1964	2	6	3.8	3.7	10.780
1965	6	15	8.4	4.6	10.335
1966	6	19	16.7	8.3	9.890
1967	6	14	5.6	11.1	9.445
1968	5	15	7.7	2.1	9.000
1969	4	13	9.2	1.5	8.555
1970	5	16	10.7	1.5	8.110
Total	139	389	Mean=12.56 Mdn=11.6	Mean=5.01	

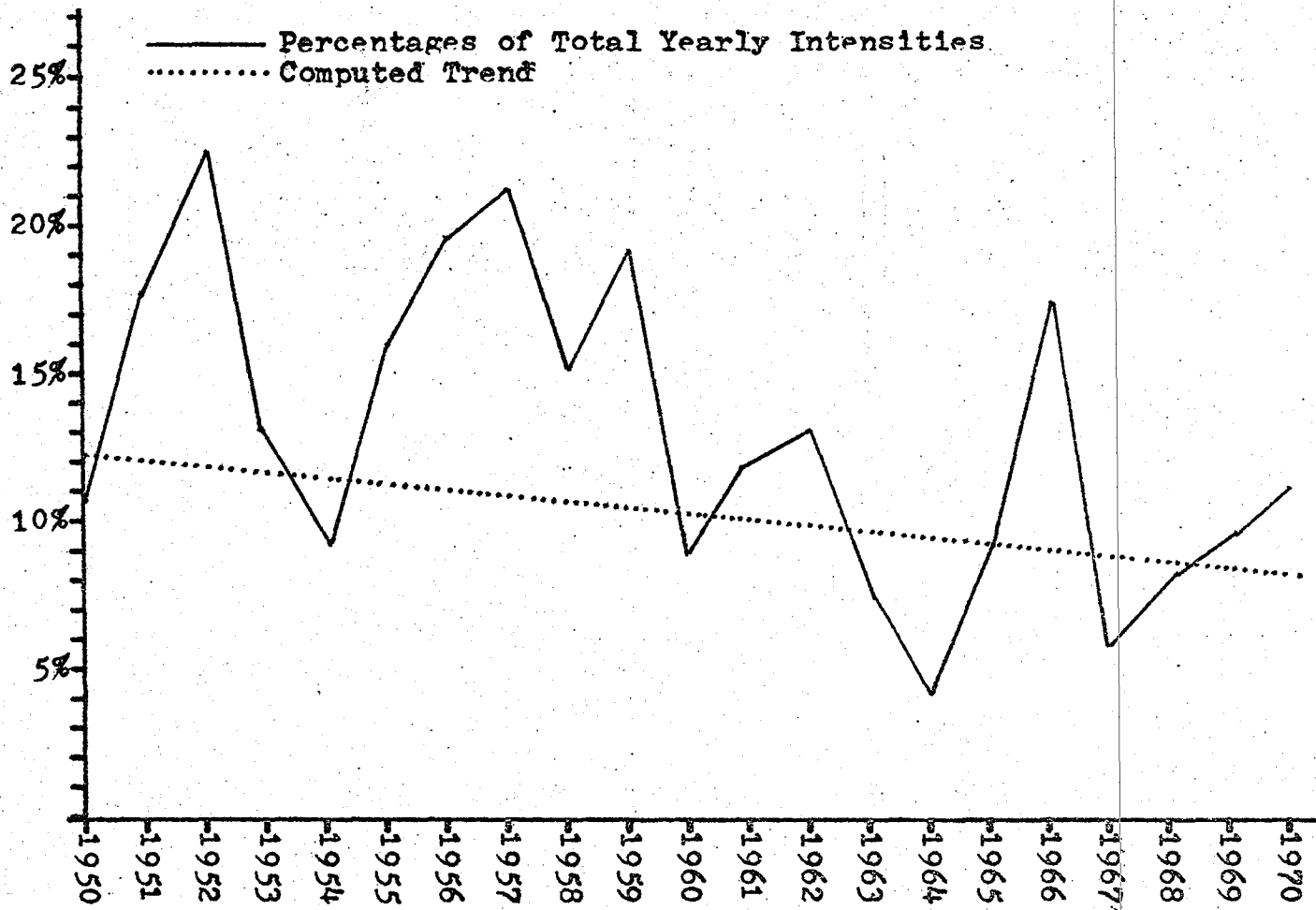


Figure 4.19

Percentages of Total Yearly Intensities in Music Educators Journal Articles for Unclassified Values, 1950-1970, and Computed Trend

Table 4.20

Rank Order of Percentages of Yearly Intensities for Nineteen Value Categories in Music Educators Journal Articles, 1950-1970, and of Mean Percentages of Total Intensities

Rank	1950	1951	1952	1953	1954	1955	1956	1957
1	O		S	H	A	P	S	S
1.5		ES						
2	N		A	G	I	S	A	I
2.5								
3	H	A	P	S	N	A	H	H
3.5								
4	S	G	I	I		O	O	A
4.5								
5	G		H	O	EGS	H		G
5.5		IO					IL	
6	Q		E	J		R		
6.5								
7		H	K	E	O		R	DJR
7.5						CN		
8	EJR						D	
8.5								
9				ACP	KPQ	I	M	L
9.5		BCDR	FGOQ					
10						K		
10.5							JK	
11	GDI			F				FOP
11.5					CD			
12			R			DJL	C	
12.5				DN				
13		JNQ						
13.5	AP						FQ	CK
14					FHJ	M		
14.5				LR				
15								N
15.5							EG	
16			CDBJLMN	K	L			Q
16.5								
17	BFKLM	FKLMP				BEGPQ	N	E
17.5								
18				BMQ	BMR			
18.5							BP	BM
19								

Key:

A--Cultural Force	H--Psychological Force
B--Societal Ritual	I--Socializing Force
C--Historic Tradition	J--Aesthetic Experience
D--Democratic Ideals	K--Creativity
E--Universal Language	L--Symbolic Objectification
F--Intellectual Discipline	M--Music for Its Own Sake
G--Therapy	N--Self-Expression

(continued)

Table 4.20 (cont.)

Rank	1958	1959	1960	1961	1962	1963	1964	1965	1966
1	S	S	G	A	R		J		J
1.5						AK		EJ	
2	H	H	A				K		S
2.5				HO	AS				
3	A	C				J	A	K	H
3.5			HS						
4		P		S	M	H	O	S	A
4.5	GN								
5			E	J	L	E	H	R	N
5.5		AO							
6			K	F	H	S	R	G	R
6.5									
7	EJO	D	N	E		O	M	F	
7.5									
8							L		
8.5			CO	NP	CFJ	FL		AN	CEKP
9	K						E		
9.5		FGJL							
10	R		P			P		C	
10.5				BQ			NS		
11	F				N			O	
11.5			FQ			CQ			GO
12		E		L				P	
12.5					OP				
13		M	B	G		M	CFQ	Q	F
13.5									
14	CDILP			K		R		H	Q
14.5		IK	JL		BK				
15				R			B		
15.5									
16		N	R	C		BDN	Q	BDL	
16.5									
17	Q			M	DGQ		I		BDILM
17.5			IM						
18		BQR		D			D		
18.5	BM					GI		IM	
19			D	I	I		P		

Key (cont.):

- O--Enjoyment
- P--Leisure Time
- Q--Vocational Goal
- R--Audience Development
- S--Unclassified Values

Table 4.20 (cont.)

Rank	1967	1968	1969	1970	Percentage Mean
1	J	J	J	J	S (12.56%)
1.5					
2	A	N	K	K	A (9.89%)
2.5					
3	K	K		H	J (9.10%)
3.5			NS		
4				A	H (8.99%)
4.5	HL	GH			
5			A		K (6.48%)
5.5				EN	
6	P		H		
6.5		ES			EO (6.27%)
7	G		L	S	
7.5					
8	S	P	F	B	G (5.58%)
8.5					
9	C	A	E	G	N (5.44%)
9.5					
10	R		O		P (4.41%)
10.5		FL		CO	
11	N				R (4.06%)
11.5			BM		
12		C		F	C (3.54%)
12.5	EO				
13		Q			I (3.41%)
13.5			GR		
14		M			F (3.26%)
14.5	FQ				
15		O			L (3.15%)
15.5					
16	M			DIIMPQR	Q (2.14%)
16.5					
17	B		CDIPQ		D (1.81%)
17.5		BDIL			
18					M (1.63%)
18.5	DI				
19					B (1.22%)

Table 4.21

Rank Order of Means of Absolute Differences Between
Consecutive Percentages of Total Yearly Intensities
for Nineteen Value Categories in Music Educators
Journal Articles, 1950-1970

Rank	Value Category	Mean of Differences
1	Unclassified Values	5.01
2	Universal Language	4.89
3	Therapy	4.39
4	Leisure Time	4.30
5	Psychological Force	4.19
6.5	Self-Expression	4.11
6.5	Culturaal Force	4.11
8	Aesthetic Experience	3.99
9	Enjoyment	3.80
10	Creativity	3.56
11	Audience Development	3.40
12	Symbolic Objectification	2.36
13	Historic Tradition	2.32
14	Music for Its Own Sake	2.20
15	Vocational Goal	2.17
16	Socializing Force	1.66
17	Intellectual Discipline	1.55
18	Democratic Ideals	1.54
19	Societal Ritual	1.13

agreement regarding the level of abstraction with which a value in music education could be most clearly stated, and by implication, which could be understood by readers of the Music Educators Journal.

Total Value Statements

Table 4.22 gives, by year, the number of articles in the Music Educators Journal which were considered in this study, and the number and percentages of articles which contained value statements. The percentages ranged from 18.6 per cent to 34.5 per cent, with a mean of 23.1 per cent and a median of 23.3 per cent. Figure 4.20 shows these percentages graphically with their computed trend. The trend line rose at the rate of .18 per cent per year. Thus, the music education profession apparently increased its interest in values in music education from 1950 to 1970. A peak in interest occurred during the middle years of the twenty-one year period, from 1955 to 1967.

Table 4.23 shows the number of value statements obtained by all nineteen value categories combined in each year, 1950-1970, and their computed trend values; it also shows the total intensities and their computed trend values. The total yearly frequencies ranged from twenty-seven to ninety, while the total yearly intensities ranged from seventy-five to 250. The mean frequency was 56.0, and the mean of total yearly intensities was 155.095.

Table 4.22

Number of Music Educators Journal Articles Considered,
by Year, and Number and Percentage of Articles Which
Contained Value Statements, and Computed Trend

Year	Number of Articles Which Contained Value Statements	Total Number of Articles Considered	Percentage of Articles Which Contained Value Statements	Computed Trend
1950	16	86	18.6	21.30
1951	15	81	18.5	21.48
1952	18	98	18.3	21.66
1953	19	101	18.8	21.84
1954	16	85	18.8	22.02
1955	19	70	27.1	22.20
1956	24	91	26.4	22.38
1957	19	84	26.0	22.56
1958	17	73	23.3	22.74
1959	18	81	22.2	22.92
1960	20	82	24.4	23.10
1961	29	84	34.5	23.28
1962	27	98	27.6	23.46
1963	28	105	26.6	23.64
1964	28	116	24.1	23.82
1965	29	114	25.4	24.00
1966	19	98	19.4	24.18
1967	31	118	26.3	24.36
1968	30	131	22.9	24.54
1969	25	111	22.5	24.72
1970	22	115	19.1	24.90
Total=469		Total=2022	Mean=23.1	
			Median=23.3	

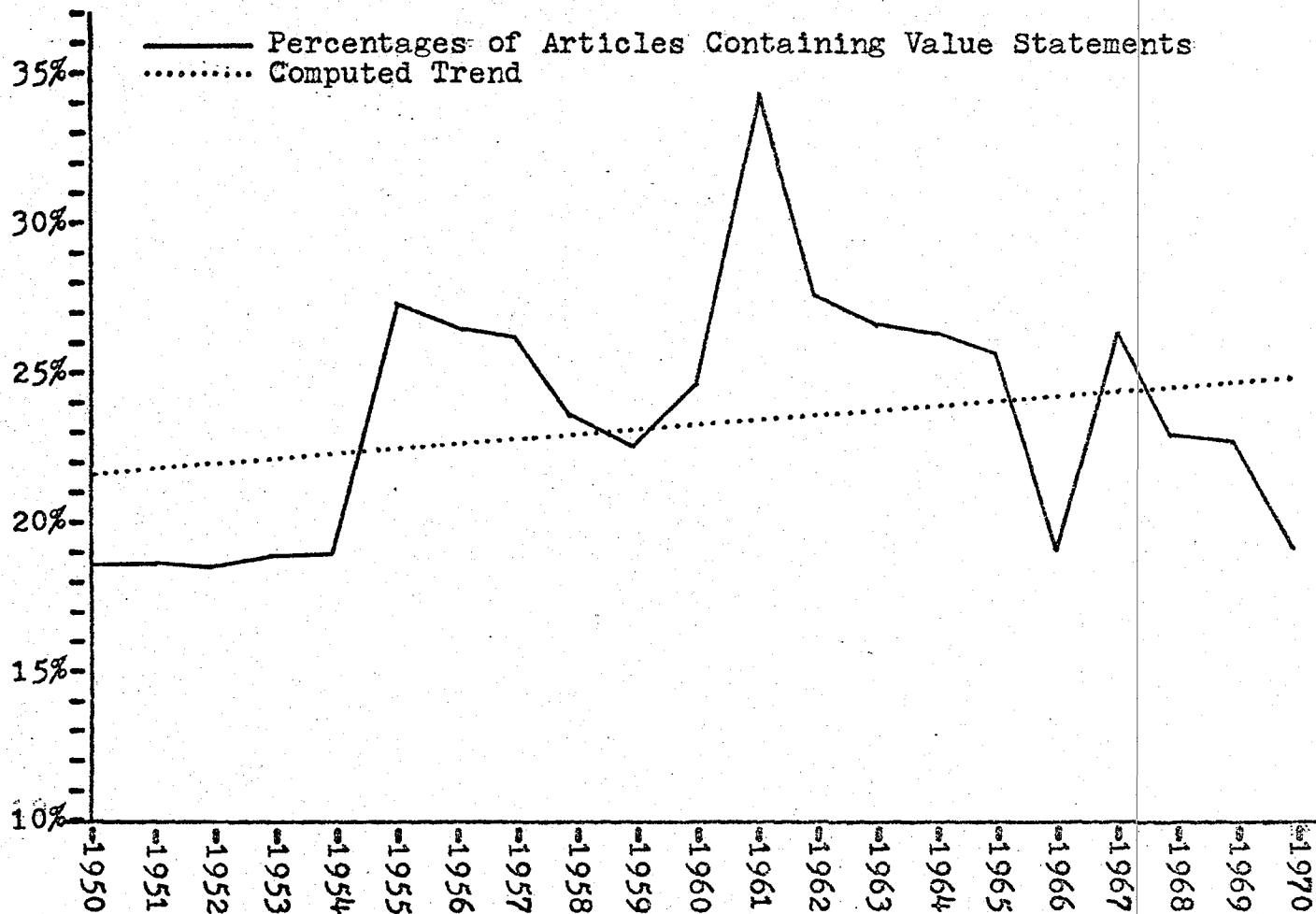


Figure 4.20

Percentages of Music Educators Journal Articles, by Year, 1950-1970,
Which Contained Value Statements, and Computed Trend

Table 4.23

Frequency and Total Intensity of All Value Statements in
the Music Educators Journal, 1950-1970;
and Computed Trend Values

Year	Frequency		Intensity	
	Total Frequency	Trend Value	Total Intensity	Trend Value
1950	27	41.950	74	117.675
1951	34	43.355	109	121.417
1952	31	44.483	81	125.159
1953	61	46.165	156	128.901
1954	41	47.570	115	132.643
1955	48	48.975	135	136.385
1956	61	50.380	178	140.127
1957	61	51.785	173	143.869
1958	52	53.190	141	147.611
1959	51	54.595	133	151.353
1960	54	56.000	172	155.095
1961	86	57.405	250	158.837
1962	67	58.810	160	162.579
1963	69	60.215	199	166.321
1964	64	61.620	160	170.063
1965	67	63.025	179	173.805
1966	45	64.430	114	177.547
1967	90	65.835	250	181.289
1968	68	67.240	195	185.031
1969	51	68.645	153	188.775
1970	48	70.050	130	192.515
Total	1176		3258	

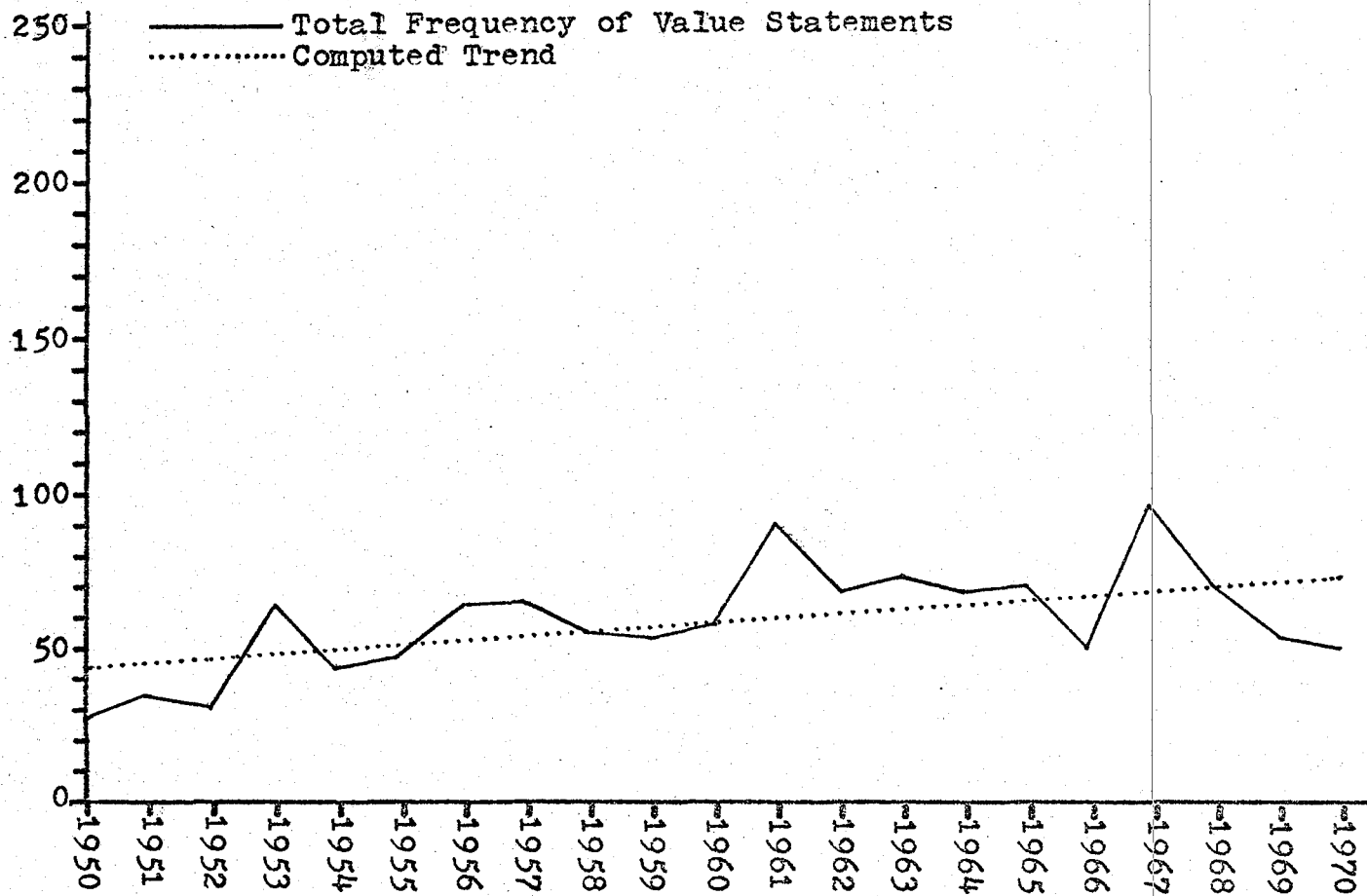


Figure 4.21

Total Frequency of Value Statements in the Music Educators Journal,
by Year, 1950-1970, and Computed Trend

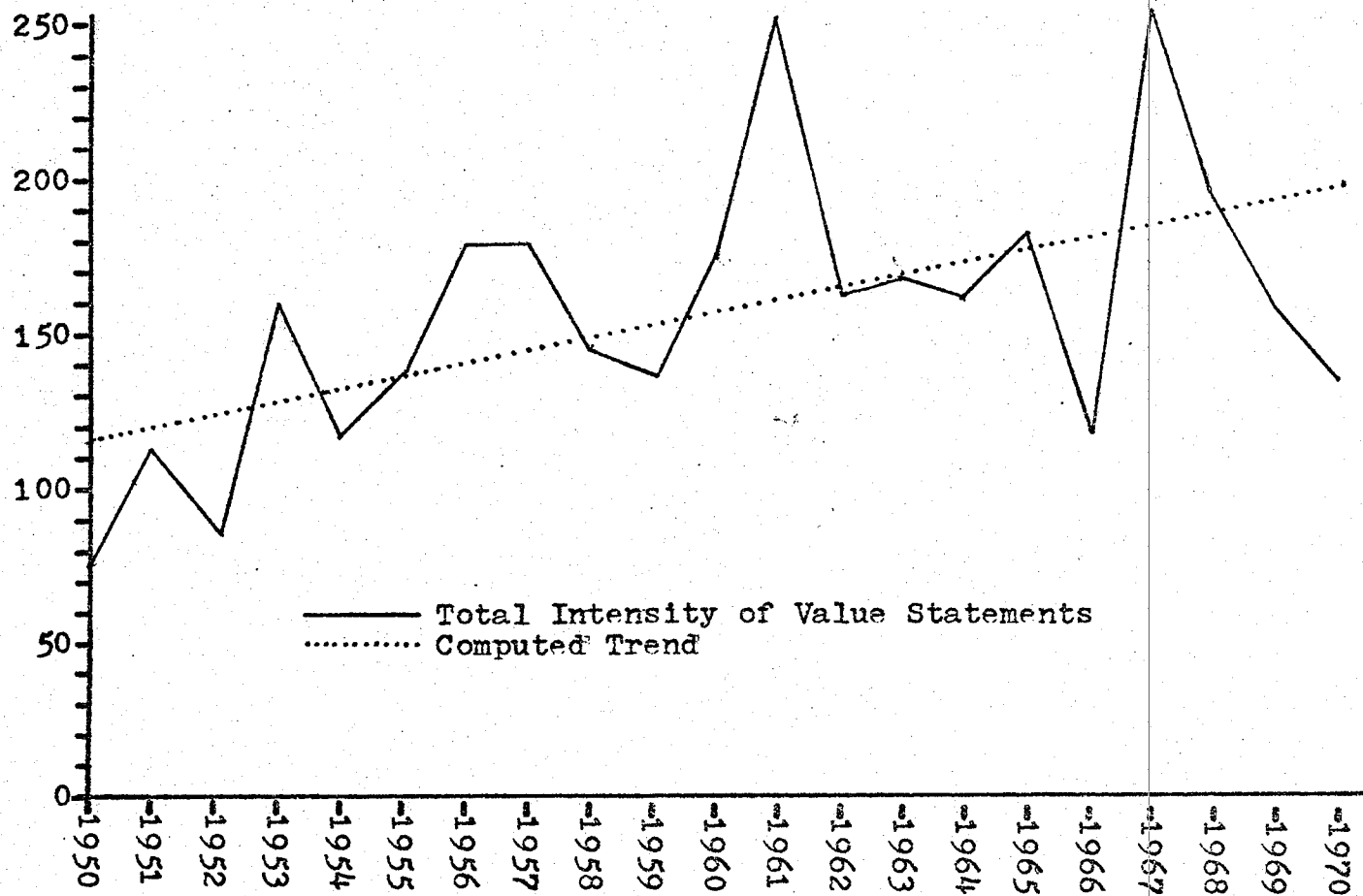


Figure 4.22

Total Intensity of Value Statements in the Music Educators Journal,
by Year, 1950-1970, and Computed Trend

The frequency of occurrence of all value statements increased over the entire twenty-one year period. Figure 4.21 shows the frequency of occurrence of value statements and their computed trend. The trend line rose at the rate of 1.405 value statements per year. The total intensities and their computed trend are shown in Figure 4.22; the trend line rose at the rate of 3.740 intensity points per year. Each added yearly value statement, therefore, had an intensity rating of 2.662. The overall mean intensity rating for each value in the entire study was 2.51; the difference of .152 intensity points is not large enough to indicate a real difference between intensity ratings in the early years of the study as opposed to those in the later years. This indicates that writers in the Music Educators Journal expressed value statements with approximately equal intensity throughout the twenty-one year period under study.

SUMMARY OF VALUE CHANGES

In the foregoing discussion of the nineteen value categories, change was noted in terms of increase or decline in emphasis on the value categories. These changes are summarized below.

Little or No Change in Emphasis

Eight value categories were subject to little or no change in emphasis over the period 1950-1970:

1. Cultural Force.
2. Societal Ritual.
3. Historic Tradition.
4. Intellectual Discipline.
5. Psychological Force
6. Symbolic Objectification.
7. Music for Its Own Sake.
8. Audience Development.

Of these eight unchanging value categories, two may be considered to be major factors in values in music education: 1) Cultural Force; and 2) Psychological Force. Three value categories may be considered to be moderate factors: 1) Historic Tradition; 2) Intellectual Discipline; and 3) Audience Development. Three categories may be considered to be minor factors: 1) Societal Ritual; 2) Symbolic Objectification; and 3) Music for Its Own Sake.

Decline in Emphasis

Six value categories showed a decrease in emphasis over the period 1950-1970:

1. "Democratic Ideals" declined at the rate of .165 per cent per year from 1950 to 1966. It was not found in articles from 1966 to 1970.
2. "Therapy" declined from 1950 to 1970 at the rate of .223 per cent per year.

3. "Socializing Force" declined from 1950 to 1961 at the rate of .680 per cent per year. It was not found in articles from 1961 to 1970.
4. "Enjoyment" declined from 1950 to 1970 at the rate of .368 per cent per year.
5. "Vocational Goal" declined from 1950 to 1970 at the rate of .102 per cent per year.
6. Unclassified Values declined from 1950 to 1970 at the rate of .445 per cent per year.

Of these six declining value categories, two may be considered to be major factors in values in music education: 1) Enjoyment; and 2) Unclassified Values. Two value categories may be considered to be moderate factors: 1) Therapy; and 2) Socializing Force. Two value categories may be considered to be minor factors: 1) Democratic Ideals; and 2) Vocational Goal.

Increase in Emphasis

Two value categories showed an increase in emphasis over the period 1950-1970:

1. "Aesthetic Experience" increased from 1950 to 1962 at the rate of .265 per cent per year. It increased from 1963 to 1970 at the rate of 1.566 per cent per year.
2. "Creativity" increased from 1950 to 1962 at the rate of .220 per cent per year. It increased from 1963 to 1970 at the rate of .598 per cent per year.

Both of these value categories may be considered to be major factors in values in music education.

Bi-directional Change in Emphasis

Three value categories showed a bi-directional change in emphasis over the period 1950-1970:

1. "Universal Language" declined from 1950 to 1956 at the rate of 1.135 per cent per year. It increased from 1957 to 1970 at the rate of .293 per cent per year.
2. "Self-Expression" declined from 1950 to 1962 at the rate of .115 per cent per year. It increased from 1963 to 1970 at the rate of 1.286 per cent per year.
3. "Leisure Time" increased from 1950 to 1956 at the rate of .757 per cent per year. It declined from 1957 to 1970 at the rate of .142 per cent per year.

All three of these value categories may be considered to be moderate factors in values in music education.

POSSIBLE RELATIONSHIPS

Emphasis on each of the nineteen value categories fluctuated from year to year throughout the twenty-one year period under study. Between any pair of consecutive years, some value categories showed an increase while other value categories showed a decline. No pattern of relationships, however, was discernable.

While no relationships were discernable in the year-to-year fluctuations, the comparison of overall trends can permit the establishment of possible relationships among value categories. Two possible relationships were discernable among the nineteen value categories.

The first relationship concerns "Aesthetic Experience," "Creativity," and "Self-Expression." From 1950 to 1962, "Aesthetic Experience" and "Creativity" increased in emphasis at approximately the same rate. Between 1962 and 1963, both value categories showed a marked sudden increase, and then increased strongly from 1963 to 1970. "Self-Expression" declined in emphasis from 1950 to 1970 and then reversed direction, increasing in emphasis from 1963 to 1970. In each case the turning point was 1962-63, and each value category increased in emphasis from 1963 to 1970. Because of the coincidence of these changes, it is possible to hypothesize that a relationship exists among these three value categories, or that one existed in 1962-63 and continued through 1970.

The second possible relationship concerns "Universal Language" and "Leisure Time." "Universal Language" declined in emphasis from 1950 to 1956 and increased in emphasis from 1957 to 1970. The opposite occurred with regard to "Leisure Time." The latter increased in emphasis from 1950 to 1956 and declined from 1957 to 1970. In each case the turning point was 1956-57. Because of the coincidence of these changes,

it is possible to hypothesize that an inverse relationship exists between these two categories of value, or that it existed in 1956-57.

INHERENT LIMITING BIAS

In any study of this type, the inherent possibility exists that one author or small group of authors can bias the findings by their contribution of a disproportionately large number of articles. Table 4.24 shows that this phenomenon occurred in this study. It did not, however, operate to a great extent. A total of 378 authors contributed a total of 469 articles; each author contributed a mean of 1.241 articles, and a mean of 3.11 value statements. Each article contained a mean of 2.51 value statements.

Table 4.2B

Number of Articles Contributed by the Number of Authors in
the Music Educators Journal, 1950-1970, and Means
of the Number of Value Statements per
Article and per Year

Number of Articles per Author	Number of Authors Contributing	Total Number of Articles Contributed	Total Number of Value Statements	Mean Number of Value Statements per Article	Mean Number of Value Statements per Author
1	330	330	814	2.47	2.47
2	30	60	144	2.40	4.80
3	9	27	61	2.26	6.78
4	5	20	59	2.95	11.80
5	2	10	35	3.50	17.50
6	1	6	10	1.67	10.00
16*	1	16	53	3.31	53.00
total=378		total=469	total=1176	mean=2.51	mean=3.11

*This author was the Music Educators National Conference.

Chapter 5

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

The purpose of this study was to: 1) determine if values in music education, as presented in written value statements, changed from 1950 to 1970; and 2) if change occurred, determine the direction(s) of that change.

SUMMARY

The Music Educators Journal, 1950-1970, was the source of material for the study. Each major article in each issue, 1950-1970, was read and examined for any value statements in music education which it contained. Each value statement found in each article was assigned an intensity rating of 1 (lowest), 2, 3, or 4 (highest).

Eighteen value categories were identified and selected for study:

- I. Social values:
 - A. Music as a cultural force, part of the national culture.
 - B. Music as a societal ritual.
 - C. Music as a part of historic tradition.
 - D. Music as a means of achieving democratic ideals.
 - E. Music as a universal language, as a means of communication.
- II. Psychological values:
 - F. Music as an intellectual discipline.
 - G. Music as therapy, or as a means of emotional adjustment.

- H. Music as a psychological force in human development.
- I. Music as a socializing force; i. e., as a means of conditioning or training an individual for participation in a social unit.

III. Aesthetic values:

- J. Music as a means of achieving aesthetic experience.
- K. Music as a means of creativity.
- L. Music as the symbolic objectification of the subjective, non-verbal domain of human existence.
- M. Music for its own sake.
- ~~N. Music as a means of self-expression.~~
- O. Music as a means of enjoyment.

IV. Futuristic values:

- P. Music as a leisure time activity.
- Q. Music as a vocational goal.
- R. Music as a means of developing audiences.

A nineteenth value category, called "Unclassified Values," was created for those value statements which did not belong in one of the above eighteen categories.

A summation of intensity ratings of value statements in each category was tabulated for each year. A percentage of total yearly intensities of all value statements was computed for each value category for each year. Using these percentages of total yearly intensities, a trend was computed for each value category for the twenty-one year period.

FINDINGS

Based on the data obtained in this study and on analysis of computed trends, the following findings of the study were obtained:

Little or No Change in Emphasis

Eight value categories were subject to little or no change in emphasis over the period 1950-1970:

1. "Cultural Force."
2. "Societal Ritual."
3. "Historic Tradition."
4. "Intellectual Discipline."
5. "Psychological Force."
6. "Symbolic Objectification."
7. "Music for Its Own Sake."
8. "Audience Development."

Decline in Emphasis

Six value categories showed a decline in emphasis over the period 1950-1970:

1. "Democratic Ideals" declined at the rate of .165 per cent per year from 1950 to 1966. It was not found in articles from 1966 to 1970.
2. "Therapy" declined from 1950 to 1970 at the rate of 1223 per cent per year.
3. "Socializing Force" declined from 1950 to 1961 at the rate of .680 per cent per year. It was not found in articles from 1961 to 1970.
4. "Enjoyment" declined from 1950 to 1970 at the rate of .368 per cent per year.
5. "Vocational Goal" declined from 1950 to 1970 at the rate of .102 per cent per year.

6. Unclassified Values declined from 1950 to 1970 at the rate of .445 per cent per year.

Increase in Emphasis

Two value categories showed an increase in emphasis over the period 1950 to 1970:

1. "Aesthetic Experience" increased from 1950 to 1962 at the rate of .265 per cent per year. It increased from 1963 to 1970 at the rate of 1.566 per cent per year.
2. "Creativity" increased from 1950 to 1962 at the rate of .220 per cent per year. It increased from 1963 to 1970 at the rate of .598 per cent per year.

Bi-directional Change in Emphasis

Three value categories showed a bi-directional change in emphasis over the period 1950 to 1970:

1. "Universal Language" declined from 1950 to 1956 at the rate of 1.135 per cent per year. It increased from 1957 to 1970 at the rate of .293 per cent per year.
2. "Self-Expression" declined from 1950 to 1962 at the rate of .115 per cent per year. It increased from 1963 to 1970 at the rate of 1.286 per cent per year.

3. "Leisure Time" increased from 1950 to 1970 at the rate of .757 per cent per year. It declined from 1957 to 1970 at the rate of .142 per cent per year.

CONCLUSIONS

Based on the findings of the study, the following conclusions seemed warranted:

1. Values in music education changed multi-directionally from 1950 to 1970. Change was noted with regard to eleven of the nineteen value categories:
- A. From 1950 to 1970, two value categories increased in emphasis: 1) "Aesthetic Experience;" and 2) "Creativity."
 - B. From 1950 to 1970, six value categories declined in emphasis: 1) "Democratic Ideals;" 2) "Therapy;" 3) "Socializing Force;" 4) "Enjoyment;" 5) "Vocational Goal;" and 6) Unclassified Values.
 - C. From 1950 to 1970, emphasis on three value categories changed direction:
 - 1) "Universal Language" declined in emphasis from 1950 to 1956, and increased from 1957 to 1970.
 - 2) "Leisure Time" increased in emphasis from 1950 to 1956, and declined from 1957 to 1970.
 - 3) "Self-Expression" declined in emphasis from 1950 to 1962, and increased from 1963 to 1970.

It seems reasonable to expect that, barring some event of significant influence, the above trends will continue to operate.

2. Little or no overall change in emphasis was noted with regard to eight value categories: 1) "Cultural Force;" 2) "Societal Ritual;" 3) "Historic Tradition;" 4) "Intellectual Discipline;" 5) "Psychological Force;" 6) "Symbolic Objectification;" 7) "Music for Its Own Sake;" and 8) "Audience Development." It could be concluded, then, that these eight value categories were, in the light of the data of this study, unchanging elements in music education during the period 1950-1970.
3. Of the eight unchanging value categories, five were generally of weak emphasis: 1) "Societal Ritual;" 2) "Historic Tradition;" 3) "Intellectual Discipline;" 4) "Symbolic Objectification;" and 5) "Music for Its Own Sake." It may therefore be concluded that these elements in music education were those which the music education profession either: 1) generally accepted and felt their discussion to be unnecessary; or 2) considered so insignificant as to be unworthy of discussion.
4. Aesthetic values became progressively more important to the music education profession during the period 1950-1970, while Psychological Values became progressively less important. Three Aesthetic Values increased in emphasis ("Aesthetic Experience," "Creativity," and "Self-Expression") while one Aesthetic Value ("Enjoyment") declined in emphasis

and two Aesthetic Values ("Symbolic Objectification" and "Music for Its Own Sake") showed little or no change. Two Psychological Values ("Therapy" and "Socializing Force") declined in emphasis, while two categories ("Intellectual Discipline" and "Psychological Force") showed little or no change.

5. Although aesthetic values increased in importance, especially after 1962, the music education profession continued to recognize non-aesthetic values as significant factors in values in music education. Four non-aesthetic value categories ("Cultural Force," "Historic Tradition," "Intellectual Discipline," and "Audience Development") continued to be recognized as significant factors in values in music education, maintaining a constant overall rate of advocacy throughout the period 1950 to 1970.
6. The similarity between the computed trends of emphasis on "Aesthetic Experience" and "Creativity" suggest that a relationship between these two values was recognized by writers in music education. The increase in emphasis on "Self-Expression," which occurred from 1963 to 1970, was concurrent with the increase in emphasis on "Aesthetic Experience" and "Creativity," suggesting that a further relationship between "Self-Expression" and the other two value categories was perceived. These relationships were in fact perceived by the present

author, and formed a basis for the inclusion of these three value categories into the same general heading of "Aesthetic Values." The data obtained in this study appear to confirm the existence of such a relationship.

7. From 1950 to 1970, the eighteen value categories which were the focus of this study represented a progressively larger proportion of the total population of value statements in the Music Educators Journal. It may be therefore concluded that value statements in the journal became progressively more in line with the level of abstraction represented by the eighteen value categories. It may be presumed that the trend of writers in music education toward stating values in similar levels of abstraction was in part due to the profession's deepening awareness that clarity in philosophical writing was necessary for the advancement of the position of music education in the American educational system. It may be hypothesized that the six events described in Chapter 2 of this report contributed to that awareness.
8. The American response to the Soviet Sputnik in 1957 appeared to have had an influence on values in music education with regard to two value categories: 1) "Universal Language" declined in emphasis from 1950 to 1956, and began to increase in 1957; and 2)

2) "Leisure Time" increased in emphasis from 1950 to 1956, and began to decline in 1957. The increase in emphasis on "Universal Language" may have been partly due to the sudden increase in emphasis on foreign language instruction in the public schools, which Sputnik precipitated. The music education profession may have seen the concept of "music as a universal language" as related to the socially and politically important issue of international communication. It would therefore seem to have been a defensible rationale for music education at a time when such rationales were needed. The decline in emphasis on "Leisure Time" may have been partly due to the political and educational call for renewed efforts on the part of American schools to close the apparent gap between American and Soviet space technology. In such a social climate in which increased effort was highly esteemed, leisure time would have seemed of lessened importance.

9. The 1962 national convention of the Music Educators National Conference appeared to have had an immediate, observable influence on values in music education. The profession apparently prepared for and anticipated the scheduled discussions about values in music education well in advance of the convention. As an apparent result of the convention, the years 1962-63 saw change with regard to three value

categories: 1) "Self-Expression" declined in emphasis from 1950 to 1962, and increased from 1963 to 1970; 2) "Aesthetic Experience" and 3) "Creativity" increased in emphasis from 1950 to 1962, and increased from 1963 to 1970 at a markedly greater rate. This would appear to confirm Hooper's¹ findings with regard to the 1962 convention.

10. Only two events (Sputnik in 1957, and the 1962 convention of the Music Educators National Conference) of the six events described in Chapter 2 of this report appeared to have influenced value thinking in music education. The other four events, however, were theoretically capable of exerting such an influence. The absence of observable effect by those four events may have been due to a combination of the following four possibilities:

- A. The strength of the impact of the events on music education was not as strong as was predicted by leaders in music education and as hypothesized by the present author.
- B. Whatever influence the events exerted was less sudden than expected, taking longer than anticipated to be reflected in professional writings. Their influence would have therefore been diffused over time, and would be reflected only gradually in the data in this study. Any changes in emphasis that occurred, then, would not appear to have been attributable to the event(s) which may have influenced them.

¹Maureen Dorothea Hooper, Major Concerns of Music Education: Content Analysis of the Music Educators Journal, 1957-1967. Unpublished Dissertation, University of Southern California, 1969.

- C. Three of the four events which did not appear to have influenced value thinking in music education occurred during the latter years of the period under study: 1) the Tanglewood Symposium, in 1967; 2) the Educational Policies Commission statement, in 1968; and 3) the 1968 national convention of the Music Educators National Conference. If the possibility in (B) above did in fact operate, any influence which these three events might have exerted would not have been observable by 1970.
- D. The instruments of measurement utilized in this study were of insufficient sensitivity to allow observation of some changes that did occur.

OBSERVATIONS REGARDING THE MUSIC EDUCATORS JOURNAL

In addition to the above conclusions, the following observations were noted from the reading and study of 140 issues of the Music Educators Journal:

1. The Music Educators Journal contains articles which concern widely diverse topics of interest to music educators: philosophy, methods and materials, musicology, applied technique, job placement, et cetera. Value statements may be present in or absent from articles concerning any of these topics except philosophy. Articles directly concerning philosophy invariably contained value statements.
2. The Music Educators Journal reflects and contains much diversity and difference in opinion, attitude, and philosophical orientation, as expressed in articles by contributing authors.

3. The articles in the Music Educators Journal from which value statements were extracted represent many authors, with no one author or group of authors tending to dominate the others in terms of numerical contributions.
4. Articles in the Music Educators Journal vary widely in the intensities with which they propose or advocate values in music education.

SPECULATIONS

Based on the findings and conclusions of this study and on the above observations regarding the Music Educators Journal, the following speculations seemed warranted:

1. The most recent of the six events which were described in Chapter 2 of this report occurred in 1968. It is possible that events occurred in 1969 or 1970 which, from the perspective which the future will lend, will be considered to have been of equal or greater importance to values in music education than any of the six events described in Chapter 2 of this report. Since the 1968 Seattle convention of the Music Educators National Conference, book have been written and published, position papers written, symposia and conferences held, and political events have occurred which may in the future be seen to have had a strong, measureable effect on values in music

- education. On the basis of the data of this study and the conclusions drawn, the probability of such events and their impact may be hypothesized with a reasonable degree of certainty.
2. The yearly number of value statements contained in the Music Educators Journal increased from 1950 to 1970 in a straight-line trend. There seems to be no reason to expect that this trend will not continue. It is probable that writers in music education will, in the future, be increasingly concerned with philosophical values in music education. This concern will derive in part from the philosophical confusion and multiplicity of philosophical attitudes of the past which are demonstrated by this study, in part from social, political, and moral changes of the future, and in part from a greater recognition in music education of the need for philosophical inquiry into the foundations of all artistic endeavors.
 3. The major trend of the latter years of the twenty-one year period studied in this investigation was toward an increase in emphasis on aesthetic and aesthetically derived values. There seems to be no reason to believe that this trend will not continue. It is possible that the constant and significant interest in what have been considered to be non-aesthetic values ("Cultural Force,"

"Historic Tradition," "Intellectual Discipline," and "Audience Development") will result in renewed efforts to discover and demonstrate positive relationships between these values and aesthetic values. It is also possible that these social, psychological, and futuristic values will be demonstrated by philosophical thinkers and writers (more fully than in the past) to be essentially rooted in aesthetic considerations.

RECOMMENDATIONS

The following recommendations for possible research studies are an outgrowth of this investigation:

1. A study should be conducted, parallel to this investigation and utilizing a similar design, which would investigate value statements contained in the various journals of the state music educators associations. This would permit a comparison to be made between the state journals and the national journal, and could show to what extent the national association reflects value thinking within the various state associations.
2. A similar study should be conducted, using as a source of material the books dealing with the philosophy of music education, published between 1950 and 1970. This would permit a view of the development of philosophical values during this

period which the study by the present author does not provide. A comparison of such a study to the study by the present author could show to what extent the Music Educators Journal reflects and encompasses the opinions, values, and attitudes which may be more fully developed in the books than in the journal.

3. A taxonomy of philosophical values in music education should be developed and made available to the music education profession. Such a taxonomy could facilitate clarity of philosophical thought and intent among writers in music education. Using such a taxonomy, a further examination of the findings of this study could help to define and clarify philosophical values in music education.
4. An historical study of values in music education prior to 1950 should be conducted, which would investigate as many values as could be identified rather than a select few. Such a study could show the development and continuity of philosophical values throughout the history of American music education.
5. A study of the movements and forces in American society, politics, education, and demography, from 1950 to 1970, should be conducted to provide insight into the causes of the value changes documented by this study.

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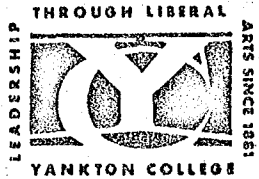
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Appendix A

PERSONAL CORRESPONDANCE

On the following two pages are copies of personal correspondence between the author and Dr. O. M. Hartsell, Chairman of the Editorial Board of the Music Educators Journal. Two letters are included: 1) from the author to Dr. Hartsell; and 2) Dr. Hartsell's reply.

**YANKTON COLLEGE**

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CONSERVATORY OF MUSIC
September 22, 1972

Dr. O. M. Hartsell
School of Music
University of Arizona
Tucson, Arizona 85700

Dear Dr. Hartsell:

I am currently writing my doctoral dissertation (Ed.D., University of the Pacific) on value changes in music education from 1950 to 1970. The material for the study is the Music Educators Journal.

In chapter 3 of the study, I have written the following statement:

Publishing an article is not a haphazard or careless act, but an act of critical selection and evaluation of subject material. The final copy appearing in published form usually represents a carefully prepared and edited statement by the author, and accepted by the editorial board of the Music Educators Journal. It is presumed that a printed article contains information, ideas, and value statements by the author for a specific purpose, and that the article represents his seasoned judgement.

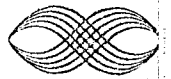
My dissertation committee insists that the above statement be supported and documented. Would you, as editor of the Music Educators Journal, find time in your busy schedule to write me a letter lending support to this statement?

Thank you very much.

Sincerely,

William M. Jones
Assistant Professor of Voice
and Music Education

WMJ:jfp



NINETEENTH STREET NORTHWEST, WASHINGTON, D. C. 20036 (202) 833-4216

OCTOBER 6, 1972

MR. WILLIAM M. JONES
Assistant Professor of Voice and Music Education
Conservatory of Music
Yankton College
Yankton, South Dakota 57078

Dear Professor Jones:

This will acknowledge your letter concerning procedures used in selecting and approving material which appears in the Music Educators Journal. The Editorial Board of the MEJ represents extensive experience and study and is a very conscientious group in helping to select the content for our national professional publication in music education. In addition to the very thorough and time-consuming evaluations made by members of the Editorial Board, we have an outstanding young Editor and a hard working and dedicated MEJ staff. Our Editor and his staff work under the general supervision of our Director of Publications and with the Executive Secretary of the Music Educators National Conference. The final product is indeed a team effort and much of the refining process necessary is done by the Editor of the Music Educators Journal and his staff as the copy is prepared for each issue. Whenever, in the judgment of the Editor or the Chairman of the MEJ Editorial Board, we do not have the expertise represented on the MEJ Editorial Board which we feel is needed for a particular topic or issue, we then employ one or more well-known consultants in the area and have this material evaluated for accuracy and content. Our October, 1972 special issue devoted to "Music in World Cultures" is a good example of this practice. If you have not received your copy yet, it will reach you in the next few days. It is both a significant and beautiful issue and has been more than two years in preparation.

The Music Educators Journal is the only contact many of our members have with the Music Educators National Conference. As such, we feel it should be attractive in format, balanced and accurate in content, and provide a forum for many different expressions of ideas and opinions. Your dissertation topic is an interesting one to me and I will be looking forward to reading your dissertation when it becomes available. All good wishes for the successful completion of your doctoral study.

Sincerely,

O. M. Hartsell, Chairman
Editorial Board
Music Educators Journal

Appendix B

ARTICLES IN THE MUSIC EDUCATORS JOURNAL, 1950-1970, WHICH CONTAINED VALUE STATEMENTS, WITH ANNOTATIONS INDICATING WHICH VALUES WERE CONTAINED IN EACH ARTICLE

On the following pages is an alphabetical list of all the articles in the Music Educators Journal, 1950-1970, which were considered to contain value statements. At the end of each entry, an annotation is included in parenthesis. Each annotation is composed of two parts: 1) a code letter identifying each value statement found in the article; and 2) the intensity rating assigned to that value statement.

The code letters and value categories are as follows:

- A. Music as a cultural force, part of the national culture.
- B. Music as a societal ritual.
- C. Music as a part of historic tradition.
- D. Music as a means of achieving democratic ideals.
- E. Music as a universal language., as a means of communication.
- F. Music as an intellectual discipline.
- G. Music as therapy, or as a means of emotional adjustment.
- H. Music as a psychological force in human development.
- I. Music as a socializing force; i. e., as a means of conditioning or training an individual for participation in a social unit.
- J. Music as a means of achieving aesthetic experience.
- K. Music as a means of creativity.
- L. Music as the symbolic objectification of the subjective, non-verbal domain of human existence.
- M. Music for its own sake.
- N. Music as a means of self-expression.
- O. Music as a means of enjoyment.

- P. Music as a leisure time activity.
- Q. Music as a vocational goal.
- R. Music as a means of developing audiences.

- S. Unclassified values.

Each annotation should be read thus: "B-3" means that "Music as a societal ritual" was found and assigned an intensity rating of 3. The annotation, "K-1" means that "Music as a means of creativity" was found and assigned an intensity rating of 1.

1. Abel, David W. "Adolescence and Adolescent Behavior Aspects Related to Music." Vol. 44, No. 1 (September-October, 1957) 74-77. (N-3, I-2, G-3, H-2)
2. Adler, Samuel. "The CMP Institutes and Curriculum Change." Vol. 55, No. 1 (September, 1968) 36-38. (F-3, K-2)
3. Aftreth, Orville B. "The Principal's Role in the Music Program." Vol. 46, No. 3 (January, 1960) 41-44. (O-3, S-3, J-2, L-3, G-3)
4. Altshuler, Blanche. "Carmen--A Study in Depth." Vol. 47, No. 5 (April-May, 1961) 90-95. (S-2, O-4)
5. American Council of Learned Societies. "In the Opinion of the American Council of Learned Societies." Vol. 45, No. 4 (February-March, 1959) 88-89. (A-2, P-2)
6. Anderson, Simon V. "The Role of Rock." Vol. 54, No. 5 (January, 1968) 37-41, 85-87. (J-3)
7. Andrie, Eugene. "Fine! Music Education." Vol. 49, No. 2 (November-December, 1962) 111-112. (S-1, L-3, A-2)
8. Anfinson, Rudolph D. "Guidance and Counseling--A Professional Responsibility." Vol. 40, No. 4 (February-March, 1954) 25-26. (Q-4)
9. Apicella, Anthony J. and Giampa, Attilia J. "The General Truth About General Music." Vol. 65, No. 2 (October, 1969) 55-56. (R-2, F-2, J-2)
10. Arberg, Harold W. "Music and the Humanities." Vol. 49, No. 6 (June-July, 1963) 79-80. (Q-3, A-4)
11. Baker, William. "After All, How Many of Them Continue With Music?" Vol. 52, No. 3 (January, 1966) 71-74. (A-2, S-4, J-2)
12. Bakkegard, B. M. "Public School Music As A Public Relations Agent." (Vol. 39, No. 1 (September-October, 1952) 61-62. (S-3, A-3)
13. Barr, E. Lawrence. "Music Teaching in the Secondary Schools." Vol. 41, No. 2 (November-December, 1954) 38-43. (O-3, A-4, I-3, K-3)

14. Batcheller, John. "Piano and School Music." Vol. 47, No. 3 (January, 1961) 86-87. (S-4)
15. Bay, Adela. "A Music Reading Center Proposed." Vol. 56, No. 2 (October, 1969) 61. (N-4)
16. Beattie, John W. "Manna for the Soul." Vol. 38, No. 4 (February-March, 1952) 15-16. (H-3)
17. Beglarian, Grant. "Music, Education, and the University." Vol. 54, No. 1 (September, 1967) 42-44, 113-118. (M-4)
18. Bell, Evalene. "Some Things to Try in Junior High." Vol. 38, No. 4 (February-March, 1952) 38-40. (S-1, O-1, R-1)
19. Bencriscutto, Frank. "The Precarious Position of Music." Vol. 51, No. 5 (April-May, 1965) 58-62. (J-3)
20. Benn, Oleta A. "Excellence in Elementary Music Programs." Vol. 49, No. 2 (November-December, 1962) 34-38, 59. (F-4, M-3, J-3)
21. _____ . "Objectives and Responsibilities in Teacher Education." Vol. 53, No. 9 (May, 1967) 42-45. (L-3)
22. _____ . "For Contact With the Significant." Vol. 52, No. 2 (November-December, 1965) 40-42. (E-2, C-2)
23. _____ . "The Place of Music in a Technological World." Vol. 45, No. 4 (February-March, 1959) 29-33. (M-4, K-3, F-3, S-3)
24. Berg, Richard C. "A Concept for Teen-Agers." Vol. 41, No. 5 (April-May, 1955) 58-59. (R-4)
25. _____ ; "The Music Educators Stake in Commercial Television and Radio." Vol. 38, No. 4 (February-March, 1952) 40-42. (A-3)
26. Berger, David A. "Tell It Like It Is With Pictures." Vol. 57, No. 4 (December, 1970) 50-53. (J-3, F-2, S-2)
27. Berger, Donald A. "Creative Music Education." Vol. 50, No. 2 (November-December, 1963) 79-81. (O-1, K-4)
28. Berger, Kenneth. "What Music CAN Do." Vol. 46, No. 4 (February-March, 1960) 97-98. (E-4, G-4, S-4)

29. Best, John W. "Will You Be a Successful Teacher?"
Vol. 42, No. 6 (June-July, 1956) 52-54. (0-3)
30. Bickel, Mildred K. "A Classroom Teacher Experiments
with Music Correlation." Vol. 42, No. 4 (February-
March, 1956) 30-32, 46. (R-3, I-3, A-3, D-3)
31. Bishop, Herbert. "The Music Teacher and the Changing
Curriculum." Vol. 48, No. 2 (November-December,
1961) 71-72. (H-2, A-2, S-2)
32. Blethen, Edna. "Music Education versus Solfeggio."
Vol. 39, No. 4 (February-March, 1953) 62-64. (0-2)
33. Boardman, Eunice. "New Sounds In the Classroom."
Vol. 55, No. 3 (November, 1968) 63-65. (J-3)
34. Bolz, George. "Ours Is a Singing School." Vol. 48,
No. 3 (January, 1962) 82-84. (H-1, J-1, S-3)
35. Bondurant, Dorothy. "Instrumental Music is a Part of
the Total Music Program." Vol. 43, No. 2 (November-
December, 1956) 38-43. (S-4)
36. Boyle, Imogene. "The Responsibility of School Music
to Music." Vol. 43, No. 5 (April-May, 1957) 46-50.
(K-2, S-2, R-4, Q-3, S-2, O-3, S-2)
37. Breinholt, Verna and Schoepfle, Irene. "Music Exper-
iences for the Child With Speech Limitations."
Vol. 47, No. 1 (September-October, 1960) 45-52.
(N-4, G-2, I-3, H-3)
38. Brickman, H. R. "Psychiatric Implications of Functional
Music for Education." Vol. 36, No. 6 (June-July,
1950) 29-30. (G-4)
39. Briggs, Robert L. "To MENC Student Members." Vol. 47,
No. 4 (February-March, 1961) 85-88. (A-3, J-4)
40. Brin, Charlotte L. "Music, Vital Capacity, and Post-
Respirator Patients." Vol. 37, No. 3 (January, 1951)
18-19. (G-4)
41. Britton, Allen P. "The General Theoretical Foundations
of Music Education." Vol. 50, No. 4 (April-May,
1964) 44-45. (A-1, O-4)
42. _____ . "Music Education in the Nineteen Sixties."
Vol. 47, No. 6 (June-July, 1961) 23-26. (A-2, S-4)
43. _____ . "Music Education: An American Specialty."
Vol. 48, No. 6 (June-July, 1962) 27-29, 55-63.
(M-4, A-2)

44. Britton, Allen P. "The 1962 MENC Program." Vol. 48, No. 4 (February-March, 1962) 45-50. (C-3)
45. Broido, Arnold, and Gary, Charles L. "Is Your Music Program for Real?" Vol. 55, No. 7 (March, 1969) 31-33. (H-4, A-2, K-1, H-1, S-1)
46. Brookhart, Edward. "Musical Form: Dynamic vs. Static." Vol. 51, No. 1 (September-October, 1964) 146-147. (S-2, L-2)
47. Broudy, Harry S. "Art, Science, and the New Values." Vol. 55, No. 6 (February, 1969) 83-95. (J-3, H-3)
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48. _____. "Arts Education Sybstantiated." Vol. 54, No. 4 (December, 1967) 87-93. (J-4, Q-2, R-3)
49. _____. "Educational Theory and the Music Curriculum." Vol. 51, No. 2 (November-December, 1964) 32-36, 140-144. (O-2, H-2, B-2, G-1, S-3, J-3)
50. _____. "A Philosophy of the Arts in an Emerging Society." Vol. 56, No. 1 (September, 1969) 43-46, 109-119. (S-3, J-3, B-3, L-4, S-1, S-3, F-3)
51. Brown, Charles E. "Music To My Ears." Vol. 54, No. 6 (February, 1968) 93-96. (J-3, S-2)
52. Brown, Clifford W. "The New Music Teacher." Vol. 45, No. 5 (April-May, 1959) 62-63. (S-2)
53. Buker, Alden. "The Status of Music Therapy." Vol. 46, No. 5 (April-May, 1960) 62-64. (G-4)
54. Cady, Henry L. "The Sociology of Music: A Perspective." Vol. 50, No. 2 (November-December, 1963) 25-27, 56-58. (E-4)
55. Cahn, Meyer M. "Music as an Extracurricular Activity." Vol. 38, No. 4 (February-March, 1952) 20-21, 24. (R-3, H-2)
56. _____. "The Tensions of Music Learning." Vol. 40, No. 5 (April-May, 1954) 24-26. (G-4)
57. California Music Educators Association. "The Place of Music in California Public Schools." Vol. 52, No. 1 (September-October, 1965) 54-55. (E-3, N-3, A-3, G-3, F-2)
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400. Smith, Carleton Sprague. "The Study of Music as an
Academic Subject." Vol. 49, No. 1 (September-
October, 1962) 31-34. (C-2, S-3)
401. Smith, Helen. "That First Day." Vol. 42, No. 2
(November-December, 1955) 57-58. (S-4)
402. Smith, Paul E. "Music in the Curriculum." Vol. 46,
No. 4 (February-March, 1960) 105-106. (S-3, H-4)
403. Smith, Fowler. "Teaching Music in the Schools is the
Job of the Specialist." Vol. 38, No. 6 (June-
July, 1952) 48-49. (S-3)
404. Sommers, Hobart H. "General Education and the Music
Teacher." Vol. 39, No. 6 (June-July, 1953) 19-21,
42. (O-3, H-3, C-3, H-3, G-3, J-3)
405. _____. "Shield This Light." Vol. 37, No. 4
(February-March, 1952) 26-27, 46. (O-3, H-3, S-3,
D-3, H-3, C-3)
406. Sonenfield, Irwin. "A Bird's-Eye View of Musical
Aesthetics." Vol. 56, No. 7 (March, 1970) 75-83.
(J-4)
407. Sparling, Edward J. "Music for the Masses." Vol. 43,
No. 2 (November-December, 1956) 28-30. (O-4)
408. Standifer, James A. "Arts Education Deserves a Black
Eye." Vol. 55, No. 5 (January, 1966) 27-31. (J-4)
409. _____. "Listening Is an Equal Opportunity Art."
Vol. 56, No. 5 (January, 1970) 97-99, 155. (J-3)
410. Stanton, Roayl. "A Look at the Forest." Vol. 53,
No. 3 (November, 1966) 37-39, 108-115. (A-3)
411. Sticher, Mirian B. and McElheny, Hugh. "The Structure
of Music Can Box a Child In." Vol. 56, No. 8
(April, 1970) 54-57. (K-4, N-3)
412. Stine, Elin T. "There Are No Monotones." Vol. 55,
No. 8 (April, 1969) 46-49, 117-121. (N-3)
413. Sur, William R. "Music for Teenagers." Vol. 47,
No. 2 (November-December, 1960) 62-68. (S-4, R-3)

414. Surplus, Robert W. "Keyboard Experience in Elementary Music." Vol. 50, No. 2 (November-December, 1963) 83-87. (S-3, K-3)
415. Swift, Frederic Fay. "Ineffective Teaching." Vol. 39, No. 4 (February-March, 1953) 72-73. (A-2)
416. Tallmadege, William. "Symbolic Expression in Music." Vol. 48, No. 4 (February-March, 1962) 128-131. (E-3, L-4)
417. _____. "Teaching Improvisation." Vol. 47, No. 2 (November-December, 1960) 58-60. (K-4)
418. Tanner, Paul O. W. "The Musical Values of the Stage Band." Vol. 51, No. 5 (April-May, 1965) 83-84. (A-1)
419. Taylor, Harold. "Music: An Educational Force." Vol. 54, No. 4 (December, 1967) 39-42, 83-85. (L-3, J-4, K-3)
420. _____. "Music as a Source of Knowledge." Vol. 51, No. 1 (September-October, 1964) 35-38, 151-154. (I-4, O-3, N-2, E-2)
421. Taylor, Katherine Scott. "Music Influences Classroom Discipline." Vol. 36, No. 3 (January, 1950) 13-14. (G-4)
422. Thomas, Ronald B. "Learning Through Composing." Vol. 50, No. 4 (February-March, 1964) 106-108. (K-3)
423. _____. "Rethinking the Curriculum." Vol. 56, No. 6 (February, 1970) 69-70. (E-3, A-3, K-3)
424. Thresher, Janice M. "The Contributions of Carl Orff to Elementary Music Education." Vol. 50, No. 3 (January, 1964) 43-48. (N-2, K-3, O-2, A-2)
425. Timmerman, Maurine, and Griffith, Celeste. "Legitimizing the Guitar in General Music." Vol. 56, No. 3 (November, 1969) 75-76. (A-2, H-2)
426. Tipton, Gladys. "Basic Concepts in Music Education." Vol. 45, No. 3 (January, 1959) 21-22. (S-3)
427. _____. "Music Education in the Changing World." Vol. 47, No. 6 (June-July, 1961) 32-35. (S-3, S-3, C-3, P-2)

428. Tirro, Frank P. "Development of an Elementary Instrumental Music Program." Vol. 51, No. 1 (September-October, 1954) 56-59. (M-3)
429. _____ . "The Commitment to Music." Vol. 53, No. 5 (January, 1967) 113-117. (A-4, P-3, H-2)
430. Travelstead, Chester L. "Basic Objectives of Music Education at the Secondary Level." Vol. 44, No. 3 (January, 1958) 24-26. (O-3, H-3, Q-2)
431. Trillingham, C.C. "Creative Arts in American Education." Vol. 46, No. 2 (November-December, 1959) 19-21. (P-2, A-1)
432. Troth, Eugene W. "Sing Your Way to Musical Learning." Vol. 49, No. 4 (February-March, 1963) 93-94. (S-4, K-2)
433. Trythall, Gilbert. "The Necessity of New Music." Vol. 53, No. 3 (November, 1966) 63-65. (J-3, C-3, S-3)
434. Van Bodegraven, Paul. "The Development of Musical Understanding Through Performance." Vol. 41, No. 5 (April-May, 1955) 29-30. (S-4)
435. _____ . "Music Education in Transition." Vol. 51, No. 6 (June-July, 1965) 26-29, 106. (A-4)
436. _____ . "The Time to Call a Halt Is Now." Vol. 37, No. 1 (September-October, 1950) 23-24. (O-3, Q-3)
437. Vander Werf, Lester S. "The Arts--The Forgotten Segment of American Education." Vol. 52, No. 4 (February-March, 1966) 138-143. (N-3, H-3, H-3, K-3, E-3)
438. Van Ess, Donald Harrison. "The Pursuit of Excellence in Music Education." Vol. 48, No. 2 (November-December, 1961) 37-40. (J-4, F-4)
439. Vernazza, Marcelle. "What Are We Doing About Music in Special Education?" Vol. 53, No. 8 (April, 1967) 55-58. (S-2, G-4, H-3)
440. Wollner, Gertrude Price. "Improvisation in the Elementary Classroom." Vol. 54, No. 8 (April, 1968) 43-47. (K-4, L-3, N-2)
441. Walton, Charles W. "Analyzing Analysis." Vol. 55, No. 6 (February-March, 1969) 57-59, 139. (F-2, N-3, K-3, J-4)

442. Watson, J. Perry. "Music and Science Do Go Together." Vol. 47, No. 6 (June-July, 1961) 65-66. (O-4)
443. Watzman, Leona. "What's In A Song?" Vol. 37, No. 3 (January, 1951) 50-51. (E-4)
444. Weaver, James D. "The School's Role in the Cultural Renaissance." Vol. 50, No. 2 (November-December, 1963) 99-103. (A-4, D-2, J-2)
445. Weegar, Clarton E. "Who Else?" Vol. 40, No. 4 (February-March, 1954) 72-74. (A-2, S-3)
446. Weidensee, Victor. "Some Thoughts on Improving Secondary School Music." Vol. 49, No. 1 (September-October, 1962) 70. (S-1, S-1, S-1, M-4, C-3, R-2)
447. Wersen, Louis G. "The Challenge of Change." Vol. 53, No. 9 (May, 1967) 38-41. (A-4, O-2)
448. ————. "The Grand Plan." Vol. 53, No. 2 (October, 1966) 34-37, 120-121. (H-3, S-3)
449. ————. "Tanglewood: A Beginning." Vol. 55, No. 1 (September, 1968) 44-45. (P-3, H-3, A-3)
450. Wheeler, Rufas. "Group Planning for a Community Program." Vol. 42, No. 5 (April-May, 1955) 80-81. (S-2)
451. Whitaker, Helen Hart. "Classroom Music Program." Vol. 39, No. 6 (June-July, 1953) 50-51. (O-1, C-1)
452. Whitner, Mary Elizabeth. "Why Music Is Indispensable." Vol. 45, No. 3 (January, 1959) 24-28. (D-2, C-3, F-3, S-3, S-3, B-3, D-3, S-3, O-2, S-3)
453. Whitney, Gerald. "Are We Proficient?" Vol. 38, No. 3 (January, 1952) 20. (F-3, S-3)
454. Whybrew, William E. "Art and Technique in Music Education." Vol. 49, No. 4 (February-March, 1963) 77-82. (S-4)
455. Williams, Thomas W. "Music for Everybody." Vol. 37, No. 6 (June-July, 1952) 32-33. (S-3, A-2, O-3)
456. Willis, Benjamin C. "The Stake of Music in Education." Vol. 40, No. 6 (June-July, 1954) 9-12. (O-2, A-3, I-3, N-3, J-3, S-3, S-3, C-3)

457. Willour, Judith. "Beginning with Delight, Leading to Wisdom: Dalcroze." Vol. 56, No. 1 (September, 1969) 72-75. (K-3, O-2)
458. Wilson, A. Verne. "Private and School Music Teachers: Allied or Isolated?" Vol. 54, No. 2 (October, 1967) 42-44. (A-3, S-2)
459. _____. "The State of Music Education." Vol. 42, No. 1 (September-October, 1955) 34-38. (Q-4)
460. _____. "The State of Music Education." Vol. 42, No. 2 (November-December, 1955) 36. (S-2, A-2)
461. Wilson, Harry R. "Music Education: Quo Vadis?" Vol. 51, No. 4 (February-March, 1965) 57-58, 184-187. (C-3, J-2, S-2)
462. Woodworth, G. Wallace. "The Place of Music in the Curriculum." Vol. 51, No. 4 (February-March, 1965) 48-50. (F-3, E-2, N-2)
463. Wright, Thelma C. "Interrelating Language Arts and Music." Vol. 42, No. 3 (January, 1956) 51-54. (E-4)
464. Youngert, Eugene. "Music: Necessity, Not Frill." Vol. 50, No. 1 (September-October, 1963) 81-82. (C-2)
465. Zimet, Leonard. "A Sad Trade but a Splendid One." Vol. 37, No. 1 (September-October, 1950) 64-65. (O-3, P-1, H-1)
466. Zimmerman, Alex H. "The Meaning of Our Profession." Vol. 50, No. 3 (January, 1964) 29-33. (C-2, L-2, M-2)
467. Zimmerman, George H. "Art and Music Mix Well." Vol. 42, No. 6 (June-July, 1956) 20-22. (S-2, S-4)
468. _____. "Everyone Wants To Be Wanted." Vol. 45, No. 1 (September-October, 1958) 52-57. (k-3, O-2, R-3)
469. _____. "Listen!" Vol. 47, No. 6 (June-July, 1961) 29-31. (F-3)

Appendix C

REPORT ON CRITERIA RELIABILITY STUDY

The criteria for intensity ratings, as presented in Chapter 3 of this report, were of crucial importance to this study. Of equal importance were the criteria for determining the presence or absence of a value statement in an article. A short study was conducted, therefore, which had a two-fold purpose: 1) to determine the degree of reliability of the criteria for intensity ratings, as applied to value statements extracted from articles; and 2) to determine the reliability of the definitions of value and statement of value as criteria for determining the presence or absence of a value statement in an article.

Sample of the Study

For the purposes of this reliability study, it was felt that a sample of 2.5 per cent of the articles listed in Appendix B--i. e., articles which contained value statements in music education--would be of sufficient size. The sample, therefore, consisted of twelve articles, selected at random from Appendix B, using a table of random numbers.¹

¹Herbert Arkin and Raymond R. Colton, Tables for Statistics, 2d. ed. (New York: Barnes & Noble, 1967) p. 158.

The twelve articles selected were:

1. Ernst, Karl D. "Music in the Schools." Vol. 48, No. 3 (January, 1962) 46-50.
2. Truthall, Gilbert, "The Necessity of New Music." Vol. 53, No. 3 (November, 1966) 63-65.
3. Mustard, Edwin G. "An Administrator Looks at Music in the Junior High School." Vol. 43, No. 1 (September, October, 1956) 40-42.
4. Custer, Arthur. "The 'Coreness' of Music: Questions, Observations, and an Impudent Proposal." Vol. 54, No. 8 (April, 1968) 30-33, 141.
5. Mack, Gerald R. "Vocal Training in the High School." Vol. 50, No. 4 (February-March, 1964) 95-96.
6. Educational Policies Commission, "The Role of the Fine Arts in Education." Vol. 55, No. 2 (October, 1968) 27-31, 115-119.
7. Hanks, Wilma. "The Case of the Trembling Teacher." Vol. 41, No. 4 (February-March, 1955) 72-74.
8. Malatesta, Anne. "Let's Not Routinize Creative Expression." Vol. 42, No. 5 (April-May, 1965) 82-85.
9. Maslow, Abraham H. "Music Education and Peak Experience." Vol. 54, No. 6 (February, 1968) 73-75, 163-171.
10. Forcucci, Samuel L. "Music and the Self-Contained Classroom." Vol. 48, No. 4 (February-March, 1962) 132-138.
11. Barr, E. Lawrence. "Music Teaching in the Secondary Schools." Vol. 41, No. 2 (November-December, 1954) 38-43.
12. Lawler, Vanett. "50 Years: Look to the Future," Vol. 43, No. 5 (April-May, 1957) 33-38.

Study Jury

A three-member jury was selected, and asked to participate in the study. The three jurors were:

1. Norman Davis, B. A., M. A., Arizona State University; D. A., Ph. D., University of Oregon. Assistant Professor of English, Yankton College, Yankton, South Dakota.
2. Thomas Overholt, B. A., Heidelberg College; B. D., University of Chicago; M. A., Ph. D., University of Chicago Divinity School. Professor of Religion; Chairman, Department of Philosophy and Religion, Yankton College, Yankton, South Dakota.
3. George B. Whaley, B. A., Iowa State Teachers College; M. M., Drake University; D. Ed., University of Wyoming. Assistant Professor of Music, Yankton College, Yankton, South Dakota.

The jurors were provided with the twelve articles used in this reliability study. They were requested to read them, and identify, extract, and rate the intensities of all value statements contained in the articles.

Packet of Materials

Each juror was provided with a packet of materials, which included the following:

1. The twelve articles listed on the previous page of this report.
2. Procedural instructions.
3. Criteria of Intensity Ratings.
4. List of eighteen value categories.
5. Work sheet on which to record value statements and intensity ratings.

Copies of these materials, excepting the twelve articles, are appended to this report.

Procedures in Treating Data

When the jury members had completed the reading and

examination of the twelve articles, and had extracted and rated the intensities of all value statements, the work sheets were collected. The data on the work sheets consisted of: 1) the value statements identified; and 2) their corresponding intensity ratings. The data were transferred to a master data sheet; this sheet is shown on Table C.1.

The present investigator found forty-four value statements in the twelve articles. Of these forty-four, the jurors found as follows: Whaley--thirty-five (80 per cent); Overholt--thirty-nine (89 per cent); Davis--thirty-nine (89 per cent). In addition each juror found value statements not found by the present author: Whaley found two additional value statements; Overholt found one; Davis found four.

A sign test was performed on these data. Each value found by both the present author and the jurors, separately, represented a plus. Each value found by the present author but not by the jurors, or found by the jurors and not by the present author, represented a minus. The numbers of plus and minus signs were compared between the present author and each juror separately, using a one-variable Chi-square test at the .05 level of significance. The Chi-square values were as follows:

Between Jones and Whaley	10.1
Between Jones and Overholt	24.6
Between Jones and Davis	16.2

All three of the above Chi-square values were significant.

For each value statement found by both the jury and the present author--a total of thirty-nine--a mean of jury intensity ratings was computed. These means² were then compared to the intensity ratings assigned by the present author to the same value statements, using a Pearson product-moment correlation coefficient (r). The coefficient (r) was computed to be .879.

On the basis of: 1) the high correlation between intensity ratings of the jury and of the present author; and 2) the high degree of agreement on the identification of value statements as indicated by the significant Chi-square values, two conclusions seemed warranted:

1. The definitions of value and statement of value were, for the purposes of this study, deemed reliable criteria for determining the presence or absence of a value statement within an article.
2. The system of intensity ratings and the criteria for assigning them to value statements was, for the purposes of this study, deemed reliable.

²The purpose of this portion of the reliability study was to test the reliability of the intensity ratings criteria, and not the criteria for determining the presence or absence of a value statement. The means of jury intensity ratings were therefore computed only between jurors who identified a particular value statement. If one juror did not identify that statement, the mean was computed between the ratings of the jurors who did find it.

Table C.1

Intensity Ratings of Jurors and of the Author, and Jury
Intensity Means for Value Statements Found
in Twelve Music Educators Journal Articles

Article Number	Value Code	Intensity Ratings				Jury Intensity Means
		Jones	Whaley	Overholt	Davis	
1	E	3	4	4	4	4
	F	1	-	2	2	2
	J	2	2	2	2	2
	P	2	3	1	2	2
	R	3	3	3	3	3
	R	-	1	-	-	1
2	C	3	-	3	3	3
	J	3	2	4	3	3
	S	3	-	-	-	-
	O	-	-	-	3	3
3	I	1	1	1	1	1
	O	1	-	1	1	1
	P	4	4	3	3	3.33
	Q	2	2	3	1	2
	R	-	-	-	1	1
	C	2	2	3	1	2
	S	4	-	-	-	-
	S	3	-	-	-	-
	S	2	-	-	-	-
4	H	3	3	2	1	2
	Q	2	2	1	3	2
	S	2	-	3	2	2.5
	H	3	3	3	3	3
	I	-	-	-	1	1
5	J	2	3	3	4	3.33
	N	2	2	2	2	2
6	C	2	2	2	2	2
	G	2	2	2	2	2
	K	3	3	3	3	3
	L	4	4	4	4	4
	M	3	3	3	3	3
	P	4	4	4	4	4

Table C.1 (cont.)

Article Number	Value Code	Intensity Ratings				Jury Intensity Means
		Jones	Whaley	Overholt	Davis	
7	O	4	4	3	3	3.33
8	K	4	4	4	4	4
	H	2	2	2	2	2
	N	3	3	4	3	3.33
9	H	4	4	4	4	4
	L	-	-	-	1	1
10	C	2	2	1	2	1.67
	D	2	2	3	1	2
	H	2	2	2	2	2
	Q	2	1	2	3	2
	E	-	1	-	-	1
11	A	4	4	4	4	4
	I	3	3	3	3	3
	K	3	3	2	4	3
	O	3	4	4	4	4
	H	-	-	1	-	1
12	E	3	3	4	2	3
	S	3	3	3	3	3
	S	3	-	-	-	-

JURORS' PACKET OF MATERIALS**Criteria Reliability Study**

This packet of materials was given to each of the three jurors. The packet includes:

1. Instructions to Jurors.
2. Categories of Value.
3. Criteria of Intensity Ratings
4. Work sheet

The packet given to each of the jurors also included the twelve articles used in this reliability study; however, the articles are omitted from this sample packet.

INSTRUCTIONS TO JURORS

The purpose of this jury is to test the reliability of a research instrument. This instrument is designed to measure the intensity with which the value statement is advocated or stated.

Included in this packet are twelve articles, which are the material for this test. The articles are taken from the Music Educators Journal, and were selected at random from the total population of articles which are considered to contain value statements.

Two definitions are essential to this test:

1) value; and 2) statement of value.

Value. A value is any object, event, quality, characteristic, or activity, which is characterized by the following properties:

1. It is prized, desired, enjoyed, approved, preferred, important, and/or of interest--as indicated by the author of the article and interpreted by the reader.
2. It is actively sought by those who consider it a value--i. e., the author verbally names, asserts, states, or advocates it.
3. It is deemed a value by a group, and imposed upon the individual--i. e., the author explicitly or implicitly accepts a value imposed upon him by a group, named or unnamed; he internalizes the value and interprets it in the light of his own experience and knowledge.
4. It is perceived by the author as a value for its own sake--intrinsically--or as a means to a greater end--instrumentally or extrinsically.

5. It can have its origin in psychological, social, moral, or aesthetic considerations, as perceived by the author.
6. It must be intellectualized--i. e., the author must perceive the value intellectually; but the end(s) it serves may be perceived either intuitively or intellectually.

Statement of Value. Values in music education are made operational by being stated in terms of aims, goals, objectives, and/or purposes of music education. Therefore, a statement of value in music education is any statement which names, asserts, states, or advocates any aim, goal, objective, or purpose of music education. A value statement should be considered to exist in an article only if it is explicitly stated, asserted, advocated, and/or named. An implied value should not be considered to exist in an article.

5 You are requested to read each article. For each article, then, please take the following steps:

1. Read it one time, without interruption.
2. Extract each statement of value in music education.
3. Record the presence of each value statement in each article on the enclosed Work Sheet.
 - a. Use the identifying code letter for each value, as listed on the page entitled "Categories of Value."
 - b. If you extract a value statement which does not seem to belong in any of the eighteen value categories, record it as an "Unclassified Value" (code S).
4. Assign an intensity rating of 1, 2, 3, or 4 to each value, according to the criteria listed on the page entitled "Criteria of Intensity Ratings."

Note: A given article may contain more than one value statement.

CATEGORIES OF VALUE

The following eighteen value categories are the focus of this study. Each value category is identified by the capital letter on the left margin; these are the code letters. Use the code letters in recording the values on the Work Sheet.

- A. Music as a cultural force, part of the national culture.
- B. Music as a societal ritual.
- C. Music as a part of historic tradition.
- D. Music as a means of achieving democratic ideals.
- E. Music as a universal language, as a means of communication.
- F. Music as an intellectual discipline.
- G. Music as therapy, or as a means of emotional adjustment.
- H. Music as psychological force in human development.
- I. Music as a socializing force.
- J. Music as a means of achieving aesthetic experience.
- K. Music as a means of creativity.
- L. Music as the symbolic objectification of the subjective, non-verbal domain of human existence.
- M. Music for its own sake.
- N. Music as a means of self-expression.
- O. Music as a means of enjoyment.
- P. Music as a leisure time activity.
- Q. Music as a vocational goal.
- R. Music as a means of developing audiences.
- S. Unclassified values.

CRITERIA OF INTENSITY RATINGS

The intensity ratings measure the intensity with which a value statement is named, asserted, advocated, and/or stated. The criteria are as follows:

- Rating 1: Mentioned positively by the author, but not significant. Key identification words are: "but, however, although," etc. Not more than two sentences used in its discussion.
- Rating 2: Stated by the author as significant, but not vital or central to music or to music education. Not more than one paragraph used in its discussion, but more than two sentences.
- Rating 3: Strongly advocated by the author, but not a main thrust of the article. Two means of identification:
- a. Not less than one paragraph used in its discussion, but not more than two paragraphs; and/or:
 - b. Identified by the author as "An important purpose (or aim, goal, or objective) of music education is. . ."
- Rating 4: A main thrust of the article. Two means of identification:
- a. More than two paragraphs used in its discussion; and/or:
 - b. Identified by the author as "The chief (or main, major, primary, etc.) purpose (or aim, goal, or objective) of music education is. . ."

If a value statement seems to meet two sets of criteria simultaneously, the value statement should be assigned the higher intensity rating. For example: a two-sentence paragraph should be assigned a rating of "2." A single paragraph which is identified by the author as stating "the chief purpose of music education. . ." should

be assigned a rating of "4." A single sentence which the author identifies as stating "an important purpose of music education. . ." should be assigned a rating of "3." This plan should be followed in every case of apparent duplication.

WORK SHEET

Article	Value	Intensity	Article	Value	Intensity
1			7		
2			8		
3			9		
4			10		
5			11		
6			12		