A SURVEY OF MUSIC EDUCATION IN THE PUBLIC SCHOOLS
OF ASHLAND, OHIO

A Thesis Presented for the
Degree of Master of Arts

by

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Approved by:

Joseph E. Leeder
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Introduction

The people of Ashland, Ohio are interested in music education. This interest is general, intense and active. It has been an all-important factor in bringing together the school and the community in an integrated program of democratic education.

This interest is the reaction of the community to the effect of the Public School Music Education Program, a program which has been growing from 1924 to date. Interest is the factor that has given, and will continue to give, the necessary impetus for further development of the program.

How did Ashland get that way? What techniques and practices were employed and how were they applied? What was the guiding philosophy of those who made the applications? What are the objectives, immediate and future?

The Problem

This is a study of the administration, organization, financing and curriculum content of the Music Education Program of the Public Schools. Critical examination and evaluation of these four contributing factors are requisite to a valid approach. In addition, this study is concerned with people, the people who influence and are influenced by this specific program. None of these main
factors can be evaluated intelligently without an attempted measurement of the personality ingredients.

**Importance of the Problem**

It is no longer necessary, in most instances, for the music educator to convince school administrators and the public in general that music education is essential to the full development of the child. The theory has been generally accepted. But, there remains a momentous task facing the young men and women in the field and in our teacher training institutions. Their's is the problem of bridging the gap between theory and practice. What is to be done with this thing called music education? How is it to be carried from a sub-title in the course of study to an integral factor in the education, the growth, the life of the child, and consequently the community?

The young teacher and the prospective teacher are looking for functional information. They are looking for practices which they will be able to utilize in their own particular situations. The success or failure of any given practice can be of value to them only if they are thoroughly familiar with the attendant circumstances. The importance of this problem lies in its practicability to the profession. The problem is dynamic and contemporary. It has meaning for the music educator of today.
Scope and Limitations

The problem is limited by its very medium. One music education program, one school system, one community cannot serve as a catholic model for the heterogeneous situations present today. This is not a search for a panacea. There are, however, innumerable valuable practices to be found suitable for wide application.

The survey covers the administration, organization, financing and curriculum content of the program through the twelve grades of the school system. Each of these areas is considered independently and as a unit of the integrated program. This study is concerned with the what, how, and why of the cooperative factors of the music education program.

The Procedure

1. Selection of the problem.

2. Selection of related areas of administration, organization, financing and curriculum content as controlling factors in program development.

3. Selection of standards for evaluation.
   c. *The Music Education Source Book*,

4. Conferences.
5. Conclusions and recommendations.
Chapter I

A Philosophy of Music in Education

Education is that process of social, physical, emotional and mental growth which is effected by the stimuli of the current social situation, real or synthetic. Education cannot be confined to any one, two, or three of the above growth areas. All these areas must be embraced in cooperative development.

Education is preparation for life only in the sense that it is life. Education is a continuous and orderly growth from genesis to demise. The school must provide an environment that will enhance the opportunities for the child's growth in all these areas. The school must provide a true democratic society.

Dewey has stated the responsibility of the school as follows:

The school, as an institution should simplify existing social life; should reduce it, as it were, to an embryonic form. Existing life is so complex that the child cannot be brought into contact with it without either confusion or distraction; he is either overwhelmed by the multiplicity of activities which are going on, so that he loses his own powers of orderly reaction, or he is so stimulated by these various activities that his powers are prematurely called into play and he becomes either unduly specialized or else disintegrated.\footnote{John Dewey, \textit{Education Today}, p. 7.}
Here we have a problem of matching, a need for establishing coincidence. The child enters the school, an undeveloped, immature human being, highly susceptible to his environment. His entire school life is one of adjustment and re-adjustment. If these adjustments are to be meaningful, and if growth is to be their end, there must be coincidence between the school-made stimuli and the current growth level of the child. We are too prone to force the school to constancy and make the child the variable. All this speaks strongly for a dynamic school program, a program that is contemporary in theory and in practice.

A school that is to provide this working medium for the child must have an empirical underlying philosophy. Theory must submit to the test of practice and experience. The school must be a democratic society conceived at a level commensurate to the growth level of the child. The school should be the end result of the cooperative efforts of community, pupils, teachers, and administrators. Then, and only then, will we be providing meaningful social, physical, emotional and mental growth mediums for our children.

The function of music education is synonymous with the function of education. The general function of music education is to stimulate the social, mental, emotional and physical growth of the individual and of the group
through creative and recreative musical experiences in a democratic environment. This is a humanistic function, an obligation to the whole-child, and an opportunity for self and social realization for every child.

The specific function of music education is the realization of objectives synonymous and tantamount to those objectives of education in general. The seven *Cardinal Principles of Secondary Education* promulgated in 1918:

2. Command of fundamental processes.
3. Worthy home membership.
4. Vocation.
5. Citizenship.
7. Ethical character.²

and the four *Objectives of Education* published in 1938:

2. Objectives of human relationship.
3. Objectives of economic efficiency.
4. Objectives of civic responsibility.³

are generally accepted by educators as fundamental and applicable to our modern school. The effectiveness of music education, then, rests primarily on its ability to realize in the child these principles and objectives.

We have at our disposal six activities, six phases, or six approaches that we can rightfully call the functional tools of music education. They are:


1. Listening.
2. Singing.
3. Rhythm experience (physical response).
4. Creative experience.
5. Reading music.
6. Playing instruments.

These activities are interdependent. There must be no disintegration. A study of the successful music education program must reveal correlation and integration of the music program with the curriculum as a whole and, in addition, must show a music program correlated and integrated within itself. There is the possibility of as many techniques as there are teachers and pupils. There must be, however, a unity of principles and objectives. This viewpoint is essential to orderly child growth.

The very essence of music education is music appreciation. Each of our activities must be conducted with basic appreciation objectives ever in mind. Following is a suggested list of appreciation objectives:

1. To develop desirable emotional activity.
   a. Allow children to discover for themselves the mood of a composition.
2. To produce enjoyment in life and an understanding of life.
3. To imagine, fancy and idealize various types of life activities.
4. To see the beautiful in life.
5. To understand human nature and develop ideas and standards of human conduct.

4 B. Marian Brooks and Harry A. Brown, Music Education in the Elementary School, pp. 105-121.
6. To stimulate the creative and re-
creative potentialities of individuals.
7. To stimulate intellectual growth.\(^5\)

The above listed objectives cannot possibly be real-
ized in an unintegrated music education program.

The worthwhile listening experience, whether it deals
with recorded or "live" music should have some of the fol-
lowing objectives:

1. Enjoyment and pleasure in hearing
   music.
2. Fundamental rhythms.
3. Phrasing and meter study.
4. Sensitivity to musical form.
5. Enjoyment of program and pure music.
6. Understanding of musical styles.
7. Knowledge of biographical informa-
tion as related to music.
9. The building of a listening reperto-
ire.
10. Opportunities for social growth.

In planning and conducting the listening experience
it is essential that the listening materials offer exper-
iences which will be meaningful to the pupil. The study
of a composer, divorced from his music and his contemporary
social environment will have little meaning. Likewise, the
study of a musical composition necessitates understanding
of that composition in the light of the social environment
contemporary with its conception. This is not to say that
we must proceed chronologically, but, that we cannot

\(^5\) Maxwell G. Park, A Problem-Outline in Fundamental
Principles of Teaching and Learning, p. 60.
intelligently teach appreciation without at the same time teaching historical relationships. Intelligent listening presupposes an understanding of social development and significance.

The singing experience is basic to the foundation of the music education program. The earliest opportunity for the school child to express himself is offered in the singing experience. Here, again, we must have definite objectives:

1. Enjoyment and pleasure in singing songs.
2. Appreciation of and ability in beautiful tone production.
3. Fundamental rhythms.
4. Phrasing and meter study.
7. Understanding of musical styles.
8. Knowledge of biographical information as related to music.
10. The building of a song repertoire.
11. Opportunities for social growth.
12. Development of skill in score reading.
13. Acquisition of applicable vocal techniques.

The degree to which these objectives can be realized will vary greatly with pupil ability. The important concept here is to develop in the pupil the realization that the performance of a song is both subjective and objective. First, the song must have emotional and intellectual meaning to the performer; secondly, this meaning, this interpretation must be communicated to the listener. Whether
the more important appeal is emotional or intellectual, both performer and audience must be prepared, must be on common ground.

There is no music without some rhythmic appeal. The rhythmic experience is complementary to all musical experiences. Rhythm becomes functional to the child when he can express it in terms of physical responses. The objectives here are:

1. Enjoyment of the rhythmic elements of music.
2. A recognition of the function of rhythm in music.
3. A recognition of and means of response to simple and complex rhythms.
5. Integration of the score, the ear and the body in rhythmic recognition.

These objectives are dependent on their direct association with the music. They are realized by the child only as they are evident in actual music. Here again is ample evidence in support of the highly integrated music education program.

The creative experience should be utilized in connection with all musical activities. This element is requisite to true education; it is synonymous with reflective thought. The creative experience should be present in singing, listening, physical response, music reading and instrument playing. Where the creative activity is
combined with all musical experiences the child will realize skills which will enable him to go on to more advanced experiences.

The objectives of creative experiences should include:

1. Enjoyment in all creative phases.
2. Development of criteria for appropriate physical responses to rhythm.
3. Development of criteria for appropriate physical responses to mood.
4. Development of criteria for appropriate interpretation.
5. Understanding of and ability for program development.
6. Progressively advanced attitudes.
7. Development of new skills.

The reading of music is mainly an intellectual experience. It is, however, closely related to the social, emotional and physical growth areas. Music reading is a skill. Overemphasis of this experience can at times be an impediment to real music appreciation. On the other hand, underemphasis can limit the appreciative capacity of the child. The music reading experience conducted at the proper time with the proper social and emotional background is basic to the music education program. There must be a reading-readiness program that bridges the gap between rote and note. With this background the objectives of the music reading experience are:

1. Enjoyment in correct reading of the musical score.
2. Mastery of increasingly difficult scores, vocal and instrumental.
3. Solo, small ensemble, and large ensemble performance.
5. Mastery of symbols and dynamic vocabulary.
6. Ability to sight read.

The playing of instruments is the most involved of the musical experiences. This is the most specialized of the activities and places a greater demand on the child in as much as a high degree of manipulative learning is requisite. Whether the instrument playing experience utilizes rhythm band instruments, or instruments of the orchestral choirs, it is essential that there be an appreciatonal background and a growth level in reading, rhythm and creative skills proportionate to the demands of the particular instrumental experience.

The objectives of the instrumental experience are:

1. Enjoyment in playing an instrument.
2. Familiarity with the technical demands of the instrument.
3. Familiarity with the ideal standards of the instrument.
4. Familiarity with literature for the instrument.
5. Evolution of the instrument.
6. Solo and ensemble functions of the instrument.
7. Familiarity with work of great performers on the instrument.

The objective of democratic education is to enable the child to develop his potentialities to their fullest degree. Music education is capable of contributing to this development. Music education can be instrumental in developing, not only the music potentialities of the child, but, also those other potentialities which can be so
readily correlated with the music education program and which are so essential to balanced growth of the child. This is the challenge to the music educator.
Chapter II

The Administrative Organization of the Music Education Program in the Ashland Schools

The administrative organization of the music education program in the Ashland Schools is relatively simple. The following diagram illustrates the administrative relationships:

Illustration 1

The Administrative Organization of the Music Education Program in the Ashland Public Schools
The entire music education program is under one head, the Supervisor. In addition to administrative and organizing duties, the Supervisor teaches at the junior and senior high school levels, directs the community symphony orchestra in the Winter and the community band in the Summer, and carries out a visitation and demonstration schedule at all levels. The Elementary Supervisor, in addition to administrative and organizing duties, carries out a visitation and demonstration program at the elementary level and supervises the public performances of the grade school groups. Administration, organization, and curriculum content are realized cooperatively through the joint efforts of the supervisors and all teachers.

Regarding personnel, the Supervisor of Music in Ashland has said:

In most towns of this size the music department is comprised usually of two people, sometimes only one. Too often they are separate in jobs, motives and objectives. The man handles the instrumental work, and the woman supervises grades and teaches or directs the choruses. Rarely is this a successful plan. The work is not planned as a unit and one person is anxious to outdo the other. They are two human beings, each anxious to make a mark for himself, and they are also musicians! This double-head plan can be corrected only by the superintendent, who should make one of them supervisor and the other assistant and see that the department functions as it should.1

In the Ashland Plan the Supervisor is the administrative head of the music education department and the Elementary Supervisor is his assistant. Their duties and responsibilities require mutual dependence, even for teacher, pupil and community motivation. These two positions are complimentary.

Further, the Supervisor has said this regarding personnel:

I do not believe that any school can develop a fine band or orchestra with only such teaching as the general supervisor can give. There must be section leaders capable of leading as well as playing. Obviously, this cannot be developed in a year or two of class instruction -- granting that the supervisor is capable of teaching competently (which is questionable) well-advanced youngsters on flute, clarinet, oboe, bassoon, trumpet, French horn, trombone, bass, violin, viola, cello, etc. It even sounds silly to read it, and certainly no superintendent today can expect it. Please remember that I said "well-advanced pupils." If the general supervisor must be responsible for any part of the grade and high school vocal work, he would have to be an iron man and work day and night to take care of the advanced instrumental music pupils in addition -- granting that he is equipped to do it.

The Ashland program utilizes, in addition to the two supervisors, the services of eight vocal and instrumental instructors. To quote the Supervisor further:

2 Ibid.
If a real band is the objective, the need of fine teaching by a very competent brass man for the brasses is quite evident. The necessity for a teacher who can perform upon the woodwinds is quickly felt. I believe children learn best when they are taught by a teacher who can do more than tell about and show them fingerings --- one who can actually play their parts upon the same instrument with a tone worthy of being imitated.... The Ashland program did not happen in a year; it took several. These people are or were professional musicians, artists on at least one instrument in their field; one for brasses, another for the woodwinds, still another for strings, and yet one more for percussion, and in Ashland we add harp, piano and voice. 3

The music education program in the elementary grades is conducted by the classroom teachers with the cooperation of the Supervisor, the Elementary Supervisor, the Class Piano Teacher, the Class String Teacher, and the private voice and instrumental instructors. In addition, the music and physical education departments cooperate in the folk dancing activities.

The objective of the supervisory program is unity, not uniformity. The supervisory program operates on the basic philosophy that unity of purpose does not necessitate uniformity of procedure. Realization of this objective has in turn produced a latitude in methodology.

Following is an outline of the responsibilities and

3 Ibid.
activities of supervisors, instructors and classroom teachers:

I. Supervisor.
   A. Cooperative planning of administration, organization, and curriculum content.
   B. Public relations.
   C. Financing.
   D. Selection of teacher personnel.
   E. Improvement of teaching.
   F. Demonstration at all levels.
   G. Visitation at all levels.
   H. Leading assembly sings at junior and senior high school levels.
   I. Directing community summer band.
   J. Directing community symphony orchestra.
   K. Teaching.
      1. Eighth grade literature and appreciation class in music.
      2. Junior Choir.
      3. Senior Choir.
      4. Senior Orchestra.
      5. Senior Band.

II. Elementary Supervisor.
    A. Cooperative planning of administration, organization, and curriculum content.
    B. Public relations.
    C. Improvement of teaching.
    D. Demonstrations at elementary level.
    E. Visitation at elementary level.
    F. Teaching of rhythm band, folk dancing, rote singing, and note reading at scheduled intervals in all elementary levels.

III. Class Piano Teacher.
    A. Cooperative planning of administration, organization, and curriculum content.
    B. Public relations.
    C. Teaching of piano classes at third and fourth grade levels.

IV. Class String Teacher.
    A. Cooperative planning of adminis-
tration, organization, and curriculum content.
B. Public relations.
C. Seventh grade general music class.
D. Director of Beginning Band.
E. Director of Junior Orchestra.
F. Director of Junior Band.
G. Director of String Orchestra.
H. Teaching of string classes at fifth and sixth grade levels.

V. Private Voice Instructor.
A. Cooperative planning of administration, organization, and curriculum content.
B. Public relations.
C. Voice lessons at high school level.

VI. Private String Instructors.
A. Cooperative planning of administration, organization, and curriculum content.
B. Public relations.
C. Private lessons on all the instruments of the string choir.
D. String ensembles.

VII. Private Woodwind Instructor.
A. Cooperative planning of administration, organization, and curriculum content.
B. Public relations.
C. Private lessons on all the instruments of the woodwind choir.
D. Woodwind ensembles.

VIII. Private Brass Instructor.
A. Cooperative planning of administration, organization, and curriculum content.
B. Public relations.
C. Private lessons on all the instruments of the brass choir.
D. Brass ensembles.

IX. Private Percussion Instructor.
A. Cooperative planning of the administration, organization and curriculum content.
B. Public relations.
C. Private lessons on the percussion instruments.

X. Classroom teachers.
   A. Cooperative planning of administration, organization and curriculum content.
   B. Public relations.
   C. Teaching.
      1. Listening activities.
      2. Singing activities.
      3. Rhythm activities involving physical response.
      4. Creative experiences integrated with singing, listening, and rhythm activities.
      5. Reading readiness program leading to note reading.

The point of view in Ashland is that supervision does not function until a need for it is felt by teachers, administration, and supervisors. Both supervisors feel that the best supervision is the least supervision. Consequently, there are no "surprise" visitations. The supervisors practice scheduled and on-call visitation. The visitation schedule is published well in advance of the proposed time, and then, is followed closely by a supervisor-teacher conference. Demonstration lessons are given only when a problem arises, and the teachers request them, or when a new experimental procedure is to be put to use. Again, the program strives for unity, not uniformity.
Chapter III

Financing the Music Education Program

The task of financing the music education program has been, in many instances, the inhibiting factor to full realization of objectives. Music education is expensive. Materials and equipment needed in the activities necessary for profitable musical experiences represent a tremendous investment. This is the task facing all music supervisors, to sell the administration and community on the value of the inclusion of music education as a curricular necessity, and then, to get them to pay for it.

In Ashland there is an abundance of materials and equipment. There are sufficient textbooks, scores and recordings. There are sufficient record players and pianos. There is approximately $25,000 worth of fine musical instruments of the symphonic choirs. There are sufficient choir robes and band uniforms. There is a modern music department with six teaching and practice studios; an instrument storage room; a storage room for band uniforms, choir vestments, and a set of portable risers; a music library with built-in filing cabinets; girls' and boys' toilets; a drinking fountain; private office equipped with city telephone as well as building dial phone and departmental call system; a large rehearsal
room with built-in platforms for band and orchestra; another built-in section for chorus; indirect lighting; acoustical treatment cutting reverberation period to one-half second; forced ventilation; and, isolation from the other classrooms in the building. Here is evidence of a community that is giving tangible support to the music education program.

The music education program in Ashland draws financial support from three sources: the school funds administered by the board of education; interested individual citizens; and, the parents of the pupils. The vocal area does not create a difficult financing problem. In the instrumental area Ashland has set as an objective: "An instrument for every boy or girl who wants to play." To quote the Supervisor:

The Ashland System quite briefly is this. We supply all through the school life of a child an instrument upon which he is obligated to perform acceptably. After the initial class instruction period, two lessons each week for a period of ten weeks, he must pay for his own instruction upon that particular instrument. How much instruction and for how long a period depends entirely upon the child and his parents. I mean by this, he must work hard and be properly encouraged at home, both by supplying the necessary funds, which need not be a large amount, and by the proper psychological encouragement .... The other system ---- The child supplies his own instrument at a cost of $100 to $350. The board
of education supplies a teacher who
gives group or class instruction. The
progress is slow and I know of no really
fine organizations developed solely by
this plan.¹

The special instructors who conduct private instru-
mental and vocal lessons are supplied with studios in which
to work, but the school administration is in no way re-
sponsible for their remuneration. The pupils are supplied
with the instrument of their choice free of charge. After
the initial free class instruction period of twenty lessons
the pupils pay for their own private lessons. The school
relieves the parents of the "risk period." The investment
of the parent, then, is the lesson fee for their child's
private lesson, instrumental or vocal, and a wealth of
"psychological support."

Now we turn to the part of interested individual
citizens in financing the music education program. Again,
to quote the Supervisor:

You can't sit down and sigh for
a millionaire to lay a golden egg in
your lap. In 1929 Mr. John Myers wrote
me a letter after having heard a concert.
Please notice there was a concert (my
part) good enough to attract his in-
terest, and he came (his part). He
said that he enjoyed the concert and
thought the work worthy of support.
This letter laid on my desk for several
months. Then I bolstered up my nerve

¹Louis E. Pete, Conference, Ashland, Ohio, Fall, 1947.
and wrote to Mr. Myers, quoting that sentence which said that "the work was worthy of support" and asked him if he meant just that. He sent word for me to come to see him, which I promptly did. I was received kindly, but there was no offer of funds; that came from me. I explained the old, old story of the need for instruments, so that we could really have something. He wondered how much would be needed. I took a deep breath and said ---- $1500. Well! I got it! And each Spring I go to see Mr. Myers with a definite program, ready to show a good business man how his money has been spent and how more could be used. I do not ask for the impossible nor the extravagant, but for real needs. Do you know that bit of Scripture which says "Where your treasure is, there will your heart be, also"? Well, if you can get people to invest in you and in your program, they will be interested enough to see that you pay dividends on that investment.2

In a similar instance money was obtained to remodel unused storage space under the auditorium into a modern thirteen-room music department. In yet another instance a wealthy Ashland family recognized the need for "carry-over" of the music program into post-school life, and consequently this family underwrites the Ashland Symphony Orchestra to the amount of $2,000 each year.

They can afford it! Yes, but they didn't have to do it, and would not have thought about it, if we had not called their attention to it. I wonder if some

2 Louis E. Pete, op. cit., p. 74.
Illustration 2
Ashland High School Music Department Contract for Instrumental Music Lessons

ASHLAND HIGH SCHOOL MUSIC DEPARTMENT

Contract for Instrumental Music Lessons of__________

The undersigned, in return for nine instrumental music lessons during the ______ quarter of the school year 1947-1948 agrees

(A) to pay Ten Dollars in advance to the music instructor,
(B) to pay $1.25 a lesson for nine lessons to the instructor.

The undersigned understands that

(A) no refund for lessons missed by the pupil is allowable,
(B) missing the lesson by the pupil does not cancel the fee,

except by arrangement in case of prolonged illness or removal from town of the pupil; that in the case of lessons missed by the pupil for other good reason, arrangement for rescheduling the missed lessons is the responsibility of the pupil.

(Indicate choice of Plan or Plan B, by crossing out plan not wanted) Pupil__________________

Parent__________________

The undersigned agrees, in return for consideration listed in (A) (B) above, to furnish instruction at the scheduled times listed below for nine lessons of thirty minutes each during the ______ quarter of the school year of 1947-1948. Undersigned understands that in the event of lessons missed through his absence, it is his responsibility either to reschedule missed lesson or to cancel fee for that lesson if paid per lesson, or to repay $1.10 if lessons have been paid in advance.

Instructor__________

Lessons scheduled on Mon. Tue. Wed. Th. Fri. Sat. at _____
of you who are hesitant to make such an approach have given thought to just how subtle a compliment you are paying an individual and his family by assuming he could, if he chose, give a thousand dollars for a good cause? So, even if you don't get your money, if the approach is right, you have made an interested observer and more probably a real friend for your project.

This is not charity; it is an investment ---- a good and wise investment. No one knows this better than these interested citizens, else, why should they continue to invest?

The whole-hearted support of the school board, material and spiritual, is necessary to the success of the music education program. In Ashland this support is forthcoming. The school board is a reflection of the community attitude, and this attitude is one of intense interest and willingness to cooperate. The school board recognizes, not only the value of the music education program in terms of child growth, but also, the value of the music education program as an important factor in the unification of school and community objectives.

The school board, the community and the various interested individual citizens invest interest and money in the music education program. The music education program returns this investment, practically, through the

\(^3\) Ibid., p. 75.
Illustration 3
Floor Plan of the Ashland High School Music Department

Studio
Girls' Toilet
Studio
Boys' Toilet
Instrument Storage
Studio 11' x 20'
Uniform Storage
Library

Studio
Instrument Storage
Office

Main Rehearsal Studio 60' x 32'
Temporary Band and Orchestra Platforms
Permanent Band and Orchestra Platforms
public performances of its musical pupils. All concerts given by school music organizations in Ashland are free. In order to maintain proper ethical relations with professional musical groups, the school ensembles do not perform in any capacity that might class them as competition to the members of the music profession, however, they do perform at all-community functions, and do so free of charge.

For a representative view, here is the 1947-48 budget for the music education program in the Ashland Public Schools:

<table>
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<th>Description</th>
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<td>Board of Education</td>
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<td>Music Library</td>
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</tr>
<tr>
<td>Mr. John C. Myers</td>
<td>2000.00</td>
</tr>
<tr>
<td>Instruments</td>
<td></td>
</tr>
<tr>
<td>Repairs</td>
<td></td>
</tr>
<tr>
<td>Maintenance</td>
<td></td>
</tr>
<tr>
<td>Summer instrumental classes</td>
<td>150.00</td>
</tr>
<tr>
<td>Athletic Board</td>
<td></td>
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<tr>
<td>Football band equipment</td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$9850.00</strong></td>
</tr>
</tbody>
</table>

In the past the band has been supplied with uniforms by the people of the community. The last new uniforms were purchased with money obtained through a community drive sponsored by the Chamber of Commerce. Each year the funds are allocated to that area which is in the most immediate need of them.
Illustration 4
Inventory of Instruments Owned by the Ashland Schools

4 Piccolos
9 Flutes
4 Oboes
65 Bb Clarinets
4 A Clarinets
3 Alto Clarinets
2 Bass Clarinets
1 English Horn
4 Bassoons
3 Alto Saxophones
3 Tenor Saxophones
2 Baritone Saxophones

5 Cornets
21 Trumpets
8 Single French Horns
2 Double French Horns
18 Trombones
6 Baritones
2 BBb Sousaphones
4 Eb Sousaphones
3 BBb Upright Basses
3 Eb Upright Basses

50 Violin Outfits
7 Viola Outfits
10 Cello Outfits
9 String Basses
14 Fiddle-ettes
1 Harp
1 Celeste

1 Concert Bass Drum
2 Field Drums
1 Pair Tympani
2 Pair Cymbals
1 Set Orchestra Bells
1 Set Chromatic Cathedral Chimes
1 Glockenspiel
1 Gong

200 Instrument Cases
Chapter IV

The Elementary School Music Curriculum

In order to understand a particular curriculum structure it is essential that we know the objectives for which that structure is designed. And, of equal importance, if we are to understand these objectives we must know and understand the philosophy upon which they are based. The following philosophy, contained in a speech given by the Supervisor at a Parent-Teacher Association meeting in 1940, is requisite to this study:

I think I need not attempt to tell you of the importance of music in the public schools. I have said many times that music has great cultural value. I think all the world has known that for fifty thousand years. I have said also that music, besides having cultural value for children in the schools and for people generally, has great practical value; and that next to Health and English, music is the most practical thing. I do not know, but I believe this statement to be true.

For the first time in the history of the world we are beginning to be conscious of the fact that it is our right, our privilege, shall I say, and certainly an obligation with it as well, to have all our powers fully developed. That is the reason, I think, why we have the large increase in schools. That is the reason for this great variety of subjects taught in schools that cannot be understood by those whose hour has struck thirty years ago, and who, since that time, have not grown.
When Harvard University was seventy-five years old, arithmetic was not required either for admission or graduation. As late as 1842 in this great state of Ohio, women teachers were not examined in Arithmetic. It was thought that they could not understand it.

These things were true when our fathers were young. They thought these beliefs had been here forever and were sacred and inspired by the almighty. It isn't true, however. These subjects have come in because boys and girls in the public schools are to be prepared for life and for higher and better things for which all of us exist, the sweetness and the light that we call culture.

Now, the next question is, why music among these? The answer is that music has value for the culture of the child. We are not only intellect, we are also emotion. We are even inspiration. I believe that music stirs the soul deeper than articulate thought can ever go and may bring to the surface unsuspected depths of the soul and make possible new departures in life.

Music is fundamentally a great religious thing and music can be found among all people, except those whose religion is merely of fear. As soon as life came to be a thing of hope, a thing of love, of forward looking, somehow or other music became a part of it. I think of music still chiefly as being a religious thing. And today, the highest and best music is that which has an altruistic purpose, which is another way of saying, a religious basis.

If you do not quite agree with this I will ask this one question. Just how well, or how long would the churches of Ashland, or any other place get along without some music? Suppose the preacher came in and in order to get us in the proper frame of mind, asked us to demonstrate upon an abstract in geometry or do a difficult problem in higher
algebra, just how effective would this be to put us in the frame of mind for worship? Our churches depend on music as a part of their worship. We always depend on music in social and civic entertainment wherever groups of people get together. The Rotary and Lions clubs sing. On all occasions great conventions open not only with prayer, but with a song, and I think perhaps the song comes as nearly being answered as the prayer.

Now it is for these reasons and because of its value in life that music should be in the public schools. If music is to go into your school rooms you must first give time to it. Nothing can be done without adequate time, and I do not believe that we shall ever have music taught if it must wait for its opportunity; if it is to go in if there is nothing else to do, or if it's a rainy day. It must be recognized as an important, worthy part of the course of study in the school.

Then it must be ordered. There is development in this as in everything. First, you learn the art itself, largely by imitation, doing it as others do. Having your soul filled with beautiful melody and having someone help you in the expression. We learn to swim, not by lectures about swimming, but, by swimming; we learn to dance, not by the theory of dancing, but, by dancing; the theory follows, and that is true in the beginning of all art.

Then, if we are to have music in the schools we must have teachers. Gurney said once: "The most miserable thing in all the world is a teacher attempting to teach that which she does not know." It has been true, and is still largely true, that teachers in preparation for teaching in primary grades are taught how to teach arithmetic, taught some geography and history, taught reading and how to teach
reading, but they have probably had few lessons in music; and then they come into the school system and the course of study is made; and, for the sake of form, or because it is required, ten or fifteen minutes is given to music, either at the opening exercise, or at some other time. The teacher cannot sing. She knows a little about music, maybe, but she cannot sing; she can't lead the children in their work, and, you know the results she gets. In other words, if we are to have music taught, we must have teachers trained in music, who know it fundamentally.

It is true of all subjects that the lower the class you teach, the nearer the beginning, the greater the need for comprehensive and thorough knowledge of the subject.

Songs—dancing—playing an instrument—group ensembles—etc. While the ultimate objectives of the music department do not come in your department, yet this talk would not be complete without stating them. To my mind the real objective is to establish in the consciousness of our pupils an understanding of music, not only as something entertaining and beautiful, but as something which both appeals to and expresses our innermost emotions. It is said, and most truly, that music begins where speech ends.

It is not the business of our public schools to give professional training in music, although steps in that direction may perhaps be made; but it is the business of our schools to develop sympathetic listeners, for it is precisely here that we find the weak point in musical art in America. There is no scarcity of talented performers, in fact, I have heard it asserted that New York is full of starving geniuses. But there is a dearth of appreciative
audiences. How far we can lead our children along this road of artistic understanding is a question of the zeal, devotion, talent and resourcefulness of the individual teacher. How may we become musically minded? By exposing ourselves to good music as often as possible with eager ears and a receptive heart.

Can there be a more worthwhile objective than the fitting of human souls for richer and fuller lives, lives freed from the slavery of money-getting as the main objective of existence.

If all this has seemed a bit idealistic, let me conclude with three questions which you can answer better than any other group of people in Ashland.

Do your children like music?
Do they profit by it?
Would you want you child to be deprived of it?

The general objective, then, of the Ashland Program ".....is to establish in the consciousness of our pupils an understanding of music, not only as something entertaining and beautiful, but as something which both appeals to and expresses our innermost emotions." The specific objectives of the elementary program are:

1. To induce the child to favorable attitudes toward good music through artistic presentation of both "live" and recorded music.

2. To lead the child from the imitative to the creative stage of growth through stimulation of individual intellectual, emotional, and physical reactions.
3. To develop in each child, commensurate with his aptitudes:
   a. The ability to sing in tune and with appropriate interpretation.
   b. The ability to read music at sight.
   c. A knowledge of the fundamentals of music theory.
   d. Appropriate rhythmic responses.
   e. The ability to perform on a musical instrument.
   f. A performing and listening repertoire.
   g. Innate discriminating faculties.
   h. The realization of the values of music to himself, his school, his community and society.¹

The total population of Ashland is about thirteen thousand. The total school enrollment is 2671. The elementary school enrollment is 1440. This enrollment in the elementary grades is divided among the five elementary school buildings of the community. Each of these elementary buildings has a large gymnasium—assembly—music room which is used for ensemble activities of a size or nature impractical for the regular classroom.

There are forty-five elementary classroom teachers in the school system. There are nine first grade classroom teachers. The total first grade enrollment for 1947 is 259. The average first grade classroom enrollment, then, is twenty-nine. Each first grade pupil devotes 180 minutes each week to music. The music activities in the first grade are:

¹ Louis E. Pete, Conference, Ashland, Ohio, Fall, 1947.
1. Listening.
2. Rote singing.
3. Rhythm band.
4. Folk dancing.
5. Singing games.

There are eight second grade classroom teachers. The total second grade enrollment for 1947 is 244. Each second grade pupil devotes 180 minutes to music each week. The music activities of the second grade are:

1. Listening.
2. Rote singing.
3. Rhythm band.
4. Folk dancing.
5. Singing games.

The total enrollment of the third grade for 1947 is 279. There are eight third grade classroom teachers. Each third grade pupil devotes 140 minutes each week to music under the direction of the classroom teacher. Those pupils who elect class piano devote an additional sixty minutes each week to music under the direction of the Class Piano Teacher. The music activities of the third grade are:

1. Listening.
2. Rote singing.
3. Folk dancing.
4. Singing games.
5. Note reading.
6. Piano classes.

The fourth grade enrollment for 1947 is 232. There are seven fourth grade classroom teachers who devote 140 minutes each week to music instruction. Those pupils
Illustration 5
Application Form for Piano Classes in the Ashland Schools

ASHLAND PUBLIC SCHOOL MUSIC DEPARTMENT
ASHLAND, OHIO

The opportunity of free, weekly, class piano lessons is offered to the pupils of the third and fourth grades.

Those who study with private music teachers or who do not have a piano or organ for practice are not eligible.

Information as to purchase of books will be given at the first class meeting which will be held during school hours.

Beginner's Book $ .65
Advanced Book .65

Our utmost desire is that the people will take advantage of this splendid offer and cooperate with us to maintain high standards of music.

Please check: ( ) Beginner
or
( ) Advanced

__________________________
Name of Child

__________________________
Signature of Parent or Guardian

__________________________
Address

__________________________
Phone
in the fourth grade who elect class piano devote an additional sixty minutes each week to this activity. The music activities of the fourth grade are:

1. Listening.
2. Note reading.
3. Rote singing.
4. Folk dancing.
5. Singing games.
6. Piano classes.
7. Elementary Choirs

The total fifth grade enrollment for 1947 is 238. There are seven fifth grade classroom teachers. Each fifth grade pupil devotes 140 minutes each week to music. In addition, class string instruction totaling sixty minutes per week is offered to those who desire it. The activities of the fifth grade music program are:

1. Listening.
2. Note reading.
3. Rote singing.
4. Folk dancing.
5. Singing games.
6. String classes.
7. Private instrumental and vocal lessons.
8. Beginning Band.
10. Summer classes in strings, woodwinds, brasses and percussion.
11. Elementary Choirs.

The total sixth grade enrollment for 1947 is 188. There are six sixth grade classroom teachers who devote 140 minutes each week to music instruction. String classes, for those who so elect, are conducted for sixty minutes each week. The sixth grade music activities are:
1. Listening.
2. Note reading.
3. Rote singing.
4. Folk dancing.
5. Singing games.
6. String classes.
7. Private instrumental and vocal lessons.
8. Beginning Band.
9. Junior Band
11. Summer classes in strings, woodwinds, brasses and percussion.
12. Elementary choirs.

The listening activities, the rote singing, the basic reading program and the rhythmic activities are, on the basis of time allocation, conducted as classroom activities. These music experiences are under the direction of the classroom teachers. The instrumental classes, private lessons, instrumental ensembles and elementary choirs are conducted out of school time. The music activities conducted in school time are required of all pupils. The music activities conducted out of school time are elective.

One valid criterion of the effectiveness of any program is seen in the percentage of pupil apportionment in the elective music experiences. The following bar chart gives a composite picture of the elementary extra-classroom music activities and the apportionment of pupils among these activities.
Illustration 6

Apportionment of Pupils among Elective Elementary School Music Activities in Ashland

<table>
<thead>
<tr>
<th>Grade I</th>
<th>Grade II</th>
<th>Grade III</th>
<th>Grade IV</th>
<th>Grade V</th>
<th>Grade VI</th>
</tr>
</thead>
</table>

- [ ] Private lessons
- [ ] Class Piano
- [ ] Class Strings
- [ ] Beginning Band
- [ ] Junior Band
- [ ] Junior Orchestra
Chapter V

The Junior High School Music Curriculum

The junior high school consists of the seventh and eighth grades. The junior high school classrooms are located in the same building with the senior high school. The seventh grade enrollment for 1947 is 193. The eighth grade enrollment is 162. The teaching of music at the junior high school level is done by the Supervisor, the Class String Teacher and the private vocal and instrumental instructors.

The objectives of the music education program at the junior high school level are:

1. To induce the child to favorable attitudes toward good music through artistic presentation of both "live" and recorded music.

2. To guide the child to higher stages of creative growth through stimulation of individual intellectual, emotional and physical reactions.

3. To develop in each child, commensurate with his aptitudes and interests:
   a. The ability to sing in tune and with appropriate interpretation, solo and ensemble.
   b. The ability to read music at sight.
   c. A knowledge of the fundamentals of music theory.
   d. Appropriate rhythmic interpretation.
   e. Appropriate emotional responses.
   f. The ability to play a musical
instrument, solo and ensemble.
g. A performing and listening repertoire.
h. Innate discriminating faculties.
i. A realization of the subjective and objective values of music.
j. Ethical social behavior.¹

The junior high school program presents the following music activities:

1. General Music Class.
2. Music Literature and Appreciation Class
4. Junior Band
5. Junior Orchestra.
7. Private vocal and instrumental lessons.
8. Assembly sings.

The General Music Class is required of all seventh grade pupils. Each seventh grade pupil devotes one hour each week to this activity. The work in this class is a continuation and development of the elementary school music program. The emphasis is on music appreciation and the requisite understanding of music as an art.

The activities of the seventh grade general music class are, in general, the same as those utilized in the sixth grade music program. The listening program involves the use of materials of a more complicated nature as regards form, melodic structure, harmonic structure, rhythmic structure and instrumentation. More emphasis is placed on the recognition of musical styles and their

¹ Louis E. Pete, Conference, Ashland, Ohio, Fall, 1947.
relationship to certain periods, nationalities, and composers. Music is correlated with the other arts and with the academic subjects.

A study is made of the adolescent voice and voice testing and classification are periodically carried out. The singing experiences are in unison, two-, three-, and four parts. A definite effort is made to establish a practical vocal repertoire which will be functional to the child in his extra-school life.

The pupils with a more active or more specialized interest in music have available the Junior Choir, Junior Band, Junior Orchestra, small instrumental and vocal ensembles and private instrumental instruction. These are selective groups and have higher standards of musicianship than does the general music class. These groups serve as "feeder" units for the senior high school vocal and instrumental ensembles.

The Music Literature and Appreciation Class is required of all eighth grade pupils. Each eighth grade pupil devotes one hour each week to this class. The emphasis here is on history and literature. Music history, from antiquity to the present day, is studied through scores, recordings and an appreciation text and notebook. Music is studied as an art, as a science and as a cause and effect in social history. Music is
integrated within itself and correlated with the other areas of knowledge. The aim is to give the child a listening repertoire of good music and an understanding which will make this repertoire personal and functional.

The high school vocal and instrumental activities are open to those junior high school pupils whose achievement level qualifies them for the standards of the high school groups. This means is used as an outlet for the talents of the more gifted pupils of the junior high school, and too, as a motivating factor. The personnel of the high school organizations is based upon musical achievement standards, not age or class level, and, offers equal opportunities for junior and senior high school pupils.

The Assembly Sings combine all the pupils of the junior and senior high schools. These sings are held four times during the school year in the high school auditorium. They are usually correlated in text content with some school, community, national, or historical event or date of significance. Sometimes the sings are held just for the fun of singing. These sings are under the direction of the Supervisor, and in many instances one of the high school concert groups, the Choir or Band, or the Orchestra, is used as an accompanying group, or as a feature portion of the program.
Here is a list of titles which were utilized in an assembly sing held prior to the Christmas vacation. The Senior Choir was used as the feature group and as an accompaniment to the remainder of the student body.

1. "The First Noel"
2. "It Came Upon the Midnight Clear"
3. "Hark! The Herald Angels Sing"
4. "Joy to the World"
5. "O Little Town of Bethlehem"
6. "We Three Kings of Orient Are"
7. "Silent Night"
8. "Up on the House-Top"
9. "Deck the Halls"
10. "I'm Dreaming of White Christmas"

Here is another group of song titles which was utilized for an assembly sing. The objective was to have a good time singing some familiar songs.

1. "The Star Spangled Banner"
2. "America the Beautiful"
3. "Battle Hymn of the Republic"
4. "Put on Your Old Grey Bonnet"
5. "Old Folks at Home"
6. "Love's Old Sweet Song"
7. "Holy, Holy, Holy"
8. "Home on the Range"
9. "Alma Mater"

The Junior Choir for 1947 has fifty-five members. The prerequisites for this group are "an acceptable singing voice" and "the desire to sing." This group, conducted by the Supervisor, meets three periods each week. The emphasis is on a capella singing, four and six parts. Much use is made of quartet-singing. Voice-testing is carried on constantly in order to classify

2 Ibid.
properly the ever-changing adolescent voices. The pupils in this choir go directly to the senior choir.

The Junior Orchestra for 1947 has thirty-five members from the fifth, sixth, seventh and eighth grades. There are no prerequisites for pupils entering this group other than a rudimentary knowledge of their instrument. Nearly all the members are graduates of the third and fourth grade piano classes, and/or the fifth and sixth grade string classes, and/or the summer instrumental classes, and/or the beginning band. Many of these pupils have had several years of private instruction on their instruments. These pupils go directly to the Senior Band and Senior Orchestra.

The Junior Orchestra is under the direction of the Class String Teacher and meets for two hours each week. The emphasis here is on ensemble performance of easy grade orchestral literature and mastery of increasingly more difficult problems of technique and interpretation.

The Junior Band for 1947 has forty-eight members from the fifth, sixth, seventh, eighth and ninth grades. This group, under the direction of the Class String Teacher, meets for two hours each week. These pupils have the same general musical experience background as do the Junior Orchestra members. All efforts are
bent on the mastery of a greater degree of instrumental proficiency. Members of this group go directly to the Senior Band and Senior Orchestra.

Small ensembles are sponsored by the private vocal and instrumental instructors under the guidance of the Supervisor. These groups are considered essential to the social and musical development of the pupils. There is no scheduled in-school time allocated for the small ensembles. All their rehearsing is done outside school hours.

The objectives of the small ensemble work at the junior high school level are:

1. To develop in the pupil a feeling of enjoyment in small group performance.
2. To give the pupil a working acquaintance with the chamber music literature for his instrument.
3. To develop leadership ability.
4. To develop a feeling of responsibility.
5. To develop greater performing proficiency.
6. To provide entertainment for community gatherings requiring small groups. 3

The following bar chart gives a composite picture of the elective music activities of the junior high school and the apportionment of pupils among these activities. The Junior Choir is scheduled in school time; the other activities are scheduled out of regular school hours.

3 Ibid.
**Illustration 7**

Apportionment of Pupils among Junior High School Elective Music Activities

<table>
<thead>
<tr>
<th></th>
<th>Grade VII</th>
<th>Grade VIII</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Junior Band</strong></td>
<td><img src="image" alt="Bar Graph" /></td>
<td><img src="image" alt="Bar Graph" /></td>
</tr>
<tr>
<td><strong>Junior Choir</strong></td>
<td><img src="image" alt="Bar Graph" /></td>
<td><img src="image" alt="Bar Graph" /></td>
</tr>
<tr>
<td><strong>Junior Orchestra</strong></td>
<td><img src="image" alt="Bar Graph" /></td>
<td><img src="image" alt="Bar Graph" /></td>
</tr>
<tr>
<td><strong>Small Ensembles</strong></td>
<td><img src="image" alt="Bar Graph" /></td>
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</tr>
<tr>
<td><strong>Private Lessons</strong></td>
<td><img src="image" alt="Bar Graph" /></td>
<td><img src="image" alt="Bar Graph" /></td>
</tr>
</tbody>
</table>
Chapter VI

The Senior High School Music Curriculum

The senior high school consists of grades nine, ten, eleven and twelve. The total high school enrollment for the school year 1947-1948 is 876. The individual grade enrollments are as follows:

- Ninth grade - 248
- Tenth grade - 226
- Eleventh grade - 201
- Twelfth grade - 201

The high school music-teaching load is carried by the Supervisor, the Class String Teacher and the private vocal and instrumental instructors.

The objectives of the high school music education program are:

1. To induce the pupil to favorable attitudes toward good music through participation in fine vocal and instrumental performances of good music.

2. To guide the pupil to higher stages of creative growth through stimulation of individual intellectual, emotional and physical reactions.

3. To develop in each pupil a feeling of pride in individual, school and community musical attainment.

4. To lead the pupil to a realization of the vocational and avocational values of music.

5. To develop in each pupil, commensurate with his aptitudes and interests:
a. The ability to sing in tune with appropriate interpretation, solo and ensemble.
b. The ability to read music at sight.
c. A knowledge of the fundamentals of music theory.
d. Appropriate rhythmic interpretation.
e. Appropriate emotional response.
f. The ability to play a musical instrument.
g. A performing and listening repertoire.
h. Innate discriminating faculties.
i. A realization of the subjective and objective values of music.
j. Ethical social behavior.¹

The activities of the senior high school music curriculum are:

1. Senior Choir.
2. Junior Choir.
3. Senior Orchestra.
4. Senior Band.
5. String Orchestra.
7. Private vocal and instrumental lessons.
8. Assembly Sings.

The Senior Choir, under the direction of the Supervisor, rehearses five hours each week. The membership of this group for 1947-48 numbers sixty-seven. The prerequisites for the Senior Choir are:

1. An acceptable voice.
2. Ability to read the vocal score.
3. A desire to sing.
4. Previous membership in the Junior Choir.

This is a highly selective group. Competition is keen and only the talented pupils are accepted. The

¹ Louis E. Pete, Conference, Ashland, Ohio, Fall, 1947.
Enrollment of this group represents just 7.6 per cent of the total high school enrollment. These people are selected through voice try-outs and the stimulus of constant, keen competition maintains high standards.

The objectives of the Senior Choir are:

1. To enjoy singing beautiful music with a beautiful tone and appropriate interpretation.
2. To develop the techniques of good choral singing to their utmost.
3. To respond to and fulfill the social obligations of choir membership.
4. To develop poise and skill in public performance.
5. To recognize the need for vocal talent in extra-school activities, and to discharge that duty.
6. To develop a thorough technique of score reading.
7. To develop the ability to memorize complete repertoires of vocal scores.  

The Senior Choir has a wide and varied repertoire. These pupils sing both sacred and secular literature of composers of all periods of history and of all styles of vocal composition. There is literature from the Classical, the Romantic and the Contemporary periods. There are Anthems, Chorales, Masses and Oratorios; there are Madrigals, Secular Cantatas and Opera Selections: there is art music and there is folk music of many lands and peoples. The Senior Choir is called upon often for public performances, consequently, the library must

Ibid.
contain music adaptable to a wide variety of situations.

The Senior Choir memorizes all the music to be used for public performances. At regular, stated intervals a new repertoire is learned, an old one retained. The Choir keeps prepared for all types of public performance in addition to the regular sight-reading of new, unfamiliar literature.

The Senior Orchestra is under the direction of the Supervisor and has a 1947-48 enrollment of seventy-seven pupils. This group has a flexible rehearsal schedule. The first hour of the school day is cleared for all Senior Orchestra and Senior Band pupils. During the Fall of the year, when football season is in full swing, the Supervisor drills the marching band for one hour every day of the school week. During this hour the Class String Teacher rehearses the string orchestra, all the string players from the Senior Orchestra, every day of the school week.

This plan is followed through September, October and the first days of November. When the band is freed of football duties, the Supervisor conducts concert band rehearsals two hours each week and orchestra rehearsals three hours each week. Sometimes, during the balance of the school year, this schedule is adjusted to give more
time to either orchestra or to band, whichever group is in more need of additional rehearsal time.

The Senior Orchestra is of balanced symphonic proportions. Immediately prior to and during the war there was a great decline in orchestras throughout the public schools. This was due to the lack of interest in the string instruments. In the summer of 1945 the Supervisor, the school and the community decided to do something about this lack of string players in Ashland. In the words of the Supervisor:

"String Bankruptcy Period", "Vanishing Strings", "For a Renaissance in String Playing." These titles of articles in the Music Publishers Journal, (March-April, 1945), clearly show the trend in the music education field with regard to the playing of strings. Many small schools have discontinued orchestra. "No string players." And many large schools, which in the past had complete symphony orchestras, are using much simplified music and very small string sections and holding on, hoping for some miracle to produce large, capable sections of violins, violas, cellos and basses.

Does it matter, really, what is the true cause of the existing string shortage. The war! The extra-long period usually required to produce capable performers! Or we music educators who found pseudo-musical satisfaction and much favorable publicity in our capable bands! I believe it to be the latter. I think we oversold our bands and weren't far-sighted enough to anticipate the present crisis, the lessening of ability on the part of our orchestras and loss of interest
by our constituents (the high school boys and girls).

In Ashland, we had all of these things. In 1931, we represented Ohio in Class B in the National Orchestral Contest. In 1937, we again represented Ohio in the National, this time in Class A. The last movement of the Cesar Franck D Minor was the required piece in 1937, which calls for harp and English horn in addition to well-balanced sections of strings, woodwind, brass and percussion. These we had, and have had for fifteen years. We had so many fine orchestral players that a civic orchestra grew and became the Ashland Symphony Orchestra. It was a fine civic organization, made up mostly of competent amateurs, with enough professionals in each section to make it perform with precision, and good intonation. The instrumentation was complete and the project loyalty supported by the city......

Yes, we had good high school orchestras over the years. But slowly the interest in strings declined and the performing ability of the group with it. For a period of years the orchestra was the best of the performing groups, but the choir and the band slowly gained and now are noticeably more popular than the orchestra.

In Ashland we have believed in a balanced program, giving all groups equal opportunity. Clearly, the few competent string players did not have an opportunity to play the best music comparable to wind instrument players and the choir.

In an effort to correct this situation and do something constructive, this Summer we inaugurated the following program.
We all remember our weekly lesson, and know how lost we were at times trying to decide just the right way to do a "passage." If we could see teacher and get help, what a lift it was! We who have taught know the time-waste in a wrong "fingering" practiced for a whole week and become habitual. Daily lessons plainly are economical and efficient.

The idea was to teach a large number of boys and girls violin, viola, cello and bass daily in group lessons and ensemble playing. Administrative sanction was sought and given with some financial assistance, as well as all school facilities made available -- music room, rooms for classes, light, janitor service, and the like. A sympathetic superintendent who has confidence in his staff is imperative to a successful music program. To head our staff, we chose Miss Dorcas Delozier, the assistant music supervisor, who is a competent violinist, her salary to be paid by the Board of Education. We had no way of knowing how many teachers we would need until we had made our drive. So the "Instrumental Music Survey" blanks were sent out to the five grade school buildings and the seventh and eighth grade people in the high school building. We insisted that these people have piano backgrounds to rate school instruments. We felt perfectly safe in this, since we give two years (third and fourth grades) of free piano classes in all our grade schools, and have since 1928. However, we felt it necessary to accept those people who came with their own instruments.

The response was gratifying. One hundred sixteen boys and girls signed up. To these, Miss Delozier gave pitch discrimination tests and eighty-three qualified. Of these, eight wanted string bass .... eleven wanted cello .... four
wanted viola . . . sixty wanted violins . . . . These instruments must be supplied without depriving student players now doing well on school-owned stringed instruments. Have you tried to buy instruments? In all Cleveland we could not buy a bow ---- violin, cello, or bass. Cases were not available and instruments rare, too expensive, and not too good.

The Ashland Times Gazette gave us fine support and told the Ashland people what we were trying to give them and what we hoped they would give us. Violins of all shapes, sizes and conditions were offered for free and for sale.

We bought some and accepted all those proffered. The old wooden, coffin-like cases we threw away, and carefully collecting all the bows we could find, had them rehaired. We found a music merchant in a nearby city who was far-sighted and had a stock of bows, cases, bridges, strings, as well as instruments and accessories.

All this cost money. When we were finally able to have bought twelve violins, had eight given us, bought twenty violin cases, two violas, complete, and two viola cases, two cello bows, ten chin rests, dozens of strings, and had many bows rehaired. It all cost $910.00.

Financial backing is important and vital. If Ashland is typical of American cities of 12,500 people, or if the cities of comparable size are like Ashland, you can find the money for such a project if the people have confidence in you, and your work has justified it.

We had still to sell to both parents and prospective string players the idea of going to school two and one-half hours every morning for the next nine weeks.
Vacations had to be postponed and camp times changed, long weekends shortened and parents up in the morning to send pupils to school! We called a meeting of the eighty-three selected boys and girls and the parents, told them what we hoped to accomplish and what we were doing, the expense involved to us, and the service we were offering free to them. We also stressed their obligations for regular, prompt attendance and continued study under an approved teacher at their own expense next winter. We would supply the instruments. The hoped-for support was immediate and emphatic.

We found we needed a string bass teacher, a cello teacher, and at least two violin teachers to assist Miss Delozier.

...A fine string bass player who was also a school teacher was hired to teach summer school. One hour of her scheduled time each morning was given to us. The Board of Education paid her salary. The principal cellist drove in from her country home each day at 9:30 to teach the cellists, a competent violinist in summer school at Ashland College could spare us two hours each morning, and the concertmaster of the high school orchestra was retained to complete the staff. These people had to be paid from the funds of the music department. Our total expense, with all equipment, ran to $1375.00.

School was out June 1. We started June 4. Everybody was present and during the nine-week period we had 97 per cent attendance. We used the Don Morrison String Method. Miss Delozier went to Oberlin and spent two days studying with Mr. Morrison and the results were most satisfactory.
From the first we stressed ensemble work. We met at 9:30 and tuned one-half hour. From 10:00 to 10:50, we played together as a string orchestra with piano. After a ten-minute recess, the violins divided into groups 1, 2, and 3. The violas stayed with group 1. We made this distinctive grouping as soon as we could evaluate each pupil. Group 1 was the best, group 2 next, and group 3 definitely slow. Group 3 was mostly made of those without piano background.

Each pupil was tested by playing alone before the group each week and shifts from one group to another, both up and down, were made weekly.

For the cellos and basses, we used a seating plan—first chair and down the line. Frequent changes—and any absence was cause for change—caused these people to be on their toes. We believe in motivation through competition and it worked with no repercussions.

The first two weeks were difficult, progress was slow. But after that we went fast. Teachers were instructed to go ahead, not wait for the slow ones, and daily progress was astonishing.

On Wednesday night, August 1, we gave a concert with eighty boys and girls playing as a string orchestra. Three hundred people attended on one of the hottest nights of the year. The youngsters played and acted like veterans. They had worked hard in preparation and the results were most satisfying.

Parents were astonished and enthusiastic. We met Thursday morning and scheduled all but five of these people for private teachers starting the first day of school. Parents
were urged to see that a regular practice period be compulsory during August. The five youngsters not scheduled for private teachers were advised to try wind instruments. Here is guidance really working. Pitch discrimination tests directed thirty-three away from our string groups and into fields where they were more likely to succeed.

Four of the cellists, three eighth grade and one ninth grade pupil, were scheduled for the senior orchestra cello section; four bass players are to be given a tentative tryout, and two violins and one viola were assigned to the second violin and viola sections.

There will be a junior high-grade school orchestra using all the remaining strings and adding complete sections of woodwinds, brass and percussion from the Junior Band.

The autumn of 1946 should see string players, capable and well routined standing in line for senior orchestra chairs.

This is Ashland's way of solving the "string shortage." This fall we shall have a teacher to teach strings starting in fifth grade; third and fourth grades have piano. These fifth and sixth grade pupils will have two years of class lessons on violins and cellos at no cost on school-owned instruments. Viola and bass players can be made by changing instruments when the pupil grows large enough.

It is our belief that never again will we have to hope for a miracle to keep up our orchestral standards.

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Ashland now has sufficient string players to form the nucleus of a good orchestra. Prospects for the future are even brighter. There is depth in the string program. The violin players in the Junior Orchestra are playing third and fifth position fiddle, and, under them, are the ever-growing fifth and sixth grade string classes.

The objectives of the Senior Orchestra are:

1. To enjoy playing beautiful music with a beautiful tone and appropriate interpretation.
2. To develop the techniques of good orchestral ensemble to their utmost.
3. To respond to and fulfill the social obligations of orchestra membership.
4. To develop poise and skill in public performance.
5. To recognize the need for instrumental talent in extra-school activities and to discharge that duty.
6. To develop a thorough technique of score reading.
7. To perfect a playing and listening repertoire.

The Senior Orchestra, like the Choir and Band, is one of the major concert organizations of the music department. The orchestra gives public concerts at regular Sunday afternoon Vesper Services held in the High School Auditorium, and, provides incidental music at the school dramatic and social programs.

The Senior Band, under the direction of the Supervisor

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Louis E. Pete, Conference, Ashland, Ohio, Fall, 1947.
has a 1947-48 enrollment of 106. Rehearsal time for this group was discussed above in conjunction with the Orchestra schedule. Like the Choir and the Orchestra, this is a highly selective group and competition for membership is very keen.

The objectives of the Senior Band are:

1. To enjoy playing beautiful music with a beautiful tone and appropriate interpretation.
2. To develop the techniques of good band ensemble to their utmost.
3. To respond to and fulfill the social obligations of band membership.
4. To develop in the pupil a degree of military bearing and drill techniques consistent with the requirements of marching band.
5. To instill in the pupil a realization of his responsibility as an example, before the public, of the public school product.
6. To recognize the need for instrumental talent in extra-school activities, and to discharge that duty.
7. To develop poise and skill in public performance.
8. To develop a thorough technique of score reading.
9. To perfect playing and listening, marching and concert band repertoires.5

The Senior Band has a full schedule of public appearances to fulfill each year. In the Fall, the emphasis is on the military marching band and all efforts are bent toward perfecting "show" routines for the football games. At the close of football season the band shifts emphasis

5 Ibid.
to the concert literature. During the winter months the band appears in Sunday Vesper concerts and furnishes "pep" music for the home basketball games.

The requirements for membership in the Senior Band are similar to those requirements for the Senior Orchestra; a background of experience in Beginning and Junior Bands and sufficient reading, interpretative and manipulative skill on a musical instrument. Try-outs are held often and it is upon the outcome of these tryouts that membership and position in the Senior Band are based.

The high school activities, with the exception of the Assembly Sings, are centered in the three major performing groups: the Choir, the Orchestra and the Band. The Choir rehearses daily for one hour, and all band and orchestra members are cleared for one hour each day. There is duplication; many pupils are in both Choir and Orchestra, Choir and Band, Band and Orchestra, or, in some instances, in all three organizations. In a school which operates on a six-period day, this illustrates unusual consideration for the scheduling of musically inclined pupils.

The music education program is totally dependent on the scheduling consideration given it by the school administration. In Ashland, the administration recognizes
this to be true and has gone to great length to eliminate scheduling problems. Each Spring, the Supervisor compiles a list of the incoming new members for the succeeding year's Choir, Band, and Orchestra. This list is sent to the Principal, who first assigns these people to their various musical organizations, and then, completes their academic schedules. This consideration and cooperation makes possible the music activities in Ashland High School.
Chapter VII

Conclusions and Recommendations

Conclusions

The music education program in Ashland is operating under an efficient administrative organization. The program finds unity in one administrative head, the Supervisor. The Supervisor is, in turn, dependent upon the High School Principal, the Assistant Superintendent, and the Superintendent for administrative sanction. The administrators are in direct contact with the other departments of the school and with the community. They are in possession of a well-balanced, correlated and integrated overview of the whole situation. The Supervisor needs this guidance if he is to fit his program objectives to the needs of the school and the community. Lack of cooperative guidance on the part of school administrators will invariably greatly handicap the effectiveness of the work of the music department.

The distribution of administrative responsibilities and teaching assignments within the music program is conducive to a realization of cooperative attitudes on the part of all supervisors and teachers. The Supervisor teaches in both the instrumental and vocal fields, and hence, has no limitations of area favoritism. The instrumental program is initiated at the early elementary
level, thus giving the Elementary Supervisor and Classroom Teachers direct experience with its musical and administrative problems and requirements and its musical value to the child.

Administration of the program is made easier by the physical coincidence of the Junior and Senior High Schools. The program is capable of regular balanced growth from grade one through grade twelve. The size, the physical characteristics, and the unified administrative organizations offer greater opportunities for integration and correlation within and out of the music program.

The financing of the music education program must necessarily adapt itself to the particular community situation. The obvious fact is that financial support is necessary. If school funds are inadequate, then, the music program must look elsewhere. The music supervisor is obligated to see that his program is adequately financed.

Ashland has solved its problem in its own way. It has been a successful plan inasmuch as it has resulted in increased musical opportunities for the school children. This, in itself, is a sufficient criterion of success.

The music curricula of the elementary, Junior High and Senior High Schools in Ashland can best be seen in
the following graphic presentation:

**Illustration 8**

Graphic Representation of Music Activities by Grades

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A well-known music educator has said:

A comprehensive music education program includes a variety of well-organized and coordinated activities, the main objective of which is the development of a deep sense of appreciation. It includes the expressive singing of many beautiful songs appropriate to the various stages of child interest and growth; the opportunity for rhythmic response and development; discriminating listening to much beautiful music; the encouragement of creative ability; the interpretation of the musical score with emphasis on skills; facts about music and reading as a means, not the end itself; an acquaintance with some of our great musicians of interest to children; the discovery and development of musical talent and the opportunity for gifted children to participate in accordance with ability; organization of bands, orchestras, small ensemble groups and elementary choirs; integration and correlation of music with other subjects in the curriculum, thus enabling the child to feel the great contribution of music to character building. Such a program, properly administered, will result in the development of a finer type of citizenship, functioning in a richer school, home and community life.†

In another reliable source we find the following:

The foundation of a well-organized music program should be firmly established in the elementary grades. The development of the junior and senior high school is largely dependent upon the attitudes, appreciations and musical skills which

† Edith M. Keller, "To The School Administrator", A Course of Study in Music Education for Grades I-VI, Ohio State Department of Education, foreward.
have been fostered before the pupil reaches high school age. Many fascinating avenues of approach and interest are possible, among them, singing, playing instruments, bodily response to rhythm, listening, creating, and integration with other areas of instruction. All are important and should be closely related. With a background of interest in the activities mentioned, the high school should make possible a musical development for all who desire it, including those who have been denied the opportunity for earlier training. The offerings should be so varied that they fit the needs of all pupils. Ability to read music, knowledge about theory, facts of notation, and performance skills are essential to musical growth and development. At all times, however, they should be considered a means to deeper understanding and appreciation of music in its various forms and not an end in themselves. The study of fine music literature presented in such a way as to challenge the experience of the pupil will motivate the mastery of technical problems and skills.\(^2\)

The Ashland program, beginning at the junior high school level, does not offer sufficient musical opportunities for those pupils with less ability and those pupils who have not had a thorough elementary school background. The tendency is to over-specialize the curriculum at the high school level, thus eliminating

\(^2\) Music Education for Junior and Senior High Schools, Ohio High School Standards 1946, pp. 9-10.
the less talented.

One authority, speaking of the elementary school, has said:

Music deserves a dignified place in the school program and adequate time in the daily schedule. One hundred minutes a week with twenty minutes daily in the primary grades, exclusive of instrumental work, is not only desirable but necessary to secure proper results.\(^3\)

Ashland more than meets these time recommendations with 180 minutes in the first and second grades and 140 minutes in the third, fourth, fifth and sixth grades devoted to musical experiences. The elementary school child is given splendid opportunities for growth in all phases of music education.

In another authoritative source we find the following concerning junior and senior high school General Music Classes:

1. The General Music Class should be required in grades 7 and 8, optional in grade 9, for at least two 45 minute periods a week.
2. Music in the tenth to twelfth grades should be elective, giving more opportunity for participation in activities such as chorus and glee clubs. In the tenth grade, General Music may be offered as preparatory or basic work for performing groups. Such a class may

\(^3\)Edith M. Keller, op. cit., foreward.
as preparatory or basic work for performing groups. Such a class may stress singing but not to the exclusion of other activities. Two 45 minute periods a week is the minimum requirement.

3. Each class should include preferably from 30 to 45 pupils; adolescent voices require much individual attention and guidance. Many teachers prefer large groups.

4. For General Music, heterogeneous grouping is more desirable than homogeneous, as the pupils of low I. Q. are carried along to a large extent by the more musical and more intelligent ones and are thereby able to participate in a large musical experience.  

In the Ashland plan, the seventh grade pupil devotes one hour each week to the General Music Class. The eighth grade pupil has no General Music Class, but instead, devotes one hour each week to Music Literature and Appreciation, a course without the singing experience. Only those selected, more talented junior high school pupils who are admitted to Junior Choir get the benefits of singing experiences.

This selectivity continues in the high school. There is no General Music Class offered at the High School level. The singing experience is available only to the selective group in the Senior Choir, leaving the remainder of the high school student body four Assembly Sings in which to participate.

Music Education for Junior and Senior High Schools, Ohio School Standards 1946, p. 11.
The elementary music curriculum is thorough and well-balanced, and, is allotted sufficient time for real musical experiences. At the elementary level these musical experiences are available to all pupils.

The junior and senior high school music curricula have suddenly eliminated both time and pupils. It is believed that there is a tendency to "squeeze out" the musically average or below-average pupil.

The Ashland program offers high-level performance experiences in choir, band, orchestra and small ensembles in the senior high school curriculum. These experiences develop many talented individual performers. Many of these pupils aspire to greater heights in the fields of professional music and music education. The high school program owes them more than just performing experience. The high school owes them a balanced curriculum.

A summary of the conclusions shows:

1. At the elementary level:
   a. Adequate time allotment for music activities.
   b. A balanced curriculum using functional musical experiences.
   c. Adequate provisions for gifted children in grade school choirs, class piano, class strings, woodwind, brass and percussion classes, beginning band and orchestra and private instruction.
   d. Maintenance of time allotment in music for average and below average pupils.
2. At the junior high school level:
   a. A drastic cut in the time allotment for musical experiences available to the average and below average pupils.
   b. Increasing specialization and greater pupil selectivity in vocal and instrumental experiences available to the more gifted pupils.

3. At the senior high school level:
   a. Loss of opportunities for musical experiences on the part of the musically less-gifted pupils.
   b. A higher degree of specialization for the musically gifted child in a curriculum stressing high performance standards in selective performing groups.

**Recommendations**

On the basis of the stated conclusions, the following recommendations are offered:

1. At the elementary level:
   a. No recommendations offered.

2. At the junior high school level:
   a. A seventh and eighth grade General Music Class, required of all pupils and meeting a minimum of two periods each week.
   b. The above activity is to replace the present required music in the junior high school.
   c. It is recommended that the elective music activities of the junior high school curriculum remain as they are at present.

3. At the senior high school level:
   a. It is recommended that the present
elective music activities remain unchanged.

b. It is recommended that the following additional elective music activities be added to the senior high school music curriculum:

1) A General Music Class with content and approach aimed at over-all appreciation objectives which will be meaningful and functional to the musically average and below average high school pupil. It is recommended that this class be offered for four years with a minimum time allotment of two periods each week.

2) A History of Music with Literature, or Music Literature and Appreciation course, offered for two years, with a minimum time allotment of three periods each week.

3) A mixed Voice Class offered for two years in grades eleven and twelve, meeting at least two periods each week. This activity should give the pupil a knowledge of the better song literature, an understanding of fundamental vocal techniques and some solo and small ensemble vocal performance experience.

4) A Theory course, carrying up through the fundamentals of elementary harmony. This should have a time allotment of at least three periods a week, and should be offered for two years.

Further, it is recommended that the major and minor in music be offered at the high school level using the following basis for accrediting:

- Outside preparation: 5 periods a week, one year, 1 unit.
- Outside preparation: 3 periods a week, one year, 1/2 unit.
- Outside preparation: 2 periods a week, one year, 1/4 unit.
No outside preparation: 5 periods a week, one year, 1/2 unit.
No outside preparation, 3 periods a week, one year, 1/4 unit.
No outside preparation: 2 periods a week, one year, 1/8 unit.

With each passing year the school curriculum becomes more crowded. If music is to establish and maintain its rightful place in the curriculum it must present a range of experiences that will fit the needs of all pupils. The educational, vocational, and avocational values of music have been established. A balanced music curriculum should be made available to the pupils and the pupils should be given recognition for their work in the curriculum. Music should become a major subject in the school curriculum.

A survey of music education in the Ashland schools leaves one indelible impression. The school and the community are working as one to provide increasingly better music experiences for the children. Curriculum deficiencies are caused by lack of personnel and time, not by faulty philosophy or neglectful administration and organization. It will take time and it will take work, but, Ashland will arrive.

5 Ibid., pp. 94-96.
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A Course of Study in Music Education for Grades I-VI. Columbus: The Ohio State Department of Education, 1935.


Illustration 10

Musical Instruments Owned by the Ashland Schools
Illustration 10 (cont.)

Musical Instruments Owned by the Ashland Schools
Illustration 11
Beginning String Class, Ashland Schools
Illustration 12

The Ashland High School Senior Band
Illustration 13

The Ashland High School Senior Orchestra