OPINIONS OF A SELECTED SAMPLE OF OHIO HIGH
SCHOOL PRINCIPALS ON THE ROLE OF
MUSIC IN THE SCHOOL PROGRAM

A Thesis
Presented in Partial Fulfillment of the Requirements
for the Degree Master of Arts

by
Robert William Flinchbaugh, B. Mus. Ed.
The Ohio State University
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Approved by
[Signature]
Adviser
School of Music
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CHAPTER I
THE PROBLEM, PURPOSE, AND BACKGROUND
OF THE STUDY

Identification of the Problem and the Purpose

From the beginning of music instruction in the public schools, the music education profession has attempted to develop a philosophy that would define worthwhile educational goals for music programs in the public schools.¹ This continuing effort has resulted in the development of certain concepts to which most music educators seem to agree. These concepts have become the philosophical basis for music education and have been stated in one form or another in the music education literature.

The National Association of Secondary-School Principals (NASSP) recently published a document which outlines the philosophy of that organization regarding the arts program in the secondary school.² The concepts of

music education, as presented by this professional group, relate very closely to the concepts of music education set forth by the music education profession.

The problem of this study is that the music programs in many high schools do not appear to relate closely to the concepts of music education which seemingly are accepted by the music education profession and the high school principals' organization--the NASSP. Some music educators seem to think that secondary-school principals do not understand fully the role of the arts in education; consequently, they do not make decisions in developing a program in keeping with the accepted concepts. Since the NASSP is the official professional organization of the principals in Ohio and in all other states, disagreement of a substantial percent of the principals with the concepts of the NASSP position paper would have implications for the music education profession and would raise some questions about the principals' understanding of those musical concepts.

It is the purpose of this study, then, to (1) determine specifically the opinions of a selected sample of high school principals in Ohio relative to the music program in the high school, and to (2) evaluate these opinions in terms of the stated concepts of music education as presented by the National Association of Secondary-School Principals.
There are five questions, relative to the music program in the high school, which this study seeks to answer. These questions follow:

1. Which philosophical concepts, relative to the music program, are accepted by the principals?

2. What, in the opinions of the principals, are the reasons students should study music?

3. Which students, in the opinions of the principals, should the music curriculum serve?

4. What are some teaching ideas that principals think could improve music instruction?

5. What functions, relative to music, do the principals accept as being their responsibilities?

Assumptions

Several assumptions were made when this study was formulated. One assumption was that the three types of school districts--city, county, and exempted-village--would have no influence on the opinions of the principals. Thus, the principals were surveyed on the basis of school enrollment only.

The second assumption was that a range of 100 pupils in the enrollment of small schools would be comparable to a range of 500 pupils in schools with 1000 or more pupils when dividing schools into enrollment classifications for sampling purposes. Thus, the five
enrollment-classifications used in this study were 151-250 pupils, 251-500 pupils, 501-750 pupils, 751-1000 pupils, and 1001-1500 pupils.

The third assumption was that, as principals responded to statements on the opinionnaire, they would be doing so out of a framework of reference to the school enrollment-classification in which they worked.

The fourth assumption was that when principals responded to statements on the opinionnaire that did not include phrases about the number of schools or the number of students to which the statement had application, the principals would consider those statements to be referring to all schools or all students.

The fifth assumption was that the scale (see Scale for Evaluation of Responses, Table 28) for analyzing the data, although arbitrarily established, would be reliable if consistently applied.

Sample

This study surveyed, by means of an opinionnaire, a group of Ohio high school principals. The State of Ohio Educational Directory: School Year 1962-1963\(^3\) and the

1963-1964 "Supplement to the 1962-1963 Educational Directory" were used in securing the names and addresses of the principals to be surveyed in the study. The Directory lists every school alphabetically under one of three types of school districts. These district types are the local schools in county systems, the schools in city districts, and the schools in exempted-village districts. The names of the high school principals, the grades included in the schools, and the number of pupils in the schools are given in the alphabetical listing of the schools.

In order to group the schools for sampling purposes, the high schools in each of the three types of school districts were numbered consecutively according to their enrollment size. The schools differed in the number of grade levels; but, as long as they were classified as senior high schools in the Directory, they were used in this grouping process.

Seven enrollment-classifications were established in order to determine the number of schools with different size enrollments. The span of each enrollment-classification was based on the assumption that an addition of 100 students would be as significant to a small school as an addition of 500 students would be to a large school. Thus, one

---

classification had a spread of 100 students, three classifications had a spread of 250 students, and two classifications had a spread of 500 students. This distribution of schools by enrollment is presented in Table 1 (page 7).

The five enrollment-classifications chosen for the study began with the enrollment-classification of 151-250 pupils and concluded with the enrollment-classification of 1001-1500 pupils (see Table 1). The principals surveyed were drawn from these five enrollment-classifications.

Twenty-five percent of the principals of each enrollment-classification were selected at random. The total number of principals surveyed was 187. The opinionnaire was returned by 134 principals. This number was 71.67 percent of the 187 principals selected to participate in the study. In Table 2 (page 8) the number of principals surveyed and the number and percent of principals responding in each enrollment-classification are shown.

Materials

The NASSP's position paper on the arts discusses the arts in general and then deals specifically with each area of the arts under the following headings: Music, Visual Arts, Theatre Arts, Art included in Home Economics, and Art included in Industrial Arts. Since this study concerns only the NASSP 's position on music, the position
TABLE 1.--Number of schools in each of seven enrollment-classifications in county, city, and exempted-village school districts of Ohio

<table>
<thead>
<tr>
<th>High School Enrollment</th>
<th>Number of High Schools</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>County Schools</td>
<td>City Schools</td>
</tr>
<tr>
<td>Up to 150</td>
<td>52</td>
<td>2</td>
</tr>
<tr>
<td>151-250*</td>
<td>117</td>
<td>0</td>
</tr>
<tr>
<td>251-500*</td>
<td>237</td>
<td>12</td>
</tr>
<tr>
<td>501-750*</td>
<td>89</td>
<td>41</td>
</tr>
<tr>
<td>751-1000*</td>
<td>28</td>
<td>40</td>
</tr>
<tr>
<td>1001-1500*</td>
<td>17</td>
<td>99</td>
</tr>
<tr>
<td>Over 1500</td>
<td>1</td>
<td>40</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>541</strong></td>
<td><strong>234</strong></td>
</tr>
</tbody>
</table>

*Enrollment classifications selected for the study.
TABLE 2.--Number and percent of principals surveyed and responding in each of five enrollment-classifications

<table>
<thead>
<tr>
<th>High School Enrollment</th>
<th>Number of Principals Surveyed</th>
<th>Principals Responding</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Number</td>
</tr>
<tr>
<td>151-250</td>
<td>30</td>
<td>20</td>
</tr>
<tr>
<td>251-500</td>
<td>70</td>
<td>47</td>
</tr>
<tr>
<td>501-750</td>
<td>38</td>
<td>28</td>
</tr>
<tr>
<td>751-1000</td>
<td>19</td>
<td>14</td>
</tr>
<tr>
<td>1001-1500</td>
<td>30</td>
<td>25</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>187</strong></td>
<td><strong>134</strong></td>
</tr>
</tbody>
</table>
paper is condensed to include only the pertinent general statements about the arts and the specific recommendations concerning music.

The condensation of the NASSP position paper was the basis for the statements to which the principals were to respond. The condensation consists of unaltered material from the original NASSP position paper. However, some material was deleted because it was not pertinent to the study. The statements used in the opinionnaire were developed from the condensation, and the number of each statement in the opinionnaire was recorded in brackets at the end of the corresponding sentence in the condensation (see Appendix A). This procedure facilitated making comparisons of each opinionnaire statement with the original statement and its general context.

Procedures

The statements from the opinionnaire were grouped under five topic areas corresponding to the five questions set forth earlier in this chapter. The five topic areas and their subordinate statements were recorded in lists for the purpose of easy identification (see Appendix B). The five topic areas are: (1) Philosophical Concepts of Music Education, (2) Reasons Students Should Study Music, (3) Students the Music Curriculum Should Serve, (4) Improvement of Music Instruction, and (5) Principal's Responsibilities for the Music Education Program.
The opinionnaire sent to each principal consisted of statements in the form of concepts which attempted to determine the principal's opinions on music and music instruction (see Appendix C). These concepts sought a qualitative opinion from the principal, that is, each principal was to determine the degree of importance he would assign to each statement. The three degrees of importance were:

1. The concept is of **primary importance**; that is, it is one which should be accepted by all schools. It is so important that it is considered essential to the education of youth or to the educational program.

2. The concept is of **secondary importance**; that is, it is not essential for all schools but should receive serious consideration by some schools.

3. The concept is of **no importance**; that is, it is not an essential concept and should not receive serious consideration by any school.

If the principals wished to qualify their judgments or had other opinions regarding any one of the concepts on the opinionnaire, they were to circle the word **other**. The **other** category gave the principals an opportunity to qualify the opinions they gave or to state a belief or an idea that was not included in the statement.

The sequence of the statements on the opinionnaire was determined by selecting the statements in a random fashion. Each statement was placed on a slip of paper and the slips were shuffled. These slips were then drawn one
at a time and numbered consecutively. The numbered order determined the sequence of the statements on the opinionnaire.

Before the opinionnaire was sent to the principals, it was read and analyzed by members of a graduate class in school administration and by persons in music education. Persons not associated with either of these areas also read the opinionnaire and gave their opinions concerning its clarity and conciseness. The purpose of these analyses and opinions was to make the opinionnaire as clear, concise, and understandable as possible, and to make certain the concepts were related to the statements in the NASSP position paper.

A letter, which accompanied the opinionnaire, explained the purpose of the survey and gave instructions for returning the opinionnaire (see Appendix D). The principals were not asked to sign the opinionnaire; however, each opinionnaire was coded so a follow-up letter and opinionnaire could be sent to those principals not responding within a thirty-day period of time (see Appendix F). A request blank also accompanied each opinionnaire (see Appendix E) with instructions to fill in and return the request blank if a copy of the results of the study was desired. Returning the request in a separate envelope was a device for maintaining the anonymity of the respondent. After thirty days, a follow-up letter and a second copy of
the opinionnaire were sent to the sixty principals who
had not responded to the first mailing. Seven returns
resulted from the follow-up letter.

As the opinionnaires were returned, the principals' responses were tabulated. Tables 3-27 are divided into five sets with each set corresponding to one of the five topic areas. Each set consists of five tables and each table within a set contains the data for one of the five school enrollment-classifications. In each table the principals' responses to each statement within a topic area were tabulated by number and percentage for the three degrees of importance—primary, secondary, and no importance. The responses were grouped and interpreted through the use of a scale of percentages which was developed for this study (Table 28).

The other opinion responses to each statement were recorded and categorized into their respective topic areas. Since there was a relatively small number of other responses, these responses are listed in the text following the presentation of the material for each topic area in Chapter III.

**Definition of Terms Used in the Report**

There are terms used in this report which need to be explained to make the report easier to understand. The
terms are identified below with an accompanying explanation which interprets the terms as they are used in this report.

1. Accepted--a term used to indicate that principals would include a statement in the philosophy or practices of a school.

2. Consideration--a term used to indicate that principals thought a statement was worthy of study and contemplation by educational personnel.

3. Enrollment--a term used to indicate the number of pupils in a school.

4. NASSP--an abbreviation used to represent the National Association of Secondary-School Principals.

5. Negative--a term used to indicate that principals considered a statement to be of no importance to education.

6. No Importance--a negative response used to indicate that a statement was not an essential concept and should not receive serious consideration by any school.

7. MENC--an abbreviation used to represent the Music Educators National Conference.

8. Positive--a term used to indicate that principals did consider a statement to be important to education.

9. Primary Importance--a positive response used to indicate that a statement was essential to the education of youth or to the educational program and should be accepted by all schools.

10. Sample--a term used to indicate the total group of principals that were selected and surveyed.

11. Secondary Importance--a positive response used to indicate that a statement was not essential for all schools but should receive serious consideration by some schools.

Plan of the Report

Chapter II of this report is concerned with the concepts of music education from which the statements in the opinionnaire are drawn. In Chapter III the data that were collected are presented in tabular form, and an analysis of the data is made. In Chapter IV the study is summarized and conclusions are drawn about the information gathered from the data. Chapter IV also includes suggestions for further research which might be undertaken in addition to, or as a result of, this study.
CHAPTER II

CONCEPTS OF MUSIC EDUCATION

The concepts, from which the statements in the opinionnaire are drawn, are presented in this chapter. The concepts set forth in the NASSP paper are quoted and statements emphasizing similar concepts appearing in the literature of music education are cited or paraphrased. The purpose of the material presented in this chapter is to compare the statements made by the leading music educators with the statements made in the position paper of the National Association of Secondary-School Principals.\(^5\)

In this chapter, the concepts are grouped by their respective topic areas: (1) Philosophical Concepts of Music Education, (2) Reasons Students Should Study Music, (3) Students the Music Curriculum Should Serve, (4) Improvement of Music Instruction, and (5) Principal's Responsibilities for the Music Program.

**Philosophical Concepts of Music Education**

This topic area contains concepts that are general in nature in that they are concerned philosophically with

\(^5\)NASSP, loc. cit.
some of the intellectual, aesthetic, artistic, and educational ideas about the arts and about music specifically.

Concept 1.--The first concept taken from the NASSP paper deals with the arts and music as intellectual pursuits. The NASSP states:

The arts are subject disciplines which emphasize the use of the intellect as well as the development of sensitivity, creativity, and the capacity to make reasoned, aesthetic decisions in extending the range of human experience.⁶

Many writers in music education maintain that the intellectual processes are used in the study of music. These processes are involved in the understanding of musical symbols, sounds, ideas, structures, patterns, and histories. By studying music within an intellectual framework, students will develop the abilities to make value judgments concerning music and the other art forms. Students will learn more about themselves, because the intellectual study of music will give them deeper insights into life. Also, they will learn something about the intellectual aspects of music--its various types and styles. McMurray supports these ideas when he states:

What belongs in general education is that kind of knowledge which is sometimes called "insight." Insight is learning characterized by intellectual grasp, or understanding, or the ability to perceive relations, and is different in kind from

⁶NASSP, loc. cit., p. 7.
skills which require long habituation in muscular and eye co-ordinations.  

In the NASSP statement under Concept 1, the NASSP indicates that, as subject disciplines, the arts also develop the capacity to make aesthetic decisions. Leonard and House concur with this idea when they state:

The music education program should be primarily aesthetic education. Every child must be given the opportunity to develop his aesthetic potential to the highest level through expressive experience with music, including vocal and instrumental performance, listening and composition appropriate to his developmental level.

Another statement by Leonard and House gives support to the idea that aesthetic music education also is necessary for extending the range of human experience. Leonard and House state:

The focus of most of the school program is on developing his [man's] intellectual potential. .. Although other agencies such as the home, mass media of communication, and community influences contribute to his aesthetic development, the school has primary responsibility for helping him attain stature in this realm of meaning in which life gains some of its most worthwhile and enduring values. Through aesthetic education he finds true self-realization, insight into life values which are timeless, culturally significant, and personally satisfying.

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9Ibid., p. 99.
McMurray also states:

The aim of music education may be explained in this way. It is: to help everyone to further awareness of patterns of sound as an aesthetic component in the world of experience; to increase each person's capacity to control the availability of aesthetic richness through music; and to transform the public musical culture into a recognized part of each person's environment.\(^\text{10}\)

**Concept 2.**--Two NASSP statements maintain that "the arts are needed to develop values and concepts that produce meaning for existence and a sound approach to living,"\(^\text{11}\) and that "neither an outstanding nation nor a worthy individual can be intellectually mature and aesthetically impoverished."\(^\text{12}\)

Some authors of music education literature write that they want America to become a music-loving land, because if the people have a love for music and an appreciative understanding of it, they "probably possess the greatest single resource of happy and wholesome living."\(^\text{13}\) Mueller confirms this concept in the following comment:

Human beings do make judgments; they live in a competitive society where standards compete for survival; they have a consciousness of "better" and "inferior" relative to their own interests and habits of thought; they must make choices in a complicated world. For their peace of mind,

\(^{10}\text{McMurray, loc. cit., p. 41.}\)

\(^{11}\text{NASSP, loc. cit., p. 2.}\)

\(^{12}\text{NASSP, loc. cit., p. 3.}\)

for the equanimity of their personality and their morale, they must make their decisions plausible not only to themselves but to their fellow man.14

Concept 3.--A NASSP statement maintains that "students should learn that personal satisfaction is an important outcome of arts instruction, in many instances more significant than prominent public display."15

This idea is upheld by music education writers, because they also believe that the study of music should help each student develop a more complete awareness of himself as an emotional and sensitive person. In order to accomplish this goal, personal satisfaction becomes an objective of music study. Dykema and Cundiff express the following opinion:

Music helps the child to understand himself by providing a great variety of illuminating experiences which interpret his longings, his aspirations, his joys, his sorrows--in a word, his emotional life.16

Mueller's opinion corresponds to the above statements; but, he goes further in saying that there is nothing basically wrong with competition--in which public display


16Dykema and Cundiff, op. cit., p. 524.
is involved—as long as the self-rewarding aspect of music does not suffer. Mueller states:

The opinion is often expressed that music, as cultivated by the student in the school, should be self-rewarding. . . . Man—and this includes the child—is a social being. He spontaneously measures his own achievement against those of his fellow man. Ambition is essentially a comparative process, which never thrives in isolation. . . . Consequently there is no inner contradiction between legitimate self-expression and a desire for the reward consisting in the esteem of one's fellows. As long as the "desire to win" does not encroach too heavily on the other civic and scholarly duties of the individual, and as long as it does not lead to pathological symptoms of dishonesty, deceit, and other antisocial gestures, it would seem that the musical contest can only be a preparation for life which is, itself, a continuous competitive existence to which everyone must attune himself.17

Reasons Students Should Study Music

The second topic area of discussion is concerned with some of the concepts that contain suggested reasons for students to study music. The reasons range from the philosophical to the practical in nature, but all the reasons are concerned specifically with music.

Concept 1.—The NASSP report states that one of the reasons students should study music is to "reinforce an understanding of the cultures of other periods and societies through their arts."18

17 Mueller, loc. cit., p. 121.
18 NASSP, loc. cit., p. 4.
Music education writers have emphasized the fact that nearly every civilization, including our own, has had its music. Modern transportation and communication will bring the people, their ideas and customs, and their cultures to our "doorstep." If we are to know as much about these people as possible, to understand them and to get along with them, we must have a respect and appreciation for them and their ways of life. This respect and appreciation will improve if the music of these people is studied and appreciated. Dykema and Cundiff express the following opinion:

Since much of the music of the world is within the appreciative powers of most human beings, and since music of other times, lands, and peoples is expressive of some aspects of their lives, it may usually be used advantageously to broaden and deepen the understanding and sympathy of those who hear it reproduced.\(^{19}\)

**Concept 2.--**A social dimension of education in the arts is set forth in the NASSP statement that "students need to learn how to exercise social responsibility in making personal and group decisions about the arts."\(^{20}\)

Music education writers agree that in this modern world, the vast communications systems of radio and television, the great bulk of printed material, the movies, and other forms of mass entertainment bombard the public with

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\(^{19}\)Dykema and Cundiff, *op. cit.*, p. 4.

trite forms of art, camouflaged as artistic endeavor. Music is one of the art forms most commonly used in this array of communicative forces. Many times music is of such a low level of artistic quality that it scarcely can be called music. Schools must teach music to students so that the students will develop an artistic basis of knowledge to help them know what is worthwhile in music and what is not. The student must have "working standards in his valuation of music." Thurber Madison supports the foregoing thoughts when he states:

There is a concern in music education to bring the field into a more realistic relation to the total social and cultural scene of life. This concern takes a number of forms. Perhaps the greatest concern is the growing realization of the wide differences in musical tastes of our population and the greatly expanded nature of our national culture. There is an implied recognition of the plurality of tastes existing in our culture, and for this reason the school should bring to the students a more extensive selection of musical literature. The music of minority groups should be given more attention. One resolution adopted by music educators states that they "study ways and means of achieving a combination of the dynamic factors embodied in the music of today and the enduring music of the past in programs that remain consistent with the aims of music education."  

Concept 3.--Still another concept proposed by the NASSP report is that students should study music in order


to become intelligent critics of "jazz, folk music, popular music, parade music, and the major types of serious music." 23

Many music educators believe that this concept should be a part of all music learning. If music is to have meaning for students once they leave school, they should learn something about the function of music in society, and they should develop the ability to select good music, that has meaning for them, for musical styles that range from the jazz idiom to the classical masterpieces. This ability to select music of interest and quality will make music appreciation and enjoyment a lifelong pleasure.

According to Leonard and House,

students should be able to compare musical styles ranging from serious masterpieces to jazz classics. They should also prize quality renditions of music, since they have the choice, and should purchase radios, recordings, and musical instruments which do justice to the music. 24

Leonard and House also maintain that objectives should promote desirable social change. . . . Today's students will need more understanding of musical techniques and more tolerance for new forms and idioms. Americans must become skilled critics, for their tastes will determine the direction of new paths in music. 25

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23 NASSP, loc. cit., p. 6.
24 Leonard and House, op. cit., p. 149.
Students the Music Curriculum Should Serve

The concepts in this topic area are concerned with whether all students, or just the talented and/or interested, should be educated in music. Each concept has a philosophical basis and, at the same time, a practical point of view.

Concept 1.--The NASSP statement is that "experiences in the arts should be provided for all students in the senior high school years as well as in grades seven, eight, and nine."26

Many music educators maintain that since the public schools are committed to the policy of educating all youth--gifted, average, below average--music courses should be made available to every student. Dykema and Cundiff concur with this concept in the following statement:

As his right, every child shall have opportunity to grow in musical appreciation, knowledge, and skill through instruction equal to that given in any other subject in all the free public educational programs that may be offered to children and youths.27

In the following statements, Burmeister also gives an opinion that is very much like the opinion stated by the NASSP.

1. Music in the schools must be based on a general core for all. This should represent

26NASSP, loc. cit.

27Dykema and Cundiff, op. cit., p. 522.
the principal contribution of music education to the broad cultural base of general education. It should provide a meaningful contact with all phases of music as a form of aesthetic expression—singing, listening, responding to rhythm, playing, and creating.

2. The general core should be required of all during a period when common cultural values of music are stressed. Even after sufficient musical maturity has been attained so that it no longer seems justified to require some contact with music, an extension of the general core should be provided on an elective basis for those pupils whose musical needs are not met by participation in elective specialties. Not all learners will wish to continue with organized music activities throughout their school years. Those who do wish further experiences with music should have the option of electing a class which is essentially the same as the required general music class with materials and methods adapted to the increasing maturity of the learners.28

Concept 2.--The NASSP report proposes that "the arts curriculum should be planned to serve the total student population,"29 while, at the same time, "more advanced courses and musical activities particularly for those students with special interests and abilities should be organized."30

This concept long has been one of debate in music education circles. There are those who believe the music curriculum should be designed to serve all students. Others believe that only the talented students should


29NASSP, loc. cit., p. 5.

30NASSP, loc. cit., p. 7.
participate in music at the secondary level. However, the more recent music education literature tends to indicate that the latter view is not as strongly supported as it once was. The great variety of talent and interest among students requires that there be a variety of music courses available from which students may choose. Since the student with average talent is in the majority in most schools, music courses first should be developed with him in mind. Dykema and Gehrken's state:

_We must first provide opportunities for all the children to obtain at least enough acquaintance with music through performance and listening so that music will be a vital factor in their lives. After the needs of the mass are attended to, opportunities, as far as is feasible under local conditions, must be provided for the more talented students to develop their powers._

Similarly, Thurber Madison states:

_There is general agreement that some form of music experience is the right of each child and that he should have equal opportunities for such experiences in keeping with his individual abilities to engage in these pursuits._

**Concept 3.**—The NASSP report maintains that the arts (music) curriculum should serve all students, and, in doing this, it will serve the various categories of students:

1. The arts curriculum should be planned to serve the total student population. . . . The

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32 Madison, _loc. cit._, p. 20.
range includes talented students with high and low interests to students with limited talents and high and low interests. The foregoing student categories are divided further into three types based upon primary interests: (1) those who create; (2) those who perform or do; (3) those who consume.\(^3\)

Most music educators maintain that a music program should be designed to meet the needs of every high school student whatever his aptitudes or interests may be. Since schools differ in size, in social structure, and in interests and abilities among students, each school should offer music courses that meet the needs of its particular student body. The important point is that whatever music a school offers, it must be balanced to meet the needs of all students in that school. Some of the courses that might be offered equally well to high school students in small and large schools are:

1. A general music course open to all students regardless of previous musical experience.

2. Vocal music courses which should include boys' and girls' glee clubs, chorus, choir, small vocal ensembles, voice classes, and private lessons with applied music credit.

3. Instrumental music courses which should include orchestra; band; small ensembles; class instrumental instruction in wind, string, percussion, and keyboard for beginning and advanced students; and dance band.

4. Elective courses which should include music theory, music appreciation, and music history.

\(^{33}\)NASSP, loc. cit., p. 5.
A statement in a publication of the Music Educators National Conference seems to concur with these ideas:

For the total student body, the minimum experience should include general music and participation in assemblies as interested consumers and as participants in community singing. Non-selective choral groups and appreciation classes should be made available to those pupils. . . . A good music education program plans for all pupils in so far as the school resources permit.34

Later in the same source, the following statement is made:

For the pupil who has special aptitudes in music but who does not plan to make music his career, all performance groups, general music, and electives should be available. This group of students has the greatest representation in performance groups because these students make music an avocation in their school career.35

Andrews and Cockerille take a similar position on the subject:

There should be opportunities for the small percent of highly talented and skilled pupil-musicians to participate on a level that will be rewarding--probably in small ensembles. There should be opportunity for the musically interested with average talent to participate--probably in large organizations. And there should be room enough for every pupil to feel that, if he honestly wants the experience of singing or playing, he can have it.36


35MENC, op. cit., p. 9.

Conant confirms the position that music study should not be limited to a select group in the high school by stating that "all students should be urged to include art and music in their elective programs." 37

**Improvement of Music Instruction**

The concepts included in this topic area are concerned with some of the teaching devices and ideas that could be of value if used in the teaching of music.

**Concept 1.**--The NASSP report suggests that one of the actions the principal can initiate in trying to improve the music instruction in his school is to "involve the guidance staff in working with teachers in grouping and scheduling students for art classes and activities." 38

Music educators have grasped this idea in recent years. They now are advocating that schools having a guidance counselor use his services to counsel students into music courses in which they may be interested, just as he does with other subject areas of the school curriculum. There are several ways in which a counselor can help guide students in music:

1. He can furnish them with information concerning the choice of a career in music.

2. He can help them decide the number of music courses they should take while in school.

3. He can help them decide the types of courses to take.

4. He can do guidance of a personal nature.

The functions of the guidance counselor in counseling a student interested in music are set forth in a publication of the Music Educators National Conference:

The guidance counselor interprets the curriculum to the parents, to the department heads within the school, to the students and home room teachers; balances his program; makes an assessment of the basic capacity and achievement of the student; guides the music student into the music group which best fits his needs; interprets, with the help of the principal, state laws pertaining to requirements which limit students in their choice of elective subjects.39

Concept 2.--The NASSP report indicates that music instruction can be improved also through the use of the following:

Team teaching is one way to accomplish appropriate relationships among the arts and between the arts and other curriculum areas.

Core programs, unified arts courses, fine arts seminars, humanities courses, proximal scheduling of arts courses, fine and practical arts centers . . . represent other curricular efforts to systematize the natural relationships among the arts and with other subjects.40

These ideas are being accepted by music educators as they are being accepted by other educators. The music

39 MENC, op. cit., p. 17.
40 NASSP, loc. cit., p. 11.
department is basically no different from any other department when it comes to teaching methods and the general ideas concerning core programs, unified courses, team teaching, etc. In some schools these educational ideas are utilized when the music departments collaborate with other departments within each school. A sizable amount of music education literature deals with the use of these innovations, but little is written about how they are to be employed.

Concept 3.--The NASSP report suggests that in each comprehensive high school there should be an arrangement for students to have "experiences in performance and creative enterprise through curricular and extra-class opportunities in the school and community." 41

Most of the educators, who write about this subject, agree that the school should see to it that students have the opportunities to use the musical knowledge and skill that they develop in school. Opportunities can be offered in the school and in activities outside the school—in the community. Without these opportunities to use their talents and skills, students will have little incentive to excel. Music must be performed to be kept alive; it must be heard to be appreciated. Therefore, students should make music by recreating (performing) it

41NASSP, loc. cit., p. 4.
and by creating (composing) it. When they do this, they are, personally, experiencing music and are bringing music to others in the school and the community.

Principal's Responsibilities for the Music Education Program

The fifth and final topic area deals with some of the responsibilities that the principals should assume, or should initiate, in helping to develop the music program.

Concept 1.--The NASSP report states:

The school principal has a key role in influencing the quality of the arts program regardless of the presence of central office supervisors, department heads, or other instructional improvement personnel. 42

Most music education authors support this concept, for they emphasize in their writings that the high school principal is responsible for implementing the educational program of the high school. Thus, it is his responsibility to provide the setting and facilities for learning in each area of the school curriculum (the machinery of organization is administrative). He must help determine the goals of the curriculum and assume the responsibility if these are not met. Leonard and House concur with these ideas by expressing the following opinion:

The head of any school system is directly responsible for providing the setting for music instruction, a task which necessarily involves

organization and control of the music program. He is ultimately concerned with the objectives of that program, its outline, the materials used, and the facilities employed. He must help foster any moves in the direction of a better music program.43

Concept 2.--The NASSP report lists some actions the principal can initiate, in his role as head of the school, as he plans and develops the arts program. Three of these actions are:

2. Emphasize the importance of balance in the school's educational experiences provided for students.

5. Provide adequate work space, materials, and equipment to make a stimulating setting for education in the arts.

9. Work on flexible scheduling to provide longer periods of time for work in arts rooms and for educational trips.44

In support of these ideas, music education writers maintain that since schools vary in size, physical plant, curriculum, and teaching faculty, each school must plan its own music schedule. The principal is usually responsible for making this schedule, so the importance given to music courses is his responsibility.

The schedule makers are the persons who control, to a large degree, the amount of music, the kind of music, and the proportion of time for music, available to each child. It is within their power to place musical subjects and activities in a prominent place on the school's schedule, or they

43Leonard and House, op. cit., p. 196.

44NASSP, loc. cit.
may relegate them to a place outside the regular daily program to an after-school time. . . . The modern schedule places all musical activity within the school day. General music, instruction in voice and on instruments, rehearsals of instrument and vocal groups, courses in theory, musicianship, history and listening, and all other musical activities, are given status in the school's time and facilities as reflected in the schedule. 45.

One point about scheduling to which several authors refer is the idea of using flexible scheduling. While this is not common in Ohio at the present time, it does appear to be gaining support among educators in general. Music educators have accepted the idea and suggest that it would work very well in music education. Leonard and House suggest that scheduling needs to be sufficiently flexible to enable students to gain a variety of musical experience. High school class schedules are often so rigid that a student can choose only one musical activity, and administrative or teacher pressure often precludes participation in an activity other than large groups. 46

Concept 3.--The NASSP report maintains that the high school principal should "study with members of the total school staff the philosophy and organization of the arts as outlined in this study." 47

45 Keith D. Snyder, School Music Administration and Supervision (Boston: Allyn and Bacon, Inc., 1959), pp. 162-163.
47 NASSP, loc. cit.
Andrews and Cockerille point out that the principal is "the one who can help us develop a clear-cut school policy with regard to musical organizations. This can be worked out with the entire school faculty participating and understanding." Sur and Schuller go so far as to recommend that the music program be planned by the music teacher, other teachers, administrators, and parents. Their argument is that there must be general acceptance of the fundamental concept that music is an essential element of living in the modern world. As such, it must have a sound educational and functional basis.

It becomes evident, when comparing the music educators' opinions with the statements of the NASSP position paper, that there is little difference of opinion between the two. In each case, the music education philosophy substantiates the statements made in the NASSP report.

48 Andrews and Cockerille, op. cit., p. 163.

CHAPTER III

PRESENTATION AND ANALYSIS OF DATA

The data collected for this study are presented in tabular form on the following pages. Since there are five topic areas under discussion in this study, there are five sets of tables which correspond to these topic areas. The first set summarizes the responses of the principals in the five enrollment-classifications to the five statements dealing with philosophical concepts; the second set summarizes the responses to the eight statements suggesting reasons that students should study music; the third set summarizes the responses to the seven statements indicating which students the music curriculum should serve; the fourth set summarizes the responses to the six statements dealing with the improvement of music instruction; and the fifth set summarizes the responses to the four statements suggesting the principal's responsibilities for the music education program. In each table are recorded the number and percent of the principals' primary, secondary, and no importance responses. Thus, tabulations are made for each statement within a topic area, in each enrollment-classification, by degrees of importance.
The number (N) used in computing the percentages of degrees of importance was not the same as the number of responses. The value of N varies because the other opinion responses and the statements left unanswered could not be classified. Thus, N varied according to the number of other opinion responses received by a statement and/or the number of times the statement was left unanswered.

The terms primary importance, secondary importance, and no importance were developed for this study so that terms could be used to indicate what, otherwise, would be fairly long definitions. Primary importance means that the principals consider the concept to be so essential that it applies to the educational program of all youth and should be accepted by all schools. Secondary importance means that the principals consider the concept to be worthy of consideration by some schools but not essential for all schools. No importance means that the principals do not consider the concept to be essential to any school.

Philosophical Concepts of Music Education (Topic Area I)

The statements in Topic Area I are general in nature. They are concerned philosophically with some of the intellectual, aesthetic, artistic, and educational ideas about the arts and about music specifically. Each of the five tables (Tables 3-7) containing data concerning Topic Area I is derived from the responses of principals in
a particular school enrollment-classification to statements 9, 10, 14, 18, and 28 in the opinionnaire.

**Analysis of Topic Area I**

By referring to Table 3 (page 39), it is clear that 50 percent or more of the principals in schools with enrollments of 151-250 pupils assigned **primary importance** to three of the five statements (Statements 9, 10, and 14). Fifty percent of the principals gave Statement 28 **secondary importance** response. However, almost half of the principals gave a **no importance** response to Statement 18, and over one-third of the principals gave a **no importance** response to Statement 28.

It is apparent from the data recorded in Table 4 (page 40) that a majority of the principals in schools with enrollments of 251-500 pupils considered Statements 9, 10, and 14 to be of **primary importance**. The **no importance** response to Statements 18 and 28 was much lower for this group of principals than for the previous group.

It can be seen from studying Table 5 (page 41) that a majority of the principals in schools with enrollments of 501-750 pupils assigned a **primary importance** response to four of the five statements. It can be seen, also, that a majority of the principals (61.54 percent) assigned **secondary importance** response to Statement 28. Thus, the majority of the principals in this group of schools gave a
TABLE 3.--Philosophical concepts of music education: number and percent of responses, by degree of importance, of principals in Ohio high schools with enrollments of 151-250 students

<table>
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<tr>
<td>28</td>
<td>2 14.29</td>
<td>7 50.00</td>
</tr>
</tbody>
</table>

*9. Music experiences in school should develop in students, who have the ability and/or interest, the desire to participate in some form of musical experience both in school and following graduation.

10. The music program should stress personal satisfaction in music rather than public display.

14. The music program should emphasize the values and concepts which will help to give added meaning to everyday existence.

18. The arts should be treated with the same importance as the conventional academic subjects.

28. The over-use of school music groups for the purpose of public display could stifle the individual creativeness of the students.
TABLE 4.--Philosophical concepts of music education: number and percent of responses, by degree of importance, of principals in Ohio high schools with enrollments of 251-500 students

<table>
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<tr>
<th>Statements*</th>
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<td>28</td>
<td>14 32.56</td>
<td>18 41.86</td>
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</tbody>
</table>

*9. Music experiences in school should develop in students, who have the ability and/or interest, the desire to participate in some form of musical experience both in school and following graduation.

10. The music program should stress personal satisfaction in music rather than in public display.

14. The music program should emphasize the values and concepts which will help to give added meaning to everyday existence.

18. The arts should be treated with the same importance as the conventional academic subjects.

28. The over-use of school music groups for the purpose of public display could stifle the individual creativeness of the students.
TABLE 5.--Philosophical concepts of music education: number and percent of responses, by degree of importance, of principals in Ohio high schools with enrollments of 501-750 students

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<th>Statement*</th>
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<td>16</td>
<td>61.54</td>
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</table>

*9. Music experiences in school should develop in students, who have the ability and/or interest, the desire to participate in some form of musical experience both in school and following graduation.

10. The music program should stress personal satisfaction in music rather than in public display.

14. The music program should emphasize the values and concepts which will help to give added meaning to everyday existence.

18. The arts should be treated with the same importance as the conventional academic subjects.

28. The over-use of school music groups for the purpose of public display could stifle the individual creativeness of the students.
greater amount of support to the statements in Topic Area I than did those principals whose responses are recorded in Tables 4 and 5.

By studying Table 6 (page 43), it is apparent that the principals in schools with enrollments of 751-1000 pupils strongly supported all five statements. A majority of the principals gave a primary importance response to four of the statements, and 54.55 percent of the principals assigned a secondary importance response to Statement 28. The percent of no importance responses to Statements 18 and 28 can be considered little more than expected deviant opinion.

The responses of principals in schools with enrollments of 1001-1500 pupils are recorded in Table 7 (page 44). There are two statements (Statements 9 and 10) that received a primary importance response from a majority of the principals. However, the no importance response was so low and the combined primary/secondary response so high for the five statements that it can be concluded that the majority of this group of principals responded in a positive manner to all five statements. The difference between this group and the other four groups was in the degree of positive support given to the statements in Topic Area I. The principals in schools having 1001-1500 pupils did not assign primary importance to as many statements as did the principals in the other enrollment-classifications.
TABLE 6.--Philosophical concepts of music education: number and percent of responses, by degree of importance, of principals in Ohio high schools with enrollments of 751-1000 students

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<tr>
<td>28</td>
<td>5 45.45</td>
<td>6 54.55</td>
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</table>

*9. Music experiences in school should develop in students, who have the ability and/or interest, the desire to participate in some form of musical experience both in school and following graduation.

10. The music program should stress personal satisfaction in music rather than in public display.

14. The music program should emphasize the values and concepts which will help to give added meaning to everyday existence.

18. The arts should be treated with the same importance as the conventional academic subjects.

28. The over-use of school music groups for the purpose of public display could stifle the individual creativeness of the students.
TABLE 7.--Philosophical concepts of music education: number and percent of responses, by degree of importance, of principals in Ohio high schools with enrollments of 1001-1500 students

<table>
<thead>
<tr>
<th>Statements*</th>
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</table>

*9. Music experiences in school should develop in students, who have the ability and/or interest, the desire to participate in some form of musical experience both in school and following graduation.

10. The music program should stress personal satisfaction in music rather than in public display.

14. The music program should emphasize the values and concepts which will help to give added meaning to everyday existence.

18. The arts should be treated with the same importance as the conventional academic subjects.

28. The over-use of school music groups for the purpose of public display could stifle the individual creativeness of the students.
Other Comments for Topic Area I

Some of the principals from the five school enrollment-classifications had other comments about statements in this topic area. These comments are presented here under their respective statements.

Statement 10

The music program should stress personal satisfaction in music rather than public display.

One principal, in a school with an enrollment of 501-750 students, commented, "For some."

Statement 14

The music program should emphasize the values and concepts which will help to give added meaning to everyday existence.

One principal, in a school with an enrollment of 1001-1500 pupils, commented, "This is all phases of the curriculum."

Statement 18

The arts should be treated with the same importance as the conventional academic subjects.

One principal, in a school with an enrollment of 251-500 students, wrote, "If we are going to treat music with the same importance as academic subjects, then we better give more than one-quarter credit points per year for music."
Two principals, in schools with enrollments of 1001-1500 pupils, had comments on this statement. One principal wrote, "Not for all students." The other principal commented, "This could well be marked one [primary importance]. Ideally, however, there are few schools where such treatment of the music program is economically feasible."

Statement 28

The over-use of school music groups for the purpose of public display could stifle the individual creativeness of the students.

One principal, in a school with an enrollment of 1001-1500 pupils, commented, "Doubtful."

Reasons Students Should Study

Music (Topic Area II)

The eight statements in Topic Area II are concerned with reasons for students studying music. The reasons range from philosophical to practical in nature. Each of the five tables (Tables 8-12) containing data concerning Topic Area II is derived from the responses of principals in a particular school enrollment-classification to statements 5, 7, 11, 13, 15, 20, 25, and 29 in the opinionnaire.

Analysis of Topic Area II

By studying Table 8 (page 47), it can be seen that a majority of the principals in schools with enrollments of
TABLE 8.--Reasons students should study music: number and percent of responses, by degree of importance, of principals in Ohio high schools with enrollments of 151-250 students

<table>
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<th>Statements*</th>
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<tr>
<td>29</td>
<td>5</td>
<td>35.71</td>
</tr>
</tbody>
</table>

*5. The music program should help students develop a better understanding of the cultures of other periods and societies.

7. All students should acquire some knowledge about the relationship of music to science, mathematics, and literature.

11. An important outgrowth of the music program should be that students will learn to exercise value judgments in making personal and group decisions about the arts.

13. An important outgrowth of the music program should be that students will become intelligent critics of the various types of music.
TABLE 8.--Continued.

15. Students, who have the abilities and/or interests, should have opportunities in the music program to develop skills so they are able to listen to music with understanding and enjoyment.

20. Students should have opportunities in the music program to learn how to associate the musical score with what is heard or performed.

25. All students should acquire some knowledge about the performance qualities of music—tone quality, musical expression and interpretation, characteristics of the instruments, and so forth.

29. It is important for all students to be discriminating about the use of music in propaganda, advertising, and commercial entertainment.
151-250 pupils considered only two statements (Statements 15 and 25) to be of primary importance. Fifty percent of the principals gave a secondary importance response to Statement 5 and combined primary/secondary responses of over 50 percent to the rest of the statements which, based on the scale in Table 28, indicated secondary importance responses. However, there was a strong no importance response to Statements 11, 13, and 29 which indicated that a considerable number of principals did not support these statements. Also, it can be seen that Statements 7, 20, and 25 received noticeable percents of no importance responses.

By referring to Table 9 (page 50), it is evident that a majority of the principals in schools with enrollments of 251-500 pupils assigned primary importance to three (Statements 5, 11, and 15) of the eight statements. Three other statements (Statements 13, 20, and 29) received a secondary importance response of 50 percent or more. The percent of no importance response to all statements was much lower than for the previous group, but two statements received noticeable percents of no importance response—Statement 7 received 23.91 percent and Statement 13 received 21.74 percent.

In Table 10 (page 52) are recorded the responses of principals in schools with enrollments of 501-750 pupils. The majority of these principals assigned a
TABLE 9.—Reasons students should study music: number and percent of responses, by degree of importance, of principals in Ohio high schools with enrollments of 251-500 students

| Statements* | Degree of Importance |  |  |  |  |  |  | N |
|-------------|----------------------|---|---|---|---|---|---|
| 5           | 27 57.45             | 17 36.17  | 3   | 6.38 | 47  |     |     |     |  |
| 7           | 17 36.96             | 18 39.13  | 11  | 23.91| 46  |     |     |     |  |
| 11          | 24 52.17             | 15 32.67  | 7   | 15.22| 46  |     |     |     |  |
| 13          | 11 23.91             | 25 54.35  | 10  | 21.79| 46  |     |     |     |  |
| 15          | 36 78.26             | 8 17.39   | 2   | 4.34 | 46  |     |     |     |  |
| 20          | 16 38.09             | 21 50.00  | 5   | 21.90| 42  |     |     |     |  |
| 25          | 19 44.19             | 18 41.86  | 6   | 13.95| 43  |     |     |     |  |
| 29          | 14 32.56             | 25 58.14  | 4   | 9.30 | 43  |     |     |     |  |

*5. The music program should help students develop a better understanding of the cultures of other periods and societies.

7. All students should acquire some knowledge about the relationship of music to science, mathematics, and literature.

11. An important outgrowth of the music program should be that students will learn to exercise value judgments in making personal and group decisions about the arts.

13. An important outgrowth of the music program should be that students will become intelligent critics of the various types of music.
TABLE 9.--Continued.

15. Students, who have the abilities and/or interests, should have opportunities in the music program to develop skills so they are able to listen to music with understanding and enjoyment.

20. Students should have opportunities in the music program to learn how to associate the musical score with what is heard or performed.

25. All students should acquire some knowledge about the performance qualities of music--tone quality, musical expression and interpretation, characteristics of the instruments, and so forth.

29. It is important for all students to be discriminating about the use of music in propaganda, advertising, and commercial entertainment.
TABLE 10.--Reasons students should study music: number and percent of responses, by degree of importance, of principals in Ohio high schools with enrollments of 501-750 students

<table>
<thead>
<tr>
<th>Statements</th>
<th>Degree of Importance</th>
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</tr>
</thead>
<tbody>
<tr>
<td></td>
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<td>Secondary</td>
</tr>
<tr>
<td>5</td>
<td>15</td>
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<td>88.46</td>
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<td>20</td>
<td>11</td>
<td>47.83</td>
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<tr>
<td>25</td>
<td>12</td>
<td>46.15</td>
</tr>
<tr>
<td>29</td>
<td>8</td>
<td>30.77</td>
</tr>
</tbody>
</table>

*5. The music program should help students develop a better understanding of the cultures of other periods and societies.

7. All students should acquire some knowledge about the relationship of music to science, mathematics, and literature.

11. An important outgrowth of the music program should be that students will learn to exercise value judgments in making personal and group decisions about the arts.

13. An important outgrowth of the music program should be that students will become intelligent critics of the various types of music.
### TABLE 10.--Continued.

15. Students, who have the abilities and/or interests, should have opportunities in the music program to develop skills so they are able to listen to music with understanding and enjoyment.

20. Students should have opportunities in the music program to learn how to associate the musical score with what is heard or performed.

25. All students should acquire some knowledge about the performance qualities of music—tone quality, musical expression and interpretation, characteristics of the instruments, and so forth.

29. It is important for all students to be discriminating about the use of music in propaganda, advertising, and commercial entertainment.
primary importance response to the same three statements (Statements 5, 11, and 15) as did the principals in schools having 251-500 pupils. Three other statements (Statements 7, 13, and 20) received a secondary importance response from 50 percent or more of the principals. There was a negligible no importance response to all statements except Statements 7 and 29 which received 19.23 percent and 23.08 percent no importance response, respectively.

By studying the data in Table 11 (page 55), it is clear that principals in schools with enrollments of 751-1000 pupils gave only Statement 13 a no importance response of any consequence and that four statements (Statements 5, 11, 13, and 15) did not receive any no importance responses. There were four statements that received a primary importance response of 50 percent or more of the principals. Statement 20 received a secondary importance response of 72.73 percent. Thus, it can be concluded from the analysis of the data that a larger majority of the principals in this enrollment-classification were more positive to the eight statements than principals in the previous three enrollment-classifications.

From the data in Table 12 (page 57) it can be seen that a majority of the principals in schools with enrollments of 1001-1500 pupils responded in a positive manner to all eight statements. However, these principals were less positive in their opinions than the principals in the
**TABLE 11.**--Reasons students should study music: number and percent of responses, by degree of importance, of principals in Ohio high schools with enrollments of 751-1000 students

| Statements* | Degree of Importance | | | | | |
|-------------|----------------------|---|---|---|---|
| No. | Per. | No. | Per. | No. | Per. | N |
| 5 | 8 | 66.67 | 4 | 33.33 | -- | -- | 12 |
| 7 | 5 | 41.67 | 5 | 41.67 | 2 | 16.66 | 12 |
| 11 | 8 | 66.67 | 4 | 33.33 | -- | -- | 12 |
| 13 | 6 | 50.00 | 3 | 25.00 | 3 | 25.00 | 12 |
| 15 | 8 | 66.67 | 4 | 33.33 | -- | -- | 12 |
| 20 | 3 | 27.27 | 8 | 72.73 | -- | -- | 11 |
| 25 | 4 | 36.36 | 5 | 45.45 | 2 | 18.18 | 11 |
| 29 | 5 | 45.45 | 5 | 45.45 | 1 | 9.09 | 11 |

*5. The music program should help students develop a better understanding of the cultures of other periods and societies.

7. All students should acquire some knowledge about the relationship of music to science, mathematics, and literature.

11. An important outgrowth of the music program should be that students will learn to exercise value judgments in making personal and group decisions about the arts.

13. An important outgrowth of the music program should be that students will become intelligent critics of the various types of music.
TABLE 11.--Continued.

15. Students, who have the abilities and/or interests, should have opportunities in the music program to develop skills so they are able to listen to music with understanding and enjoyment.

20. Students should have opportunities in the music program to learn how to associate the musical score with what is heard or performed.

25. All students should acquire some knowledge about the performance qualities of music--tone quality, musical expression and interpretation, characteristics of the instruments, and so forth.

29. It is important for all students to be discriminating about the use of music in propaganda, advertising, and commercial entertainment.
TABLE 12.--Reasons students should study music: number and percent of responses, by degree of importance, of principals in Ohio high schools with enrollments of 1001-1500 students

<table>
<thead>
<tr>
<th>Statements*</th>
<th>Degree of Importance</th>
<th>N</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Primary</td>
<td>Secondary</td>
</tr>
<tr>
<td>5</td>
<td>14 56.00</td>
<td>11 44.00</td>
</tr>
<tr>
<td>7</td>
<td>9 36.00</td>
<td>9 36.00</td>
</tr>
<tr>
<td>11</td>
<td>12 48.00</td>
<td>12 48.00</td>
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<tr>
<td>13</td>
<td>9 36.00</td>
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<td>15</td>
<td>22 88.00</td>
<td>3 12.00</td>
</tr>
<tr>
<td>20</td>
<td>11 47.83</td>
<td>10 43.47</td>
</tr>
<tr>
<td>25</td>
<td>12 52.17</td>
<td>7 30.43</td>
</tr>
<tr>
<td>29</td>
<td>13 56.52</td>
<td>8 34.78</td>
</tr>
</tbody>
</table>

*5. The music program should help students develop a better understanding of the cultures of other periods and societies.

7. All students should acquire some knowledge about the relationship of music to science, mathematics, and literature.

11. An important outgrowth of the music program should be that students will learn to exercise value judgments in making personal and group decisions about the arts.

13. An important outgrowth of the music program should be that students will become intelligent critics of the various types of music.
15. Students, who have the abilities and/or interests, should have opportunities in the music program to develop skills so they are able to listen to music with understanding and enjoyment.

20. Students should have opportunities in the music program to learn how to associate the musical score with what is heard or performed.

25. All students should acquire some knowledge about the performance qualities of music—tone quality, musical expression and interpretation, characteristics of the instruments, and so forth.

29. It is important for all students to be discriminating about the use of music in propaganda, advertising, and commercial entertainment.
previous group. Some reservation toward accepting these statements is indicated by the 28 percent no importance response to Statements 7 and 13. However, the majority of this group of principals did assign a primary importance response to four of the statements (Statements 5, 15, 25, and 29), and these principals were the first of any group to assign a primary importance response to Statement 29.

Other Comments for Topic Area II

There was only one other comment made for a statement in this topic area.

Statement 20

Students should have the opportunities in the music program to learn how to associate the musical score with what is heard or performed.

One principal, in a school with an enrollment of 501-750 students, commented as follows:

Ability or enrichment groups only. In secondary schools we should try to encourage interest and appreciation as well as the degree of skill necessary for excellence as demanded. Specialization occurs in full time post high school music schools.

Students the Music Curriculum Should Serve (Topic Area III)

The seven statements in this topic area have a philosophical basis and are concerned with the study of music in relation to the range of abilities and interests among students. Each of the five tables (Tables 13-17) are
derived from the responses of principals in a particular school enrollment-classification to Statements 3, 6, 8, 16, 23, 26, and 30 in the opinionnaire. These tables contain data concerning Topic Area III.

Analysis of Topic Area III

By referring to Table 13 (page 61), it is evident that a majority of the principals in schools with enrollments of 151-250 pupils assigned primary importance to only one of the seven statements--Statement 26. A majority of the principals considered four statements (Statements 3, 6, 23, and 30) to be of secondary importance. There were two statements to which approximately one-third of the principals assigned a no importance response: thirty percent of the principals considered Statement 6 to be a non-essential concept for music education; similarly, 36 percent of the principals assigned a no importance response to Statement 16.

The data in Table 14 (page 62) indicate that a majority of the principals in schools with enrollments of 251-500 pupils gave primary importance to three (Statements 3, 8, and 26) of the seven statements. The fact that the other four statements (Statements 6, 16, 23, and 30) received combined primary/secondary responses of over 50 percent tends to indicate that a majority of principals gave a positive response to all seven statements. Only Statement 30 had a no importance response of any
TABLE 13.--Students the music curriculum should serve: number and percent of responses, by degree of importance, of principals in Ohio high schools with enrollments of 151-250 students

<table>
<thead>
<tr>
<th>Statements*</th>
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</tr>
</thead>
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<tr>
<td></td>
<td>Primary</td>
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<tr>
<td>8</td>
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<td>15.79</td>
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<tr>
<td>23</td>
<td>4</td>
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<td>10</td>
<td>71.42</td>
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<tr>
<td>30</td>
<td>7</td>
<td>21.43</td>
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</tbody>
</table>

*3. The music curriculum should serve the students who are interested in performing music.

6. The music curriculum should serve the students who have the abilities and/or are interested in creating music—that is, composing and improvising.

8. The music program should serve the musically talented students who have high levels of interest in music.

16. The music program should serve the musically talented students who have low levels of interest.

23. The music program should serve students who have limited musical talent but who have high levels of interest.

26. All senior high school students should have opportunities for systematic contact with music beyond what was taught in the elementary school and grades seven, eight, and nine.

30. The music program should serve students who have limited musical talent and low levels of interest.
TABLE 14.--Students the music curriculum should serve: number and percent of responses, by degree of importance, of principals in Ohio high schools with enrollments of 251-500 students

<table>
<thead>
<tr>
<th>Statements*</th>
<th>Degree of Importance</th>
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</tr>
</thead>
<tbody>
<tr>
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</tr>
<tr>
<td>8</td>
<td>28</td>
<td>62.22</td>
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<td>36.96</td>
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<td>27</td>
<td>64.29</td>
</tr>
<tr>
<td>30</td>
<td>10</td>
<td>24.39</td>
</tr>
</tbody>
</table>

*3. The music curriculum should serve the students who are interested in performing music.

6. The music curriculum should serve the students who have the abilities and/or are interested in creating music--that is, composing and improvising.

8. The music program should serve the musically talented students who have high levels of interest in music.

16. The music program should serve the musically talented students who have low levels of interest.

23. The music program should serve students who have limited musical talent but who have high levels of interest.

26. All senior high school students should have opportunities for systematic contact with music beyond what was taught in the elementary school and grades seven, eight, and nine.

30. The music program should serve students who have limited musical talent and low levels of interest.
significance. Over one-third of this group of principals thought that the concept was not essential for school music programs.

By referring to Table 15 (page 64), it can be seen that 50 percent or more of the principals in schools with enrollments of 501-750 pupils assigned primary importance to five (Statements 3, 8, 16, 23, and 26) of the seven statements. Only Statement 30 received a sizable no importance response—38.46 percent.

The responses of the principals in schools with enrollments of 751-1000 pupils are recorded in Table 16 (page 65). Two statements were assigned primary importance by a majority of the principals (Statements 6 and 23). The remaining four statements were considered to be of secondary importance by a majority of the principals. The no importance response was low except for Statements 8, 16, and 30—27.27, 25.00, and 18.18 percent respectively.

Table 17 (page 66) contains the responses of principals in schools with enrollments of 1000-1500 pupils. The majority of principals assigned primary importance to two (Statements 8 and 23) of the seven statements, and secondary importance to the remaining five statements. The no importance response was insignificant to all statements except to Statement 16 which received a no importance response of 28 percent and Statements 26 and 30 which received 22.73 percent respectively.
TABLE 15.--Students the music curriculum should serve: number and percent of responses, by degree of importance, of principals in Ohio high schools with enrollments of 501-750 students

<table>
<thead>
<tr>
<th>Statements*</th>
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</tr>
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<tr>
<td>3</td>
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</tr>
<tr>
<td>30</td>
<td>7 26.92</td>
<td>9 34.61</td>
</tr>
</tbody>
</table>

*3. The music curriculum should serve the students who are interested in performing music.

6. The music curriculum should serve the students who have the abilities and/or are interested in creating music--that is, composing and improvising.

8. The music program should serve the musically talented students who have high levels of interest in music.

16. The music program should serve the musically talented students who have low levels of interest.

23. The music program should serve students who have limited musical talent but who have high levels of interest.

26. All senior high school students should have opportunities for systematic contact with music beyond what was taught in the elementary school and grades seven, eight, and nine.

30. The music program should serve students who have limited musical talent and low levels of interest.
TABLE 16.--Students the music curriculum should serve: number and percent of responses, by degree of importance, of principals in Ohio high schools with enrollments of 751-1000 students

<table>
<thead>
<tr>
<th>Statements*</th>
<th>Degree of Importance</th>
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<th></th>
<th></th>
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<td>5 45.45</td>
<td>1 9.09</td>
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<td></td>
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<tr>
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<td>6 50.00</td>
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</tr>
<tr>
<td>8</td>
<td>2 18.18</td>
<td>6 54.55</td>
<td>3 27.27</td>
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<td>4 36.36</td>
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<td>6 54.55</td>
<td>2 18.18</td>
<td>11</td>
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<td></td>
</tr>
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</table>

*3. The music curriculum should serve the students who are interested in performing music.

6. The music curriculum should serve the students who have the abilities and/or are interested in creating music—that is, composing and improvising.

8. The music program should serve the musically talented students who have high levels of interest in music.

16. The music program should serve the musically talented students who have low levels of interest.

23. The music program should serve students who have limited musical talent but who have high levels of interest.

26. All senior high school students should have opportunities for systematic contact with music beyond what was taught in the elementary school and grades seven, eight, and nine.

30. The music program should serve students who have limited musical talent and low levels of interest.
TABLE 17.--Students the music curriculum should serve: number and percent of responses, by degree of importance, of principals in Ohio high schools with enrollments of 1001-1500 students

<table>
<thead>
<tr>
<th>Statements*</th>
<th>Degree of Importance</th>
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<tbody>
<tr>
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<tr>
<td>30</td>
<td>4</td>
<td>18.18</td>
</tr>
</tbody>
</table>

*3. The music curriculum should serve the students who are interested in performing music.

6. The music curriculum should serve the students who have the abilities and/or are interested in creating music—that is, composing and improvising.

8. The music program should serve the musically talented students who have high levels of interest in music.

16. The music program should serve the musically talented students who have low levels of interest.

23. The music program should serve students who have limited musical talent but who have high levels of interest.

26. All senior high school students should have opportunities for systematic contact with music beyond what was taught in the elementary school and grades seven, eight, and nine.

30. The music program should serve students who have limited musical talent and low levels of interest.
Other Comments for Topic Area III

There were several other opinions to statements in this topic area. These comments are presented below under their respective statements from the opinionnaire.

Statement 12

The guidance staff should work with teachers in grouping and scheduling students for music classes and activities.

One principal, in a school with an enrollment of 501-750 pupils, wrote, "It might be beneficial."

Statement 19

It is important to give students experiences in performance through extraclass opportunities in the community.

A principal, in a school with an enrollment of 501-750 pupils, commented, "Valuable." Another principal, in a school with an enrollment of 1001-1500 students, wrote, "Not necessary, but helpful motivation."

Improvement of Music Instruction (Topic Area IV)

The six statements that comprise this topic area are concerned with some of the teaching devices and ideas that could be of value if used in the teaching of music. The statements in the five tables (Tables 18-22) containing data concerning Topic Area IV are numbered 1, 4, 12, 19, 24, and 27 in the opinionnaire.
Analysis of Topic Area IV

By studying Table 18 (page 69), it can be seen that there was a noticeable no importance response to all six statements by the principals in schools with enrollments of 151-250 pupils. Two of the three statements received one-third or more of the principals' responses in the no importance classification. It, also, can be seen that a majority of principals assigned primary importance to only one statement (Statement 12) while four statements (Statements 1, 4, 24, and 27) received secondary importance ratings from the majority of the principals.

The responses of the principals in schools with enrollments of 251-500 pupils are recorded in Table 19 (page 70). There was only one statement (Statement 12) that was considered, by a majority of the principals, to be of primary importance, and there were three statements (Statements 1, 4, and 19) that were considered to be of secondary importance by the majority of the principals. Four Statements (Statements 1, 4, 24, and 27) received a comparatively high percentage of no importance responses.

It can be observed from the data in Table 20 (page 71) that a low percent of the principals in schools with enrollments of 501-750 pupils assigned no importance to the statements in this topic area. Fifty percent or more of the principals assigned primary importance to three (Statements 12, 19, and 24) of the six statements and secondary importance to Statements 1 and 4.
TABLE 18.--Improvement of music instruction: number and percent of responses, by degree of importance, of principals in Ohio high schools with enrollments of 151-250 students

<table>
<thead>
<tr>
<th>Statements*</th>
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<tr>
<td>27</td>
<td>1 6.67</td>
<td>9 60.00</td>
</tr>
</tbody>
</table>

*1. Team teaching--involving teachers in related areas such as music, art, drama, poetry, history, and physics--would be of value to the music program.

4. The use of a unified arts course--combining the study of music, art, drama, and poetry into the same class period--would be of value to the music program.

12. The guidance staff should work with teachers in grouping and scheduling students for music classes and activities.

19. It is important to give students experiences in performance through extraclass opportunities in the community.

24. Time should be provided for curriculum study groups to plan and evaluate the results of changes in the music program.

27. Consultant help should be provided for curriculum study groups to plan and evaluate the results of changes in the music program.
TABLE 19.--Improvement of music instruction: number and percent of responses, by degree of importance, of principals in Ohio high schools with enrollments of 251-500 students

<table>
<thead>
<tr>
<th>Statements*</th>
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<td>Secondary No.</td>
<td>Per.</td>
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</tr>
</tbody>
</table>

*1. Team teaching--involving teachers in related areas such as music, art, drama, poetry, history, and physics--would be of value to the music program.

4. The use of a unified arts course--combining the study of music, art, drama, and poetry into the same class period--would be of value to the music program.

12. The guidance staff should work with teachers in grouping and scheduling students for music classes and activities.

19. It is important to give students experiences in performance through extraclass opportunities in the community.

24. Time should be provided for curriculum study groups to plan and evaluate the results of changes in the music program.

27. Consultant help should be provided for curriculum study groups to plan and evaluate the results of changes in the music program.
TABLE 20.--Improvement of music instruction: number and percent of responses, by degree of importance, of principals in Ohio high schools with enrollments of 501-750 students

<table>
<thead>
<tr>
<th>Statements*</th>
<th>Degree of Importance</th>
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</thead>
<tbody>
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<td>24</td>
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<td>10 38.46</td>
</tr>
<tr>
<td>27</td>
<td>12 46.15</td>
<td>9 34.62</td>
</tr>
</tbody>
</table>

*1. Team teaching--involving teachers in related areas such as music, art, drama, poetry, history, and physics--would be of value to the music program.

4. The use of a unified arts course--combining the study of music, art, drama, and poetry into the same class period--would be of value to the music program.

12. The guidance staff should work with teachers in grouping and scheduling students for music classes and activities.

19. It is important to give students experiences in performance through extraclass opportunities in the community.

24. Time should be provided for curriculum study groups to plan and evaluate the results of changes in the music program.

27. Consultant help should be provided for curriculum study groups to plan and evaluate the results of changes in the music program.
By referring to Table 21 (page 73), it is clear that the percent of no importance responses from principals in schools with enrollments of 751-1000 pupils was so low as to represent little more than deviant opinion. Four (Statements 1, 12, 19, and 24) of six statements were considered to be of primary importance by 50 percent or more of the principals, and two statements (Statements 4 and 27) were considered to be of secondary importance. Responses to Statement 19 were equally divided between primary and secondary importance—50 percent of the responses for each degree of importance.

The data recorded in Table 22 (page 74) indicate the majority of the principals in schools with enrollments of 1001-1500 pupils assigned primary importance to only one statement (Statement 24) and secondary importance to four statements (Statements 1, 4, 19, and 27). Two statements (Statements 1 and 4) received no importance responses from 24 percent and 25 percent of the principals respectively.

Other Comments for Topic Area IV

This topic area elicited some very interesting other opinions from the principals. These comments are presented here under their respective statements from the opinionnaire.
TABLE 21.--Improvement of music instruction: number and percent of responses, by degree of importance, of principals in Ohio high schools with enrollments of 751-1000 students

<table>
<thead>
<tr>
<th>Statements*</th>
<th>Degree of Importance</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
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<td>2</td>
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<td>80.00</td>
</tr>
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</table>

*1. Team teaching--involving teachers in related areas such as music, art, drama, poetry, history, and physics--would be of value to the music program.

4. The use of a unified arts course--combining the study of music, art, drama, and poetry into the same class period--would be of value to the music program.

12. The guidance staff should work with teachers in grouping and scheduling students for music classes and activities.

19. It is important to give students experiences in performance through extraclass opportunities in the community.

24. Time should be provided for curriculum study groups to plan and evaluate the results of changes in the music program.

27. Consultant help should be provided for curriculum study groups to plan and evaluate the results of changes in the music program.
TABLE 22.--Improvement of music instruction: number and percent of responses, by degree of importance, of principals in Ohio high schools with enrollments of 1001-1500 students

<table>
<thead>
<tr>
<th>Statements*</th>
<th>Degree of Importance</th>
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<tr>
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<td>11 45.83</td>
<td>13 54.17</td>
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<td>2 9.09</td>
<td>22</td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

*1. Team teaching--involving teachers in related areas such as music, art, drama, poetry, history, and physics--would be of value to the music program.

4. The use of a unified arts course--combining the study of music, art, drama, and poetry into the same class period--would be of value to the music program.

12. The guidance staff should work with teachers in grouping and scheduling students for music classes and activities.

19. It is important to give students experiences in performance through extraclass opportunities in the community.

24. Time should be provided for curriculum study groups to plan and evaluate the results of changes in the music program.

27. Consultant help should be provided for curriculum study groups to plan and evaluate the results of changes in the music program.
Statement 3

The music curriculum should serve the students who are interested in performing music.

Three principals, in schools with enrollments of 151-250 students, made comments on this statement. One principal wrote, "The music program should meet the needs of all students." Another principal commented, "The main purpose of music in school should be for all students and should serve the listener as well as the performer." The third principal commented as follows:

The performing aspect of music education limits the program to a very select few. The area of music such as appreciation is one which can do much and probably more good. More people listen to music than sing or play it. The crux of music education's problem lies in directing educated ears and minds.

One principal, in a school with an enrollment of 251-500 students, wrote, "Should serve all students." Another principal, in a school with an enrollment of 501-750 students, said, "The 'consumer' of music should also receive attention. If the fine arts are to come into their own in the curriculum, there is going to be a great need for leisure time activity." One principal, in a school with an enrollment of 751-1000 students, said, "Should be capable of serving all students in some manner." Finally, one principal, in a school with an enrollment of 1000-1500 students, commented, "Too narrow--take in appreciation, etc."
Statement 6

The music curriculum should serve the students who have the abilities and/or are interested in creating music—that is, composing and improvising.

One principal, in a school with an enrollment of 501-750 students, wrote, "All students should be served."

Statement 8

The music program should serve the musically talented students who have high levels of interest in music.

One principal, in a school with an enrollment of 151-250 students, said, "The music program should aim to interest more students whether of high or low levels."

Statement 23

The music program should serve students who have limited musical talent but who have high levels of interest.

One principal, in a school with an enrollment of 151-250 students, commented, "Students of all levels of interest should be able to take advantage of the music program. Through education and 'exposure' to good music students develop a desire and love for music." Another principal, in a school with an enrollment of 1001-1500 students, said, "Interest is important—but talent needed too!"

Statement 26

All senior high school students should have opportunities for systematic contact with music beyond what was taught in the elementary school and grades seven, eight, and nine.
A principal, in a school with an enrollment of 151-250 students, said, "Not required contacts." Another principal, in a school with an enrollment of 251-500 students, wrote, "Not if this means some music for all students to be required in ten through twelve." Finally, a principal, in a school with an enrollment of 1001-1500 students, commented, "Would be very beneficial to all students."

Statement 30

The music program should serve students who have **limited musical talent and low levels of interest**.

A principal, in a school with an enrollment of 151-250 students, said, "If possible." One principal, in a school with an enrollment of 251-500 students, commented as follows:

We do not use our music curriculum for a 'dumping grounds.' We believe that limited talent, low interest students should be eliminated as quickly as possible from the program--why keep the rotten apples?

A principal, in a school with an enrollment of 501-750 students, wrote, "Every student in school should have an opportunity to take part in a music class." Another principal, in a school with an enrollment of 751-1000 students, commented as follows:

Having an excellent music program in our school, I feel that the contributions of music to the entire school could be expanded by seminar-type programs in music appreciation, etc.
Two principals, in schools with enrollments of 1001-1500 students, made comments on this statement. One principal wrote, "If possible from the standpoint of staff, time, etc." The other principal commented, "They should be reached some way."

Principal's Responsibilities to the Music Education Program (Topic Area V)

The four statements that comprise this topic area deal with some of the responsibilities that the principals should assume, or should initiate, in helping to develop the music program. The statements in the five tables (Tables 23-27) containing data concerning Topic Area V are numbered 2, 17, 21, and 22 in the opinionnaire.

Analysis of Topic Area V

By studying Table 23 (page 79), it is clear that a majority of the principals in schools with enrollments of 151-250 pupils assigned primary importance to two (Statements 2 and 22) of the four statements. A majority of the principals considered Statement 21 to be of secondary importance. Only Statement 17 received a significant no importance response--45 percent.

In Table 24 (page 80), the responses of principals in schools with enrollments of 251-500 pupils are shown. There were two statements (Statements 2 and 22) that were considered to be of primary importance by a majority of the principals. A majority of the principals considered
TABLE 23.--Principal's responsibilities to the music education program: number and percent of responses, by degree of importance, of principals in Ohio high schools with enrollment of 151-250 students

<table>
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<td>3 20.00</td>
<td>10 66.67</td>
</tr>
<tr>
<td>22</td>
<td>8 53.33</td>
<td>6 40.00</td>
</tr>
</tbody>
</table>

*2. It is the principal's responsibility to study with members of the total school staff the philosophy and organization of the music program.

17. Ideally, flexible scheduling should be used so that, if needed, music classes could have longer periods of time for classwork and study.

21. The school schedule should provide for differences in the amount of time and degree of depth that students give to music study.

22. It is partly the principal's responsibility to develop evaluation techniques that will tell how good the music program is and how it can be improved.
TABLE 24.--Principal's responsibilities to the music education program: number of percent of responses, by degree of importance, of principals in Ohio high schools with enrollments of 251-500 students

<table>
<thead>
<tr>
<th>Statements*</th>
<th>Degree of Importance</th>
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<th>Per.</th>
<th>No.</th>
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<td>26.09</td>
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<td>15.21</td>
<td>46</td>
<td></td>
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<td>41</td>
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</tbody>
</table>

*2. It is the principal's responsibility to study with members of the total school staff the philosophy and organization of the music program.

17. Ideally, flexible scheduling should be used so that, if needed, music classes could have longer periods of time for classwork and study.

21. The school schedule should provide for differences in the amount of time and degree of depth that students give to music study.

22. It is partly the principal's responsibility to develop evaluation techniques that will tell how good the music program is and how it can be improved.
the remaining two statements to be of secondary importance. The no importance response of 41.30 percent to Statement 17 indicates the reluctance of many principals in this group to give this statement positive priority.

The responses of principals in schools with enrollments of 501-750 students are recorded in Table 25 (page 82). The percent of no importance responses appeared to be negligible to all statements except to Statement 17. Only Statement 2 was considered to be of primary importance by a majority of the principals. The responses to three statements were evenly divided between primary and secondary importance.

By referring to Table 26 (page 83), it is evident that a majority of the principals in schools with enrollments of 751-1000 pupils assigned primary importance to Statement 2. Statements 21 and 22 were given secondary importance by a majority of principals, while only Statement 17 received a sizable no importance response--41.67 percent.

By studying Table 27 (page 84), it is obvious that the principals in schools with enrollments of 1001-1500 students assigned the highest degree of importance to these four statements. Three statements (Statements 2, 21, and 22) were assigned primary importance by a majority of the principals, and one statement (Statement 17) was
TABLE 25.--Principal's responsibilities to the music education program: number and percent of responses, by degree of importance, of principals in Ohio high schools with enrollments of 501-750 students

<table>
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<th>Statements*</th>
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<td>17</td>
<td>10</td>
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<td>48.00</td>
</tr>
<tr>
<td>22</td>
<td>12</td>
<td>46.15</td>
</tr>
</tbody>
</table>

*2. It is the principal's responsibility to study with members of the total school staff the philosophy and organization of the music program.

17. Ideally, flexible scheduling should be used so that, if needed, music classes could have longer periods of time for classwork and study.

21. The school schedule should provide for differences in the amount of time and degree of depth that students give to music study.

22. It is partly the principal's responsibility to develop evaluation techniques that will tell how good the music program is and how it can be improved.
TABLE 26.--Principal's responsibilities to the music education program: number and percent of responses, by degree of importance, of principals in Ohio high schools with enrollments of 751-1000 students

<table>
<thead>
<tr>
<th>Statements*</th>
<th>Degree of Importance</th>
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</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Primary</td>
<td>Secondary</td>
</tr>
<tr>
<td>2</td>
<td>8      66.67</td>
<td>4      33.33</td>
</tr>
<tr>
<td>17</td>
<td>3      25.00</td>
<td>4      33.33</td>
</tr>
<tr>
<td>21</td>
<td>2      18.18</td>
<td>8      72.73</td>
</tr>
<tr>
<td>22</td>
<td>5      45.45</td>
<td>6      55.55</td>
</tr>
</tbody>
</table>

*2. It is the principal's responsibility to study with members of the total school staff the philosophy and organization of the music program.

17. Ideally, flexible scheduling should be used so that, if needed, music classes could have longer periods of time for classwork and study.

21. The school schedule should provide for differences in the amount of time and degree of depth that students give to music study.

22. It is partly the principal's responsibility to develop evaluation techniques that will tell how good the music program is and how it can be improved.
TABLE 27.--Principal's responsibilities to the music education program: number and percent of responses, by degree of importance, of principals in Ohio high schools with enrollments of 1001-1500 students

<table>
<thead>
<tr>
<th>Statements*</th>
<th>Degree of Importance</th>
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</tr>
</thead>
<tbody>
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<tr>
<td>22</td>
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<td>66.67</td>
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</tbody>
</table>

*2. It is the principal's responsibility to study with members of the total school staff the philosophy and organization of the music program.

17. Ideally, flexible scheduling should be used so that, if needed, music classes could have longer periods of time for classwork and study.

21. The school schedule should provide for differences in the amount of time and degree of depth that students give to music study.

22. It is partly the principal's responsibility to develop evaluation techniques that will tell how good the music program is and how it can be improved.
assigned secondary importance. No statement was given more than a deviant no importance response.

Other Comments for Topic Area V

Some of the principals had other comments about the statements in this topic area. These comments are presented here under their respective statements from the opinionnaire.

Statement 17

Ideally, flexible scheduling should be used so that, if needed, music classes could have longer periods of time for classwork and study.

Two principals, in schools with enrollments of 501-750 students, made comments on this statement. One principal wrote, "Except, not all music classes need this time." The other principal commented, "Impossible according to the Ohio State High School Standards."

Statement 21

The school schedule should provide for differences in the amount of time and degree of depth that students give to music study.

One principal, in a school with an enrollment of 1001-1500 students, wrote, "If music is considered as a curricular subject."

Statement 22

It is partly the principal's responsibility to develop evaluation techniques that will tell how good the music program is and how it can be improved.
A principal, in a school with an enrollment of 1001-1500 students, commented as follows:

In a highly specialized curricular element such as music, evaluation becomes the responsibility of supervisors by the approval and with the advice of the principal. The supervisor of music must assume the major responsibility for finalizing criteria of evaluation in his area.
CHAPTER IV

SUMMARY AND CONCLUSIONS

Problem and Purpose

The problem on which this study was based was that the music programs in many high schools do not appear to relate closely to the concepts of music education which seemingly are accepted by the music education profession and the high school principals' organization—the National Association of Secondary-School Principals. The purpose of the study, then, was (1) to determine specifically the opinions of a selected sample of high school principals in Ohio relative to the music program in the high school, and (2) to evaluate these opinions in terms of the stated concepts of music education as presented by the National Association of Secondary-School Principals (NASSP).

Assumptions

Five assumptions were made when this study was undertaken. These assumptions were as follows:

1. The three types of school districts—city, county, and exempted-village—would have no influence on the opinions of the principals.

2. A range of 100 pupils in the enrollment of small schools would be comparable to a range of 500 pupils in schools with 1000
or more pupils when dividing schools into enrollment-classifications for sampling purposes.

3. As principals responded to statements on the opinionnaire, they would be doing so out of a framework of reference to the school enrollment-classification in which they worked.

4. When the principals responded to statements on the opinionnaire that did not include phrases about the number of schools or the number of students to which the statement had application, the principals would consider those statements to be referring to all schools or to all students in the state.

5. The scale for analyzing the data, although arbitrarily established, would be reliable if consistently applied.

**Sample and Procedure**

The sample consisted of randomly selected high school principals throughout Ohio who worked in five different enrollment-classifications of schools. One-fourth of the principals in each of the five enrollment-classifications were surveyed by means of an opinionnaire which contained thirty statements taken from the position paper of the National Association of Secondary-School Principals. The principals responded to these by assigning a degree of importance to each statement—primary, secondary, or no importance.

In order to make tabulations, analyses, and comparisons possible, the thirty statements were placed into five topic areas of discussion. These topic areas acted as the central ideas of the study and were the basis for the final conclusions.
Scale for Interpretation

The summarizing of the data was dependent, in part, upon the use of a scale of percentages (Table 28, page 90) which was developed for this report. This scale contains the percentages that were necessary for analyzing and summarizing the data by degrees of importance—primary, secondary, and no importance. The data collected for this study was raw data and it was interpreted as raw data.

Results of the Study

In the formulation of this problem several questions seemed important. These questions were part of the problem that was stated in Chapter I. Answers to these questions provided a part of the conclusions to this study.

Responses of principals of the five school enrollment-classifications are summarized below in terms of degree of importance based on the Scale for Response Evaluation (Table 28). The responses are summarized by topic area. In the summarizations, no importance responses amounting to more than 25 percent of the respondents in a particular enrollment-classification are notated. The use of 25 percent, as the percent above which response percentages were notated, was determined arbitrarily.

Topic Area I

The question for Topic Area I is: Which philosophical concepts, relative to the music program, are accepted by the principals?
TABLE 28.--Scale for response evaluation in terms of percent of principals assigning primary, secondary, or no importance to concept statements

<table>
<thead>
<tr>
<th>Response Evaluation</th>
<th>Percent of Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Primary</td>
</tr>
<tr>
<td>Primary</td>
<td>50% or above</td>
</tr>
<tr>
<td>Secondary</td>
<td>Less than 50%</td>
</tr>
<tr>
<td>Secondary</td>
<td>Greater than 50%</td>
</tr>
<tr>
<td>No Importance</td>
<td>Less than 50%</td>
</tr>
</tbody>
</table>
Statement 9.--Music experiences in school should develop in students, who have the ability and/or interest, the desire to participate in some form of musical experience both in school and following graduation.

<table>
<thead>
<tr>
<th>Enrollment-Classification</th>
<th>Response Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>151-250</td>
<td>Primary Importance (50.00%)</td>
</tr>
<tr>
<td>251-500</td>
<td>Primary Importance (73.91%)</td>
</tr>
<tr>
<td>501-750</td>
<td>Primary Importance (73.08%)</td>
</tr>
<tr>
<td>751-1000</td>
<td>Primary Importance (66.67%)</td>
</tr>
<tr>
<td>1001-1500</td>
<td>Primary Importance (83.33%)</td>
</tr>
</tbody>
</table>

Statement 10.--The music program should stress personal satisfaction in music rather than in public display.

<table>
<thead>
<tr>
<th>Enrollment-Classification</th>
<th>Response Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>151-250</td>
<td>Primary Importance (75.00%)</td>
</tr>
<tr>
<td>251-500</td>
<td>Primary Importance (71.74%)</td>
</tr>
<tr>
<td>501-750</td>
<td>Primary Importance (64.00%)</td>
</tr>
<tr>
<td>751-1000</td>
<td>Primary Importance (83.33%)</td>
</tr>
<tr>
<td>1001-1500</td>
<td>Primary Importance (76.00%)</td>
</tr>
</tbody>
</table>

Statement 14.--The music program should emphasize the values and concepts which will help to give added meaning to everyday existence.

<table>
<thead>
<tr>
<th>Enrollment-Classification</th>
<th>Response Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>151-250</td>
<td>Primary Importance (60.00%)</td>
</tr>
<tr>
<td>251-500</td>
<td>Primary Importance (58.69%)</td>
</tr>
<tr>
<td>501-750</td>
<td>Primary Importance (69.23%)</td>
</tr>
<tr>
<td>751-1000</td>
<td>Primary Importance (75.00%)</td>
</tr>
<tr>
<td>1001-1500</td>
<td>*Secondary Importance (88.00%)</td>
</tr>
</tbody>
</table>

*Combined primary/secondary responses.
Statement 18.--The arts should be treated with the same importance as the conventional academic subjects.

<table>
<thead>
<tr>
<th>Enrollment-Classification</th>
<th>Response Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>151-250</td>
<td><em>Secondary Importance (55.00%)</em>*</td>
</tr>
<tr>
<td>251-500</td>
<td>*Secondary Importance (81.82%)</td>
</tr>
<tr>
<td>501-750</td>
<td>Primary Importance (57.69%)</td>
</tr>
<tr>
<td>751-1000</td>
<td>Primary Importance (66.67%)</td>
</tr>
<tr>
<td>1001-1500</td>
<td>Secondary Importance (54.17%)</td>
</tr>
</tbody>
</table>

*Combined primary/secondary responses.

**In the 151-250 enrollment-classification, 45 percent of the principals assigned a no importance response to Statement 18.

Statement 28.--The over-use of school music groups for the purpose of public display could stifle the individual creativeness of the students.

<table>
<thead>
<tr>
<th>Enrollment-Classification</th>
<th>Response Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>151-250</td>
<td>Secondary Importance (50.00%)**</td>
</tr>
<tr>
<td>251-500</td>
<td><em>Secondary Importance (74.42%)</em>*</td>
</tr>
<tr>
<td>501-750</td>
<td>Secondary Importance (61.54%)</td>
</tr>
<tr>
<td>751-1000</td>
<td>Secondary Importance (54.55%)</td>
</tr>
<tr>
<td>1001-1500</td>
<td>*Secondary Importance (90.90%)</td>
</tr>
</tbody>
</table>

*Combined primary/secondary responses.

**In the 151-250 and 251-500 enrollment-classifications, 35.71 percent of 25.58 percent of the principals respectively assigned a no importance response to Statement 28.

Topic Area II

The question for Topic Area II is: What, in the opinions of the principals, are the reasons students should study music?
Statement 5.—The music program should help students develop a better understanding of the cultures of other periods and societies.

<table>
<thead>
<tr>
<th>Enrollment-Classification</th>
<th>Response Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>151-250</td>
<td>Secondary Importance (50.00%)</td>
</tr>
<tr>
<td>251-500</td>
<td>Primary Importance (57.45%)</td>
</tr>
<tr>
<td>501-750</td>
<td>Primary Importance (57.69%)</td>
</tr>
<tr>
<td>751-1000</td>
<td>Primary Importance (66.67%)</td>
</tr>
<tr>
<td>1001-1500</td>
<td>Primary Importance (56.00%)</td>
</tr>
</tbody>
</table>

Statement 7.—All students should acquire some knowledge about the relationship of music to science, mathematics, and literature.

<table>
<thead>
<tr>
<th>Enrollment-Classification</th>
<th>Response Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>151-250</td>
<td>*Secondary Importance (85.00%)</td>
</tr>
<tr>
<td>251-500</td>
<td>*Secondary Importance (76.09%)</td>
</tr>
<tr>
<td>501-750</td>
<td>Secondary Importance (50.00%)</td>
</tr>
<tr>
<td>751-1000</td>
<td>*Secondary Importance (83.34%)</td>
</tr>
<tr>
<td>1001-1500</td>
<td>*Secondary Importance (72.00%)**</td>
</tr>
</tbody>
</table>

*Combined primary/secondary responses.

**In the 1001-1500 enrollment-classification, 28 percent of the principals assigned a no importance response to Statement 7.

Statement 11.—An important outgrowth of the music program should be that students will learn to exercise value judgments in making personal and group decisions about the arts.

<table>
<thead>
<tr>
<th>Enrollment-Classification</th>
<th>Response Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>151-250</td>
<td><em>Secondary Importance (65.00%)</em>*</td>
</tr>
<tr>
<td>251-500</td>
<td>Primary Importance (52.17%)</td>
</tr>
<tr>
<td>501-750</td>
<td>Primary Importance (50.00%)</td>
</tr>
<tr>
<td>751-1000</td>
<td>Primary Importance (66.67%)</td>
</tr>
<tr>
<td>1001-1500</td>
<td>*Secondary Importance (96.00%)</td>
</tr>
</tbody>
</table>

*Combined primary/secondary responses.

**In the 151-250 enrollment-classification, 35 percent of the principals assigned a no importance response to Statement 11.
Statement 13.--An important outgrowth of the music program should be that students will become intelligent critics of the various types of music.

<table>
<thead>
<tr>
<th>Enrollment-Classification</th>
<th>Response Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>151-250</td>
<td><em>Secondary Importance (60.00%)</em>*</td>
</tr>
<tr>
<td>251-500</td>
<td>Secondary Importance (54.35%)</td>
</tr>
<tr>
<td>501-750</td>
<td>Secondary Importance (64.00%)</td>
</tr>
<tr>
<td>751-1000</td>
<td>Primary Importance (50.00%)**</td>
</tr>
<tr>
<td>1001-1500</td>
<td><em>Secondary Importance (72.00%)</em>*</td>
</tr>
</tbody>
</table>

*Combined primary/secondary responses.

**In the 151-250, 751-1000, and 1001-1500 enrollment-classification, 40 percent, 25 percent, and 28 percent of the principals respectively assigned a no importance response to Statement 13.

Statement 15.--Students, who have the abilities and/or interests, should have opportunities in the music program to develop skills so they are able to listen to music with understanding and enjoyment.

<table>
<thead>
<tr>
<th>Enrollment-Classification</th>
<th>Response Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>151-250</td>
<td>Primary Importance (68.42%)</td>
</tr>
<tr>
<td>251-500</td>
<td>Primary Importance (78.26%)</td>
</tr>
<tr>
<td>501-750</td>
<td>Primary Importance (88.46%)</td>
</tr>
<tr>
<td>751-1000</td>
<td>Primary Importance (66.67%)</td>
</tr>
<tr>
<td>1001-1500</td>
<td>Primary Importance (88.00%)</td>
</tr>
</tbody>
</table>

Statement 20.--Students should have opportunities in the music program to learn how to associate the musical score with what is heard or performed.

<table>
<thead>
<tr>
<th>Enrollment-Classification</th>
<th>Response Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>151-250</td>
<td>*Secondary Importance (80.00%)</td>
</tr>
<tr>
<td>251-500</td>
<td>Secondary Importance (50.00%)</td>
</tr>
<tr>
<td>501-750</td>
<td>Secondary Importance (52.17%)</td>
</tr>
<tr>
<td>751-1000</td>
<td>Secondary Importance (72.73%)</td>
</tr>
<tr>
<td>1001-1500</td>
<td>*Secondary Importance (91.30%)</td>
</tr>
</tbody>
</table>

*Combined primary/secondary responses.
Statement 25.--All students should acquire some knowledge about the performance qualities of music--tone quality, musical expression and interpretation, characteristics of the instruments, and so forth.

Enrollment-Classification Response Evaluation
151-250 Primary Importance (60.00%)
251-500 *Secondary Importance (86.05%)
501-750 *Secondary Importance (84.61%)
751-1000 *Secondary Importance (81.81%)
1001-1500 Primary Importance (52.17%)
*Combined primary/secondary responses.

Statement 29.--It is important for all students to be discriminating about the use of music in propaganda, advertising, and commercial entertainment.

Enrollment-Classification Response Evaluation
151-250 *Secondary Importance (71.42%)
251-500 Secondary Importance (58.14%)
501-750 *Secondary Importance (76.92%)
751-1000 *Secondary Importance (90.90%)
1001-1500 Primary Importance (56.52%)
*Combined primary/secondary responses.

**In the 151-250 enrollment-classification, 28.57 percent of the principals assigned a no importance response to Statement 29.

Topic Area III

The question for Topic Area III is: Which students, in the opinions of the principals, should the music curriculum serve?

Statement 3.--The music curriculum should serve the students who are interested in performing music.

Enrollment-Classification Response Evaluation
151-250 Secondary Importance (50.00%)
251-500 Primary Importance (57.78%)
501-750 Primary Importance (72.00%)
751-1000 *Secondary Importance (90.90%)
1001-1500 Secondary Importance (56.52%)
*Combined primary/secondary responses.
Statement 6.--The music curriculum should serve the students who have the abilities and/or are interested in creating music—that is, composing and improvising.

<table>
<thead>
<tr>
<th>Enrollment-Classification</th>
<th>Response Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>151-250</td>
<td>Secondary Importance (60.00%)**</td>
</tr>
<tr>
<td>251-500</td>
<td>Secondary Importance (78.26%)</td>
</tr>
<tr>
<td>501-750</td>
<td>Secondary Importance (84.00%)</td>
</tr>
<tr>
<td>751-1000</td>
<td>Primary Importance (50.00%)</td>
</tr>
<tr>
<td>1001-1500</td>
<td>Secondary Importance (64.00%)</td>
</tr>
</tbody>
</table>

*Combined primary/secondary responses.

**In the 151-250 enrollment-classification, 35 percent of the principals assigned a no importance response to Statement 6.

Statement 8.--The music program should serve the musically talented students who have high levels of interest in music.

<table>
<thead>
<tr>
<th>Enrollment-Classification</th>
<th>Response Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>151-250</td>
<td>*Secondary Importance (76.47%)</td>
</tr>
<tr>
<td>251-500</td>
<td>Primary Importance (62.22%)</td>
</tr>
<tr>
<td>501-750</td>
<td>Primary Importance (56.00%)</td>
</tr>
<tr>
<td>751-1000</td>
<td>Secondary Importance (54.55%)**</td>
</tr>
<tr>
<td>1001-1500</td>
<td>Primary Importance (56.00%)</td>
</tr>
</tbody>
</table>

*Combined primary/secondary responses.

**In the 751-1000 enrollment-classification, 27.27 percent of the principals assigned a no importance response to Statement 8.

Statement 16.--The music program should serve the musically talented students who have low levels of interest.

<table>
<thead>
<tr>
<th>Enrollment-Classification</th>
<th>Response Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>151-250</td>
<td><em>Secondary Importance (63.16%)</em>*</td>
</tr>
<tr>
<td>251-500</td>
<td>*Secondary Importance (82.61%)</td>
</tr>
<tr>
<td>501-750</td>
<td>Primary Importance (57.69%)</td>
</tr>
<tr>
<td>751-1000</td>
<td><em>Secondary Importance (75.00%)</em>*</td>
</tr>
<tr>
<td>1001-1500</td>
<td><em>Secondary Importance (72.00%)</em>*</td>
</tr>
</tbody>
</table>

*Combined primary/secondary responses.

**In the 151-250, 751-1000, and 1001-1500 enrollment-classifications, 36.84 percent, 25.00 percent, and 28.00 percent of the principals respectively assigned a no importance response to Statement 16.
Statement 23.—The music program should serve students who have limited musical talent but who have high levels of interest.

<table>
<thead>
<tr>
<th>Enrollment-Classification</th>
<th>Response Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>151-250</td>
<td>Secondary Importance (61.54%)</td>
</tr>
<tr>
<td>251-500</td>
<td>*Secondary Importance (93.03%)</td>
</tr>
<tr>
<td>501-750</td>
<td>Primary Importance (50.00%)</td>
</tr>
<tr>
<td>751-1000</td>
<td>Primary Importance (63.64%)</td>
</tr>
<tr>
<td>1001-1500</td>
<td>Primary Importance (63.64%)</td>
</tr>
</tbody>
</table>

*Combined primary/secondary responses.

Statement 26.—All senior high school students should have opportunities for systematic contact with music beyond what was taught in the elementary school and grades seven, eight, and nine.

<table>
<thead>
<tr>
<th>Enrollment-Classification</th>
<th>Response Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>151-250</td>
<td>Primary Importance (71.42%)</td>
</tr>
<tr>
<td>251-500</td>
<td>Primary Importance (64.29%)</td>
</tr>
<tr>
<td>501-750</td>
<td>Primary Importance (61.54%)</td>
</tr>
<tr>
<td>751-1000</td>
<td>Secondary Importance (54.55%)</td>
</tr>
<tr>
<td>1001-1500</td>
<td>*Secondary Importance (77.27%)</td>
</tr>
</tbody>
</table>

*Combined primary/secondary responses.

Statement 30.—The music program should serve students who have limited musical talent and low levels of interest.

<table>
<thead>
<tr>
<th>Enrollment-Classification</th>
<th>Response Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>151-250</td>
<td>Secondary Importance (57.14%)</td>
</tr>
<tr>
<td>251-500</td>
<td><em>Secondary Importance (63.41%)</em>*</td>
</tr>
<tr>
<td>501-750</td>
<td><em>Secondary Importance (61.53%)</em>*</td>
</tr>
<tr>
<td>751-1000</td>
<td>Secondary Importance (54.55%)</td>
</tr>
<tr>
<td>1001-1500</td>
<td>Secondary Importance (59.09%)</td>
</tr>
</tbody>
</table>

*Combined primary/secondary responses.

**In the 251-500 and 501-750 enrollment-classifications, 36.59 percent and 38.46 percent of the principals respectively assigned a no importance response to Statement 30.
Topic Area IV

The question for Topic Area IV is: What are some teaching ideas that principals think could improve music instruction?

Statement 1.--Team teaching--involving teachers in related areas such as music, art, drama, poetry, history, and physics--would be of value to the music program.

<table>
<thead>
<tr>
<th>Enrollment-Classification</th>
<th>Response Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>151-250</td>
<td>Secondary Importance (52.63%)**</td>
</tr>
<tr>
<td>251-500</td>
<td>Secondary Importance (59.57%)**</td>
</tr>
<tr>
<td>501-750</td>
<td>Secondary Importance (80.77%)</td>
</tr>
<tr>
<td>751-1000</td>
<td>Primary Importance (58.33%)</td>
</tr>
<tr>
<td>1001-1500</td>
<td>Secondary Importance (70.83%)**</td>
</tr>
</tbody>
</table>

**In the 151-250, 251-500, and 1001-1500 enrollment-classifications, 36.84 percent, 31.92 percent, and 25.00 percent of the principals respectively assigned a no importance response to Statement 1.

Statement 4.--The use of a unified arts course--combining the study of music, art, drama, and poetry into the same class period--would be of value to the music program.

<table>
<thead>
<tr>
<th>Enrollment-Classification</th>
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</tr>
</thead>
<tbody>
<tr>
<td>151-250</td>
<td>Secondary Importance (63.16%)</td>
</tr>
<tr>
<td>251-500</td>
<td>Secondary Importance (59.57%)**</td>
</tr>
<tr>
<td>501-750</td>
<td>Secondary Importance (57.69%)</td>
</tr>
<tr>
<td>751-1000</td>
<td>Secondary Importance (66.67%)</td>
</tr>
<tr>
<td>1001-1500</td>
<td>Secondary Importance (64.00%)</td>
</tr>
</tbody>
</table>

**In the 251-500 enrollment-classification, 29.79 percent of the principals assigned a no importance response to Statement 4.
Statement 12.--The guidance staff should work with teachers in grouping and scheduling students for music classes and activities.

<table>
<thead>
<tr>
<th>Enrollment-Classification</th>
<th>Response Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>151-250</td>
<td>Primary Importance (57.89%)</td>
</tr>
<tr>
<td>251-500</td>
<td>Primary Importance (52.17%)</td>
</tr>
<tr>
<td>501-750</td>
<td>Primary Importance (56.00%)</td>
</tr>
<tr>
<td>751-1000</td>
<td>Primary Importance (58.33%)</td>
</tr>
<tr>
<td>1001-1500</td>
<td>*Secondary Importance (88.00%)</td>
</tr>
</tbody>
</table>

*Combined primary/secondary responses.

**In the 151-250 enrollment-classification, 26.32 percent of the principals assigned a no importance response to Statement 12.

Statement 19.--It is important to give students experiences in performance through extraclass opportunities in the community.

<table>
<thead>
<tr>
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<th>Response Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>151-250</td>
<td>*Secondary Importance (78.94%)</td>
</tr>
<tr>
<td>251-500</td>
<td>Secondary Importance (54.35%)</td>
</tr>
<tr>
<td>501-750</td>
<td>Primary Importance (53.85%)</td>
</tr>
<tr>
<td>751-1000</td>
<td>Primary Importance (50.00%)</td>
</tr>
<tr>
<td>1001-1500</td>
<td>Secondary Importance (54.17%)</td>
</tr>
</tbody>
</table>

*Combined primary/secondary responses.

Statement 24.--Time should be provided for curriculum study groups to plan and evaluate the results of changes in the music program.

<table>
<thead>
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</tr>
</thead>
<tbody>
<tr>
<td>151-250</td>
<td>Secondary Importance (53.33%)</td>
</tr>
<tr>
<td>251-500</td>
<td>*Secondary Importance (85.72%)</td>
</tr>
<tr>
<td>501-750</td>
<td>Primary Importance (50.00%)</td>
</tr>
<tr>
<td>751-1000</td>
<td>Primary Importance (63.64%)</td>
</tr>
<tr>
<td>1001-1500</td>
<td>Primary Importance (69.56%)</td>
</tr>
</tbody>
</table>

*Combined primary/secondary responses.

Statement 27.--Consultant help should be provided for curriculum study groups to plan and evaluate the results of changes in the music program.
### Enrollment-Classification Response Evaluation

<table>
<thead>
<tr>
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</tr>
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<tbody>
<tr>
<td>151-250</td>
<td>Secondary Importance (60.00%)**</td>
</tr>
<tr>
<td>251-500</td>
<td>Secondary Importance (74.42%)</td>
</tr>
<tr>
<td>501-750</td>
<td>Secondary Importance (80.77%)</td>
</tr>
<tr>
<td>751-1000</td>
<td>Secondary Importance (80.00%)</td>
</tr>
<tr>
<td>1001-1500</td>
<td>Secondary Importance (50.00%)</td>
</tr>
</tbody>
</table>

*Combined primary/secondary responses.

**In the 151-250 enrollment-classification, 33.33 percent of the principals assigned a no importance response to Statement 27.

### Topic Area V

The question for Topic Area V is: What functions, relative to music, do the principals accept as being their responsibilities?

Statement 2.--It is the principal's responsibility to study with members of the total school staff the philosophy and organization of the music program.

<table>
<thead>
<tr>
<th>Enrollment-Classification</th>
<th>Response Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>151-250</td>
<td>Primary Importance (75.00%)</td>
</tr>
<tr>
<td>251-500</td>
<td>Primary Importance (58.70%)</td>
</tr>
<tr>
<td>501-750</td>
<td>Primary Importance (72.00%)</td>
</tr>
<tr>
<td>751-1000</td>
<td>Primary Importance (66.67%)</td>
</tr>
<tr>
<td>1001-1500</td>
<td>Primary Importance (75.00%)</td>
</tr>
</tbody>
</table>

Statement 17.--Ideally, flexible scheduling should be used so that, if needed, music classes could have longer periods of time for classwork and study.

<table>
<thead>
<tr>
<th>Enrollment-Classification</th>
<th>Response Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>151-250</td>
<td><em>Secondary Importance (55.00%)</em>*</td>
</tr>
<tr>
<td>251-500</td>
<td><em>Secondary Importance (58.70%)</em>*</td>
</tr>
<tr>
<td>501-750</td>
<td>*Secondary Importance (76.92%)</td>
</tr>
<tr>
<td>751-1000</td>
<td><em>Secondary Importance (58.33%)</em>*</td>
</tr>
<tr>
<td>1001-1500</td>
<td>Secondary Importance (53.33%)</td>
</tr>
</tbody>
</table>

*Combined primary/secondary responses.

**In the 151-250, 251-500, and 751-1000 enrollment-classifications, 45.00 percent, 41.30 percent, and 41.67 percent of the principals respectively assigned a no importance response to Statement 17.
Statement 21.--The school schedule should provide for differences in the amount of time and degree of depth that students give to music study.

<table>
<thead>
<tr>
<th>Enrollment-Classification</th>
<th>Response Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>151-250</td>
<td>Secondary Importance (66.67%)</td>
</tr>
<tr>
<td>251-500</td>
<td>*Secondary Importance (80.95%)</td>
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<td>*Secondary Importance (96.00%)</td>
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<td>751-1000</td>
<td>Secondary Importance (72.73%)</td>
</tr>
<tr>
<td>1001-1500</td>
<td>Primary Importance (59.09%)</td>
</tr>
</tbody>
</table>

*Combined primary/secondary responses.

Statement 22.--It is partly the principal's responsibility to develop evaluation techniques that will tell how good the music program is and how it can be improved.

<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>151-250</td>
<td>Primary Importance (53.33%)</td>
</tr>
<tr>
<td>251-500</td>
<td>Primary Importance (60.98%)</td>
</tr>
<tr>
<td>501-750</td>
<td>*Secondary Importance (92.30%)</td>
</tr>
<tr>
<td>751-1000</td>
<td>Secondary Importance (55.55%)</td>
</tr>
<tr>
<td>1001-1500</td>
<td>Primary Importance (66.67%)</td>
</tr>
</tbody>
</table>

*Combined primary/secondary responses.

Summary of Findings

This summary attempts to point out the statements that were assigned primary importance by a majority of principals in all enrollment-classifications; the statements that were assigned secondary importance by a majority of principals in all enrollment-classifications; the statements that were summarized as being of secondary importance by combining primary and secondary response percents, which individually are less than 50 but which collectively are greater than 50; statements that were assigned no
importance by a majority of principals in all enrollment-classifications. Responses to statements not appearing in this summary were distributed among primary importance, secondary importance, and no importance to the extent that no generalization seems to be warranted. The statements that were assigned primary importance by a majority of principals in all enrollment-classifications were the following:

Statement 2
It is the principal's responsibility to study with members of the total school staff the philosophy and organization of the music program.

Statement 9
Music experiences in school should develop in students, who have the ability and/or interest, the desire to participate in some form of musical experience both in school and following graduation.

Statement 10
The music program should stress personal satisfaction in music rather than public display.

Statement 15
Students, who have the abilities and/or interests, should have opportunities in the music program to develop skills so they are able to listen to music with understanding and enjoyment.

There was one statement that was assigned secondary importance by a majority of principals in all enrollment-classifications.

Statement 4
The use of a unified arts course--combining the study of music, art, drama, and poetry into the same class period--would be of value to the music program.
Because responses to certain statements were divided to the extent that there was not a majority response in any of the three importance classifications, the following statements are classified as having secondary importance by combining percent of primary and secondary responses (see Table 28).

Statement 7
All students should acquire some knowledge about the relationship of music to science, mathematics, and literature.

Statement 17
Ideally, flexible scheduling should be used so that, if needed, music classes could have longer periods of time for classwork and study.

Statement 20
Students should have opportunities in the music program to learn how to associate the musical score with what is heard or performed.

Statement 27
Consultant help should be provided for curriculum study groups to plan and evaluate the results of changes in the music program.

Statement 28
The over-use of school music groups for the purpose of public display could stifle the individual creativeness of the students.

Statement 30
The music program should serve students who have limited musical talent and low levels of interest.

None of the thirty statements received no importance evaluation by 50 percent or more of the principals. The statements which received no importance responses from, at least, 25 percent of the principals and the
enrollment-classification that provided this percent or more of no importance responses are stated below:

Statement 1
Team teaching--involving teachers in related areas such as music, art, drama, poetry, history, and physics--would be of value to the music program.

151-250 Enrollment-Classification: 38.84 percent
251-500 Enrollment-Classification: 31.92 percent
1001-1500 Enrollment-Classification: 25.00 percent

Statement 4
The use of a unified arts course--combining the study of music, art, drama, and poetry into the same class period--would be of value to the music program.

251-500 Enrollment-Classification: 29.79 percent

Statement 6
The music curriculum should serve the students who have the abilities and/or are interested in creating music--that is, composing and improvising.

151-250 Enrollment-Classification: 35.00 percent

Statement 7
All students should acquire some knowledge about the relationship of music to science, mathematics, and literature.

1001-1500 Enrollment-Classification: 28.00 percent

Statement 8
The music program should serve the musically talented students who have high levels of interest in music.

750-1000 Enrollment-Classification: 27.27 percent
Statement 11
An important outgrowth of the music program should be that students will learn to exercise value judgments in making personal and group decisions about the arts.

151-250 Enrollment-Classification: 28.00 percent

Statement 12
The guidance staff should work with teachers in grouping and scheduling students for music classes and activities.

151-250 Enrollment-Classification: 26.32 percent

Statement 13
An important outgrowth of the music program should be that students will become intelligent critics of the various types of music.

151-250 Enrollment-Classification: 40.00 percent
751-1000 Enrollment-Classification: 25.00 percent
1001-1500 Enrollment-Classification: 28.00 percent

Statement 16
The music program should serve the musically talented students who have low levels of interest.

151-250 Enrollment-Classification: 36.84 percent
751-1000 Enrollment-Classification: 25.00 percent
1001-1500 Enrollment-Classification: 28.00 percent

Statement 17
Ideally, flexible scheduling should be used so that, if needed, music classes could have longer periods of time for classwork and study.

151-250 Enrollment-Classification: 45.00 percent
251-500 Enrollment-Classification: 41.30 percent
751-1000 Enrollment-Classification: 41.67 percent

Statement 18
The arts should be treated with the same importance as the conventional academic subjects.
151-250 Enrollment-Classification: 38.00 percent

Statement 27
Consultant help should be provided for curriculum study groups to plan and evaluate the results of changes in the music program.

151-250 Enrollment-Classification: 33.33 percent
251-500 Enrollment-Classification: 25.58 percent

Statement 28
The over-use of school music groups for the purpose of public display could stifle the individual creativeness of the students.

151-250 Enrollment-Classification: 35.71 percent
251-500 Enrollment-Classification: 25.58 percent

Statement 29
It is important for all students to be discriminating about the use of music in propaganda, advertising, and commercial entertainment.

151-250 Enrollment-Classification: 28.57 percent

Statement 30
The music program should serve students who have limited musical talent and low levels of interest.

251-500 Enrollment-Classification: 36.59 percent
501-750 Enrollment-Classification: 38.46 percent

Conclusions
The conclusions drawn from the analysis of the data are given below:

1. The majority of principals, in each of the five enrollment-classifications, agree substantially with the concepts of music education set forth in the position paper of the National Association of Secondary-School Principals--"The Arts in the Comprehensive High School."
2. Since 25 percent or more of the principals in the 151-250 enrollment-classification assigned no importance to more statements (11) than did the principals in any other enrollment-classification, there appears to be a stronger negative opinion from this group of principals than from the principals in any of the other enrollment-classifications.

3. Since no statements were assigned no importance by a majority of principals in any enrollment-classification, the only difference of opinion that occurred among the majority of principals in the five enrollment-classifications was in the degree of positive importance—primary or secondary—assigned to each statement.

4. The lack of pattern in the percentages of positive responses from principals of the different enrollment-classifications leads to the conclusion that differences in degree of acceptance of the statements cannot be attributed to, or related to, school size.

5. Since the majority of principals in Ohio do not seem to disagree with the concepts of music education as set forth in the position paper of the National Association of Secondary-School Principals—"The Arts in the Comprehensive High School,"—the lack of apparent relationship between music programs and statements of philosophy can be attributed to practical factors rather than to philosophical disagreement.
Suggestions for Further Research

Since this study attacked a specific problem, there are other problems which were not developed in the report. These problems lend themselves to further research in the general area of this study. Listed below are suggestions for further research:

1. Determine to what extent the music programs in schools reflect the importance ratings assigned by high school principals to this group of concept statements.

2. Compare the importance ratings assigned to the group of concept statements by high school music teachers with the ratings assigned by high school principals of the same schools.
APPENDIX A

A CONDENSATION OF THE NASSP PROJECT ON THE ARTS IN THE COMPREHENSIVE SECONDARY SCHOOL, RELATIVE TO THE MUSIC PROGRAM

Introduction

Today's students, and their parents and teachers, live in an unsettled society. The threat of nuclear attack increases emphasis in school and society on material technology to surpass our potential enemies. Exploration of space brings similar emphases. Rival political, economic, and social systems cause more intensive study of our own democratic institutions to see how each aspect of life relates to the unsettled society. Thus such curriculum areas as mathematics, science, social studies, and foreign languages are specially emphasized in schools.

Superior technology and democratic knowledge, however, provide only partial assurances of a life worth living. Domestically, the increase in the use of computers and other forms of automation in the decades ahead may produce large scale unemployment, greatly reduced working hours for many persons, with social and economic disarrangements that can cause personal frustrations, and even threaten our democratic institutions. These same conditions produce more leisure hours available to many
persons. The arts are needed to develop values and concepts that produce meaning for existence and a sound approach to living. [Statement 14]

Youth today face two radically different forces. Schools push for excellence in all subjects. At the same time, the mass media outside the schools all too frequently focus students' attention on shallow, mediocre models of the good life. Students exercise value standards as they make independent, intellectual judgments about artistic quality in all their experiences. For example, they identify the characteristics of good theatre in television or motion pictures. They discriminate among the barrage of music that permeates their world. They judge design in the goods they buy and the things they produce.

All secondary-school students, therefore, need experiences in understanding music, the visual arts, the theatre arts, the industrial arts, and home economics. Otherwise they base their decisions on stereotypes and prejudices which can easily be manipulated by the mass media and by superficial shifts in fashion. Students need to learn how to exercise social responsibility in making personal and group decisions about the arts. [Statement 11]

The hulking ugliness of large parts of our cities and towns, the mediocrity of some industrial production, the brazen tawdriness of much of our advertising and commercial display, the insipid programs that fill many
hours on radio and television, and the content of many pages of newspapers and magazines do not provide the desired image. These conditions exist because too many people are willing to accept such standards, having little educated basis for critical selection. In a free society, each individual is socially responsible for the quality of art he contributes to his home, his work, and his stand on the kinds of architecture and the urban and suburban planning in his community. For example, he makes many decisions about civic planning, housing, parkways, and conservation, all of which involve the arts. The arts viewed as a function of society are the responsibility of all citizens.

The foregoing needs and problems suggest increased emphasis on the arts in junior and senior high schools. No dichotomy need exist between conventional academic subjects and the arts. All subjects are important in the race for human survival and progress. [Statement 18]

Neither an outstanding nation nor a worthy individual can be intellectually mature and aesthetically impoverished. School programs should reflect a balanced image of social and artistic values. Every secondary school needs to provide well-trained personnel, adequate facilities, definite time during the school day, and broad curricular offerings in the arts for all students.
General Purposes of the Arts

The arts are subject disciplines which emphasize the use of the intellect as well as the development of sensitivity, creativity, and the capacity to make reasoned, aesthetic decisions in extending the range of human experience. The arts give direction to man's patterns of living from the setting of his table to the expression of his most cherished aspirations. The arts constitute a vast communication system which complements man's cognitive word system.

The foregoing general purposes of instruction in the arts suggest the following goals for each student according to his individual talents.

1. Acquire non-verbal, auditory, and visual means of learning and expressing ideas and emotions.
2. Develop flexibility and originality in appreciating and creating various art forms.
3. Appreciate the effective use of music in propaganda, advertising, and commercial entertainment. [Statement 29]
4. Develop skills in making independent, aesthetic judgments as a consumer, producer, and citizen.
5. Understand the roles of the arts in maintaining and enhancing society.
6. Learn to use the arts in the development of a more pleasant environment.
7. Reinforce an understanding of the cultures of other periods and societies through their arts. [Statement 5]
8. Discover areas for personal accomplishment with high levels of artistic achievement.
Scope of the Program

The arts are incorporated into the program of the comprehensive secondary school in a combination of ways:

1. Recognize each art as an important subject discipline with an adequate program of course offerings to meet the diverse needs of a comprehensive student body. . . .
2. Provide a significant planned place for the arts in other courses where the relationships with the arts are relatively close; . . .
3. Arrange for experiences in performance and creative enterprise through curricular and extraclass opportunities in the school and community. . . [Statement 19]
4. Utilize the arts resources of the community and provide services to the community as a supplement to the school program. . . .
5. Recognize that the school environment itself provides an art influence. . . .

Structure of the Arts Curriculum

1. The arts curriculum should be planned to serve the total student population. . . . The range includes talented students with high and low interests to students with limited talents and high and low interests. [Statements 8, 16, 23, and 30] The foregoing student categories are divided further into three types based upon primary interests: (1) those who create; (2) those who perform or do; (3) those who consume. . . . [Statements 3 and 6]
2. . . . Moreover, the values of the arts described in the preceding section suggest that experiences in the arts should be provided for all students in the senior high-school years as well as in grades seven, eight, and nine. Systematic contact with the arts need to be continued for students throughout the years of secondary education. [Statement 26]
3. Specialized courses . . . are needed in all years of junior and senior high schools for students with special talents and interests who wish to take more advanced courses in each of the arts areas. . . .
Music

General Goals

Each student, according to his abilities and interests, should have the opportunity to:

1. Develop skills in music so he may:
   a. participate in some kind of musical performance either as an individual or as a member of a group;
   b. listen to music with understanding and enjoyment; [Statement 15]
   c. associate the musical score with what is heard or performed; [Statement 20]
   d. improvise and create music of his own.
2. Become an intelligent critic of jazz, folk music, popular music, parade music, and the major types of serious music. [Statement 13]
3. Develop a sense of responsibility for exercising his critical judgment for the improvement of the musical environment of his community, including offerings on radio and television as well as live performances.
4. Recognize music as an international language and a vehicle of international goodwill.
5. Acquire such knowledge about music as: history of music, form and design of music, symbolism of the music score, the quality of tone and other characteristics of the various musical instruments [Statement 25] and the ranges of the human voice, the combinations of instruments and voices, the role of composers in various historical periods, and the relation of music to such other disciplines as science, mathematics, and literature. [Statement 7]
6. Understand how emotional expression as a part of normal, healthy, happy living can be enhanced by music.
7. Desire to continue some form of musical experience both in school and following graduation; for example, select and use recordings and tapes, engage in small vocal and instrumental ensemble work, and participate as performers and listeners in
community musical activities.  
[Statement 9]

Specialized Subjects

More advanced courses and musical activities particularly for those students with special interests and abilities should be organized. Bands, orchestras, and vocal groups with both large and small ensemble divisions at different performance levels are desirable. Small groups provide the kinds of music experiences that people more frequently have outside of school. So do listening laboratories with high quality sound reproducing equipment.

The following specialized subjects are suggested: theory-harmony-composition; history and appreciation of music; class instruction in piano and orchestral instruments; individual listening to tapes and records.

Organization of Instruction

Relationships Among the Arts

The arts in the comprehensive secondary school not only are closely related to each other, but also to other expressive areas of the curriculum. These relationships need formal recognition in curriculum planning.

Team teaching is one way to accomplish appropriate relationships among the arts and between the arts and other curricular areas. . . . [Statement 1]
Core programs, unified arts courses [Statement 4], fine arts seminars, humanities courses, proximal scheduling of arts courses, fine and practical arts centers . . . represent other curricular efforts to systematize the natural relationships among the arts and with other subjects.

Grouping of Students

The size and constituency of student groups in the arts may vary with the purposes of instruction. . . .

Interage groups are often effective in arts study. Students also can be grouped in terms of their current interests: creating, performing, consuming--or in relation to special kinds of student talents and interests.

Flexibility

Flexible scheduling can provide differences in the amount of time and the degree of depth given by students to specialized subjects. For example, some students may spend only two hours per week while others spend eight or ten in arts activities--even more as school facilities are available for use more hours per week. [Statement 21]

The conventional school period of 40-55 minutes is too short for some productive efforts in the arts. Classes
can be scheduled fewer than five days per week, but for more than 40-55 minutes during a given day.

Dangers of Exploitation of Students

Since the arts lend themselves to public display, the possibility of student exploitation is present. Participation of arts students in contests, public exhibitions, entertainments, and other special activities can motivate the productive efforts of students if critiques by competent judges and teachers make these performances a constructive learning situation rather than a scoring battle. These activities, however, can stifle individual creativity and take so much time and effort of both students and teachers that the quality of arts education is reduced rather than enhanced. [Statement 28]

... Students should learn that personal satisfaction is an important outcome of arts instruction, in many instances more significant than prominent public display. [Statement 10]

The Principal's Role in Improving the Arts

The school principal has a key role in influencing the quality of the arts program regardless of the presence of central office supervisors, department heads, or other instructional improvement personnel. Where such persons
are available, the principal utilizes their assistance in
developing a coordinated program.

Each principal will exercise leadership to plan an
arts improvement program related to the present needs of
his school and community. Here are some actions the
principal can initiate:

1. Study with members of the total school
staff the philosophy and organization of
the arts as outlined in this statement.
[Statement 2]
2. Emphasize the importance of balance in
the school's educational experiences
provided for students.
3. Provide time, facilities, and consultant
help for curriculum study groups to plan
and evaluate the results of changes.
[Statements 24 and 27]
4. Develop parental and community understand­ing
and support for the arts
program and the effective use of com­munity resources.
5. Provide adequate work space, materials,
and equipment to make a stimulating
setting for education in the arts.
6. Involve the guidance staff in working
with teachers in grouping and scheduling
students for art classes and activities.
[Statement 12]
7. Assist arts teachers in their efforts to
assure sound educational outcomes for all
students in accordance with their talents
and to protect students from exploitation
by overzealous individuals and groups.
8. Recognize students whose achievements in
the arts can serve as models for other
students.
9. Work on flexible scheduling to provide
longer periods of time for work in arts
rooms and for educational trips. [State­ment 17]
10. Insist that only well-trained arts
teachers are assigned to the various
types of classes.
11. Work to develop conditions for teachers that will produce maximum use of their professional talents.

12. Encourage various means of interaction and cooperation among staff members in arts and other subject areas.

13. Pay special attention to the general appearance of the school building and grounds, school publications, school decorations, teas and special events, and other school uses of the arts.

14. Develop evaluation techniques that will tell how good the program is and how it can be improved to meet more nearly the goals proposed in this statement.

15. Point out present inconsistencies in college admissions policies affecting students who take arts courses in secondary schools and work to obtain correction of these inconsistencies.
TOPIC AREAS OF THE STATEMENTS FROM THE OPINIONNAIRE

I. Philosophical Concepts of Music Education

9. Music experiences in school should develop in students, who have the ability and/or interest, the desire to participate in some form of musical experience both in school and following graduation.

10. The music program should stress personal satisfaction in music rather than in public display.

14. The music program should emphasize the values and concepts which will help to give added meaning to everyday existence.

18. The arts should be treated with the same importance as the conventional academic subjects.

28. The over-use of school music groups for the purpose of public display could stifle the individual creativeness of the students.

II. Reasons Students Should Study Music

5. The music program should help students develop a better understanding of the cultures of other periods and societies.

7. All students should acquire some knowledge about the relationship of music to science, mathematics, and literature.

11. An important outgrowth of the music program should be that students will learn to exercise value judgments in making personal and group decisions about the arts.
13. An important outgrowth of the music program should be that students will become intelligent critics of the various types of music.

15. Students, who have the abilities and/or interests, should have the opportunities in the music program to develop skills so they are able to listen to music with understanding and enjoyment.

20. Students should have opportunities in the music program to learn how to associate the musical score with what is heard or performed.

25. All students should acquire some knowledge about the performance qualities of music—tone quality, musical expression and interpretation, characteristics of the instruments, and so forth.

29. It is important for all students to be discriminating about the use of music in propaganda, advertising, and commercial entertainment.

III. Students the Music Curriculum Should Serve

3. The music curriculum should serve the students who are interested in performing music.

6. The music curriculum should serve the students who have the abilities and/or are interested in creating music—that is, composing and improvising.

8. The music program should serve the musically talented students who have high levels of interest in music.

16. The music program should serve the musically talented students who have low levels of interest.

23. The music program should serve students who have limited musical talent but who have high levels of interest.
26. All senior high school students should have opportunities for systematic contact with music beyond what was taught in the elementary school and grades seven, eight, and nine.

30. The music program should serve students who have limited musical talent and low levels of interest.

IV. Improvement of Music Instruction

1. Team teaching--involving teachers in related areas such as music, art, drama, poetry, history, and physics--would be of value to the music program.

4. The use of a unified arts course--combining the study of music, art, drama, and poetry into the same class period--would be of value to the music program.

12. The guidance staff should work with teachers in grouping and scheduling students for music classes and activities.

19. It is important to give students experiences in performance through extraclass opportunities in the community.

24. Time should be provided for curriculum study groups to plan and evaluate the results of changes in the music program.

27. Consultant help should be provided for curriculum study groups to plan and evaluate the results of changes in the music program.

V. Principal's Responsibilities for the Music Education Program

2. It is the principal's responsibility to study with members of the total school staff the philosophy and organization of the music program.
17. Ideally, flexible scheduling should be used so that, if needed, music classes could have longer periods of time for classwork and study.

21. The school schedule should provide for differences in the amount of time and degree of depth that students give to music study.

22. It is partly the principal's responsibility to develop evaluation techniques that will tell how good the music program is and how it can be improved.
APPENDIX C

OPINIONNAIRE ON THE ROLE OF MUSIC IN THE HIGH SCHOOL

The following statements are concepts that have to do with the music program in the high school. You are to evaluate each concept on the basis of its importance in the high school program. The three numbers that precede each concept represent three degrees of importance. These degrees are:

1. The concept is of primary importance; that is, it is one which should be accepted by all schools. It is so important that it would be considered essential to the education of youth or to the educational program.

2. The concept is of secondary importance; that is, it is not essential for all schools but should receive serious consideration by some schools.

3. The concept is of no importance; that is, it is not an essential concept and should not receive serious consideration by any school.

When you have decided what degree of importance applies to a concept, circle that number. If you have an additional opinion you would like to state regarding a concept, you should circle "Other" and state this opinion on the back of the opinionnaire. (Place the number of the concept with your opinion.)
1. **Team teaching**—involving teachers in related areas such as music, art, drama, poetry, history, and physics—would be of value to the music program.

2. It is the principal's responsibility to study, with members of the total school staff, the philosophy and organization of the music program.

3. The music curriculum should serve the students who are interested in performing music.

4. The use of a unified arts course—combining the study of music, art, drama, and poetry into the same class period—would be of value to the music program.

5. The music program should help students develop a better understanding of the cultures of other periods and societies.

6. The music curriculum should serve the students who have the abilities and/or are interested in creating music—that is, composing and improvising.

7. All students should acquire some knowledge about the relationship of music to science, mathematics, and literature.

8. The music program should serve the musically talented students who have high levels of interest in music.

9. Music experiences in school should develop in students who have the ability and/or interest, the desire to participate in some form of musical experience both in school and following graduation.

10. The music program should stress personal satisfaction in music rather than public display.

11. An important outgrowth of the music program should be that students will learn to exercise value judgments in making personal and group decisions about the arts.
The guidance staff should work with teachers in grouping and scheduling students for music classes and activities.

An important outgrowth of the music program should be that students will become intelligent critics of the various types of music.

The music program should emphasize the values and concepts which will help to give added meaning to everyday existence.

Students, who have the abilities and/or interests, should have opportunities in the music program to develop skills so they are able to listen to music with understanding and enjoyment.

The music program should serve the musically talented students who have low levels of interest.

Ideally, flexible scheduling should be used so that, if needed, music classes could have longer periods of time for classwork and study.

The arts should be treated with the same importance as the conventional academic subjects.

It is important to give students experience in performance through extraclass opportunities in the community.

Students should have opportunities in the music program to learn how to associate the musical score with what is heard or performed.

The school schedule should provide for differences in the amount of time and degree of depth that students give to music study.

It is partly the principal's responsibility to develop evaluation techniques that will tell how good the music program is and how it can be improved.

The music program should serve students who have limited musical talent but who have high levels of interest.
24. 1 2 3 Time should be provided for curriculum study groups to plan and evaluate the results of changes in the music program.

25. 1 2 3 All students should acquire some knowledge about the performance qualities of music—tone quality, musical expression and interpretation, characteristics of the instruments, and so forth.

26. 1 2 3 All senior high school students should have opportunities for systematic contact with music beyond what was taught in the elementary school and grades seven, eight, and nine.

27. 1 2 3 Consultant help should be provided for curriculum study groups to plan and evaluate the results of changes in the music program.

28. 1 2 3 The over-use of school music groups for the purpose of public display could stifle the individual creativeness of the students.

29. 1 2 3 It is important for all students to be discriminating about the use of music in propaganda, advertising, and commercial entertainment.

30. 1 2 3 The music program should serve students who have limited musical talent and low levels of interest.
APPENDIX D

105 North Trine Street
Canal Winchester, Ohio

Dear Mr. Principal:

In partial fulfillment of the Master of Arts degree from Ohio State University, I am conducting a survey of a selected number of high school principals throughout Ohio to determine their opinions on music programs in the high school. Since you are in a position to evaluate music programs objectively, your opinions are of vital importance to this study. Would you please take the time from your busy schedule to indicate your opinions on the enclosed opinionnaire?

Information about the opinionnaire can be found on the first page of the opinionnaire. Once you have completed the opinionnaire, please return it in the enclosed, self-addressed, stamped envelope. If you would like a copy of the results of this survey, please fill out the Results Request Blank and mail it in a separate envelope. This procedure will protect your anonymity.

Thank you for your interest and generous cooperation in helping to make this study a success.

Yours truly,

Robert W. Flinchbaugh

Enclosures

APPENDIX E

RESULTS REQUEST BLANK

If you would like a copy of the results of this survey, please fill in this request blank and mail it in a separate envelope to

Robert W. Flinchbaugh
105 North Trine Street
Canal Winchester, Ohio

Name ____________________________
Street __________________________
County __________________________
City ____________________________
105 North Trine Street
Canal Winchester, Ohio

Dear Mr. Principal:

The survey is nearly completed! It has been one month since selected principals received their opinionnaires on music in the high school. Cooperation on the part of the principals has been excellent, and the opinionnaires are being returned at a good rate. Before the final tabulations are made, however, I want to be certain that everything has been done to obtain all possible information.

If you did not complete the original opinionnaire, would you be so kind as to complete and return the enclosed opinionnaire? If you have already returned the first opinionnaire, please disregard this request. Since your opinions are the basis for this study, they are very important to its success.

Thank you for your interest and cooperation.

Yours truly,

Robert W. Flinchbaugh

Enclosures


