THE SOCIAL VALUE OF INSTRUMENTAL MUSIC

A Thesis Presented for the
Degree of Master of Arts

by

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INTRODUCTION

Many reasons have been set forth to justify the teaching of instrumental music in the public schools. Among them is the theory that listening to or performing music is a social experience. This social experience has been interpreted in various ways. Specifically, we are interested in presenting material dealing with the socializing influences of instrumental music for the pupil. In approaching this problem from the educational standpoint we feel that the most important thing for the pupil is his development of an effective personality. By effective personality we mean one which will enable him to live successfully, that is, to earn his living, to establish a home and to win a place for himself in the community.

Instrumental music offers the opportunities for developing such important personality traits as self-discipline, loyalty, sympathy and cooperation. It is our purpose to show how these traits are inculcated and developed in the student through participation in the orchestra and band. It is through such primary groups that the basic elements of interaction are lived and learned. The length of time spent in orchestra and band from the elementary through the secondary school is long enough to insure the pupil's acquisition of these personality traits and to afford him the opportunity to use them in his daily life.

Available research indicates that there is no material devoted wholly to personality development through instrumental music. Such development is an important contribution; therefore, we have attempted to show what has been and can be done to help
the pupil gain an effective personality through his music studies in the public schools.

In presenting evidence relating to this problem we have used a sociological background, adapting to it our research in music education and experience in teaching.
Chapter I

THE FUNCTION OF THE SCHOOL IN SOCIETY

The leading educators of this country are becoming increasingly concerned with the part being played by the system of public education in present day America. Some basis for this concern may be found in the fact that education is the foundation upon which we have built our democratic way of life, embracing free enterprise and freedom of speech, as well as educational and religious freedom. Freedom is the keynote of our very existence and, as never before, it is being threatened on every side by the disciples of greed, lust, slavery and war. In the past century American genius has constructed and developed one of the greatest civilizations known to man, and education has played no small part in accomplishing this great task.

It is obvious that students of today will be citizens of the future and to them will fall the duty of carrying on the ideals, principles and traditions of our free democracy. Consequently, some one must supply the socializing necessary to preserve that democracy. There seems to be a tendency on the part of society to shift this entire problem of training upon the public schools. This has become a complicated, difficult procedure in a culture such as ours with its complex social heritage and its continually changing social structure. Since America's entrance into the present war, of course, parents and children alike have become more aware of the training necessary to preserve our democratic ideals.
Adolph Hitler has convincingly demonstrated to the world the power of education in the manner in which he has spread the gospel of Nazism among the German youth. However, education alone cannot accomplish the task of training our future citizens. The school must use every means possible to impress upon the home and the community the importance and vital need of combining their forces with formal education in working together toward a common end.

Concerning education Bode says:

"To the casual observer, American education is a confusing and not altogether edifying spectacle. It is productive of endless fads and panaceas; it is pretentiously scientific and at the same time pathetically conventional; it is scornful of the past, yet painfully inarticulate when it speaks of the future. The tremendous activity now going on in education is evidence of far-reaching social changes, but we do not seem to know what these changes signify or how they are to be directed."¹

The implications here are obvious. It would seem that our education is in a sad dilemma, being unable to agree upon either educational aims or a teaching philosophy. Regardless of these implications, education has made great progress over a period of years. In order to appreciate this progress fully, let us consider, briefly, the growth of education in America.

In a primitive society, which is more or less static, education of the youth is a relatively simple matter. Little or no formal education is necessary, the family group and local community passing on the culture, and the folkways and mores controlling to a great extent the ideals, beliefs and actions

¹Boyd H. Bode, Progressive Education at the Crossroads, p. 86.
of the people. Early education in this country was for a chosen few, primarily members of the upper class who were preparing for the ministry and the professions. The common man had no apparent need for any education beyond a meager knowledge of reading and writing.

However, a government based upon democratic ideals was bound eventually to bring the rights of the common man to the front and it was this principle of equality in all things, including the right to an education, that in time forced the issue and brought about our system of free education. The frontier school had one great virtue which was passed on to all succeeding generations; it was democratic in spirit and in organization. The little education it did provide was open to all the children of all the people. Hereditary class lines were not recognized, the struggle for existence was severe and society knew little of culture in a literary sense. The duty of the school was to teach a few subjects that could not be taught in the home. The vast majority of the people lived on farms or in rural communities and the young people learned the necessary tasks of everyday labor in the home and on the farm.

Traditional education has influenced methods of teaching and class room procedure from the early days up to the present time. "It disregards the nature of the child by forcing it into a kind of strait-jacket. Lessons are assigned as so much material to be learned without reference to the laws or principles of mental growth." Mearns characterizes traditional

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education as "The learning of subjects under formal discipline, the retention of socially useless (functionless) facts, and acceptance of grade failure as real failure."¹ The traditional school has, however, broadened its views and concepts considerably; it is getting away from the idea of teaching all of the pupils the same things and is planning its program with an eye to the individual differences found in the average class room.

In opposition to the traditional school is the "new" or progressive school.

"Perhaps no trait or aspect of the progressive movement in education is more familiar or more characteristic than the doctrine that education is growth--child centered. The advantage claimed for such an approach is that education becomes transformed from a formal drill into a process of actual living. It is controlled by no dominating or inclusive purpose other than his continuous growth. Hence the test for growth becomes more growth. Education is for the sake of further education."²

Every teacher should study carefully the good and bad points of both the traditional and progressive schools. Rejecting the bad and accepting the good will in time be of great assistance in helping him to carry out his own concept of educational aims in a sound philosophy of teaching.

The ideal modern education, then, may be viewed as a process of directing and controlling the natural growth of the child and of training him in the acquisition of the skills and knowledge which have been developed through the centuries and are regarded as his rightful heritage. These two phases of education--control and training--are combined in the school which strives to

²Boyd H. Bode, op. cit., p. 73.
prepare all of the pupils for a successful way of living. Necessarily, to do a good job of preparation for the pupil's life as a child, as an adolescent, and as an adult, the educational scheme must provide the opportunity for training him in physical, mental and social living. Not only his mind, but his body and soul must be allowed to develop and be guided toward the social behavior which present day civilization finds acceptable.

"Since social relations count for so much, situations are set up in the school that call for cooperative effort and the sharing of experiences. Pupil planning, the group project, the socialized recitation, and other similar procedures are all, in one way or another, a recognition of the pervasive influence of social relations on the life of the individual."¹

In today's world the youth must receive training for earning a living successfully, he must have means in himself and in his environment for employing the ever increasing amount of leisure time, and to complete his place in society, he must be capable of contributing to the general welfare of that society.

The Place of Music in the School Curriculum

"Music was the first of the expressive arts to take its place in the school curriculum. That it occurred at a time when the value of every school subject in practical, everyday affairs was the criterion is evidence that music had become so important in the community that its utility was taken for granted."²

¹Boyd H. Bode, op. cit., p. 104.
Educators, at first regarding music as a frill, have long since become convinced of its cultural and social values. Public school music was an outgrowth of the old-fashioned singing school that flourished in this country in the early eighteenth century. At that time the singing school came into being in response to the instinctive cravings for a folk expression on this continent. Musical culture through the seventeenth century had declined almost to extinction. The singing school was developed and it contributed two important factors to community life; it offered pleasure and satisfaction through singing and it afforded a pleasant evening's entertainment to the families gathered together to participate in the singing.

Lowell Mason was an important leader in this movement and it was largely through his own efforts that he was given permission by the Boston Board of Education (1839) to teach music in one of the Boston schools. His experiment (as it was regarded) proved successful and is considered by many to be the beginning of public school music in America.

Introduction of vocal music into the schools followed European precedent. "Not so with instrumental music; its entrance into the schools was due to conditions inherent in the growth of democracy in education, which developed an elective system giving the pupil a free choice of a wide range of studies."1

There was a spontaneous impulse to form orchestras of pupils studying with private teachers, first in the homes, then in the churches, and finally in the schools. This movement developed especially in the middle west about 1900.¹ Not until 1910² did the band movement, which progressed much more rapidly, have its inception.

Educators are increasingly aware of the responsibility of the school in the promulgation of right habits, attitudes, ideals and personality traits to equip the pupil for the attainment of a complete life. Therefore, our schools seek now to provide learning which is adaptable to the present life of the student as well as to his later life. That music will go far in helping students acquire the right habits, attitudes, ideals and personality traits is convincingly expressed by Miessner, who states that

"Music is absolutely fundamental in a scheme of public education that aims to make of every child an intelligent, useful and moral citizen. Intelligent, that he may think clearly and act wisely in private matters; useful, that he may serve his fellowmen; moral, that he may bestow and derive the greatest good and happiness through living."³

Today, instrumental music is an accepted part of the school curriculum. This acceptance ranges from the small school system which can provide only a part-time instructor (with a band the only organized activity) to the highly developed instrumental music program which begins its instruction in the lower grades

¹Edward Bailey Birge, loc. cit.
²Ibid.
³W. Otto Miessner, Your Need of Music, p. 23.
and culminates in the symphony orchestra and band in the senior high school. That instrumental music is daily becoming more firmly entrenched in the American school system is indeed gratifying and, we may add, it is heartening to know that this development has taken place to a great extent through the efforts and enthusiasm of the music instructors themselves.

Unlike many school subjects, music has been regarded by too many administrators as something mysterious and out of their realm. They have hesitated to set up an integrated music program because of their own unfamiliarity with music. Thus the music teachers have been forced to sell their ideas, aims and programs to the superintendents as well as to the boards of education, parents and pupils. Consequently, music either has lagged behind or gone ahead by leaps and bounds, depending upon the type of community and the personality and ability of the instructor.

From our experience of teaching in five small schools in one county we have watched the growth of instrumental music over a period of ten years. In 1931 none of the schools offered an instrumental program. At the present time all of them support bands ranging in size from thirty to fifty players, fully equipped with uniforms and instruments. This is but one example of the rapid growth of instrumental music and because of this growth we are gradually securing well-trained, forward-looking instructors who are developing well-integrated music programs throughout the school. These programs allow the fourth grade student as well as the twelfth grader to participate in instrumental music
activities.

Clark treats the position of music in the field of education in the following manner—"Today, only the reactionary school board fails to see the real place of music in life and therefore in the curriculum."¹

Chapter II

PRINCIPAL FACTORS IN THE SOCIAL LIFE OF MAN

Before presenting any evidence as to the social value of instrumental music in the field of present day education, it appears necessary to discuss, briefly, several important points which are basic factors in the scheme of human existence. These factors are heredity, environment, culture and the group. Our purpose in discussing them is twofold: first, their importance in the development of personality, and second, their importance as a basis for the social values of instrumental music.

We have defined the function of education to be the development of a well-integrated personality for the individual so that he will be able to earn a living and take his place as a socially conscious citizen in his community, state and nation. If education could produce a well-rounded personality of each of its pupils, many of our educational problems would be solved. A well-organized personality accompanied with hard work will go far toward making a successful career. On the other hand, a disorganized personality produces mental conflicts, psychoses, complexes and insanities.

Personality, being abstract in nature, is difficult to define and has, therefore, been defined in various ways.

"In sociological usage it connotes the sum and integration of all those traits which affect a person's relation to and with other individuals. Trait is used in an inclusive sense to designate the totality of human qualities and attributes, and integration refers to their organization into functional patterns. Theorists differ as to the nature of the integrative process, yet there is a general agreement that personality results from the impact of experience and
education upon the inborn capacities and equipment of the child. Disintegration connotes the opposite process—the disorganization of personality. An individual can no longer act as a 'unified whole.' Ambivalent impulses cannot be harmonized; conflicts and tensions remain unsolved.\(^1\)

In defining personality traits Cook divides them into three major classes.

\(^1\)The first class, physical and physiological, comprises the structural facts linked with race, age, bodily form, facial features, etc., and the functional facts associated with glandular reactions and basal metabolism. The second class, mental and emotional, groups together such traits as intelligence, emotional states, and feeling tones. The third class consists of social and cultural characteristics, chiefly attitudes, values, and habits.\(^2\)

Of particular importance in an understanding of personality is the group of ideas and attitudes which Cooley has called "the looking glass self."\(^3\) This is the self as reflected in the attitudes and behavior of others. It is the child's reaction to the imagined reaction of others. For example, a crippled child may feel that his handicap causes him to be pitied and helped or even disliked and mistreated. He becomes conscious of himself as defined by others and this awareness is instrumental in determining his philosophy of life and his social participation.

Of considerable value to the teaching profession is the fact that personality is no longer regarded as an "indefinable something" which certain persons have and others lack. Psychologists through the use of various experiments and tests have established

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\(^1\)Lloyd Allen Cook, *Community Backgrounds of Education*, p. 113.
\(^2\)Ibid., p. 114.
beyond doubt that personality can be acquired and developed by training. Link, writing in the "Reader's Digest," states that:

"By personality we mean the extent to which one is able to interest and influence other people. We must interest and influence other people in getting a job or a raise in salary, in making and keeping friends. In business, in government, and in all the social relationships, a good mind or a good character is handicapped unless coupled with an effective personality. This ability to influence other people is made up of habits and skills acquired by practice."\(^1\)

By means of a test\(^2\) given to 2000 high school boys and girls Link was able to reach some significant conclusions interesting to teachers of instrumental music. All games and sports which children learn to play in groups are helpful in building an effective personality. Children with high personality quotients were members of Scouts, Y.M.C.A. or Y.W.C.A., school orchestras and bands. These findings bring forth the value of group activity which, we believe, is one of the most potent social values of instrumental music. As against these results, children who read a great deal, at the expense of active association with other children, or who concentrate on private practice in special skills such as music or drawing, for example, tend to have a lower personality quotient. Too, a child may be acquiring many of the habits and skills so necessary in personality development in relation with members of his own sex, but not with the opposite sex. This means that his personality is effective in only half the world. Children

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\(^1\)Henry A. Link, "Personality Can Be Acquired," Reader's Digest, XXIX (December, 1936), pp. 1-4.

\(^2\)Test is described in Journal of Applied Psychology (October, 1936).
who have learned to dance, who go to mixed parties, who walk to school occasionally with members of the opposite sex, who participate in school affairs, have a higher personality quotient than those who do none of these things. And finally, the test indicates that the principle of discipline emerges as the underlying factor in developing a good personality, and the strategic time to teach children to subordinate their impulses to higher values is when they are too young to understand, but not too old to accept.

It would seem safe to assume that the very nature of instrumental music presents an excellent social background for both boys and girls. Instrumental classes, bands and orchestras, all being mixed groups, give them an opportunity to work and play together with music as the common interest. It is obvious that discipline is a potent factor in building a good band or orchestra. Experience teaches children that to reach any high degree of proficiency upon an instrument they must first discipline themselves in the matters of individual practice and behavior. They learn that the principle of discipline is not for discipline itself, but as a means to an end—the end being satisfactory participation as an individual, but in an instrumental group.

We have already explained that the four principal factors in the social life of man are heredity, environment, culture, and the group, and indicated that the development of personality and personality traits are dependent on them. Likewise, they
are dependent on each other. Culture rests ultimately on man's highly developed mental capacities. For example, apes do not have a social heritage of any significance and the primary reason seems to be that they lack sufficient mental power. The group plays an important role in the development of culture; it is not conceivable that individuals living apart could develop a social heritage. Environment and heredity, in turn, affect culture and the group. To know something of the interdependence of these factors is to acquire an understanding of the social life of man.

**Heredity and Personality**

In discussing heredity and its potential significance in the development of human personality we are interested only in certain phases which we feel have a direct bearing on the subject at hand, the social value of instrumental music. Science, up to the present time, has by no means completed its research in the field of heredity, but it is certain that much has been accomplished and with this information we are able to form conclusions up to a certain point.

Aristotle held the view that heredity was the all-important factor in the life of man, that man is born with certain definite and fixed behavior drives which work themselves out into the kinds of human beings and societies which exist. The theory that characteristics acquired by an individual during his lifetime are passed on to his offspring was very popular at one time. Science has since disproved this theory by the discovery that the germ
cells are too well protected and that, for example, the ability
to use inherited intelligence is increased by education and can
not be passed on by the germ plasm.

What, then, is heredity and what contribution does it make
to human personality?

"Heredity is man’s biological inheritance and includes the
whole human body and its complicated mechanisms. The role
of heredity is not to develop human nature alone and un-
aided but to furnish materials out of which experience
will mold the personality. Certain of these mechanisms
are more important than others in the bearing they have
upon personality. Included among them are the nervous
system, the ductless glands, the organic drives, the emo-
tions, and the general and specific capacities for mental
behavior.

"A child at birth is the result not of heredity alone but
of three quarters of a year of prenatal environment as
well. To further complicate matters the child’s heredity
is not completely revealed at birth. Eye color is fixed
by heredity yet two or more years may elapse before the
final eye color is evident. Heredity, likewise, is re-
sponsible for sex determination but the full flowering of
the sex heritage is delayed many years. Thus heredity
extends its influence far into life by a process called
maturation which, in turn, takes place in an environment
that is highly variable in certain particulars such as
food, temperature and exercise."1

From this fact we obtain evidence that physical growth is af-
fected not only by heredity but also by experience.

From the standpoint of intelligence Ogburn and Nimkoff
make the following statement:

"There is no doubting the fact that individuals are pro-
vided by heredity with varying measures of capacity for
intelligent behavior. The existence of idiots, imbeciles,
and morons whose deficiency cannot be accounted for by
environmental causes is sufficient proof that heredity
endows individuals with varying degrees of mental capac-
ity. However,.....the intellectual height which indi-
viduals actually attain in life is, except for those on

1William F. Ogburn and Meyer F. Nimkoff, Sociology, pp. 133-
134.
the lowest levels, in part the result of environment and training. This fact makes it inaccurate to speak of an individual's intelligence as if it were entirely biologi-
cal in origin. The social component in general intelli-
gence should be kept in mind by the reader in estimating
the importance of intelligence for personality.

Heredity also supplies special capacities for certain
activities which some individuals inherit. Included are draw-
ing, music, mechanics and athletics. However, they are not
necessarily related to general intelligence. A child may have
a high I Q, yet show no evidence of musical talent. Musical
genius is a wonderful gift; Mozart is one of the outstanding
to cases in the musical world. Special ability such as Mozart's
is extremely unusual and as music teachers we are concerned with
students of average ability and intelligence.

Hunger is a mechanism supplied by nature, but the habits
and attitudes built up around hunger are due to experience.
Likewise, the emotions are inherited, but the use which is made
of them depends upon circumstances and training. It would seem,
then, that heredity furnishes the materials, but experience de-
termines the way in which they will be used.

Environment and Personality

Environment in the broadest sense of the word is a combina-
tion of culture and the group. As heredity furnishes the raw
materials, the environment dictates the manner in which the
materials shall be developed.

"From social transmission through the environment come all
the stimulation and teaching which cause these materials to

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develop in a definite form, which lead us to speak a particular language, to feel patriotism for America rather than for England or Italy. Everything in the way of specific function must be learned in this way no matter what ability we have."¹

Geographical environment may affect behavior and personality in a great many ways. We shall cite as one example a few differences between rural and urban life, the characteristics of which are numerous and varied. In rural areas will be found a homogeneous population, large self-sufficient families dominated by a strong kinship bond. The people are conservative in thought and act, have less wealth and income and also less insanity and crime. The city presents the opposite picture in a heterogeneous population, more wealth and income, and more insanity and crime. It is certain that if one person could live simultaneously in the two places, two different personalities would result. However, we are more interested in the influence of culture and the group in their effects upon personality.²

**Culture and Personality**

Culture, as we understand it today, is "that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities acquired by man as a member of society."³

Man's culture is the result of his persistent efforts to improve his situation in life as well as that of his family and

the social group in which he lives. Man's ability to learn plus the speaking and understanding of a language are the two factors which have made possible our culture in its present state. Its beginning was crude and dates back into history many hundreds of thousands of years, but with this beginning culture gradually accumulated and through man's inventive genius new elements were added. Once an invention is made and its usefulness demonstrated, it is not likely to be lost because language and writing enable the art to be transmitted from one generation to another.

The term "culture" applies to that which is material as well as non-material. Material culture includes tools, houses, automobiles, factories and the like, while non-material refers to education, government, religion, laws and the family.

In discussing the importance of culture in personality development Benedict says:

"The life history of the individual is first and foremost an accommodation to the patterns and standards traditionally handed down in his community. From the moment of his birth the customs into which he is born shape his experiences and behavior. By the time he can talk, he is the little creature of his culture, and by the time he is grown and able to take part in its activities, its habits are his habits, its beliefs his beliefs, its possibilities his impossibilities. Every child that is born in his group will share them with him, and no child born into one on the opposite side of the globe can ever achieve the thousandth part. There is no social problem it is more incumbent upon us to understand than this the role of custom. Until we are intelligent as to its laws and varieties, the main complicating facts of human life must remain unintelligible."1

1Ruth Benedict, Patterns of Culture, pp. 2-3.
There are factors in particular cultures which are responsible for giving individuals a distinctive stamp. Benedict points out that the Zuni culture is characterized by moderation, restraint and peace, while the Kwakintl is marked, on the contrary, by emotional excesses, individualism and strife. The Zuni culture is organized to prevent too keen competition between individuals. This society frowns on anyone's trying to exalt himself above others. Among the Kwakintl a man's chief interest is to put others to shame. They have a unique ceremony for this purpose, in which men vie with one another to see who can give away or destroy the most wealth. The Zuni are kind, sympathetic and helpful toward each other, while the Kwakintl are ambitious, restless, selfish and many times cruel. The effect of these contrasting cultures is to produce two contrasting personality types.

In conclusion we may say that confronting the child at birth is a ready-made culture. What he gets from his culture are things such as clothes, tools and skills like speech and occupations. These have both a direct and an indirect effect upon his personality. In addition, culture undertakes specifically to shape his attitudes and habits through such avenues of influence as folkways, mores, customs and group ideals. Human beings are alike the world over in their fundamental needs and functions; on this account human nature is basically the same everywhere. But the way in which these basic drives are satisfied varies enormously, different cultures giving different
directions to their expression, thus producing widely different personalities.

The Group Molds Personality

"Society," "group" and "social environment,"—these terms are used synonymously with reference to the socialization of man. Society and social environment are more general in nature in that they may apply to a large number of social situations. The term "group" is definitely more specific in that it usually concerns a small number of people. For example, the terms "society" and "social environment" might include an entire state or nation, while the term "group" pertains to the family group, pre-school group, school activities and, in some cases, entire communities and cities.

At this point we might well ask, if society has a direct influence upon personality development, by what means is it accomplished? Ogburn and Nimkoff state that:

"Although the natural environment cannot be left out of account as an influence upon personality it does not begin to compare in importance with the social environment. We at once acknowledge the fact that other people are the most important in our experience....The social environment which is so important for personality is really made up of two parts, group interaction and culture....Group interaction is common to life in all cultures, in all ages. Everywhere there is leading, following, teaching, imitating, intimidating, fighting, ostracizing, praising, and blaming."1

"Society stated in mechanistic terms reduces to interaction. A person is a member of society so long as he responds to social forces; when interaction ends, he is isolated and detached; he ceases to be a person and becomes a 'lost soul.' This is the reason that the limits of society are

coterminous with the limits of interaction; that is, of the participation of persons in the life of society. One way of measuring the wholesome or the normal life of a person is by the sheer external fact of his membership in social groups.\textsuperscript{1}

It would seem, then, that of the four social factors in the life of man, the group or "society," if you will, has the greatest effect upon personality through the medium of group interaction and culture. Much of the group interaction is learned behavior based upon discipline, inhibition, rationalization, projection, inferiority, superiority, competition and cooperation.

As individuals react to these behavior mechanisms, so will their personalities develop. It is reasonable to suppose that, since instrumental music is definitely a group activity and music is an important and significant part of our culture, pupils in our schools can be led to acquire valuable character and personality traits through participation in music as a member of an organized group. It is our purpose to show how this development can be brought about.

\textsuperscript{1}Robert E. Park and Ernest W. Burgess, \textit{Science of Sociology}, p. 341.
In discussing instrumental music and its possibilities as a socializing force we are thinking of the part it plays in our educational system and the ways and means by which it may affect, both directly and indirectly, the process of personality development. First, we might well ask the question, has music become a vital part of our American culture? Music in its many and varied forms has become an important factor in present day American culture. To deny this would be absurd. Music today is ever present in the lives of both young and old. The motion picture industry, the radio and the churches are a few of our more important social institutions that would find it difficult to exist without the liberal use of music. To be more specific, let us try to imagine a fine movie production without a background of orchestral music. It is obvious that if music were not vital to the success of the production, movie producers would not spend huge sums of money for hiring orchestral players, music arrangers and conductors. But even more significant to us as teachers is the fact that large numbers of people attend movies and among them a large percentage of boys and girls of public school age. "Accepting the conservative estimate of 77,000,000 as representative of the weekly cinema attendance in the nation, (1933) Dale estimated that 28,000,000 or thirty-seven per cent were minors. Of this number, 11,000,000 were children under fourteen years of age."¹

¹Lloyd Allen Cook, Community Backgrounds of Education, p. 218.
sets in American homes. These figures concerning radio and
motion pictures speak for themselves and it takes no stretch
of the imagination to convince one's self that literally mil-
lions of Americans come in contact with music in some form
every day of their lives. Although these contacts are passive
in nature, the effect can be none other than to make the people
music conscious at the very least.

Of paramount interest to us is the place music has attained
in the public schools. That young people today are interested
in the study of music is evident by the number of school chil-
dren who are participating in some musical activity. It has
been estimated that at the present time about 2,500,000 boys
and girls are studying music in one form or another at school.
The musical contact here is not passive, but definitely active.
This means actual participation in some group activity which,
in turn, demands interaction between members of the group.

Group activity implies interaction and the result is so-
cialization. If this be the case, any group activity will re-
sult in socialization. Let us consider, briefly, a few of
the group activities offered to boys and girls by our present
day culture. The Scout organizations, the Y.M.C.A. and the
Y.W.C.A. clubs are all basic group activities. They are strong
social forces and help in numerous ways to build and develop
personality. To question their value is not our purpose, but
rather do we point out the fact that their span of interest and
influence in the lives of boys and girls is limited. To join
the Scouts a boy must have reached the age of twelve. For the
next few years he is keenly interested in Scout activity. In the meantime, his personality undergoes certain changes and by the time he enters high school, in the majority of cases, he has outgrown the Scout organization. This does not imply that he will lose the many fine things he has gained from his Scout training, but it does emphasize that the time element is a definite part of this activity. One might ask what has all this to do with instrumental music. Simply this. We believe that of all group activities offered, either in school or out, instrumental music covers a longer span of school life than any other group activity. It offers participation to boys and girls from grades four or five through twelve. By way of comparison the physical education program is available to boys and girls from grades seven through twelve and major athletic contests such as football, baseball and basketball include only boys. A high school band includes both boys and girls and, in some cases, accepts members as young as the seventh graders. This applies equally well to the high school orchestra.

Because group activity is its basis, instrumental music has a strong appeal to the child of ten or eleven years of age. This does not mean that the music itself is of no importance in a child's decision to learn an instrument. In many cases there is a genuine desire on the part of the child to play in a band or orchestra, but we are inclined to believe that fewer children would accept the opportunity if it demanded private instruction and individual performance.
The fifth grade student has gone through a series of experiences in the form of play groups and gangs. Science indicates that man's gregariousness is explained on the basis of need rather than on the grounds of an instinct to associate. There is no report of any internal drive in man that impels him to seek the company of his fellows. The development of gregariousness in the child is clearly the result of learning. In defining child play and gangs Cook writes:

"Infancy is a period of random exploration for the child. He strikes a rattle with hand or foot, and head and eyes follow its noisy swinging. When a year old, he waves good-bye, scribbles with a crayon, and plays with nearby toys. At two, he plays in a sand pile, builds houses with blocks, rides a kiddie car, and tries to throw and catch a ball. So far his play activities have been individualistic, experimental, and unregulated. During early childhood, the above abilities continue to develop and new ones appear. At four, the child walks, runs, jumps and climbs; at five he hops, skips, turns somersaults, and paddles about in water. With later childhood, social rivalry appears and continues to grow through adolescence. True team games are a development of adolescence. Group loyalty and prowess, gang spirit and team action become important. Group identification reaches its height in camping, hiking, group projects, and club activities."

This group activity is a fundamental characteristic in human behavior. Children soon begin to realize that more and more pleasures are possible only in groups. So many satisfactions are thus enjoyed in and through groups that before long human association becomes a source of enjoyment in itself. We like to be with others, and we feel lonely and uneasy when deprived of human contacts for any length of time.

1Lloyd Allen Cook, op. cit., p. 142.
Sociologists classify groups under the two headings, primary and secondary. The primary groups include the family, play, school and neighborhood groups. These groups have a strong influence upon personality and they give the child sentiments, such as loyalty, fair play, ambition and sympathy, which make him truly human. It is our contention that the instrumental class, band and orchestra are primary groups and are, therefore, important factors in the socialization and personality development of the pupils.

As a basis for this theory Cooley's analysis of the primary group is worth our consideration.

"By primary group I mean those characterized by intimate face-to-face association and cooperation. They are primary in several senses, but chiefly in that they are fundamental in forming the social nature and ideals of the individual. The result of intimate association, psychologically, is a certain fusion of individualities in a common whole, so that one's very self, for many purposes at least, is the common life and purpose of the group. Perhaps the simplest way of describing this wholeness is by saying that it is a 'we'; it involves the sort of sympathy and mutual identification for which 'we' is the natural expression. One lives in the feeling of the whole and finds the chief aims of his will in that feeling.

"It is not to be supposed that the unity of the primary group is one of mere harmony and love. It is always a differentiated and usually a competitive unity, admitting of self-assertion and various appropriative passions; but these passions are socialized by sympathy, and come, or tend to come, under the discipline of a common spirit. The individual will be ambitious but the chief object of his ambitions will be some desired place in the thought of the others, and he will feel allegiance to common standards of service and fair play."

The procedure used in presenting instrumental music to the

beginning students in the lower grades is closely allied to their play group experience and, in many cases, the mechanical factor involved in playing an instrument appeals to that side of childhood which is continually searching for some new outlet for its ever present abundance of energy.

Experience indicates that children's reasons for learning to play a band or orchestra instrument are varied. The reasons why they begin are not so significant to us as is the fact that they do begin. With this beginning we find a significant group activity which, as it continues from year to year, becomes more and more a primary group activity. For any child, or any specific group of children, to gain definite social experience from instrumental music, it is important that he begin his study in the lower grades and continue until he graduates from high school. This span of six or seven years makes possible a large number of situations all of which will have a definite bearing upon his personality development. The child's first contact will, no doubt, be in a small instrumental class. The other members are his own classmates and personal friends. In this beginning group the intelligent music teacher will lay the groundwork and impress upon his students the necessity for cooperation, competition, perseverance and hard work. Many small details which are important will be emphasized at this time.

The student will realize through many instances that there is a right way and a wrong way to do things in life. He will learn that there is a right way to hold an instrument, a right
way to produce a tone, a right way to sit and stand and a right
way to manipulate fingers. In the first few months of study
he will meet discouragement in trying to overcome some partic-
ular difficulty. Here his ability to imitate both the teacher
and his classmates will come into play and this imitation, in
turn, will help him to analyze and overcome his difficulty.

As the students progress musically, their difficulties in
playing will increase. Their ability to concentrate becomes of
paramount importance as it is necessary that they give strict
attention to many factors while producing so simple a thing as
a single note. In the case of reed or brass players they must
consider the right fingering, correct embouchure, breath control,
correct pitch and the appropriate volume of tone. String players
are faced with several problems, such as correct position of the
left hand, sufficient pressure of fingers on strings, correct
pitch and parallel movement of the bow arm which involves fingers,
wrists and the entire right arm. These are but a few of the nu-
merous problems besides reading the music correctly, developing
a sense of rhythm and playing together.

These children are at an awkward age, their personalities
are undeveloped and they are emotionally unstable. It seems
obvious that these experiences, which include muscle control,
coordination between eye and muscle, concentration, imitation
and cooperation, will help them to overcome the problems they
face in everyday life.

One of the major problems facing secondary education today
is the much discussed matter of individual differences. Academic
classes with their set routine in subject matter and more or less formal class room procedure find it extremely difficult to offer the child some really satisfactory methods of participation by which he may make for himself a place in the class. Competition is the keynote and unless each child can master the subject matter satisfactorily he loses face with his teacher and his classmates. To the child this is a discouraging situation and not conducive to effective personality development. The progressive school has been quick to realize the dangers involved and has emphasized the importance of the individual differences to be found in a group of children. These differences vary from intelligence to the degree to which each child is able to adjust himself socially with his classmates.

Instrumental music takes care of these differences in a thoroughly natural manner. Each student is faced with many new and strange situations and the level of advancement remains fairly constant. At the end of several months' instruction, however, individual differences in musical ability become apparent in the form of a strong rhythmic sense, keen ear or a natural physical aptitude for playing the instrument.

Musical ability, unless it is of exceptionally high degree, does not make itself known at the beginning of instrumental instruction. Numerous aptitude tests have been devised to test rhythm and pitch. We do not imply that these musical tests have no value, but personal experience has shown that snap judgment as to musical ability may eliminate some worthy student who,
if given the opportunity, will become a better than average
musician. Patience on the part of both the teacher and the
pupil is of vital importance. Here again, experience indicates
that beginning students should continue their study for one
school year at least before any definite decision is made regard-
ning future study. We have observed teachers whose sole aim in
teaching is to select only talented pupils and thus develop ex-
ceptional groups. This procedure may win contests, but if it
is continued, much of the real value of music will be lost be-
cause the main object of the group will be to win and all other
objectives will become secondary.

Music, being harmonically constructed, demands two, three,
four or more parts ranging from the bass through the inner parts
to the solo which carries the melody. The intelligent director
places each player on the part that most nearly approximates his
ability and experience. We believe this to be an excellent
example to prove further our contention that instrumental music
solves, at least to some extent, the problem of individual dif-
ferences. The director is careful to emphasize the fact that
all parts are of equal importance and that a child playing a
third clarinet part is just as necessary to the group as the
one playing solo clarinet. It is in this way that the orchestra
and band become truly primary groups and members acquire the
feeling of "we" as Cooley defines it.

In these primary groups the child will add to his personality
the important traits of loyalty, sympathy, discipline, cooperation
and competition. Boys and girls become band and orchestra members
because they enjoy music and not because it is a required sub-
ject. Consequently, every student can be made to realize that
the whole organization is dependent for quality upon its weakest
member and that it is necessary for every member to do his best
at all times. Learning to work with other people is one of the
most important factors to be gained from an education, and if
students don't learn it, they may very likely make a failure
of any job that they elect to do in life. The music organiza-
tions, being of a decidedly different nature from the other
classes in school, can and should be an ideal ground for foster-
ing this ideal of working together. Every student can be made
to see his obligations to the group. He must perform his indi-
vidual part to the best of his ability and attend all rehearsals,
concerts, parades or any other activities involving the organiza-
tion. We have already stated that discipline is the strongest
single factor in developing an effective personality. It is
necessary that every band and orchestra have a rehearsal routine,
standards of uniform dress, standards of public appearance and
a definite standard of discipline at all times. This standard
of discipline is of prime importance whether the group is large
or small. Members should understand that rules are for the best
interests of the group and that personal feelings or actions
must interfere in no way when the entire group is concerned.

Only he who can follow can learn to lead. With the first
rehearsal the student is obliged to follow the director as he
indicates with baton and hand just how he wants the music to be
played. The player who can follow well keeps one eye on the
music and one eye on the director at all times. But here the story does not end. If the student is hard working and dependable, he has the opportunity to gain actual experience in leadership. He may be put in charge of his section, responsible to the director. He may be assigned to coach or rehearse a group of beginning students. If the student has exceptional musical ability, he may be selected as student director, taking charge in the director's absence and conducting marches and light numbers at public concerts.

It is possible to classify cultures as either competitive or cooperative. In Soviet Russia we find the culture placing full emphasis upon cooperation. The principal goal of striving was the collective state and to achieve this state there was unusual cooperation. In America we find the opposite situation. Our culture has been predominated almost entirely by competition rather than by cooperation. The goal of human endeavor in this country is to go to the top in one's chosen profession. The idea of rugged individualism still prevails, although in recent years it has been somewhat modified. One of the best ways to discover the goals in a society is to examine its educational set-up. When, therefore, the school system in America is examined, it is seen at once to reflect the competitive spirit of the culture as a whole.¹

¹The 'spell down' is sufficiently common and popular in our country to be taken as a symbol of our values in education. In the school one finds very little emphasis

¹William F. Ogburn and Meyer F. Nimkoff, op. cit., p. 359.
indeed on serving the class as a whole. The 'progressive' schools have encouraged common projects upon which all cooperate, a confession that is not our traditional practice. More usual is the plan of having each child work by himself, and in his own interests. The better students do not help those that are deficient, but rather depend for their superiority on the inferiority of the others. Each child is pitted against all the others. As in the larger society, there is intense competition to make the grade, at the very least, and, if possible, to win honors.\(^1\)

Present day sociology admits the predominance of competition in our culture and at the same time admits the equal value of cooperation in developing a balanced personality. These two factors must be considered together and not as separate units. For example, competition is not possible without cooperation between individuals or groups of individuals.

In instrumental groups the student comes face to face with and learns the value of both competition and cooperation. There is intense competition between individuals in a group for the solo chairs of their respective sections. This sense of rivalry is essential if the group is to grow musically and improve its playing ability. The wise director will hold tryouts at regular intervals in which each member has the opportunity to improve his position in the group. This means that no one is secure, but must constantly strive to hold his place. The next step is competition between groups. It is at this point that a group, cooperating in competing against another group, becomes truly a primary agency and each member lives in the feeling of the group and finds the chief aims of his will in that feeling.

The picture is entirely different from that given of the academic class. There is a definite balance between cooperation and competition. Students do not work alone for honors, but together, and honors are shared by all. Group pressure is brought to bear upon weaker members even to the extent of individual help from a more experienced member. If cooperation within the group is lacking, successful competition is impossible. Competition between groups not only demands cooperation, loyalty, sympathy, leadership and discipline, but also teaches the value of hard work through its demand for long hours of practice.

During ten years of teaching instrumental music in the public schools we have come in personal contact with several hundred students coming from all types of homes and living both in large and small communities. Many times we have heard parents express the earnest desire that their children study an instrument and become a member of an instrumental group. We have observed parents making financial sacrifices in order to buy an instrument and pay for private lessons. Many of these parents were not thinking in terms of personality development, but they did realize that there were advantages to be gained for their children.

Some case histories of former pupils may help to substantiate our views on the social value of instrumental music. We offer the reactions of a former pupil, but in doing so we are not implying that her personality is entirely the result of her participation in instrumental music. There are many contributing
factors. Environment and culture sponsored her musical training. Her family group, school and community all worked together to assure her the opportunity to study music. She has justified the faith and efforts of her family, teachers and friends by growing into a poised young woman with a happy outlook on life, a well balanced personality and an inquiring intelligence. She adjusts herself beautifully to the situations wherein she finds herself, doing her work well and making friends and pleasant acquaintances wherever she may be.

Concerning her musical experience in high school, she states:

"A member of the band was somebody at ______ High School. Band members went to contests, parades and county fairs, where they could make friends and renew acquaintances with members of competing bands. (What was so fine about it was that we could have these friends and still maintain a fighting loyalty to our own group.) Band members performed at all the football games and that involved a lot more than marching down the field. There were long hours of drill which called for initiative and patience on the part of all. Each man had to be in his own little spot in order to achieve the perfect unity of the formation, and each one was responsible for keeping himself in line with the others.

"I can still remember the anxiety and nervousness we felt at our early performances. Before marching on the field or taking our places on the stage we experienced the same uneasiness that any singer or lecturer must feel in the last few minutes. However, we soon acquired enough poise and assurance so that we could perform without showing our fright.

"We did not realize then that we were learning the value of democratic living, that we were developing personalities and self assurance that be our backbone in years to come, and that we were enjoying then the friends we would remember the longest."

Another student presents a case on the negative side of the question. This particular student was musically inclined, playing the violin quite well. However, her musical activities were limited
to private lessons and an occasional solo in Sunday school or a community affair. Careful observation indicated that by nature she was extremely shy. Normal companionship with fellow students was lacking and she seemed to live entirely within herself. The result was that this girl was approaching adult life with an unbalanced personality. Participation in her school orchestra might have impressed upon her the value of working with others toward a common goal and might have given her the incentive she needed to express herself.

Two boys, though physically handicapped from infantile paralysis, found through participation in instrumental music the means of adjustment necessary in acquiring a balanced and normal personality. Because of their physical condition participation in athletics and dramatics (group activities which would give opportunity for comparable development) was limited, except in rare cases. In spite of this both boys maintained a happy outlook upon life and expended much of their time and energy in musical activity.

In presenting these cases we are not implying that instrumental music is the only means of socialization for the student. Dramatics, public speaking and athletics all foster and develop personality. We do suggest, however, that the results obtained are worthy of consideration. Instrumental music offers a means of socialization not so easily found in other activities; it is available to students as young as those in third and fourth grades. This suggests continuous participation for eight or
nine years (in some instances) under the same music director. If he is a capable and conscientious teacher, the student has the opportunity in his group activities to experience situations involving personality development.
Chapter IV
THE MUSIC PUPIL AFTER GRADUATION

Personality development is not complete at the time of graduation from high school. Although the most important formative years have passed much can be done to help the student adjust himself to adult life either in his job or in the field of higher education. Therefore, we are concerned with the opportunities available for continuing his personality development through instrumental music.

In the case of students who enter college or university the problem is relatively simple.

"It was not until 1835, in this country, that 'lessons in music' became accessories to a college education. Courses in history, theory and composition received scant encouragement until the Eighteen-Seventies when no less than ten institutions of collegiate rank established chairs, departments or complete faculties of music.

"By 1915 there were over one hundred and sixty colleges or universities offering courses in some form of academic music, of which a third were excellent quality. The development since that time has been so rapid that today music may be said to have gained a permanent place in the college curriculum.

"If modern education really had for its first objective a fully rounded culture, then music and eurythmics would be required subjects. It is a fundamental weakness in present systems that greater cultural coordination does not exist. The fundamental trilogy of our being is lost sight of and young men and women are prone to specialize, even in music, without having taken the first steps to intellectual, physical and emotional integration.

"In the case of the musician, in whom predilections for musical expressions are often strong even in the tender years of childhood, such a result can be achieved only when the study of music be accompanied by an equally methodical intellectual and physical development.

"There are few college 'music schools' whose curricula do not insist upon well selected intellectual studies and
sound physical training programs. But the need of music as a required subject for complete cultural development is not nearly so generally recognized. Yet music is the universal language of emotion. As with any other language, music must be studied over a long period to become an integral part of the individual's life, and constantly fused with other elements of education.

"So, while music now occupies three niches in the college curriculum—as a 'major,' as an 'elective' and as the one of many specialized 'professional' studies—still the great need is for wider and more certain realization of its position as an equal among the three fundamental elements of a rounded culture.

"Music is a logical antidote for the purely unemotional disciplines. Moreover, 'survey courses' in music, with the study of history of the fine arts, poetry and literature, are invaluable in rounding out cultural appreciations, sharpening the perceptions, developing the powers of memory and thought, and finally providing a degree of competence in one of the most profitable recreative activities through life—the ability to appreciate critically and pleasurably the works of master composers. That hundreds of college students choose music electives each year is pleasing evidence that the realization of these values is growing."

It would seem, therefore, that the student who enters college has more than ample opportunity to continue instrumental music. He may become a member of a college band, orchestra and ensemble groups. The basic features of his personality development through this group activity are fundamentally the same in high school and college. However, the college student presents a somewhat different picture in that his personality has begun to mature and the traits are fairly well established through years of contact with the environment, culture and group. College means a sudden change in these three sociological factors. It is common knowledge that there is a wide gap between high school and college. Often students must make many new and difficult adjust-

ments to this new life in a short space of time. Ties with the family group are broken. Responsibility is placed squarely upon the shoulders of the individual and, should he fail to meet them, the results may be disastrous and affect his entire future. In order to solve the many problems facing him the student must by some means form adequate friendships and win a place for himself in his new surroundings. These are fundamental requirements of human nature; music will go far toward helping the student to make these necessary adjustments. For example, let us consider the case of two students whom we shall designate as A and B.

In high school A was an average student in his scholastic work. His teachers even considered him slow in some circumstances, but with help and encouragement he managed to meet the academic requirements. In contrast to this A was an excellent trombone soloist, member of a trombone quartet, first chair trombone in both orchestra and band. It is sufficient here to say that A has made his mark in school and in the community as a player and musician. Even his teachers were prone to forget his average scholastic ability in comparison with his exceptional musical ability. His one ambition was to enter college and continue the study of music. An unsympathetic father insisted upon his starting a course in engineering. He soon found that his average ability in high school was below average in college. Discouraged and faced with the seemingly impossible job of mastering subjects in which he had no special interest, A found music the one common factor between high school and college work. Membership in the
band and orchestra produced new friends and continued the development of those personality traits which he needed to carry on his work. In other words, his music enabled him to make a place for himself in an important college group and supplied the incentive to see him through.

Similarly, B not only was an oboe player of exceptional ability, but also had been an honor student throughout his entire high school period. Entering college as a pre-medical student, he was entirely unprepared to find many students his equal in the class room. He sensed the fact that only by hard study and strenuous application would he be able to uphold his rating as a superior student. Lonely among strangers and somewhat bewildered by this turn of events, B began to doubt his ability to become a doctor. However, his musical talent and especially his ability to play oboe soon became known and through this medium, B regained his former self assurance and went ahead to be graduated in the upper third of his class.

In the case of A and B both were excellent musicians. This, of course, is the exception rather than the rule. The large organizations sponsored by colleges and universities, however, give students of average musical ability plenty of opportunity to participate in at least one instrumental group.

As there is a difference between high school and college students, so there is a difference in the process of personality training for the two groups. College experience indicates for most students the presence of personal problems involving individual responsibility in solving them. This is a new experience
and will test the degree to which personality traits have been effectively developed in high school. Therefore, it is not only important that the student continue his growth in personality, but that the traits already developed be strengthened and stabilized in order that he may solve the many and varied problems confronting him and make the necessary adjustments to secure his college education in the most successful way possible.

Whether the high school senior goes on to school or gets a job, the result is the same for the director left behind. His reaction might typically be, "Twenty-five of my best players completed their course this year. My football band will be ruined. How can my orchestra win a superior rating in the contest next year?"

Even from a personal standpoint the director is not justified in assuming this attitude of despair. These seniors represent the backbone of his organizations. Through years of hard work they have become schooled in the art of ensemble playing. Many of them have acquired the ability to read at sight not only notes but also melody, rhythm, phrasing and expression. Many of them have occupied solo chairs in the different sections and their very presence has inspired the weaker and more inexperienced members and enabled the whole group to maintain a high level of musical performance. The vital question, though, is what opportunity will these young people have to continue playing in some worth-while organization if they do not pursue their education further. Although the situation is somewhat different, these
studians as well as those who enter college are faced with the problem of making adjustments. They must find jobs and eventually assume the responsibilities of adult life. Here again it seems reasonable to assume that some form of instrumental music may be an important factor in helping them to succeed.

"American industry and industrialists have long appreciated the social and moral value of music in the lives of the American working man. 'Industry is not alone a way to make a living but a way to make a life.' This statement was the keynote of an address at a recent (1929) conference on human relations in industry. It was sounded not by an impractical theorist but by a hard-headed man of business. It was perhaps a paraphrase of a theme frequently stressed by educators—that education is to be regarded as a preparation for living."¹

Otto H. Kahn, the noted banker and patron of music, in speaking at a Music Week gathering with regard to music's nourishing of the soul said:

"The lives of the vast majority are cast upon a background of sameness and grind and routine. Necessarily so. The world's work has got to be done. But all the more should we endeavor to open up, to make readily accessible and to cultivate those pastures where beauty and inspiration may be gathered by all."²

"A thoughtful analysis as to music's particular niche in industrial recreation comes from James H. Maurer. As president of the Pennsylvania Federation of Labor, he pointed out at a recent Recreation Congress that music rather than sport is an ideal recreation for the worker who engages in physical toil. Here is the distinction which he draws.

"Running, jumping, swimming, golf, tennis and baseball are popularly considered the recreations for modern workers. They're good, no doubt, for those who need them, but few do; their work gives laboring men all the physical exertion they can handle. What they need is recreation of a different, contrasting kind--music, lectures, good books,

¹Kenneth S. Clark, Music in Industry, p. 1
²Ibid., p. 3-4.
light opera, educational dramatic productions, adult education in a classroom with restful chairs and an atmosphere of democracy.

"The coal miner, the steel worker and the factory hand can well afford to sit in the grandstand and watch the bank clerks play baseball. The bank clerk can well afford to play golf on a hot summer day while the coal miner sits under a tree, reading a good book or listening to a band concert. Both will be getting the mental and physical recreation they need; both will be healthier and happier for it."

When such conclusive testimony as to the practical value of music in industry is given by successful business men in a wide variety of industries, music acquires the status of an economic asset. Clark goes further to state that, "The evidence is so unmistakable that music is the ally equally of the employer and of the employee that both should make a careful study as to how they can best utilize its aid to their common advantage."

In industry we find an excellent opportunity for the high school graduate to obtain a job and at the same time continue his musical activities. Many different types of industries are represented as sponsoring musical groups. Steel mills, railroad companies, department stores, shoe factories, coal mines and textile mills are a few, indicating that the movement is well developed throughout the entire country. In order to gain some firsthand information we obtained a personal interview with Ray Corll, Assistant Manager of Industrial Relations, Weirton Steel Company, Weirton, West Virginia. The Weirton Steel Company employs some 15,000 men and women and is the largest non-union steel mill in the country.

1Kenneth S. Clark, op. cit., p. 4
2Ibid., Foreword.
Concerning music at Weirton Steel, Mr. Corll said:

"For the past fifteen years the Weirton Steel Company has made a conscientious effort to build and maintain musical organizations among its employees. At the present time we have a male chorus of forty and a band of thirty-five. Until 1935 these groups rehearsed on company time and were paid extra for concerts, parades, et cetera. It soon became apparent that the men were interested only in the money involved. Since this was not our purpose, we immediately reversed our policy and now the groups practice on their own time and receive no extra pay. The results obtained were most satisfactory. The level of musical performance has risen steadily over the last several years. The men now take a personal pride in their organization and work together as a unit.

"Their enthusiasm and continued musical improvement has made our entire personnel aware of the fact that music can be a strong social and moral force in the lives of the American working man. Public performance is not limited to the plant or local community. Concerts have been given in New York City and in Chicago before the National Association of Manufacturers and at steel conventions. The men travel by Pullman and stay at the best hotels. All expenses are paid by the company. Twenty different nationalities are represented among the employees of Weirton Steel. The company sponsors a well formulated program to break down racial prejudices and teach these men and women the principles of democracy. Music has played an important role in this program. On the Fourth of July each year we sponsor a large parade. In 1941 twenty bands were in the line of march. Every Labor Day a pageant is produced by 'The Americans of All Nations Society.' In 1941 the theme of the pageant was 'These Our Freedoms, What we are aiming to Defend.' Three hundred employees, the chorus and band united to produce this patriotic spectacle.

"We in no way subsidize musicians for our organizations. However, if a musician of reasonable ability applies for a job we make every effort to place him in the best position available and give him every opportunity to advance."

Further evidence is not necessary to arrive at the conclusion that in many cases American industry has provided the opportunity to earn a livelihood and at the same time continue the musical experience that has come to mean so much in the life of the high school graduate.
There was a time, not long ago, when music in America was confined to a few metropolitan communities. Symphony and opera seasons in New York, Chicago, Philadelphia, Boston and several of the other large cities and tours by a choice group of internationally famous virtuosos comprised virtually the sum and substance of American music. All of that has changed and the pace of the new development is quickening constantly. Hundreds of symphony orchestras are scattered all over the country. They range from our great virtuoso ensembles, which are the finest in the world, down to the humblest of orchestras made up entirely of amateurs who sweat and strain and in the end know the pure heady rapture of making music in concert with their peers.

The Duluth Orchestra is a perfect example of what can be done to bring music to a community.

"The fancy started with Alphin Flaaten and Larry Willis, former theater orchestra players, who had been thrown out of work by the talkies. They sent out a call for other musicians just to see how many of their one-time associates would remember what fun it was to play Beethoven instead of the movie music to which through necessity they had become accustomed. The response was amazing. The musical grapevine spread their call. Everyone, it seemed, who ever had blown an oom-pah or drawn a bow wanted to come in.

"......The boys still talk about their first concert. They got the newspapers to promote it, begged the use of the armory; and 4000 Duluthians packed themselves into it. The 50 musicians took their places, nervously arranged their music, and looked out at familiar faces in the audience. The town folk looked up and smiled. They smiled at Gilbert Johnson, who baked their bread; at Gudrum Momb, who sold them gloves at the Glass Block store; at Bob Olander, who painted their houses.
the idea of making the orchestra a neighborhood affair has worked. Today a tenth of the population subscribes to its maintenance fund, contributions ranging from 50 cents to $1000. Housewives ring doorbells, businessmen tour the industrial areas when the annual drive is on. The orchestra, now 88 strong, costs $30,000 a season, of which half is raised through subscription and the rest by box-office receipts.1

Are this town and orchestra exceptional? Throughout the country amateur orchestras are to be found in towns and villages.

"An adventure in forming an orchestra in a southern town supplies the illustration on a modest scale of how things have been going with music. A foreign musician, who could barely speak English but who knew his job as a leader and artist, came to live in this town, and the local press announced that he was ready to help form an orchestra. A group of thirty-five amateurs of varied capacities convened and began to rehearse... The orchestra now has fifty-five men and gives five concerts a year. It is still struggling, but an organization has been established."2

The beginning of the Duluth orchestra is an excellent example, not only of what can be done, but also of what is being done all over the country. In the past few years eight or ten cities in Ohio have started orchestras. Cleveland, the largest city in the state, has supported one of the finest professional symphony orchestras in the nation. More significant to us is the fact that it now has three amateur orchestras doing worthwhile work and bringing music performance and listening to a great number of people. Dayton, Lorain, Youngstown, Toledo, Marion, Coshocton and Columbus are all supporting either amateur or semi-professional groups. Wheeling, West Virginia, an industrial city with a population of 60,000, has produced in the

1Nathan Cohen, "They Fiddle for Fun," The Reader's Digest, Volume 40, Number 238, (February, 1942), pp. 87-90.

past eight years an amateur orchestra of exceptionally high quality. Membership is not limited to the local community and, in some cases, members travel as far as thirty miles to attend two rehearsals a week and the four concerts that are given during the season.

In many cases the director of instrumental music in the local high school is the logical person to foster and develop community music groups, either band, orchestra or both, if enough talent is available. He is able to use his high school players as a nucleus, adding former students and local amateur musicians. The summer season is the ideal time for weekly outdoor band concerts. If possible, these concerts should be given in the business district on Saturday evenings when many people from the surrounding country come in to do their shopping. In time the merchants will begin to realize the advantages of such a project and will be willing to give financial aid to the organization.

Several years ago instrumental music was begun in a township school in northeastern Ohio. At the end of the first year a group of sixty players had been formed. The school had a band started, but no uniforms; and what is a band without uniforms? Rehearsals were continued through the summer and the band gave a series of concerts in the township park, inviting local musicians to take part. The editor of the weekly paper cooperated in the form of several editorials asking the people to contribute to the uniform fund. The local merchants sponsored a township picnic with the result that when school opened in the fall, the
whole township was interested in the uniform project. A committee of citizens headed by the president of the local Chamber of Commerce canvassed the township for funds. The band gave a concert for which an admission of one dollar was charged. The financial result amounted to $1200 which was sufficient to outfit the new organization.

We cite this experience to justify further the contention that instrumental music can be made a community project and thus guarantee continued musical performance to the high school and college graduates.
Society through its culture sets up certain standards, customs and laws, expecting all members of society to fit themselves into the social pattern. When the individual is successful he has become socialized and is accepted by society. When he is unsuccessful he is anti-social and classed as an undesirable citizen.

Education is the principal means of transmitting the culture from one generation to another and of training the youthful members to that as adults they may establish homes, win financial independence and become respected members of society. If this is to be accomplished, the youth must acquire through experience a well rounded personality. In connection with personality development the word experience is important. This experience must be active rather than passive. It must take into account individual differences and encourage creative effort on the part of the student and it must foster and develop personality traits such as sympathy, loyalty, cooperation, competition and discipline.

In discussing personality there are several factors that should be taken into consideration. Among the most important are heredity, environment, culture and the group. These four factors control, to a large extent, the degree to which an individual may develop his personality. To comprehend the relationship of these factors to each other and to the student will enable the teacher to guide the student in the right direction.

Of the four factors the one most important with reference to personality development through the study of instrumental
music is the group. Group interaction and interaction between members of the group results in socialization. Since group activity is the basis of instrumental music in the form of orchestra and band we feel that active participation in such a group results in a definite contribution to personality development. This experience will impress upon the student the importance of working with others and will help him to meet and solve the problems of everyday life.

Evidence indicates that instrumental music is playing an important part in the life of the American people. Many communities are sponsoring orchestras and bands whose members received their training in the public schools. If this vital phase of American life is to continue, music educators must meet the challenge in training today's youth to love, perform and appreciate good music.
BIBLIOGRAPHY


