FOUNDATIONS FOR THE DEVELOPMENT OF A HIGH-SCHOOL COURSE IN MUSIC LITERATURE BASED ON THE PRINCIPLES OF GENERAL EDUCATION, WITH IMPLICATIONS FOR TEACHER EDUCATION

DISSERTATION

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy in the Graduate School of The Ohio State University

By

James Richard Hanshumaker, B.S.Ed., M.A.

* * * * * *

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Approved by

[Signature]
Adviser
Department of Education
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CHAPTER I

INTRODUCTION

Purpose

It is the primary purpose of this study to develop, describe, and make specific suggestions for a course in music for the American public high school. Since teachers must be prepared to teach such a course, another purpose of the study is to make suggestions for the preparation of teachers of public school music for this course. Another purpose is to show the relationship of the study of music to general education in the high-school curriculum. A subsidiary purpose of the study is to describe existing programs of music in the high school showing their strengths and also those weaknesses which might be corrected by a basic course such as the one to be suggested.

Need for the Study

A problem which creates a need for the study can be attributed to public school music education itself. Programs of music in the high school commonly consist of performance organizations geared to the special student with special skills rather than to the general student and general musical understanding. In most cases the music educator has ignored
the teaching of music as a general study. This need for the study has been presented in the November, 1958, issue of the American Council of Learned Societies' Newsletter in a report of the music panel which consisted of the following persons: Earl V. Moore, Arnold Hoffman, Gustave Reese, Emile H. Serposs, and Harold Spivacke.

The members of the panel reaffirm their belief that music should be an integral part of the secondary school curriculum. The cultural values to be derived from musical study speak for themselves. The panel also recognizes the recreational value of music and encourages its study for leisure time use. In addition, the panel felt that some provision should be made for those students planning careers in music.

Specific weaknesses in the present program:

(1) Too often the high school music program consisted of band, orchestra and chorus, enrolling only students with musical aptitude and talent. (The panel did not wish, however, to minimize the value of these groups, especially for students who will not go to college.)

(2) There has been a tendency to overstress certain activities of questionable musical value. It was felt that the marching band in particular needed to be de-emphasized and placed in the category of an extra-curricular activity. The panel also questioned the value of competitive festivals.

(3) In many instances little opportunity is provided for the 70 to 80 per cent of the student body who may not be interested in musical performance, but who are all potential consumers of music.

Recommendations:

(1) A basic course of consumer music education should be available to all high school students, and preferably required for one year. This course is not to be construed as a music appreciation course of the traditional type. Such a
course should be humanistic in its approach, relating music to other subjects in the curriculum and other aspects of our culture. It would deal with broad areas of musical interest, involve student participation, and make extensive use of audio-visual materials and library resources. Its objective would be the development of musical taste and positive attitudes toward music. It should form the core of the high school music program; performing groups should relate to it.

(2) Most public school teachers are trained primarily in the area of musical performance and are not prepared to teach the basic type of course described above. In-service training programs and summer institutes are needed to provide teachers with the necessary cultural background and perspective to teach such a course effectively. . . .

Another need for the study arises from the conditions under which our society exists at the present time. The events of the twentieth century have brought about a vast emphasis in our society upon materialism and the technological sciences. Two world wars have resulted in forces capable of instant world destruction. The advances of science have quickened the world's pace and have made the acquisition of modern material wonders an important part of the living process. Medical science has found ways to increase the life span. Improvements in manufacturing and production methods have resulted in constantly increasing leisure time. Major industries have developed as a result of increased time which is needed neither for work nor for rest. Television,

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recordings, books, and hobbies are all concerned with providing activities with which to fill this time. Throughout it all, the critics can be heard with their justifiable censure of the quality of these activities and the lack of taste exhibited by their consumers. The development of good taste and of aesthetic judgment have become an increasing need in modern society. It is of increasing importance that the members of the society be prepared to utilize this side of life as well as the scientific and technological.

It has become more and more evident that the increased emphasis on science in education has produced value judgments which are of unquestionable importance but which are also out of proportion with modern living. The increased scientific values found in today's high school must be counterbalanced by other values of equal importance if true perspective is to be maintained. The need for this study arises from the lack of importance attached to artistic, and, specifically, musical values in the modern high-school curriculum. With respect to this need the following quotation from General Education in a Free Society is presented.

Values are of many kinds. There are the obvious values of character, like fair play, courage, self-control, the impulse of beneficence and humanity; there are the intellectual values, like the love of truth and the respect for the intellectual enterprise in all its forms; there are the aesthetic values, like good taste and the appreciation of beauty. As for the last, people are apt to locate beauty in picture galleries and in museums and to
leave it there; it is equally, if not more, important to seek beauty in ordinary things, so that it may surround one's life like an atmosphere.

The need for the study becomes even more apparent if one considers the following extensive but important satire presented by the authors of *Toward General Education*.

Imagine, however, a situation in which the prestige of the arts and sciences is the reverse of that which prevails in contemporary society.

Everywhere exciting works of art and architecture are springing up and, except for aesthetic discoveries on the most experimental frontier, everyone understands them. Orchestras, opera companies, theatres, and art galleries are lavishly supported in every city. The cinema is a great art form and writers of Shakespearean calibre are writing the scenarios. Movies are made with the hope that they will live in history and are intended to be seen many times by every connoisseur. They are not censored, because people are emotionally mature. The *Saturday Evening Post* and *Cosmopolitan* publish only stories of literary distinction and the circulation is tremendous. Everyone lives in a gracious, if often modest, surroundings expressive of his personality, and behaves with comparable style and formal distinction. No one is in a hurry. . . .

There are nearly a thousand colleges of fine arts in the United States and about a dozen good schools of science or science institutes. Many of the colleges have departments devoted to sciences, but in only a few is the student required to study one of them. In some cases he may play with one or more sciences as an extracurricular hobby, because it is "cultural" to do so and keeps him occupied and out of mischief in his leisure time. Sometimes he gets academic credit for certain work in sciences, provided they are studied as arts and not by more appropriate scientific methods. No productive, professional scientists are to be employed, because they would make inroads in the dominant position enjoyed by the aesthetic way of life, and they are regarded as eccentric since they do not behave as common sense would dictate. Furthermore, it is traditional, and hence appropriate for the colleges
to keep scientists at a distance. Their work at its best is admirable, but rather unintelligible and esoteric to the masses. It is considered difficult to be a good scientist; not too many people should be encouraged to try it; one must be born with a special talent. If one must try it, let him get a four-year college education in the fine arts first, and then go to a school of science where he can specialize without disrupting the status quo in the college.

The special schools of science give intensive training with emphasis upon correct techniques of experiment. One specializes in a single science, knows almost nothing of the others, and gets no general education whatever. It is claimed that the rigorous demands of his technical education in one science leave no time for other matters. When he graduates he finds few people who understand his work or share his enthusiasms, and no one wants to pay very much for his services. *Life* magazine sometimes runs a few pages about one of his colleagues, either because he has done something the public can easily understand or because he seems incredibly odd and hence newsworthy. Some of his colleagues are being hired as "scientists-in-residence" by colleges of fine arts, not to teach credit courses, but to be exhibited as a curiosity.\(^3\)

Few would argue that the position stated in the above satire is an unrealistic one. However, there is a great deal of truth in it also. The fact remains that there are those who feel that there is little balance in today's high-school curriculum between the arts and the sciences. It is in regard to these needs that this study has been made.

**Limitations of the Study**

The study is limited to the development of a suggested senior high-school course in music meeting five days

per week for one school year to be taken by sophomores, juniors, or seniors and to solution of some of the problems arising should such a course be instituted.

The materials used in the preparation of the study are limited to the libraries of The Ohio State University. The ideas and suggestions made in the study are limited to the realm of theory and are, as yet, untried.

A Brief Outline of the Study

Chapter two attempts to describe the purposes of general education as a function of the high school and to show the relationships between the purposes of music and of general education. Chapter three provides a description of existing programs of music in the high school showing some of their strengths and weaknesses. In chapter four writings in general education are utilized to derive direction, meaning, purpose, materials, and organization for a high school course in music. Specific suggestions for such a course are also made. The preparation of students in the elementary and junior high school for the senior high school course is discussed in chapter six. Chapter seven is devoted to the preparation of teachers for a senior high school music course while the last chapter consists of a summary and some conclusions to be derived from the study.
CHAPTER II

MUSIC AND GENERAL EDUCATION

The Origin of General Education

As originally conceived, the term "general education" refers to that portion of the college student's curriculum which stands in opposition to special or vocational preparation. In this respect it is like liberal education which has always been the basis of higher education in our society. Many persons consider liberal education and general education to be interchangeable terms. The major point of distinction seems to be a rather recent development. The term general education usually refers to courses in the liberal disciplines which are designed to introduce the student to the discipline but which are not intended primarily as introductory courses for the student who expects to specialize in the particular discipline. General education courses differ from survey courses in their attempt to establish some depth in the subject and they differ from earlier courses in the liberal tradition in the assumption that the student will probably only take one course in the subject area. The use of the term general in place of liberal has been brought about by the shifting purpose and emphasis of the American institutions of higher learning.
At one time, higher education in the United States was reserved in large measure for the professional class. The advent of World War II brought about government subsidization which made college attendance possible for large numbers of the population who probably would not have gone to college under previous conditions.

In former periods, higher education meant liberal education and little thought was given to vocational preparation and specialization in areas other than theology since neither the society nor those attending colleges and universities had any real need for highly specialized or vocational education. With the inception of the state university and the resultant availability of higher education for a much larger segment of the population the purpose of higher education changed from providing liberal education to that of providing special education while at the same time trying to retain the humanistic values inherent in the education of a by-gone age.

For the purposes of this study, general education will be considered that portion of the student's curriculum which (1) is common to all, (2) attempts to retain the values of the liberal education, and (3) is not concerned with vocational or special training.
The situation has been clearly stated in the volume entitled *Toward General Education* by Earl J. McGrath and others.

The original purposes of liberal education in preparing men and women for a free life which they would share with all their countrymen in a free society has been overshadowed by specialized vocational training. ... for this reason the substitution of the word "general" for "liberal" is justified if it focuses the attention of educators on the urgent need for a restoration of those humane values which have been gradually lost sight of in the planning of the past half century, when specialization has been the order of the day.

General Education in the High School

Since the end of World War II, general education has increasingly become the concern of the American high school. In regard to the general education function of the American high school McGrath and the other authors of *Toward General Education* state:

The high school then clearly represents a response to the desire of the American people for more education for the common man than that provided by the elementary school. The high school represents the view that an enlightened people can regulate their political and social destinies more wisely than an unenlightened people. This institution is the concrete embodiment of the democratic principle that educated people live more richly, realize their own potentialities more fully, and make a greater contribution to the general social good than do those of limited education. Furthermore, whatever the original intentions of those who established our public elementary and secondary schools, they have now become the means of helping to lower social and economic barriers. For it is the function of the schools not merely to provide a steadying influence in society but to raise the social, intellectual, and

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4 Ibid., p. 11.
economic life of millions of citizens as well, 
indeed to elevate whole segments of the body 
politic by making education universally acces-
ible and free.5

As the purpose of institutions of higher learning 
has changed, so has the purpose of the secondary school. 
The secondary school, which was once represented by the col-
lege preparatory academy has now become a terminal point in 
education for whole segments of our population. In 1952 
the Harvard Committee published the report General Education 
in a Free Society which included the following statement 
about this change in purpose.

Except for a small minority, the high school has 
therefore ceased to be a preparatory school in the 
old sense of the word. In so far as it is prepara-
tory, it prepares not for college but for life. . . . 
how, given this new character and role of the high 
school, can the interests of the three fourths who 
go on to active life be reconciled with the equally 
just interests of the one fourth who go on to 
further education? And, more important still, how 
can these two groups, despite their different inter-
ests, achieve from their education some common and 
binding understanding of the society which they will 
possess in common?6

The indication from the above statement is that the 
secondary school must provide some common general experiences 
which will serve to bind those members of the society for 
whom high school is terminal with those who go on to further 
education. The importance of this general education function

5Ibid., pp. 2-3.
6General Education in a Free Society, loc. cit., 
p. 8.
is evident in the following statement by James Bryant Conant.

The heart of the problem of a general education is the continuance of the liberal and humane tradition. Neither the mere acquisition of information nor the development of special skills and talents can give the broad basis of understanding which is essential if our civilization is to be preserved. . . . Unless the educational process includes at each level of maturity some continuing contact with those fields in which value judgments are of prime importance, it must fall far short of the ideal. The student in high schools, in college and in graduate school must be concerned, in part at least, with the words "right" and "wrong" in both the ethical and the mathematical sense. Unless he feels the import of these general ideas and aspirations which have been a deep moving force in the lives of men, he runs the risk of partial blindness.7

One of the functions of the American high school, then, is to provide common experiences which help to provide a common core for all members of the society. It is in this sense that the high school is a terminal point in general as well as special education. It can be concluded, therefore, that the common experiences which are the unifying element of our society must be provided in the high school for the majority of our population. General education is, therefore, a function of the American high school.

Education in General

Before proceeding with a discussion of the purpose and function of general education, it might be profitable

7Ibid., p. viii.
to consider, for the sake of clarification, the purpose of education in general. To some persons the terms "education" and "vocational training" are synonymous and it is not possible for them to think of one without the implications of the other. Materialism and the great importance attached to science and technology have forced a practicality upon education which has taken its toll where value judgments and the human side of life are concerned. There are those who consider the term "education" to mean only "liberal" education in the traditional sense. This type of idealized education with its study of values, morals, judgments and refinement of taste does not offer the practicality so necessary to the greatest part of our society. Still others express the opinion that education is anything in the process of helping society to better itself.

Whatever the opinion, the fact is that American public education today is made up of a series of necessary compromises between extremes that have been brought about by the duality of purpose in public education. The educational system must provide both education in special and vocational subjects and at the same time provide a common humanistic bond between the members of society.

The report of the Harvard Committee contains the following statement which represents the view of the
committee in regard to the purpose of education in our society:

Taken as a whole, education seeks to do two things: help young persons fulfill the unique, particular functions in life which it is in them to fulfill, and fit them so far as it can for those common spheres which, as citizens and heirs of a joint culture, they will share with others.\(^8\)

The committee welds the old and the new in the following statements which gives direction to its position in regard to the evolution of the curriculum and its relationship to the subject matter of the educational system:

The true task of education is therefore so to reconcile the sense of pattern and direction deriving from heritage with the sense of experiment and innovation deriving from science that they may exist fruitfully together, as in varying degrees they have never ceased to do throughout Western history.\(^9\)

Thus, the extremes in the educational system become readily apparent. Education must be suited to the individual and yet it must fit the purposes of society as a whole. Education must provide for the various and often diverse vocations and still provide the unity necessary between members of the same culture and in addition must combine the inheritance of the past with the discoveries of the present to give direction to the future.

\(^8\)Ibid., p. 4.
\(^9\)Ibid., p. 50.
The remainder of this discussion is concerned with the specific problem, mentioned earlier, of providing those common spheres which, as citizens and heirs of a joint culture our people will share with each other and with the sense of pattern and direction deriving from heritage, in short, the function and purpose of general education in the high school.

Generation Education: Its Function and Purpose

Clearly, general education has somewhat the meaning of liberal education, except that, by applying to high school as well as to college, it envisages immensely greater numbers of students and thus escapes the invidium which, rightly or wrongly, attaches to liberal education in the minds of some people. But if one clings to the root meaning of liberal as that which befits or helps to make free men, then general and liberal education have identical goals. The one may be thought of as an earlier stage of the other, similar in nature but less advanced in degree.10

General education, as most writings on the subject conceive of it, is that education which prepares young people for the life of their own generation. The fund of knowledge and beliefs and the habits of language and thought which characterize and give stability to a particular social group are included in it. General education provides the unifying element in a given culture and prepares the student for a full and satisfying life as a member of a family, as a worker, as a citizen, and purposeful human being. In

10 Ibid., p. 52.
addition it seeks the greatest possible development of each individual consistent with the welfare of all. It encourages respect for inventive genius and tolerance for variations in opinion but discourages deviations in thought or action which are based on ignorance rather than understanding of the purposes, values, and standards of society.

The authors of Toward General Education express a comprehensive coverage of the function and purpose of general education in the following statement which is typical of the writings in this area.

... general education affords youth opportunity to know the origins and meaning of the customs and political traditions which govern the life of their time. By cultivating habits of effective writing and speaking, it fosters respect for the mother tongue. By developing the faculty of critical thinking, it strengthens the capacity for intellectual workmanship. By introducing students to the moral problems which have perplexed men through the ages and acquainting them with the solutions man have devised, it offers the hope that this generation may meet its own problems with a sense of the just and the proper. General education seeks to instill attitudes and understandings for the essence of good citizenship. Moreover, with its interest in a sound mind in a sound body, necessary for responsible living, it supplies the factual basis of mental and physical health and encourages the proper practices of eating, sleeping, thinking, and playing. Through the sharpening of aesthetic awareness it enables students to find beauty in its multiform expressions and to create it in their own lives.\textsuperscript{11}

In a less detailed statement Faust presents essentially the same opinion as that quoted previously. However, he focuses primary attention on the function of general education.

\textsuperscript{11}McGrath, \textit{loc. cit.}, p. 10.
education as that of preparing the citizen for life in a democracy.

Its function is to prepare young people . . . to deal not with the special problems parceled out in our society to the members of the various occupations and professions—to the chemist and the carpenter, the architect and the accountant, the merchant and the housewife— but with the problems which confront all members of our society alike, such problems as our domestic and foreign policies, our political leadership, our individual relations with the physical universe, our personal philosophies. General education appears from this point of view to be the preparation of youth to deal with the personal and social problems with which all men in a democratic society are confronted.12

The non-vocational character of general education, which is touched upon by Faust, is made the center of a discussion of general education issued by the American Council on Education.

. . . the primary obligation of general education is to develop an intelligent, socially sensitive layman able and willing to discharge his responsibilities as a citizen, a community member, a friend, and a member of a family, and equipped with interests and powers to give meaning and satisfaction to life. This means that producing a skilled craftsman or professional man is not the purpose of general education nor is the development of a highly specialized interest, knowledge, or skill. Vocational skill or specialized competence, important as it is, provides no guarantee of civic effectiveness, social responsibility, or personal happiness and worth. Hence, the ends of general education should clearly focus upon the needs of students as laymen.13


The foregoing writings are typical of the thinking in the area of general education. Although the emphasis and manner of presentation may differ, it can be said that there is essential agreement that the purpose of general education in our society is not the development of the vocational specialist but is, rather, the development of the layman who can function wisely and happily in a present day democracy.

The following statement by McGrath and his committee is presented as a summation of current thinking in regard to the purpose, goals, and direction of general education. The statement's philosophic nature and its plea for the maintenance of our civilization are important points which should be noted.

... the final goal of general education to be the creation of the good life. We believe in training for the kind of life in which men persistently try to increase their understanding of the world in which they live, to govern their lives in accordance with high ethical standards, and to arrange their lives and their surroundings with some regard to aesthetic values. Unless men are educated to be reasonable, to be moral, and to be aware of beauty, it is a question whether the activities of educational institutions can be justified, regardless of their other achievements. Unless they can reason together in good will with emotional maturity and balanced judgment, there seems to be little hope of maintaining this civilization. These ideals, then, represent the good life, the life dedicated to the pursuit of the true, the good, and the beautiful.¹⁴

¹⁴McGrath, loc. cit., p. 12.
From the writings mentioned previously it is possible to extract what might be termed the purposes or objectives of general education. It is those purposes or objectives and their sources which are now presented.

As found in General Education in a Free Society, the objectives of general education are to develop the following abilities:

1. to think effectively
2. to communicate thought
3. to make relevant judgments
4. to discriminate among values

A somewhat more elaborate list is found in Toward General Education

1. to cultivate habits of effective communication by word and by number
2. to cultivate habits of reflection and the processes of reasoning employed in reaching valid judgments
3. to assist the student in developing a code of ethics and a consistent philosophy of life
4. to increase the student's awareness of beauty and his desire to create it
5. to cultivate habits essential to physical and mental health
6. to prepare the student for the responsibilities of citizenship

15 General Education in a Free Society, loc. cit., p. 65.
16 McGrath, loc. cit., pp. 23.
A final statement by the Harvard Committee is included here, since it is in regard to the ideal aim of the educational system as it exists in present-day thinking.

Our conclusion, then, is that the aim of education should be to prepare an individual to become an expert both in some particular vocation or art and in the general art of the free man and the citizen. Thus the two kinds of education once given separately to different social classes must be given together to all alike.\(^17\)

**Summary**

The objectives of general education stem from the traditional idea of liberal education and point toward the humanistic values to be found therein rather than toward the materialistic concepts of special or vocational training. The objectives of general education, as found in the foregoing material are to develop a citizen in a democratic society who (1) is concerned for the good life, (2) is able to think effectively, (3) possesses adequate communicative faculties, (4) is aesthetically aware of beauty, (5) practices proper health habits, (6) has a moral outlook on life, and (7) is able to discriminate among values.

In the following section writings concerned with the purposes and function of music will be presented and discussed and the relationship of music to general education will be noted with the hope of providing a basis for the inclusion of music as a part of general education in the high school.

\(^{17}\) *General Education in a Free Society*, loc. cit., p. 54.
The Purpose of Music

Throughout the ages man has attempted to describe the purpose and meaning of music in words. For the great- est part he has been mostly, perhaps wholly, unsuccessful in his attempt to describe the benefits of participating in any of the aspects of organized sound. Neither the composer, the performer, nor the listener can communicate in words to any other human being the joy, the tranquility, the peace, the violence—in short—the feeling that is music.

There is reason to believe that music has surrounded man and his activities since the earliest times. The sound of this early music will never fall upon modern ears, however, since it has been lost in the countless ages of time. All that remains as an indication are a few artifacts inscribed with pictures of dancing people or of musicians performing at pagan rites or other ceremonies. Fortunately, more is known of the music of the greatness that was Greece through the literary references which have survived the ravages of time. The sound itself, however, is mostly lost forever. It was not until comparatively recent times that systems of musical notation were devised that have given us what little remains of early music.

Attempts to describe music and its purpose in life have mostly been left to the philosopher and other literary minds, since the composer, for the most part, has been far too busy practicing his art to concern himself with the
question of its value. In the following statement Aaron Copland, the contemporary American composer, expresses a typical attitude of the composer in regard to verbalizations about music:

The precise meaning of music is a question that should never have been asked, and in any event will never elicit a precise answer. It is the literary mind that is disturbed by this imprecision. No true music-lover is troubled by the symbolic character of musical speech; on the contrary, it is this very imprecision that intrigues and activates the imagination. Whatever the semanticists of music may uncover, composers will blithely continue to articulate subtle complexes of feeling that language cannot even name, let alone set forth.18

In preliminary remarks to a published volume of his lectures on composition Ralph Vaughan Williams, the British composer included the following statement regarding the justification of music:

Why do we make music? There can be no doubt that at certain emotional moments most people want to make particular kinds of noises. Indeed, we may say with Carlyle that if we search deep enough there is music everywhere. But why? Neither I, nor anyone else, has been able to solve that problem. But one thing we can be certain of: we do not compose, sing, or play music for any useful purpose. It is not so with the other arts: Milton had to use the medium of words whether he was writing Paradise Lost or making out his laundry list; Velasquez had to use paint both for his Venus and to cover up the dirty marks on his front door. But music is just music, and that is, to my mind, its great glory. How then do I justify music? There is no need to justify it,

it is its own justification; that is all I know and all I need to know.19

Aaron Copland has said that the meaning of music should never have been asked, since the answer cannot be expressed verbally. Vaughan Williams dismissed any verbal attempts at musical justification with the statement that music is its own justification. In the following statement, Leonard Bernstein places the entire problem of musical understanding in the lap of the gods:

Can anyone explain in mere prose the wonder of one note following or coinciding with another so that we feel that it's exactly how those notes had to be? Of course not. No matter what rationalists we may profess to be, we are stopped cold at the border of this mystic area. It is not too much to say mystic or even magic: no art lover can be agnostic when the chips are down. If you love music, you are a believer, however dialectically you try to wriggle out of it.20

Just as Copland has said, it is to the literary mind—the philosopher, the music psychologist, and the aesthetician—that one must turn for prose explanations of the meaning and purpose of the art that is music.

The Greek philosophers felt that music had great importance in keeping the state moral. Indeed, it was considered an essential in the education of the young. Plato held to the idea that music provided an educational means in


the establishment of virtue and morality. On the premise that rhythm and melody more strongly affected the inner soul and emotional life of man than architecture, painting, or sculpture he regarded music as being superior to the other arts. Plato believed that a child thus exposed to the proper musical modes would unconsciously develop discriminating habits and abilities which would allow him to distinguish good from evil.

The Roman philosopher Boethius who transmitted the musical aesthetics of the Greeks to the Middle Ages wrote:

... the power of the art of music became so evident through the studies of ancient philosophy that the Pythagoreans used to free themselves from the cares of the day by certain melodies, which caused a gentle and quiet slumber to steal upon them. Similarly, upon rising, they dispelled the stupor and confusion of sleep by certain other melodies, knowing that the whole structure of soul and body is united by musical harmony. For the impulses of the soul are stirred by emotions corresponding to the state of the body, as Democritus is said to have informed the physician Hippocrates, ... 21

Aristotle, like Plato, believed that the ultimate end of music should be the good of man and society. However, Plato believed that music should imitate nature faithfully, while Aristotle reasoned that the function of music was not to imitate nature but to recreate the world of natural sounds into idealized musical tones. He further believed that the composer of music came closer to fathoming the

passions and behavior of man than any other type of creative artist because tones were more expressive than colors. Music was a superior art to painting because of its temporal character. Music not only portrayed the outward appearance of human feeling and action, concluded Aristotle, but represented the inner significance and emotional life of man's moods and activities more effectively than the other arts.

The Renaissance philosopher Marsilio Ficino believed that there was a religious dimension to music as well as a therapeutic value and expressed this opinion in the following quotation concerning his daily activities:

... I frequently dedicate myself to the more serious strings and songs after the study of theology or medicine, in order to neglect the other pleasures of the senses, to expel the troubles of Soul and body, and to elevate the mind as much as possible to sublime things and God.22

Martin Luther's high regard for the place of music is well known not only by his own compositions but also by his encouragement to others to compose music for the church. The following beautifully written statement is from his hand:

How strange and wonderful it is that one voice sings a simple unpretentious tune (or tenor, as the musicians call it) while three, four, or five other voices are also sung; these voices play and sway in joyful exuberance around the tune and with every varying art and tuneful sound wondrously

adorn and beautify it, and in a celestial roundelay meet in friendly cares and lovely embrace; so that anyone, having a little understanding, must be moved and greatly wonder, and come to the conclusion that there is no thing rarer in the whole world than a song adorned by so many voices. He must be a coarse clod and not worthy of hearing such charming music, who does not delight in this, and is not moved by such a marvel. He should rather listen to the donkey braying of the (Gregorian) chorale, or the barking of dogs and pigs, than to such music.23

The unique position of music is attested by the eminent eighteenth-century French composer, performer, and theorist Jean Philippe Rameau. In the following writing Rameau also discussed the relation of human emotion to music:

We may judge of music only through the intervention of hearing, and reason has authority in it only in so far as it agrees with the ear; at the same time, nothing can be more convincing to us than their union in our judgments. Our nature is satisfied by the ear, our mind by reason; let us then judge of nothing except through their cooperation. It is certain that harmony can arouse in us different passions, depending on the particular harmonies that are employed. There are harmonies that are sad, languishing, tender, agreeable, gay, and striking; there are also certain successions of harmonies for the expression of these passions.24

To Rameau, then, the appeal of music is to both the intellect and the emotions and neither the one nor the other should be solely responsible for the making of judgments in regard to any given music. Music, to Rameau, was considered to be expressive of the emotions and capable of expressing these emotions to others.


24Strunk, loc. cit., p. 566.
The twentieth-century philosopher, Julius Portnoy, has attempted to describe what music is and its meaning for us. His description is, to the author, the most successful one encountered. Portnoy presents several unique ideas in regard to human understanding and meaning in music.

What is music, if it is not metaphysics, not mathematics, not ethics, not politics or religion—what indeed is it then? It is all of these and more. It is what the poet Whitman said the instruments awaken in you. It is the experience of everyday life but it transcends experience. It is a tonal echo of our dreams and our hopes, our strife and our sadness. It is a rhythmically compelling art which can penetrate the innermost parts of the body and rule the mind, as the ancient philosophers well knew. It is patterns of tones arranged in forms in prescribed tempos with which we associate the whole gamut of human feeling.

Music is feeling embodied in rhythmic and tonal symbols. But we must never think of these symbols as music itself, otherwise we mistake the symbol for what the symbol actually represents. Music is what the performer produces in tones and tempos on his instrument. Music is essentially melody and rhythm which stirs our emotions and kindles our imagination. Music is, above all, what we psychically endow these melodies and rhythms with from our own experience, hopes and aspirations. Music is, to our civilization, a cultural phenomenon through which one man communicates his emotions to others in a form more emotionally provocative than any other art form. Music cannot laugh or cry. Certain tones and rhythms awaken feelings which are akin to a mood of gaiety or sadness. The music is what it is, gay or sad, only if it can call up from within me such feelings. It is I who associate this mood or that mood with this rhythm or that tone. It is I who attribute human values and meaning to musical sounds and movement. 25

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Portnoy discusses the values in music, as he sees them, and their relationship to the role of the performer. It should be pointed out that some of the ideas he expresses can be attributed to Plato and Aristotle, others to Picino. The psychological and social dimensions are quite original, however, and these dimensions combined with earlier ideas provide a concise statement of musical value and thus, of purpose.

The musical symbols which the performer recreates for us into tonal music is comprised of formal values. These embody the composer's feelings and ideas. The task of the performer is to relate these musical moods to us with fidelity. This music will then take on value for us if it evokes a state of feeling of an aesthetic nature that can fulfill psychological and social needs and enhance our prosaic existence. It will afford us temporary release from our immediate surroundings and draw us into a world of fancy in which we can muse and then return refreshed to the main stream of life and action. This does not mean that we should use music solely as an opiate to indulge in personal phantasy. The aesthetic value in music lies in the extent to which we can enter into a common experience or series of experiences with the composer who is portraying the world to us as he sees and hears it. Our lives can be made richer and our existence fuller, because of the art of music.  

Several purposes which have been ascribed to music can be drawn from Portnoy's statement:

(1) to communicate human emotion from one being to another more effectively than prose language

(2) to provide an aesthetic experience in the understanding of human emotion based on common experience

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26 Ibid., p. 251.
(3) to fulfill psychological and social needs and enhance our prosaic existence

(4) to afford temporary release from immediate surroundings and draw us into a world of fancy in which we can muse and then return refreshed to the main stream of life and action

To Portnoy the real aesthetic value in music is found in "the extent to which we can enter into a common experience or series of experiences with the composer who is portraying the world to us as he sees and hears it."\(^27\)

In recent years psychology has contributed greatly to our understanding of music and its effect on the human organism. In the following statement the psychologist, Revesz, verbalizes the idea that music is a means of communicating the great ideas of men and that it is also reflective of society:

Music is a world unto itself, a specific autonomous domain of human activity, an expressive form that is independent of all others. It represents a unique harmony between the sensuous and the intellectual. No other branch of art is able to achieve the synthesis to an equivalent degree. . . . Even the works of the great masters are carriers of certain ideas, impulses, and aspirations that are rooted in the collective. If we contemplate music from this point of view, we are justified in saying that it gives expression not only to the musical ideas of the artist, but also to the unconscious motive that is co-responsible for the genesis of those ideas and their fashioning. The rhythm, the tempo of life, as well as the inclinations and aspirations of the soul that have not yet penetrated into the conscious, are revealed in the music. Before the individual is aware of the ensuing chronological period, or can give them abstract formulation, there comes out in the art-work (above all,  

\(^{27}\)Ibid.
in music, it seems to me)—and often with a surprising vitality and veracity—all those elements that, hidden heretofore from the conscious, are already animate and operative as the impelling force in man, individually and collectively.28

A unique view, in terms of those already discussed, is presented by Calvin S. Brown in Music and Literature a Comparison of the Arts. Brown presents a view of art and its relation to science:

Art . . . is the unique means by which such (human) experience can be communicated: hence it is the function of art to present that aspect of things which science rigorously rejects.29

Brown goes on to elaborate upon the communicative function of art:

All communication, of course, follows this same general pattern. However, we call it art only when the experiences communicated are human experiences which we feel to have some permanent value and when they are of such a nature that their communication requires particular ability and is not a matter of everyday occurrence.30

Thus, to Brown, the purpose of music is to communicate an emotional reaction to human experience through the non-representational media of organized sounds. This idea, in itself, is not unique but is quite common in theories of aesthetics. What is unique, however, is Brown's reference to science. In other words the purpose of art is to present


29Calvin S. Brown, Music and Literature a Comparison of the Arts (Athens, Georgia: The University of Georgia Press, 1948), p. 3.

30Ibid., p. 5.
an aspect of human experience which, thus far, cannot be put to the test of scientific experiment or method. In this respect art represents a unique position in the modern world.

Brown's position is further supported by Donald Ferguson who states that:

Musical representation (except in the largely negligible instance of program music) is not, of course, a delineation of physical objects or conditions. It is a delineation of what ordinary men, unperplexed by aesthetic theory, have always supposed music to present--the emotions, born of human experience, without which experience itself would have no interest.31

It is interesting that in all the writings from Plato to Bernstein there is a common factor. That factor is each man's reference to the emotions in regard to the purpose of music.

Summary

It is difficult to find in the scant writings of the composers statements as to the purpose of music, since to the composer music is its own justification and statements of purpose represent only extraneous material. From philosophical, psychological, and aesthetical sources it can be said that the purpose of music is to represent the somewhat mystical side of human life which cannot be put to the

tests of science but which seems to exist nevertheless, to communicate human emotion from one being to another, to provide an aesthetic experience in the understanding of human emotion based on common experience, to fulfill psychological and social needs and enhance our prosaic existence, and to afford temporary release from immediate surroundings and draw us into a world of fancy in which we can muse and then return refreshed to the main stream of life and action.

Although it can hardly be called a purpose, music is reflective of any given age and therefore an additional key to the understanding of heritage. In this respect it would seem that music also functions as a carrier of ideas, not only of individuals but of the collective groups of society at any given time.

With the increase in leisure time brought about by technology and automation music would also seem to serve the purpose of filling this increased leisure time with worthwhile activities. As can already be seen by the growth of the music industry in the United States, music is beginning to fulfill that function for large numbers of the population. However, it seems to be evident that leisure time will continue to grow and with the greater availability of music since World War II the function of the art in this respect is only in the beginning stages. It follows, therefore, that the members of society can profit greatly by increased usage and knowledge of music.
The Relationship of Music to Programs of General Education

Is there a relationship between music and general education? Does the study of music merit a place in programs of general education and thus in the curriculum of the American high school? If the writings concerned with general education are a valid indication, the study of music clearly relates to the purposes of general education. The purposes of general education, as summarized earlier, are to develop concern for the good life, the ability to think effectively, possess adequate communicative faculties, to be aesthetically aware of beauty, practice proper health habits, to have a moral outlook on life, and to discriminate among values. Certainly it is obvious that the study of music can help the individual to become aesthetically aware of beauty. This obvious relationship of music to general education is not the only one, however.

As has been shown earlier, one of the important purposes of music is the communication of emotion from one human being to another. While this form of communication is not what is generally recognized as "the development of adequate faculties of communication" in the traditional sense, that is through the medium of written and spoken prose language, it is, nevertheless, a form of communication which contributes to man's understanding of man and certainly fits into the over-all pattern of the theory of general education. According to Brown the function of all
communication is the reproduction of human experience. He reserves a unique communicative function for the arts, however, in the following statement:

All communication, of course, follows this same general pattern (i.e., the reproduction of human experience). However, we call it art only when the experiences communicated are human experiences which we feel to have some permanent value and when they are of such a nature that their communication requires particular ability and is not a matter of everyday occurrence.32

Thus to exclude music from programs of general education is to ignore a unique method of developing the faculties of communication. The communicative force of art has been ably expressed by Salazar in Music in Our Time:

Art is not more nor less than a means by which humanity expresses a certain category of ideas; these concepts are not purely logical, like those with which science deals, but intuitive. They operate not only within intellectual areas but upon the senses as well. It is obvious that by virtue of this double process, art is an eminently social phenomenon; social because it is human, because it is a special means of communication between two poles that the work of art acts to unite; the author and the audience. It is social in all its consequences. The form society assumes at a given moment is reflected in the art of that moment. That art, so closely bound to the life it mirrors, is affected in an analogous way by the crisis through which the contemporary society may be passing.33

The study of music as an art fits the communicative function of general education.

32Brown, loc. cit., p. 5.

It was stated that a purpose of general education is to develop concern for the good life. This purpose, unfortunately, is difficult to define, let alone to fulfill. One is reminded of the old philosophical problem of the knowledge of the good. If one knows the good, why does he seek it? If one is ignorant of the good, how does he recognize it when he does find it? He must at one and the same time know it and also be ignorant of it. If, the terms good, right, and truth are used interchangeably, it would appear that the study of music adds to the concern for the good life. Ferguson has said in regard to music and truth:

In the mind of common humanity—the real perpetuator of art—the artist expresses, more vividly and more truly than any other commentator, the highest realities of experience. To recognize expressive meaning in music is therefore to contend that this art, like the others, has essential relation to experience, and so truth.34

To Ferguson, then, truth is the result of experience and it is the artist (and thus the musician) who expresses this truth. If the good life is interpreted as a life which seeks and utilizes truth, then the study of music can add greatly to that life. In this sense music helps fulfill another of the purposes of general education in developing concern for the good life.

Thus music helps fulfill at least three of the purposes of general education. They are the development of

34Ferguson, loc. cit., p. 29.
adequate faculties of communication, and helping to make the student aesthetically aware of beauty. In addition it is within the providence of music, as a study, to provide students with a view of life which involves both the senses and the intellect and which is unique in its abstraction, unhampered by pictorial suggestion.

There are many who feel that the study of the past is one way in which general education can meet the purposes which have been previously quoted and summarized. This view is found in the report of the Harvard Committee:

Here, then, in so far as our culture is adequately reflected in current ideas on education, one point about it is clear; it depends in part on an inherited view of man and society which it is the function, though not the only function, of education to pass on. . . . To study the past is immensely to enrich the meaning of the present and at the same time to clarify it by the simplification of the writings and the issue which have been winnowed from history.35

If the view of Salazar and others is taken literally, that is, that music is reflective of the society from which it comes then music is certainly a part of the inherited past and should be studied as a part of that inheritance in addition to being studied for its own meaning. The author concurs with Salazar and is also in agreement with the idea that study of contemporary music with a historical orientation can be reflective of our own society and that both contribute to the understanding of man and civilization.

35*General Education in a Free Society*, loc. cit., p. 45.
On occasion, music is called a "universal language" with the implication that it is a language which everyone automatically understands. For those who hold to the position that music is a universal language that need not be studied it can be said that in this sense, music, like any other language, must be mastered if it is to be of any use. Ferguson has stated this view in the following manner:

The notion that music is "the universal language" --a tongue so readily understood that it does not even have to be learned--is untenable if expression, as we are considering it, is to be conveyed by music. The substance of music, to be appreciated in its aesthetic aspect, demands concentrated study. In its expressive aspect, it must be similarly pondered if it is to yield its full meaning to the minds of its hearers.36

Thus it can be seen that if music is to provide an aesthetic component in general education it must be studied carefully just as any other subject. It is not expected that scientific values and judgments can be made without exposure and training. These areas are represented in the high-school curriculum. By the same reasoning it cannot be expected that aesthetic values and judgments be made without exposure and training in the arts. It becomes the responsibility of music faculties and administrative officials to provide a course in music for the high school student if the aims of general education and consequently "education in general" are to be met.

36Ferguson, loc. cit., p. 51.
The following relationships of music to programs of general education have been extracted from the preceding material.

1. If the good life is concerned with truth, then music contributes to the good life by providing the aesthetic truth of the arts.

2. The ability to think effectively is highly important in the study of music and must be developed accordingly.

3. Music contributes to the development of communicative faculties by providing a channel for emotional and expressive ideas.

4. The study of music can help make the student aesthetically aware of beauty.

5. The study of music contributes to understanding of the cultural heritage and thus provides another interpretive factor in understanding contemporary life.

Summary

The purposes of music and general education are in some cases almost identical and in no case are they in conflict. Because of its unique position music fulfills some of the purposes of general education better than other subject-matter areas. If, in addition to its own meaning, music is considered an interpretive factor in regarding the
inheritance of man, it would seem to help fulfill both its own purpose and that of general education. The point has been made that music must be studied if its unique expressive qualities and its purposes and those of general education are to be met.
CHAPTER III

MUSIC IN THE HIGH SCHOOL AS IT EXISTS AT PRESENT

At the present time, music teaching in most high schools is in performance organizations, usually choirs, bands, and orchestras. Some schools maintain additional specialized groups such as "madrigal" singers or "clarinet choirs" or other smaller, highly specialized, performance groups. In addition, girls glee clubs, boys glee clubs, and instrumental music training groups can be found in some larger schools. In some instances these groups are made up of students whose ability does not measure up to the standard of the major performing groups. In others, glee clubs and instrumental training groups are treated as a part of the performing organizations.

Some schools, although a definite minority, offer a general music class which may take a number of different forms and is open to any student in the high school. Performance, however, is usually not a purpose of the general music class.

In addition to the above offerings, some schools, usually larger ones, provide what will be referred to as occasional offerings in music. These may consist of classes in the theory of music, history of music, or music appre-
elation. Any one or even all of these may be offered in the same school. However, it is the unusual school which offers them at all.

**Performance Organizations**

The performance organizations which most commonly exist in the high school are made up of groups of students who either sing in choirs and glee clubs or other vocal music groups or who play in wind bands or orchestras. The purpose of these organizations is the performance of music either for the limited public consisting of the school population or for the general populace consisting of the community in which the school is located. Occasionally the area of performance is expanded to include other schools and communities. Performance organizations are usually limited to students who display above average ability in performance qualifications as they are determined in relation to the local school population. In the case of instrumental music, that is, bands and orchestras, special training in elementary or junior high school is usually required in order to be admitted to the high school organization. Some vocal music groups, that is, choirs and glee clubs, admit any student who desires to sing. Most performing vocal groups are selective.

The high-school choir is usually a selective organization. It performs a variety of music depending on the ability of the group, the interests of the director, and the
occasion of the individual performance. Most choirs perform at school and community programs. Some perform at neighboring schools and communities while a few schools send their choirs on extended trips which may take them into other states. Many school choirs participate in competitive festivals or contests which usually make the selection of personnel mandatory. The age of the members of the high school choir may vary greatly. The age variation usually depends upon the size of the school. Larger schools may have a choir for each grade level of the school or may select their choir members from all grades. Smaller schools usually select their choir members from all grades in the high school. Many school systems try to maintain training programs in choir singing pointed at improving or maintaining the performance level of the high school choir.

The high-school band is usually a selective organization made up of students who play wind instruments. It, too, performs a wide variety of music. Again, the selection of music to be performed, depends on the level of the group, the interests of the director, and the occasion of the performance. One of the major functions of most high school bands is the performance of a musical show at each football game during the football season. This usually requires the members to march or move about on the football field while playing their instruments providing a kind of musical spectacular for those attending the football game. Some locales
even maintain marching contests for bands in order to determine which band is able to execute this feat with the greatest precision and showmanship. Other functions of the high school band usually include the performance of music for school and community programs. As in the case of the high school choir, performances are sometimes given for neighboring schools and communities while extended trips are sometimes planned. The training of the members of the high school band usually begins in the elementary school although some schools do not start this training until junior high school. Most schools maintain elaborate training programs whose purpose is to develop the skills necessary for the performance of instrumental music. Schools which participate in competitive festivals or contests usually find that a high degree of selectivity and early training are mandatory if the high school band is to be successful in this endeavor. Each member of the high school band is usually encouraged to study his instrument with a private teacher in order to improve his individual skill. The music which the band performs consists largely of music written in rather recent years for band or of works originally written for orchestra which have been arranged for band. This is due, in large measure, to the fact that the majority of the recognized composers of instrumental music have chosen the orchestra rather than the band as their medium of expression. A reason for this is that the wind band, as it exists in this
country, is a comparatively recent development and one whose problems of scoring and instrumentation are not yet settled.

The high-school orchestra, like the high school band, is usually a highly selective organization whose members play stringed instruments such as the violin, viola, violoncello, and bass viol and wind instruments consisting of the standard woodwinds and brasses. Again, a wide variety of music may be performed based on the director's interests, the level of the organization, and the occasion of performance. The high school orchestra, like the other high school performance groups, performs for school and community programs and it may also perform in other schools and communities and states. The training of the members of the high school orchestra almost always begins in the elementary school due to the great difficulty encountered in playing stringed instruments with any degree of proficiency. The difficulty in playing stringed instruments in addition to the public appeal of the marching band probably account for the fact that orchestras are not as common in high schools as bands or choirs. Again, school systems which maintain high school orchestras also maintain elaborate training programs in the elementary and junior high school. Most schools encourage their orchestra members to study privately in order to develop the necessary skills for the performance of the standard orchestral works. The music which is per-
formed by the high school orchestra consists of some con-
temporary music but an attempt is usually made to perform
the music of recognized composers and standard orchestral
literature. It would seem that the selection of music for
the high school orchestra would be a minor problem since
most composers have written their music for this medium.
This is not the case, however, since most of this music is
too difficult for the usual high school orchestra due to
the great facility demanded of the string players.

The General Music Class

Before proceeding with a discussion of the general
music class, it should be pointed out that this idea, for
the high school, is a comparatively recent development.
Consequently, there is likely to be great variety in the
form of content and activity in the high-school general
music class as it exists at present. The ideal general
music class is only beginning to become a reality in the
high school. Because of the attempt which is being made to
make music a general study, the ideal as well as the actual
high-school general music class is included for consider-
ation in the study.

The general music class in the high school in its
ideal form is the result of the realization that many stu-
dents have neither the desire nor, in some cases, the
ability to participate successfully in performance organiza-
tions. As its name implies, it is intended primarily for
the general student and seeks to broaden his horizon through general, rather than specialized, knowledge of music. Some of the chief purposes of the ideal high school general music class are

1. to increase the student's knowledge of theoretical and historical aspects of music,
2. to acquaint the student with some of the world's great music,
3. to provide some active participation in music through singing and sometimes the playing of instruments,
4. to make music a part of the student's life and to increase his desire for it,
5. to acquaint the student with music as a profession,
6. to make the student a more intelligent and well informed consumer of music.

Ideally, the high-school general music class would utilize some or perhaps all of the following activities:
1. The study of music theory as it relates to music encountered in class according to the level and background of the class
2. The active study of some music history and the lives of composers
3. Directed listening to recordings
4. Participation in the singing of traditional songs and folk music
5. The playing of simple tunes and folk music when possible
6. Occasional participation in rhythmic activities such as folk dancing

7. Active attempts at the creation of songs and instrumental music

Unfortunately a class in general music in the high school is offered only in a minority of American high schools. Where it is offered, there frequently is little relationship between it and the ideal discussed previously. Because of a wide variety of concepts, lack of agreement on purpose, and, in some instances, the apathetic attitude of music educators themselves, the general music class may take one or a combination of the following forms and may exist under some or all of the following conditions:

1. A general music class of some type may exist in some schools but does not exist in most.

2. Where it exists, the general music class may or may not be offered as a full credit course.

3. The general music class may consist of students who are not talented enough to participate in the performance organizations but who still desire a performance experience.

4. The general music class is sometimes reserved for the especially interested or talented student.

5. The general music class frequently takes the form of a singing class resembling a glee club or choir for less gifted students.
6. The general music class is sometimes utilized as a training ground for the high school choir.

7. The general music class sometimes consists of a continuation of the music class in the elementary and junior high school and is open to all students.

The wide variation in concept of what the general music class for the high school should be causes a similar variation in the purposes of the general music class. If the general music class is thought of as a training ground for the high-school choir, its purpose may focus on the training of singers. Should the general music class be made up of less talented students who are not accepted in the high school choir, its purpose may be to sing as much choir music as possible with little effort given to performance perfection. If the general music class is reserved for talented students with a special interest in music, it may take the form of a somewhat specialized course in music theory or history far above the interest and ability of the general student. Finally, if the high school general music class is thought of as a continuation of the elementary and junior high school music class, its purpose will be the same, whatever that may be.

The activities of the general music class vary according to the form and purpose which the class assumes in the individual school. The wide variation in concept and purpose result in equally wide variation in class activities.
While the ideal general music class might utilize class participation in the playing and singing of music, directed listening, rhythmic activities and creative activities, the general music class, as it really exists, may utilize only one of those activities. The activities are related to the purpose the class may serve and also to the interest, training, and ability of the teacher. The general music class which is a training ground for the high school choir spends its time singing and developing reading skills. The general class in music appreciation may utilize the same time in aural recognition exercises. These variations which are, perhaps, the most easily recognized characteristics of the high school general music class exist wherever the general music class exists.

Occasional offerings in music in the high school exist only in a small minority of schools. They usually consist of specialized classes in music theory, music history, or applied music lessons. These classes usually are limited to students with a specialized interest in music and with previously demonstrated ability above the level of the general student.

The Strengths and Weaknesses of Present Music Offerings in the High School

In the opinion of the author, the following material represents a summation of the major strengths and weaknesses to be found in many present-day programs of music in the
American senior-high school. The material is especially pertinent when considered in relation to the idea and principles of general education.

**Strengths of the High School Choir**

1. Provides a place for active music participation for many students.

2. Requires little in the way of previous training thus providing a readily available performance experience for the majority of students.

3. Helps students become familiar with a wide variety of choral music.

4. Provides some students with the experience of public performance.

5. Adds to the cultural life of the school and community.

6. Provides students with some knowledge of music theory.

7. Develops the music reading skill.

8. Awakens an interest in participating students to continue active participation in music after high school.

**Weaknesses of the High School Choir**

1. Many students are eliminated from active musical participation because of lack of interest in choral singing or lack of ability.
2. The choir sometimes requires, from the student's standpoint, considerable previous training and experience which was not acquired due to earlier lack of interest or opportunity.

3. The value of the music with which participating students become familiar is sometimes questionable depending upon the nature of the performance and the interests and background of the director.

4. The amount of music with which the student becomes familiar is often limited by the time consumed in the necessary preparation for public performance.

5. The student's familiarity and knowledge of a piece of music is often limited to what he grasps for himself through repeated rehearsal and performance and may consist only of a technical knowledge of his own part.

6. The student seldom becomes familiar with the larger choral forms such as the oratorio, cantata, or opera and yet these forms make up an important portion of the choral repertoire.

7. The student's knowledge of music literature is limited to that vocal music which can be performed by the choir while instrumental music is eliminated entirely.

8. Choir experience seldom provides more than a limited knowledge of music theory related to the immediate problems of performance rather than to thorough understanding.
9. The desire to continue active participation after high school is often stifled by the pressures resulting from too frequent preparation for public performances.

10. The best interests of the choir members, as high school students, are often subordinated to exploitation by public performance.

**Strengths of the High-School Band**

1. Provides a place for active music participation for some students.

2. Helps students become familiar with a variety of instrumental music.

3. Provides some students with the experience of public performance.

4. Adds to the cultural life of the school and community.

5. Provides participating students with some knowledge of music theory.

6. Develops the music reading skill.

**Weaknesses of the High-School Band**

The band sometimes becomes highly selective thus eliminating many students who desire a musical activity from instrumental music participation.

2. The band requires, from the student's standpoint, considerable previous training and experience which was not acquired due to earlier lack of interest or opportunity.
3. The value of the music with which participating students become familiar is sometimes questionable depending upon the nature of the performances and the interests and background of the director.

4. The amount of music with which the student becomes familiar is often limited by the time consumed in the necessary preparation for public performance.

5. The student's familiarity and knowledge of a piece of music is often limited to what he grasps for himself through repeated rehearsal and performance and may consist only of a technical knowledge of his own part.

6. The student seldom becomes familiar with the larger instrumental forms such as the concerto and the symphony and yet these forms make up a considerable portion of the instrumental repertoire.

7. The value of band music is somewhat questionable since the majority of the world's composers have written their music for the symphony orchestra.

8. The student either becomes familiar with transcriptions of standard instrumental works rather than the original in its orchestral setting or his familiarity and knowledge are limited to music written for the band.

9. The student's knowledge of music literature is limited to the instrumental music which can be performed by the band while vocal music is eliminated entirely.
10. The band experience seldom provides more than a limited knowledge of music theory related to the immediate problems of performance rather than to thorough understanding.

11. The desire to continue active participation after high school is often stifled by the pressures resulting from too frequent preparation for public performance.

12. The best interests of the band members, as high school students, are often subordinated to exploitation by public performance.

**Strengths of the High-School General Music Class**

In its ideal form the general music class can—

1. Give the general student a wider perspective through some knowledge of music.

2. Provide a place for the general student to actively engage in musical activities.

3. Serve the purpose of helping to pass on musical heritage and tradition.

4. Acquaint the student with the various aspects of music as a profession.

5. Provide the student who has a performance background with other aspects of musical activity.
Weaknesses of the High-School General Music Class

1. The ideal form of the general music class is a rarity at present.

2. The diversity of purpose and concept which is a characteristic of the real general music class does not ensure the attainment of any of the goals of the ideal form.

3. Teachers are not prepared to teach the general music class in its ideal form.

4. The diversity inherent in the concept of the ideal general music class tends to prohibit any pattern or direction in the implementation of such a course thus allowing the music teacher to choose the emphasis of the general music class according to the strengths and weaknesses of his own background and according to his own purposes which may differ greatly from those of the ideal.

5. Lack of direction, emphasis, and standards of achievement tend to produce a feeling of distrust in the value of what is called the "general music class."

Occasional Offerings in Music: Strengths

1. Classes in music theory, music history, or applied music can provide the especially interested or talented student with a comparatively high level background in a field of specialization.
Occasional Offerings in Music: Weaknesses

1. Classes in music theory, music history, or applied music are intended for the especially interested or talented student and are frequently above the level of the general student and out of his scope of interest.

Conclusions

The following conclusions can be drawn from the foregoing descriptive material. In regard to performance organizations in the high school, a realistic appraisal seems to indicate that their primary purpose is one of the performance of whatever music fits the interests and ability of the group. The emphasis of the performance organization is on the acquisition of the necessary skills required for the public performance of music rather than on the study of music as an aspect of our culture and as a part of the tradition of Western civilization. The constitution and strength of the high school performance media prohibit even the playing and singing, much less the study, of much of the standard music literature. In most cases it is not possible for students to participate in high school performance groups without having previously acquired performance skills. It becomes obvious that if there are standard musical works which can have meaning to all members of our culture their acquaintance must be made somewhere else other than in the high school performance organization. Just as the acting class does not and should not have as
its primary purpose the study of great plays as literature nor the art class the study of the works of the great masters; in the same light so the high-school band, orchestra, or choir should not be expected to assume a responsibility which is beyond its purpose, let alone its technical capability to perform.

Because of the diversity of purpose and meaning which are denoted by the term general music, at the high school level such a course hardly exists at present. It would seem that the general music class needs direction and a solid foundation if it is to take its place in the curriculum of the secondary school. It is the purpose of the following chapter to suggest that such direction and foundation can be obtained by the study of musical masterworks.

Courses at the high school level which deal with music theory and the history of music are intended for students who have a special interest in music which has been a motivating factor in obtaining a considerable background in music before entering the course.

Summary

1. Music in the American high school consists mostly of performance organizations.

2. Participation in most performance organizations requires previously developed skills.
3. Performance organizations do not fit the function of general education in the high school.

4. The general music class scarcely exists in the high school at present.

5. The purpose of the existing general music class seldom coincides with the purpose of the ideal form.

6. The general music class needs direction and a solid academic foundation if it is to take its place with other subjects in the high school.
CHAPTER IV

A COURSE OF STUDY IN MUSIC FOR THE GENERAL
HIGH SCHOOL STUDENT

Introduction

When one considers the fact that the majority of our population receives no education beyond that of the high school, it seems surprising that the arts, as an important aspect of contemporary life and as a developmental facet in the history and ideas of man, have received so little attention in the curriculum of the modern high school. The study of literature serves the purpose of representing the arts in present day curricula. This is only a partial truth, however, since literature presents only the written word and consists of only one of the many means of artistic expression. McGrath and the members of the committee responsible for the volume entitled Toward General Education present the following argument which is a more realistic evaluation:

Literature alone does not suffice to represent the fine arts in general education. Music, the graphic and plastic arts, architecture, theatre, cinema, and the dance should also have a place; for they contribute to the emotional maturity of the student, promote good citizenship, and when widely understood provide an enlightened audience for the fine arts. Upon these factors depend the health or weakness of the arts, and in proportion the enrichment or impoverishment of society. And there are
few who would not wish to see the fine arts play a more important role in American culture than they have in generations past.37

Does the place of music in the high school curriculum need to be justified? Certainly music needs no more justification than history, mathematics, language, or any other accepted part of the curriculum. If the purpose of music, as has been previously shown, is a part of the purpose of general education, then its very existence is its own justification.

Can the arts stand academic comparison with other subjects already a part of the curriculum? This question has been answered eloquently in another statement by the McGrath committee which compares similar aspects of the arts and other subjects and at the same time points out certain aspects of the arts which no other subject touches, let alone represents.

Though differing in subject matter the appreciation of painting exercises the same faculties as the understanding of mathematics or history; the precision, the adherence to law is no more stringent in a chemistry or physics laboratory than in the composition of a musical score. In either case, though, in the appreciation of the compositions of others or in the creations of his own, a student will be aware of an additional kind of experience, the intuitive, the emotional, the imaginative, the characteristic stuff of artistry. Though the two cannot be completely divorced, the aesthetic faculties deserve cultivation and expression as much as the intellectual. The study of art does as much to free the mind from provincialism, inflexibility,

37 McGrath and Others, loc. cit., p. 176.
and emotional immaturity as does the study of other subjects.38

Why is it, then, that music has not assumed its rightful place in the high school curriculum? The answer to this question lies not in discussions of the worthiness of music but rather in the purpose which musicians have attached to music study in the high school. With few exceptions analysis of music in the public high schools of the United States must hinge upon the marching band, orchestra, and choir or various other performing organizations which have become an integral part of the activity life of students. These voluntary organizations, by their very nature, place major emphasis upon the development of the techniques of performance skills which are unquestionably necessary if the groups involved are to perform music literature which is respected and of recognized quality. Since these groups are founded in performance and of necessity must spend a considerable amount of time in the preparation of music for public hearing, it therefore follows that major concern is not and probably will not be on the study of the literature of music as a part of the cultural inheritance of man in Western Civilization. This is not to imply that there is or need be a complete negation of the great or standard works of music literature in public school performance organizations but that because of the purpose of the

38Ibid., p. 42.
performing organization and the level of the participating individuals, the average high school student never becomes familiar with the real literature of music or its place in the development of man. The public school music teacher has placed primary emphasis on the necessary skill required to perform music rather than on the knowledge necessary for understanding it. His first interest has been in the specialized student with specialized skills which have little in common with the purposes of general education and consequently have not become a part of it.

The general music class is an idea born of the realization that music must become a general study in order to receive curricular placement. In the few schools where it has been offered its purposes seem to have been most unclear and it has had such a widely varying degree of musical effectiveness that in many instances the student has been left as ignorant of his real music legacy as he was before entering the class. If the purpose of the high school general music class is solely to acquaint the student with the various aspects of music so that he can become a good consumer of music then it surely falls short of the goals of music education. On the other hand this view is presented by Sur and Schuller which throws the general music class into the realm of specialization:

In the senior high school the general music class finds its place in the school program by offering gifted pupils and pupils seriously interested in
music an opportunity to do more thorough and advanced work in music literature and theory as a part of their musical development.39

Obviously, the above view of the general music class is not general at all and comes no closer to meeting the purposes of general education than do performance organizations.

It would seem then that a course of study in music which has enough content to be included as a full credit part of the curriculum must be based upon the study of music literature. It cannot be for the gifted student alone but must be of a general enough nature for all students.

"Music Appreciation"

The following discussion is presented in order that the reader will not confuse the proposals to be presented in this chapter with what has been called in the past "music appreciation." In the first place it is not the purpose of the writer to present a course which hinges on the rote aural memorization of musical compositions so that they can be recognized and identified at some later date. In the second place it is not the purpose of the writer to present a course which fits the description of what has been called the "Music Appreciation Racket."

In regard to the "Music Appreciation Racket" Bernstein provides an explanation which helps to clarify what has been meant by "music appreciation" and which also provides a theory as to its origin:

There is also a great urge to "sell" music, arising out of the transformation of music in the last 200 years into an industry. Suddenly there are mass markets, a tremendous recording industry, professional careerists, civic competitiveness, music chambers of commerce. And out of this has come something called "Music Appreciation"—once felicitously called by Virgil Thomson the "Music Appreciation Racket." It is, in the main, a racket, because it is in the main specious and commercial. It uses every device to sell music—cajoling, coyness, flattery, oversimplification, irrelevant entertainment, tall tales—all in order to keep the music business humming. And in so doing it has itself become a business. The next step is obviously a new parasitic development—music-appreciation appreciation.40

In a somewhat facetious manner but, nevertheless, a truthful one, Bernstein goes on to describe the two most common forms of "music appreciation." His statement is included here in its entirety not because it is unique among musicians but rather because it gets directly to the point with a minimum of verbal detours:

Type A is the birds-bees-and rivulets variety, which invokes anything at all under the sun as long as it is extra-musical. It turns every note or phrase or chord into a cloud or crag or Cossack. It tells homey tales about the great composers, either spurious or irrelevant. It abounds in anecdotes, quotes from famous performers, indulges itself in bad jokes and unutterable puns, teases the hearer, and tells us nothing about music. I have used such devices myself: everyone who speaks about music at all must

do it sometime or other. But I hope that I have done it always and only when the anecdote, the analogy, or the figure of speech makes the music clearer, more simply accessible, and not just to entertain or--much worse--to take the listener's mind off the music, as the racket does.

Type B is concerned with analysis—a laudably serious endeavor, but it is as dull as Type A is coy. It is the now-comes-the-theme-upside-down-in-the-second-oooe variety. A guaranteed soporific. What it does, ultimately, is to supply you with a road map of themes, a kind of Baedeker to the bare geography of a composition; but again it tells us nothing about music except those superficial geographical facts.41

It can be seen that what has been called "music appreciation" in the past does not meet present day purposes for a high school music course for the general student. To be of value such a course must meet primarily the problem of determining meaning in music. Bernstein has delineated four levels of meaning in music. Of these four, it is the last which should be of greatest importance in a high school music course. Here are the four and the accompanying statement by the noted composer, conductor, and music educator, Leonard Bernstein:

"Meaning" in music has preoccupied aestheticians, musicians, and philosophers for centuries. The treatises pile up, and usually succeed only in adding more words to an already obscure business. In all this mass of material we can discern four levels of meaning in music:

(1) Narrative-literary meanings (Till Eulenspiegel, The Sorcerer's Apprentice, etc.).

(2) Atmospheric-pictorial meanings (La Mer, Pictures at an Exhibition, etc.).

41Ibid., p. 14.
(3) Affective reactive meanings such as triumph, pain, wistfulness, regret, cheerfulness, melancholy, apprehension—most typical of nineteenth-century romanticism.

(4) Purely musical meanings.

Of these, the last is the only one worthy of musical analysis. The first three may involve associations which are good to know (if the composer intended them); otherwise they are concerned only with arbitrary justification, or prettifying for the commercial reasons mentioned before. If we are to try to "explain" music, we must explain the music, not the whole array of appreciator's extramusical notations which have grown like parasites around it. Which makes musical analysis for the layman extremely difficult. Obviously we can't use musical terminology exclusively, or we will simply drive the victim away. We must have intermittent recourse to certain extramusical ideas, like religion, or social factors, or historical forces, which may have influenced music. We don't ever want to talk down; but how up can we talk without losing contact?42

The Music Class for the General Student

Since, as has been previously shown, the great bulk of material presented to students in the high school is of a general nature, the high school student and the "general student" are actually one and the same. What will presently be under discussion, therefore, is a course in music for the high school which will meet the purposes of general education.

What are the underlying principles of a music course for the high school student? How should a course in music for the high school be organized? What are specific suggestions for implementation of such a course? These are some

42Ibid., p. 16.
of the questions which must be answered before such a course can be outlined. Among those whose primary concern has been with general education, the committee headed by McGrath is outstanding in its treatment of music as a part of programs of general education. It is the intent of the writer to focus attention on the writings of the McGrath committee and others with the hope of determining answers to the above questions. By way of introduction the following statement by Dunkel reveals the differences between specialized courses, survey courses, and general courses in music:

Originally the education of a student who wished only a general education in music, for example, did not usually differ except in length from that of the student who planned to take a Ph.D. in musicology or to become a professional instrumentalist. Even when the survey was organized, it sought "to get over the ground." It tried to skim over in one course for one year the same sort of material four or five elementary courses had treated in a year each. Then teachers in all departments came more and more to realize that courses in general education should differ qualitatively, not merely quantitatively, from those courses intended for other purposes. While nonspecialists had no less ability, they had purposes and needs different from students intending to specialize. These differences pointed to the desirability of different organizations of material, different points of view, and possibly different materials.\(^\text{43}\)

In regard to the desirability of different organizations of material, different points of view, and different materials the McGrath committee has made the following

statements which represent its thinking in regard to music. The first of these statements defines basic assumptions of such a course and outlines its purpose:

The instructor should assume that apart from one intensive course, no further studies in the subject will be undertaken by the majority of the students during their college (high school) career. Hence, technical and factual information useful to the future specialist, and the acquisition of skills should be slighted in favor of the development of understanding. . . . the first purpose of the course is to develop a general understanding of the field as a whole, to serve a cross-section of the student body, to create intelligent audiences for the artist and better American citizens.\textsuperscript{44}

It is assumed that what is meant by "technical and factual information useful to the future specialist" are such things as understanding the technique of key modulation which is effected by the use of a succession of secondary dominants. While it would be useful for students to understand the process of modulation it is not necessary for them to master the specific techniques involved. By the same token the fact that Bach wrote more than two hundred church cantatas is of far less importance to the general student then understanding the purpose of this form and the reason why there are so many of them. Any music learning helps create a more intelligent audience for the musical artist.

In the next statement the committee offers several suggestions for attaining understanding. They are: lectures

\textsuperscript{44}McGrath and Others, \textit{loc. cit.}, p. 196.
or readings on aesthetic factors, use of illustrations, and comparative analysis. Here is the statement:

... in order to emphasize understanding, the course should remain close to the philosophy of the subject, to its central principles. Lectures or readings, or both, on aesthetic factors applicable to the art being studied should be a prominent and pervasive feature. They should be accompanied by a profuse use of illustration. Armchair aesthetics alone will prove inadequate. The student should comprehend that the principles arise out of the comparative study of the material and are not absolutes which the arts must respect. He should come to understand the nature and resources of various media through comparative analysis and examples.\(^{45}\)

An aesthetic factor which should certainly be predominant in a course in music is form. Illustrations, in this case, are the musical compositions or the "literature" of the course. An example of a musical principle which is not an absolute might be found in comparing the basic structure of a Mozart symphony with one by Mahler. An interesting comparison of media might be achieved through hearing the Brahms "Haydn" Variations played by the orchestra and then by the piano alone. It is interesting to note that all of the above suggestions depend on the music literature itself and cannot be accomplished without it. In fact it is the music itself which must be understood in order to derive musical principles and aesthetic factors.

\(^{45}\)Ibid., pp. 196-97.
In the following statement, the committee offers the basis of approach to such a course and indicates its actual subject matter:

... the most important periods and exponents of the art in question should be studied historically, critically, and analytically with respect to form and style. Through lectures, reading, and examples the student should become acquainted with the major masterpieces so far as time permits. This acquaintance should involve more than a knowledge of the principle facts and the capacity for superficial recognition, even though as a result the masterpieces selected for study will be few in number. As many as possible should be experienced in the original and others in the best reproductions. Emphasis should be placed upon interpretation, principles of evaluation, philosophical, sociological, psychological, and historical relationships, and current issues in criticism, avoiding historical or technical facts which would seem to the student, at his level, to exist for their own sake without interpretive implications.  

It is interesting that the committee places considerable importance on the historical aspects of form and style which are of particular value in understanding music. Also of importance is the regard for more thorough understanding of fewer as opposed to mere perfunctory coverage of a multitude of, in this case, musical compositions. There are two points which have direct meaning in music which relate to experiencing masterpieces in the original. The first is that the music should be heard and studied in its original form rather than in transcriptions as, for example, in the keyboard works of Bach which are frequently heard in an orchestral setting. The second is that recordings which are

\[46\text{Ibid.}, p. 197.\]
chosen for examples should be as authentic as possible in regard to instrumentation and voicing. For example, a motet by Palestrina performed by a three hundred voice chorus is misleading, to say the least. The same is true of seventeenth century keyboard music performed on the piano instead of an instrument of the harpsichord variety. As for the importance attached to understanding philosophical, sociological, psychological, and historical relationships, what could be more important in understanding the development of church music than knowledge of the Protestant Reformation?

The statement which is presented next is self explanatory and needs no further relationships to be drawn specifically to music.

... frequent demonstrations or performances in the arts should be an integral part of the course. Musical and dance recitals, theatrical performances, cinemas, and demonstrations of painting, lithography, sculpture, musical and theatrical techniques, and the like, should be given from time to time, and students should be prepared through previous lectures or discussions to understand them. They should know what to look for in terms of technical processes, virtuosity, analysis of structure, aesthetic value, and cultural significance.47

Discussions of studio work or performance situations are always pertinent in regard to curricular content in music. Thus, the committee's following statement is especially interesting and has definite musical implications:

... all students should have some studio experience with the art they study. It may be introduced as laboratory work to illustrate a principle or

47Ibid., p. 198.
style or the elements of a technique. Those who are qualified by previous experience, however, and all those who are motivated to make the attempt, should be given the opportunity and should be encouraged to participate in the production of original work. The effort to do or make something which has aesthetic merit, no matter how crude the result, is of great educational value. In this connection it should be made clear that studio work alone, unaccompanied by historical and critical studies, will not guarantee the development of understanding and appreciation, no matter how long it may be continued. Many professional painters, musicians, and actors are aesthetically insensitive even though financially successful, strange as this may seem to the layman. Often they are ignorant of all but one specialized technique, which they mastered well by following someone's example. 48

It can be discerned from the foregoing statement that the creative process has a place in a music course for the general student. It need not be a compulsory activity but should be encouraged in those who possess the interest and ability to compose music. Performance experience would undoubtedly be difficult to achieve in a classroom but performance, either vocal or on simple instruments such as the recorder, could be encouraged in those who have the interest and inclination to do so.

It should be noted that the major point of the next statement is concerned with the student's concern and self-relationship in regard to contemporary music. It should also be noted that the teacher of a course in music should himself be concerned with contemporary forms in order to

48 Ibid.
bring the proper atmosphere and knowledge to the class so that enthusiasm for modern music can be generated.

... no one should complete the course without developing an understanding of and an excitement about contemporary forms of expression. Lacking this, the student's education in the fine arts may be "cultured," but it will also be relatively passive and impotent, just as science education would be if enthusiasm stopped at the year 1900 and the rest were treated with casual and polite condescension. 49

The authors equate the cultured outlook with things which cannot be called a part of the contemporary scene. It seems almost curious that no self-respecting scientist or practicing physician would allow himself not to keep abreast of contemporary or experimental work in his field and yet for many persons engaged in work in the arts it is common practice to hold in great disdain that which is chronologically closest to the present day. This attitude is even more surprising when the earlier unfavorable critical reviews of those composers who are held in highest regard today are taken into consideration. One has only to read the reviews of the works of many of the nineteenth century's greatest artists to realize how dangerously thin is the ice of pre-established concepts of criticism when applied to new media of expression in music. It becomes obvious that high school music teachers must be both knowledgeable and sympathetic to experimental forces in music.

49 Ibid., p. 199.
The information which is contained in a course in music which meets the needs of general education must be of such a nature that students can use it to continue their education after formal schooling has ended. Information must be presented in such a way that the student will develop an interest in music that continues throughout his life. Both these statements are supported by the committee in the following quotation from Toward General Education:

"... at the end of the course students should have a lasting interest in the subject and know how to satisfy their continuing curiosity, so that education will continue in later years through their own efforts."

Since interest and understanding are mutually dependent upon each other, understanding must be developed if interest is to continue. Most people have little interest or lasting curiosity about things which they do not understand. Understanding is based, to a great extent, on the ability to use the terminology of a subject, whether it be an athletic event, a scientific discovery, or an artistic endeavor. It would seem that the development of a musical vocabulary and an understanding of musical terminology must be important parts of a course in music if lasting interest and curiosity about the field are to be maintained. In addition the student should become familiar with sources of music and musical writings if he is to be able to continue..."
his musical education by his own effort. It, therefore, becomes the responsibility of the teacher of a course in music to develop understanding of musical terminology and also to provide knowledge about bibliographical sources which not only have immediate purpose in the day-by-day workings of the class but which are important references for future use.

Interest is also maintained by the availability of situations in which information that has already been learned can be applied. Because of a lack of these situations, the case of the former student of a foreign language or of higher mathematics who has lost interest and forgotten even the principles of those subjects, is not an unfamiliar one. Musical situations, however, are readily available at all times and at relatively little cost through the media of radio and recordings as well as through concerts and community events. Musical information is, therefore, immediately applicable and continuously useful due to the overwhelming number of situations available for the practice of musical knowledge.

One final guidepost of the McGrath committee is to be presented before a summary of previous points and their implications. It deals with knowledge about music as a profession:

... students should learn in the course whether they are adapted to enter the field professionally.51

51Ibid.
Students should become familiar with the various areas of musical endeavor. They should develop an awareness of the activities, abilities, and education required of the successful composer, performer, teacher, and musical scholar. This information should be equated with the abilities of interested students in so far as it is possible.

Ideas about general education are not new nor are ideas about the place of music as a part of it. The following quotation is taken from Aristotle and pertains to his thinking about music education which is professional as opposed to that which is general. It relates specifically to the development of skills and techniques:

The flute, or any other instrument which requires great skill, as for example the harp, ought not to be admitted into education. . . . Thus then we reject the professional instruments and also the professional mode of education in music (and by professional we mean that which is adopted in contests), for in this the performer practises the art, not for the sake of his own improvement, but in order to give pleasure, and that of a vulgar sort, to his hearers.52

Here is found re-enforcement for the idea that musical skills and techniques must not replace musical understanding even in the limited sense that skills and techniques might find a place in a course in music for the general student.

The hearing of music should be an extremely important aspect of a music course. Copland, the composer, has recognized the importance of listening to the general student and  

has made the following statement which also emphasizes the importance of a historical orientation:

An important requirement for subtle listening is a mature understanding of the natural differences of musical expression to be anticipated in music of different epochs. An awareness of musical history should prepare the talented listener to distinguish stylistic differences, for example, in the expression of joyousness. Ecstatic joy as you find it in the music of Scriabin ought not to be sought for in the operas of Gluck, or even of Mozart. A sense of being "at home" in the world of the late fifteen hundreds makes one aware of what not to seek in the music of that period; and in like fashion, being "at home" in the musical idioms of the late baroque period will immediately suggest parallelisms with certain aspects of contemporary music. To approach all music in the vain hope that it will soothe one in the lush harmonies of the late nineteenth century is a common error of many present-day music lovers.53

It can be seen that a historical perspective is important to the understanding of music. Of equal importance is the emphasis which should be placed on the stylistic differences of the various musical periods within this historical context.

The following principles and activities have been extracted from the foregoing material and are directly related to the principles of general education. They are presented here along with some specific suggestions for their implementation in a high school music course.

Principles

1. It should be assumed that the student will take only one intensive course in music.

The course should be organized realistically so that it can fit into the scheduling patterns common in today's high school. It is suggested, therefore, that the music class be for one year meeting five days per week. The course should be for credit and should be a regular part of the total school curriculum. Since the understanding of general history is helpful in understanding musical development it is recommended that the course be taken by sophomores, juniors, or seniors who might be expected to have a more thorough background in general history than younger students.

2. The development of understanding should be stressed rather than the acquisition of skills or technical information which are useful primarily to the specialist.

Since musical understanding is a primary objective of the course, skills and techniques are useful only as they contribute to understanding. Thus, for example, the music reading skill may be important for the understanding of a chorale while repeated practice of this skill toward a perfect performance of the chorale is not.

3. An understanding of the field of music as a whole should be stressed.

In order to develop an understanding of the field of music as a whole the roles of the composer, performer, teacher, and scholar in music should be discussed both at the beginning of the course and throughout its historical chronology.
4. The course should remain close to the central aspects of music.

If the course is to remain close to the central aspects of music it should stress historical comparisons of the elemental facets of music such as form, rhythm, melody, harmony, meter, and tone color. Other comparative aspects such as senority, tonality, systems of composition and vocal and instrumental usage should also be compared.

5. Emphasis should be placed upon the interpretation of music and the principles involved in evaluating the interpretation as well as the principles involved in evaluating the music itself.

Following a musical score while listening is, perhaps, one of the best ways to develop principles of interpretive evaluation. Deviations from score markings and liberties with tempi can easily be noted and they help develop musical judgments as well as stimulate the student's thinking in regard to the interpreter as an artist in his own right.

6. The aesthetic value and cultural significance of a musical performance should be stressed in keeping with the relativity of value judgment.

Whether in live performance or in recorded listening, the significance of a musical selection should be noted. Finding and discussing the musical strengths and weaknesses of any given piece of music can help the student to develop a sound basis for making value judgments.
Activities

1. Directed listening to fine recordings should form the basis of the course.

   Students should be told what to listen for in the way of elements in the music to be studied as well as the stylistic concepts to be gained from the piece.

2. Lectures and readings should be a prominent part of the course.

   Preparation for listening should be made through lectures and discussions based on important historical and theoretical writings. It should be emphasized that the history of music is only one aspect of history and should be related to general history wherever possible if real understanding is to be achieved. Readings and lectures should be chosen for their relationship to the specific pieces of music literature being studied and compared in class. They should not consist of isolated fact but should contribute to understanding the music and its historical period.

3. The student should become familiar with as many major musical masterpieces as time will permit but this familiarity should be deeper than mere basic facts or recognition.

   Since mere recognition of a quantity of music depends largely on the skill of memorization, it is of little importance in understanding. Selecting the works to be heard is an important function of the teacher. The
determination of what constitutes a musical masterpiece need not be a difficult task, however. The musical masterpiece can, perhaps, be most readily determined by its importance in musical development. By this process it becomes evident that Monteverdi's Orfeo, for example, is a masterpiece since it is of considerable importance in the development of opera and thus of both vocal and instrumental music. Many of the works of J. S. Bach can be called masterpieces because of the height of achievement found in them in regard to the development of seventeenth century music. The later symphonies of Haydn and Mozart have achieved masterpiece status because of their importance in the development of symphonic form as well as their own inherent beauty. Beethoven's works are called masterpieces because of their contribution to musical development as well as their rugged individualism which heralded the age of Romanticism. The music of Brahms became important because of the developmental treatment of classic forms and a conservative viewpoint which stands in opposition to the daring innovations of Wagner whose music is important because of its very innovation. The list of masterpieces is extensive and it is a function of the teacher to choose masterpieces which will contribute most to understanding.

It is possible, of course, to determine a musical masterpiece on the basis of popular acceptance or personal preference. This is dangerous, however, especially in
regard to contemporary music since one need only refer to the earlier reviews of some of our most popular music today to find that it was not accepted in its own time. Because of personal preference and popular acceptance, the value of the music of Monteverdi, Bach, Beethoven, Mozart, Brahms, Wagner, Stravinsky and many others was once unrecognized.

4. Musical illustrations should form an important part of the course.

Musical illustrations should be profuse and a musical example which illustrates each important point in the course should be heard. It is worthless, for example, to read or speak of polytonality to the layman without providing a musical example. How can one understand the rhythmic qualities of a sixteenth century madrigal without hearing a musical example? The hearing of appropriate examples, chosen from important music literature, is of greatest importance.

5. The nature and resources of musical media should be studied through comparative analysis of musical examples.

In order to understand the nature and resources of the various musical media, examples of music literature should be chosen which will allow for comparison. Overemphasis of a particular medium which is not consistent with the history of performance practice is misleading and does not allow the student to gain a true musical perspective. Students should understand the important media of the various historical periods.
6. Philosophical, sociological, and historical relationships inherent in musical understanding should be studied.

What are some examples of the above relationships which are inherent in musical understanding? Certainly a knowledge of the Protestant Reformation is necessary if one is to understand music after 1517. The sociology of, for example, the Baroque era and the eighteenth century is important for understanding the composers of those times and consequently for understanding their music. In addition, such things as the political unrest of the nineteenth century, the decline of monarchial absolutism and the nobility, the position of the church, and the emergence of unified countries in Europe are among the important implications inherent in musical understanding.

7. Current issues in musical criticism should form an important part of the course.

If students are to develop judgment and enthusiasm in regard to contemporary music, contemporary criticism should be studied. If the mistakes in judgment of past generations are to be avoided, the musical experimentation of the Stockhausens, the Cages, and the Vareses must be evaluated in terms of its own merit rather than in terms of pre-conceived notion.
8. The most important periods and exponents of music should be studied historically, critically, and analytically with respect to form and style.

The course should include the study of music literature from at least the Renaissance, through the Baroque, the Classic, the Romantic, and including the Contemporary periods. For example, if one is to understand the form of a classic symphony, he should also understand its relationship to the Italian overture of the Baroque. Early opera stands as an example of the importance of understanding style since knowledge of the original concept of opera is necessary in order to understand and enjoy the declamatory style of singing prevalent in early seventeenth-century opera.

9. Musical performances and demonstrations should be a part of the activities of the course.

In order to avoid disassociation with music as a living art, live musical performances should be a part of the course whenever possible. This can be done through the performances of school music groups, community groups, and professional concerts. Concert attendance should be encouraged and be given much the same status as a field trip.

10. Students should be taught what to look for in the way of technical processes, musical virtuosity, and the analysis of the structure of a musical performance.

In order to teach students what to look for in the way of technical processes and virtuosity, classroom
demonstrations can be utilized. One need not master a technique in order to realize its difficulty or the virtuosity of its achievement. There are recordings available which readily present at least a partial understanding of technical process and virtuosity in regard to instrumental music.

11. Some studio or performance experience should be an activity of the class.

The problem of giving non-technical students some studio experience in music is a difficult one. Students who are interested should be encouraged to perform music which is pertinent to the classroom on simple instruments such as the recorder. Others can be encouraged to sing. Singing is an activity which may occasionally serve the purpose of the entire class both in regard to studio or performance work and also as a musical illustration which contributes to understanding.

12. The production of original music should be encouraged in those who have the interest and ability to participate in such activities.

A Suggested Plan for Presenting a Historically Oriented Course in Music Literature

Since music is a developmental art and a part of history, it is suggested that significant facts of general history be utilized in order to provide additional background and in order to show the influence of political, economic,
religious, and sociological events on the development of music as an art. The historical threads presented in the plan (along with others the readers may care to insert) should be utilized in order to provide a general and possibly more familiar continuity to the development of music. Composers are included in the lists because of their contribution to musical development.

The Renaissance and the Reformation (1400-1600)

Music historians have borrowed the term Renaissance from the history of art, literature, and ideas because music paralleled these other aspects of culture both in time and in certain characteristic features during that era. Humanism is the term which Renaissance historians have applied to the spirit of this age. Specifically it refers to a new interest in the ancient classic culture of Greece and Rome and the application of classic ideas in literature of the sixteenth century. In a broader sense, and this interests us much more, humanism refers to the new attitudes of the Renaissance, which, as Michelet, the French historian put it, led to the "discovery of the world, the discovery of man." Evidences of this spirit of inquiry are found in Da Vinci's scientific interest, particularly in his studies in anatomy, in Copernicus' new theories of astronomy, in the development of the science of perspective by Renaissance painters, and the penetrating and comprehensive search into human motivations and emotions which Shakespeare's plays embody. Musically, we find analogies to perspective in the creation of a true bass function in harmony. The awakening of the scientific spirit of inquiry might be compared to the development of a balanced, clear, and logical relationship between tones and voices which consonant, triadic harmony and imitation brought about. Strong personal feelings in drama and poetry are matched boldly by the emphasis on expressive devices and moods, both in the madrigal and the motet.54

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Some Significant Events of the Fifteenth Century

1. Joan of Arc Saved France from the British (1430).

2. The Turks captured Constantinopile thus marking the influence of Turkish power on Europe (1453).

3. Printing was invented (1454).

4. Louis XI of France defeated Charles the Bold of Burgundy to form a centralized monarchy (1477).

5. Columbus discovered America (1492).

6. The Spanish inquisition ran rampant and the Jews were expelled from Spain during the reign of Ferdinand and Isabella (1492).

7. Lorenzo di Medici, protector of the arts in Florence, Italy, died (1492).

8. The first printing of music took place in Italy (1500).

Some Specific Central Ideas Influencing Music

1. The power of the church had great influence on the development of sacred music.

2. The Court used its patronage toward the development of secular composition.

3. The Netherlanders experimented with and established polyphony in church music.

Some Significant Events of the Sixteenth Century

1. Maximilian was proclaimed emperor of the Holy Roman Empire (1508).

2. Martin Luther was appointed professor of theology at Wittenburg (1508).

3. Michelangelo, Raphael, and Titian were the artists of the day (1508).

4. Martin Luther made public the 95 theses (1517).

5. The Bible was translated into German (1521).

6. Palestrina was born (1526).
7. Rome was plundered by the Swiss and Germans (1527).

8. Italy was invaded by France (1527).

9. The Medici family was expelled from Florence and Machiavelli died (1527).

10. Mathias Grunewald died (1528).

11. Luther died (1546).

12. William Shakespeare was born (1546).


Some Specific Central Ideas Influencing Music

1. "Humanism" became more and more apparent in all the arts.

2. The Protestant Reformation brought about a new tradition in church music.

3. The Court continued the patronage of secular music and its composition.

4. The organ was developed and had a tremendous effect on sacred music and keyboard development.

It is a curious fact that at the beginning of the sixteenth century the fate of Europe lay in the hands of three youths. The Emperor Charles V, the grandson of Maximilian, was twenty years old when he ascended the throne in 1519. Francis I, King of France, Charles lifelong opponent, began his political career and his reign in 1515 at the age of 21 years, and Henry VIII of England was only eighteen years of age when his rule began in 1509. The three most powerful rulers of Europe were antagonists whose political aims and warfare, together with Luther's revolt and the Pope's counteraction, gave the entire century its historical, political, and cultural contents and its significance for the future.55

Some Important Composers of the Renaissance

Guillaume Dafay (ca. 1400-1474)
Josquin des Prez (1450-1521)
Jacob Obrecht (1452-1505)
Giovani di Palestrina (ca. 1526-1594)
Orlando di Lasso (ca. 1532-1594)
William Byrd (1543-1623)
Giovanni Gabrieli (1554-1612)
Orlando Gibbon (1557-1662)
Thomas Morley (1557-1602)
Girolamo Frescobaldi (1583-1643)

It should be remembered that the dates of historical periods and movements are arbitrarily set as a matter of historical convenience rather than of absolute fact. The Renaissance is chosen as a starting point because it is with this period that the great bulk of available music begins and because many of the forms and styles of music which are highly regarded today find their origins in this period. Certainly, by way of preparation, some time could be profitably spent with earlier music.

The Baroque Era (1600-1750)

The Baroque era extends from 1600 to 1750 in music. As with Renaissance music, the term is borrowed from art history, this time from architecture. In architecture it refers to certain distortions and transformations of Renaissance architecture and was originally a term of opprobrium. Unlike the Renaissance, the Baroque period in music does not show a uniformity and refinement of practice throughout its one hundred and fifty years.
Baroque music began as a violent explosion that utterly destroyed the steady continuous flow of Renaissance music. Violent feelings were expressed; striking gestures and colorful sonorities were projected. Interest in harmonic effects and relationships developed as a result of the play of sound masses. Harmonic techniques gradually combined with certain procedures carried over from the Renaissance, such as imitation, variation, cantus-firmus treatment, and dance forms to crystallize in forms and procedures of the late Baroque period, such as the concerto, the cantata, the sonata, the suite, the fuge, the overture, etc.56

Some Significant Events of the Baroque Era

1. The Jesuit order was founded and had a great effect on education and culture throughout the baroque (1534-1750).

2. The first opera was performed in Florence, Italy (1600).

3. The 30 Years War (1618-1648).


5. Louis XIV reigned in France at the court of Versailles (1643-1715).

6. Charles I of England was beheaded (1649).

7. Johann Sebastian Bach was born (1685).

8. The British Parliament took effect with the English Bill of Rights (1689).


10. George I was crowned King of England (1714).

11. The first public concerts were given at Paris (1725).

12. The Methodist Church was founded by Wesley and Whitfield (1738).


56Ratner, loc. cit., p. 162.
Some Specific Central Ideas Influencing Music

1. The rise of Protestantism and its effect on music.
2. The rise of the middle class and the decline of monarchial absolutism.
3. The development of opera.
4. The development of instrumental music and the orchestra.

Some Important Composers of the Baroque Era

Claudio Monteverdi (1567-1643)
Heinrich Schutz (1585-1672)
Giacomo Carissimi (1605-1674)
Jean Baptiste Lully (1632-1687)
Henry Purcell (ca. 1659-1695)
Antonio Vivaldi (ca. 1676-1741)
J. S. Bach (1685-1750)
George Frederick Handel (1685-1759)

The Classic Period (1725-1800)

All stress is now laid on melody as the main factor of the entire composition; everything else—harmony, construction, counterpoint—becomes subservient. This new melody was greatly indebted to the folk song and dance tunes of the ordinary people, it was indeed of the same type, but a little more finished, shaped by an artist's hand, fitted for use in a composition of larger dimensions. Melody of this sort needed an accompaniment different from that appropriate to the melodic type used by Bach. The time honored through bass . . . is abolished with surprising quickness about 1760. Contrapuntal complexity finds no place in the new symphonic type. . . . Melodic contour, bass line, and harmony are well adapted to each other . . . and the whole they create is fully alive, moves vigorously, walks with a firm, light step. It has some positive contributions to its credit, innovations born of the spirit of its day, perfectly adapted
to the nature of its melodic subject matter. These innovations are concerned mainly with two things—dynamic effects and tone color, or timbre.57

Some Significant Events of the Classic Period

1. Frederic the Great reigned supreme in Europe (1740-1786).

2. The Seven Years War took place (1756-1763).

3. Beethoven was born (1770).

4. America declared its independence (1776).

5. The French Revolution began (1789).

6. Mozart died (1791).

Some Specific Central Ideas Influencing Music

1. The continued advance of Protestantism and secular music.

2. Court support of music and musicians and music as a commercial enterprise.

3. The continued rise of the middle class and the institution of public concerts.

4. The development of the orchestra as an independent musical medium.

5. The growth of popular opera in the eighteenth century.

6. The growing use of the piano as a solo instrument.

Some Important Composers of the Classic Period

J. C. Bach (1735-1782)

C. P. E. Bach (1714-1788)

Joseph Haydn (1732-1809)

Wolfgang Amadeus Mozart (1756-1791)

The Romantic Period

The 19th century romantic point of view, expressed in philosophy, literature, arts, and music, may be summed up according to the following points: (1) individualism, (2) emotionalism, (3) subjectivity, (4) favorite subjects: the ancient (particularly medieval), the supernatural (magic, witches, fairies, ghosts, etc.), the weird, and the mystic, and (5) nationalism.58

Some significant Events of the Romantic Era

1. The invention of Fulton's steamboat (1807).
2. Napoléon Bonaparte died (1821).
3. The Monroe Doctrine came into effect (1823).
4. Morse invented the telegraph (1837).
5. The American Civil War raged (1861-1865).
6. Germany emerged as a unified country (1871).
7. Italy emerged as a unified country (1871).
8. Bell invented the telephone (1876).
9. Marconi invented the wireless (1896).
10. The Spanish American War began (1898).

Some Specific Central Ideas Influencing Music

1. The concept of "inspired" music superceded composition as a commercial enterprise as it existed during the Classic Period.

2. The Industrial Revolution brought about the ever-increasing influence of the working man.

3. The emergence of the great powers of the twentieth century gave rise to nationalism in music and the arts.

4. The virtuoso performer reached new heights of glory.

5. Harmonic expansion opened new vistas for future composers.

Some Important Composers of the Romantic Period

Ludwig van Beethoven (1770-1827)
Gioachino Rossini (1792-1868)
Franz Schubert (1797-1828)
Hector Berlioz (1803-1869)
Felix Mendelssohn (1809-1847)
Frederick Chopin (1810-1849)
Robert Schumann (1810-1856)
Richard Wagner (1813-1883)
Giuseppe Verdi (1813-1901)
Charles Gounod (1818-1893)
Cesar Franck (1822-1890)
Alexander Borodin (1833-1887)
Johannes Brahms (1833-1897)
Camille Saint-Saens (1835-1922)
Modeste Moussorgsky (1839-1881)
Peter I. Tchaikowsky (1840-1893)
Antonin Dvorak (1841-1904)
Edward Grieg (1843-1907)
Nicholas Rimsky-Korsakov (1844-1908)
Sir Edward Elgar (1857-1934)
Giacomo Puccini (1858-1924)
Gustave Mahler (1860-1911)
Richard Strauss (1864-1949)  
Jean Sibelius (1865-1957)  
Ralph Vaughan Williams (1872-1958)  
Sergei Rachmaninoff (1873-1943)

The Late Nineteenth and Twentieth Centuries

Tremendous scientific and mechanical progress has affected the entire civilization, beginning with the advances of electrical science, radio, the airplane, and achieving jet propulsion, radar, and atomic energy. In the arts and literature the modern spirit is represented by a return to objectivity, realistic expressionism, and functionalism.

Modernism in music may be broadly defined as that in which there is manifest some aspect of musical style or form that departs in some significant respect from common practices of the preceding period. Three periods in the development of modernism in music can be seen:

The Late Nineteenth Century (1880-1900)  
1. Rise of Nationalism  
2. French Impressionism

The Early Twentieth Century (1900-1914)  
1. Revolt against German Romanticism

The Present (1918- )  
1. Neo-classicism in Music.59

Some Significant Events of the Twentieth Century

1. The advent of World War I (1914).  
2. The Russian Revolution took place (1917).  
3. The Depression began (1929).  
4. The Spanish Civil War (1936).  
5. The Japanese invaded China (1937).

59 Ibid., pp. 171-72.
6. World War II began (1939)

7. The atomic bomb (1945)

8. The "cold war" is on (1950-)

9. Man is in outer space (1961)

Some Specific Central Ideas Influencing Music

1. Technical progress provides greater leisure time and makes music a highly available commodity.

2. French Impressionism and the intellectual ferment of the early twentieth century have a profound effect on the arts.

3. Jazz becomes a dominant feature in musical expression.

4. Stravinsky shocks the world with *The Rite of Spring*.

5. The school of Atonalism develops in Vienna.

6. World War II brings about tremendous exchanges in culture and ideas.

7. Experimentalism becomes an important feature in music and the arts.

Some Important Composers of the Late Nineteenth and Twentieth Centuries

- Claude Debussy (1862-1918)
- Gustave Holst (1874-1934)
- Arnold Schoenberg (1874-1951)
- Charles Ives (1874-1954)
- Maurice Ravel (1875-1937)
- Ottorino Respighi (1879-1936)
- Ernest Block (1880-1959)
- Bela Bartok (1881-1945)
- Anton von Webern (1883-1945)
Alban Berg (1885-1935)
Heitor Villa-Lobos (1887-1959)
Serge Prokofiev (1891-1953)
Arthur Honegger (1892-1955)
George Gershwin (1898-1937)

Some Important Living Composers

Zoltan Kodaly (1882)
Igor Stravinsky (1882)
Edgar Varese (1885)
Darius Milhaud (1892)
Walter Piston (1894)
Paul Hindemith (1895)
Carl Orff (1895)
Howard Hanson (1896)
Roger Sessions (1896)
Virgil Thomson (1896)
Roy Harris (1898)
Francis Poulenc (1899)
Randall Thompson (1899)
Aaron Copland (1900)
Sir William Walton (1902)
Aram Khatchaturian (1903)
Luigi Dallapiccola (1904)
Dmitri Shostakovitch (1906)
Elliot Carter (1908)
William Schuman (1910)
Samuel Barber (1910)
Gian-Carlo Menotti (1911)
John Cage (1912)
Benjamin Britten (1913)
Leonard Bernstein (1918)
Pierre Boulez (1925)
Karlheinz Stockhausen (1928)

It is possible that the reader may wish to make additions or deletions to any or all parts of the preceding outline. This is especially true where lists of composers are utilized. In the case of the lists of contemporary composers it has been the author's intent to include names due to the proximity of these persons to the modern scene and the difficulty encountered in judging their relative importance.

The composers are presented chronologically rather than alphabetically in order to show the developmental factors inherent in their music. The chronological ordering of dates of birth and of death are of little importance in themselves and should not play a significant part in the teaching of the course except where they contribute to the understanding of the music itself. It is not intended that all the composers on all the lists should be heard in class. The music itself is of greatest importance and should be chosen for its own significance and its contribution to musical understanding.
A Sample Segment for a High School Course in Music

The following segment is presented as an example of actual course content and classroom activities which might be utilized in a six weeks study of the music of the Classic Period. Since, at the time of writing, no suitable textbooks have been written for high school use, the author has chosen appropriate readings from standard references which are readily available. These readings are directly related to the classroom listening activities and form the basis for lectures and discussions which help to bring about musical understanding. They must not be assigned and then forgotten but must be treated carefully in class by the teacher. The segment is based upon the assumption that students will have received the type of preparation recommended in chapter five and that the teacher will have received the type of preparation outlined in chapter six.

The first week is designed to acquaint the student with the general historical period and to provide a comparison of the Baroque and the Classic in regard to the elements and styles of music. The second week provides further historical background and introduces the sociology of the period and its effects on music. The treatment of the elements of music and the determination of music style continue to be of primary importance.

The musical results of the rise of the middle class and the decline of the nobility are concentrated in the third
Because of the close associations which exist between them, the development of the orchestra, the symphony, the concerto, and some important forms of the Classic Period form the basis for weeks four and five. Week six is devoted to opera as a popular medium of the eighteenth century and also to review and testing.

Music is a time art which must be heard in its continuity to be understood. Since it is not possible to maintain the continuity and at the same time emphasize important aspects by repetition, certain works which have pertinence to different areas of musical understanding have been repeated throughout the segment. More thorough understanding is to be gained by repeated hearing with different emphasis in directed listening.

First Week: Introduction to the Historical Period and Comparison of the Elements of Music and Musical Style.

Readings:

Period 1. Lecture-discussion: Introduction
A. Waning influence of the church.
B. Rise of secular music.
C. Court patronage of music.
D. Rise of the middle class.
E. Music as a commercial enterprise.
F. Public concerts.
G. The orchestra develops.
H. Popular opera.
I. The piano replaces the harpsichord as the standard keyboard instrument.


Listening: Instrumental media
A. J. S. Bach. "Overture" from Suite #3 in D for orchestra.
B. W. A. Mozart. first movement from Symphony #40 in g.


Listening: Vocal media
A. Monteverdi. Orfeo (selections).
B. W. A. Mozart. Don Giovanni (selections).


Listening: Keyboard media
A. J. S. Bach. Fugue in g (organ).
C. W. A. Mozart. Sonata #11 in A (piano).


A. Summary
B. Review

Second Week The Sociology of Music in the Eighteenth Century

Period 1. Discussion: The patronage of the nobility.

Readings:
B. Anderson, Emily. The Letters of Mozart and His Family. Vol. I, II, or III.
Listening: With score
A. J. Haydn. first movement from Symphony 
#94 in G (Surprise).

Period 2. Discussion: The musician as composer and teacher.

Readings:

Listening: With score
A. W. A. Mozart. Concerto for Flute and Harp in C.

Period 3. Discussion: The musician as a performer.

Readings:
A. Anderson, Emily. The Letters of Mozart and His Family. Vol. I, II, or III.

Listening: With score
A. W. A. Mozart. Piano Concerto #23 in A.

Period 4. Discussion: The Musician and the publisher

Readings:
A. Anderson, Emily. The Letters of Mozart and His Family. Vol. II or III.

Listening:
A. W. A. Mozart. Sonata in B flat for Flute and Piano.

Period 5. Discussion: Musical elements and style characteristics of the Classic Period.
A. Summary
B. Review

Third Week The Rise of the Middle Class and Its Effect on Music

Period 1. Lecture-discussion: Opera buffa and opera seria.

Readings:
A. Grout, Donald Jay. A Short History of Opera. Chapter 16 (pages 247-274).
Period 2. Listening-discussion: La Serva Padrona.

Listening:
A. Pergolesi. *La Serva Padrona*.

Period 3. Discussion: The Institution of public concerts.

Readings:
A. Grout, Donald Jay. *A History of Western Music*. (pages 269, 327, 413-414, 495).


Listening:

Period 5. Listening-discussion: Chamber music of the eighteenth century.

Readings:

Listening:
A. C. P. E. Bach. *Quartet in G for Flute, Viola, Cello, and Cembalo*.

Fourth Week The Development of the Orchestra, the Symphony, and the Concerto.

Period 1. Illustrated Lecture-discussion: Orchestras and orchestral techniques of the eighteenth century.
A. Mannheim
B. Paris

Readings:
A. Carse, Adam. *The Orchestra in the XVIIIth Century*. Chapters 2 and 3 (pages 16-87).

Period 2. Listening-discussion: Orchestral techniques.

Readings:

Listening:
A. Johann Stamitz. *Sinfonia à 8 in D*. 
Period 3. Lecture-discussion: The Italian overture and early symphony.

Listening:
A. C. P. E. Bach. Sinfonia in e.
B. W. A. Mozart. Symphony #32 in G.


Listening: With score
A. W. A. Mozart. Symphony #40 in g. (first movement).

Period 5. Lecture-discussion: Sonata allegro and minuet and trio.

Listening:
A. W. A. Mozart. Symphony #31 in D (Paris).

Fifth Week Continuation of the Symphony, the Concerto, and Major Forms of the Classic Period.

Period 1. Lecture-discussion: Minuet and trio.

Listening:
A. J. Haydn. Symphony #94 in G. (third movement)
B. W. A. Mozart. Symphony #31 in D. (third movement)
C. W. A. Mozart. Symphony #40 in g. (third movement)

Period 2. Listening-discussion: The complete Classic symphony.

Listening: With score
A. W. A. Mozart. Symphony #40 in g. (movements 1, 2, 3, and 4)

Period 3. Lecture-discussion: The concerto and instrumental virtuosity.

Readings:
Listening: With score
A. W. A. Mozart. Piano Concerto #23 in A.


Listening: With score (sinfonia only)
A. W. A. Mozart. Piano Concerto #23 in A (movement 3).

B. W. A. Mozart. Sinfonia Concertante in E flat, K. Anh. 9 (297b). (movement 3)

Period 5. Discussion: The development of the orchestra, the symphony, and the concerto.
A. Summary
B. Review

Sixth Week Opera As a Popular Medium of the Eighteenth Century.

Period 1. Lecture: The history, background, and development of opera buffa.

Discussion: Plots of the following:
A. The Magic Flute
B. The Marriage of Figaro
C. Don Giovanni

Readings:

Period 2. Illustrated discussion: The opera overture, recitative, the da capo aria, the ensemble finale.

Listening: With score
A. W. A. Mozart. Don Giovanni.

Period 3. Illustrated discussion: The opera overture, recitative, the da capo aria, the ensemble finale.

Listening: With score
A. W. A. Mozart. Don Giovanni.
Period 4. Summary and review of outstanding forces, forms, and styles of the Classic Period.

Period 5. Testing.

Bibliography for the segment


Summary

In the early part of the chapter, reasons were cited which explain why music does not exist as a course for the general student in high school at present. Music appreciation was reviewed along with the reasons why that particular term has fallen into disfavor. Writings in general education
which pertain to music were presented and appropriate applications were made. From these writings, a series of principles and activities were drawn which give direction to a music course as a part of general education. A plan of organization for the music course was presented. It was determined that the course should consist largely of directed listening to chosen examples of music literature and should be supplemented by lectures, readings, visual aids, and demonstrations. The course should focus attention on musical understanding rather than the development of musical skills. A historical orientation was felt to contribute much to such understanding. The final pages of the chapter consist of a sample unit for the course which presents material for the Classic Period.
CHAPTER V

THE PREPARATION OF THE STUDENT FOR THE
HIGH SCHOOL MUSIC COURSE

Introduction

It is obvious that the high-school student must have some understanding and knowledge of music before he enters a course such as the one which has been suggested previously. It is not unreasonable to assume that this musical preparation should be a part of the student's earlier education in the elementary and junior high schools. Consider the other subjects commonly included in the high school curriculum. The English teacher assumes that the student has developed reading skills, vocabulary, and a certain grammatical foundation before reaching the high school English class. In high school mathematics, it is assumed that as a part of elementary and junior high school education the student will have acquired understanding of the principles of mathematics such as addition, subtraction, division, multiplication, and the like, and will come prepared to use the numerical language of the course. The high school history class assumes the possession of certain geographical, sociological, and economic facts on the part of its students. And so it is with all the subjects commonly taken by high-school students.
Many times the student's ability to learn and understand in the high school class depends on previously developed skills. The mathematics class demands previously developed skills in regard to numbers. The history class depends on the previously developed skill of reading. The creative writing inherent in the English class depends on previously developed skills of language and grammatical usage. It should not be assumed, therefore, that great pieces of music can be studied, much less understood, without some previous knowledge and skill. It is no more possible for the student to engage in creative activities in music without some knowledge of music theory and notation than it is for the student to engage in creative activities in the English class without knowledge of grammar. It is just as difficult for the music student to engage in studio experiences without the ability to read music as it is for the dramatics class to produce a play with students who cannot read words. A knowledge of musical terminology is just as important to the music class as is a knowledge of scientific terminology to the science class. The ability to hear and see important facts in the history class is just as important an ability in the music class. In short, musical understanding requires the same attention and preparation as does understanding in any other area of study.

As other areas require a gradual building of skills and knowledge through elementary and junior high school, so
An interesting parallel can be drawn between the learning of words and the study and understanding of prose literature and the learning of music and the study and understanding of music literature. One must keep in mind, however, that sound itself is the unique quality of music and must be taken into consideration whenever comparing music and any of the other arts.

Successful prose reading is not merely the ability to associate symbols with perfunctory sounds or surface meanings but depends rather on the real understanding of the word symbols and, more important, their relationships to each other. This is also true of music. The importance of music reading is not just in the actual ability to tell one note from another or to understand a dynamic marking but it is rather the ability to see the relationship of notes to each other in the musical phrase, period, and the larger forms. Returning once again to prose reading one can simply illustrate this point. Any word, taken by itself, has very limited meaning. If that word is set in context, however, and surrounded by other words, then the subtleties of shade and meaning become apparent and the whole may have meaning as a sentence. Several associated sentences may then form a paragraph and in turn paragraphs which directly affect each other may form a chapter and so on. In any event, whether music or prose is the subject under discussion, the larger the unit is, the greater its importance if real
understanding is to take place. This is true whether it be
a play or a symphony, a chapter or a movement, a paragraph
or a period, or a sentence or a musical phrase.

In the reading of prose this is not accomplished all
at once but is the result of a gradual building process
with securely laid foundations. The high school student is
then able to study and understand those prose masterpieces
which are the backbone of his cultural inheritance in litera-
ture. In music also the student should have a solid back-
ground of real music learning—not only the skill and ability
to read and listen to music—but the ability to use the
reading and listening skills toward the development of an
understanding of the elements of musical expression.

**Pre-Developed Skills and Knowledge Required
by the High School Music Course**

1. Knowledge of the elements of musical expression
such as form, rhythm, melody, harmony, meter, and tone
color.

Form in music commonly refers to structure which is
based on repetition. Students should be made aware that
music has a structure or pattern. They should be taught to
notice repetitions of musical phrases or sections. In its
broad sense, form can be anything that lends meaning to a
musical composition through the continuity born of repeti-
tion. Form can be produced by melodic, harmonic, rhythmic,
metric, or tone color repetitions. Students should be taught
to seek patterns of repetition in music since repetition or form is basic to the understanding of a musical work. This is true even in the case of the popular song or of the simple musical materials commonly found in use in the music class of the elementary school. It is not necessary for students to have more than a passing acquaintance with the so-called "large forms" in music such as the symphony, concerto, opera, or oratorio; and then such knowledge should emerge from the considerations of form as an element of music and not as an isolated fact. Certainly, the large forms should not be avoided but knowledge of them is of less importance at this point than understanding form as a structural basis in composition. At any rate, the student's knowledge of form or any other musical element should come as a result of his experience with the music itself either through singing, playing, listening, or other musical activities.

Rhythm refers to the accents or stresses inherent in patterns of metrical repetition. It is basic to musical understanding since almost all music has rhythm and can, perhaps, best be taught as a part of the reading process where rhythmic considerations can be seen as well as heard.

Apart from the general impression that a piece creates, if one were asked what he recall most clearly about a familiar composition, he would no doubt answer, "Its melody, its tune." In music the memorable moments, the highlights are
often furnished by melody. Melody has several characteristics which should be noticed. It has rhythm, intensity, relative highness or lowness, pitch, and direction or motion. That is, a melody may ascend or descend or be used in combinations of both. Melodic repetitions are, perhaps, the easiest factor to find in considerations of form. Melody is a kind of horizontal consideration of music.

If melody is the horizontal consideration of music, then harmony is the vertical consideration. Harmony is produced when two or more tones are sounded simultaneously. If the harmony is pleasant and restful it is called consonant harmony. If it is harsh or disturbing it is called dissonant harmony.

Meter is the term given to the grouping of regular rhythmic pulsations in music. Music is commonly grouped in patterns of two, three, or four pulsations and less commonly in other groupings. Meter is easy to see, feel, and hear and should be stressed as an important aspect of music. Understanding meter seems to come more logically and frequently more easily, as a result of the reading process.

Tone color refers to the characteristic sounds of instruments and voices. It is tone color which enables the listener to distinguish the sound of the oboe from that of the flute or the sound of the soprano from that of the contralto. It is primarily a listening skill and is a natural outgrowth of the listening process.
If the high school music course is to make historical comparisons of the principles and elements of music, the elements must be understood before the student enters the class.

2. Awareness of the various media of musical expression.

If students are to gain an understanding of the important media of the various historical periods from the high school course, they should be made aware of these media before entering the course. Thus students in the elementary school and junior high school should become acquainted with music which was written for the voice, brass, stringed, woodwind, percussion, and keyboard instruments.

3. Students should become familiar with the basic facts of musical style.

Style is that characteristic of music which helps distinguish a march from, say, a lullaby or a spiritual from a sacred chorus. The stylistic characteristics of the music should be pointed out for discussion. For example the style of the march results from the detached or separated manner of playing the notes, from the grouping of rhythmic pulsations in patterns of two or four at a moderate tempo which is convenient for physical movement, and from the emphasis placed on the first pulsation or beat in each group. Needless to say, care should be taken that the material is presented in a suitable manner for children.
4. Students should have some skill in following printed music while listening.

If students are to develop principles of interpretive evaluation by following a musical score while listening, the skill necessary in following such a score should be developed before entering the course. This means that practice should be provided in following simple scores as in vocal or piano music and if possible the attempt to follow an instrumental score should be made. The actual skill under discussion is the ability to co-ordinate what one hears with what is seen on the printed page and is not unlike the ability to read words as sentences rather than as entities in themselves. Practical situations in score reading should therefore be a part of the student's earlier education. It would seem that the most logical place for this activity is in junior high school.

5. Students should have developed at least a limited skill in reading music.

If students are to participate in creative musical activities, have some studio experience in music, and follow musical scores, the ability to read music is indispensable. This need not be the highly developed skill of the performer but should at least allow the student to be able to distinguish the differences between one note and another and to be able to interpret rhythmical and metrical patterns. Although singing provides a practical way to achieve skill
in music reading, it is not necessary that the student be able to reproduce the sounds of the written page with his own voice in order to display the type of knowledge required in the high school music course. Practice should be provided in reading both treble and bass clef parts.

6. Students should have acquired an adequate knowledge of music theory to allow them to participate in the activities of the class.

If students are to participate in the creative and studio experiences of the class they should possess a working knowledge of time and key signs and the ability to solve simple notational problems in regard to note length and rhythmic and metric grouping.

7. Common musical terms should become a part of the student’s vocabulary.

Understanding of and the ability to use musical terms in regard to tempi and dynamic markings are necessary techniques even in reading about or discussing music, let alone in performing or writing it. By the time the student reaches the high school such terms as allegro, andante, adagio, forte, pianissimo, and the like should not be unfamiliar. They are necessary to the understanding of music and should be taught as a part of the musical experience.

8. Students should be able to distinguish different instrumental sounds.
The ability to distinguish and identify instrumental sounds should be a part of the student's experience in directed listening before high school. Through recordings, class demonstrations, and visual aids, practical situations in instrument identification and association can become a part of the classroom activity of both the elementary and junior high school.

Music in the elementary school today commonly consists of the following activities in its ideal form: (1) singing, (2) rhythmic activities, (3) listening, (4) playing, and (5) creative activities. These activities are usually continued in the junior high school although with increased emphasis on skill development and the intellectual as opposed to the physical process.

It is not anticipated that any sweeping changes will be necessary in order to develop the skills and knowledge required for the high school course. In fact these activities are ideal for the teaching of the required information. What is needed is increased emphasis within these activities on the development of the skills and knowledge outlined previously.

In order for such a program to be effective it must be included in the daily activities of the classroom. Music must become a regular part of classroom teaching. If students are to realize the value of music it must be approached in a positive manner and on a regular basis. Real musical
information cannot be obtained through haphazard teaching or occasional involvement.

Three important points must be realized if students are to learn the minimum musical information necessitated by the high school music course: (1) music must become a scheduled part of classroom activity, (2) it must be approached as a regular subject valuable in its own right, and (3) it must be taught by knowledgeable people.

Summary

The following skills and knowledge have been determined as necessary parts of the student's preparation for the high school music course:

1. Knowledge of the elements of musical expression such as form, rhythm, melody, harmony, meter, and tone color.
2. Awareness of the various media of musical expression.
3. Familiarization with the basic facts of music style.
4. Some skill in following printed music while listening.
5. The development of at least a limited skill in music reading.
6. Knowledge of music theory which will allow classroom participation.
7. Knowledge and understanding of common musical terms.
8. The ability to identify and distinguish the various instrumental sounds.

Major changes are not felt to be necessary in the activities of the elementary or junior high music class. However, increased emphasis on important facts and increased classroom time are felt to be necessary to the achievement of the goals mentioned above.
The Teacher Education Program in Music

Purpose

In the opinion of the writer any plan of curriculum which attempts to produce good teachers must be based upon a thorough knowledge of the characteristics and learning process of those to whom the subject matter is to be presented. It is in this light that a curriculum has been devised which is based primarily upon acquaintance and familiarity with the music literature of the major productive historical periods. Familiarity, here, means knowledge of the harmonic, melodic, rhythmic, tonal, and formal characteristics of the music and knowledge of the historical forces affecting it. The curriculum is liberally interspersed with course and field work designed to acquaint the prospective teacher with the public school and its place in our society and the role and application of music in such a system.

Since an acquaintance with the public schools implies also an understanding of the balance necessary to the maintainance of a good public school curriculum, the writer feels
that a curriculum of teacher education should acquaint the student with the major areas of public school academic endeavor. This can best be accomplished by means of general education. The primary purpose here is the development of a sequence of study in the field of music education.

It is felt that any program of specialization in music education should be woven liberally with the broad aspects of those areas which are related to the field of specialization but which are predominantly professional in nature.

The curriculum in teacher education in music to be presented has the following purposes:

1. To provide a thorough knowledge of subject matter.
2. To provide a knowledge of the characteristics and learning process of those to whom the subject matter is to be presented.
3. To provide a thorough background in the music of the major productive historical periods.
4. To acquaint the prospective teacher with the public school system and the role and application of music.
5. To provide acquaintance with the major areas of public school academic endeavor.

A Suggested Curriculum for the Preparation of Teachers of Music

The following curriculum is based upon the relationship of these three broad areas: general education, special
education, and professional education. The teacher of the high school course in music for the general student will undoubtedly be expected to continue in his role as a specialist in music performance. He must be thoroughly prepared as a musician, scholar, and teacher. The curriculum has been prepared in quarter hours since the quarter system is most familiar to the writer through experience.

The purpose of general education should be to broaden the student and in the case of the prospective teacher it should provide an acquaintance with the major areas of academic endeavor that fall within the framework of the public schools and in addition should bring to the teacher of music the realization of the place of music—socially, politically, and aesthetically in history and in relation to the other arts. Specifically, he should become acquainted in college with the sciences (both physical and biological), the English language and its use in writing and speaking, mathematics, a modern foreign language, English and world literature, major schools of philosophic thought including the great religions of the world, and the relationship of music, painting, sculpture, architecture, drama, and the dance throughout history. In short, the teacher should be a well educated person in as broad a manner as possible. If, through tests, the student demonstrates sufficient competency in any one area of several areas, the hours thereby gained should be used in course work in a field
where less competence was shown or in the broadening of the student's interests as determined by the student and his adviser; thus making possible a more flexible program which can be adjusted to the needs of the student as an individual.

Any teacher should be well grounded in his special area and, in the opinion of the writer, the teacher of music needs a broad and deep understanding of the history of music and of music literature. In addition it is mandatory that the music teacher at some time during his formative years become a competent performer with a broad background in a high level performance group in which the major emphasis is on the development of music sensitivity and stylistic concepts through the study and performance of good literature. Specifically, the teacher of music should know the history of music and the social and political influences of the periods, and the world's great music in its formal, harmonic, rhythmic and melodic aspects. His background must include music theory which is defined here as the use of harmony, the ability to recognize tones and pitch differences, and the ability to apply these skills to teaching. He should show demonstrated competency of performance in either instrumental or vocal music expression in which sensitivity and feeling are shown as well as the technical aspects of performance.

Through his professional training the teacher must gain a thorough knowledge of (1) both the physical and
psychological aspects of human growth and development, (2) the purposes and social foundations of public school education in the United States, (3) the purpose of music in the public schools, and (4) the skills necessary for effective teaching and their application to the teaching of music.

In fulfilling the above requirements the prospective teacher should have contact with anatomy and physiology. He should be thoroughly acquainted with general psychology, growth and development, philosophy of education, philosophy of public school music, and the development of public education in the United States. He should be well enough acquainted with classroom procedures and materials and should have had enough practical experience to enable him to teach successfully through his first year largely on the basis of his total undergraduate experience.

The curriculum of music education is confined primarily to the subject matter area and the professional aspects of teacher education. The general education requirement has been set at forty-five quarter hours following the pattern set at The Ohio State University.
Course Identification

The courses in the proposed curriculum may be identified as to area by the following system of numbering:

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<tr>
<td>1-9</td>
<td>Applied Music</td>
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<td>10-19</td>
<td>History and Literature of Music</td>
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<td>20-29</td>
<td>Theory of Music</td>
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<td>30-39</td>
<td>Performance Organizations and Applied Music Laboratories</td>
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<tr>
<td>40-60</td>
<td>Music Education</td>
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1-9. APPLIED MUSIC. Two credit hours each quarter to a maximum of eighteen. Two lessons each week. Study of the major instrument or voice. The number refers to the current quarter of study. This work culminates in performance of a recital designed to show a minimum standard of performance as determined by the applied music faculty. It may be played at any time after the sixth quarter of study depending on the ability of the student. If the recital is played before the ninth quarter, the student may discontinue the lessons and make up the hour deficiency in any area he desires.

10. MUSIC HISTORY SURVEY. Three credit hours. Two lectures and one two-hour listening laboratory meeting each week. A survey of music from the Renaissance to the twentieth century. An introductory course for all freshmen.
11. HISTORY AND LITERATURE OF THE CLASSIC PERIOD.
Three credit hours. Two lectures and one two-hour listening laboratory meeting each week. Study of the outstanding composers and music of the eighteenth century and the political, social, and artistic influences of the period.

12. HISTORY AND LITERATURE OF THE RENAISSANCE AND THE BAROQUE. Three credit hours. Two lectures and one two-hour listening laboratory meeting each week. Study of the outstanding composers and music of the fourteenth and seventeenth centuries and the political, social, and artistic influences of the period.

13. HISTORY AND LITERATURE FROM BEETHOVEN THROUGH RAVEL. Three credit hours. Two lectures and one two-hour listening laboratory meeting each week. Study of the outstanding composers and music of the nineteenth century and the political, social, and artistic influences of the period.

14. MUSIC OF THE TWENTIETH CENTURY. Three credit hours. Two lectures and one two-hour listening laboratory meeting each week. Study of important composers, schools of composition, and music since 1918 and the political, social, and artistic influences to the present. Experimental techniques and contemporary systems of composition to be a feature of the course.

20. INTRODUCTION TO HARMONY. Three credit hours.
Three meetings each week. Familiarization with terminology.
21. SIGHT SINGING AND MELODIC DICTATION. One credit hour. Two class meetings each week.

22. HARMONY. Three credit hours. Three class meetings each week. Terminology, chord structure, and scales.

23. SIGHT SINGING AND HARMONIC DICTATION. One credit hour. Two class meetings each week. Two part dictation.

24. HARMONY. Three credit hours. Three class meetings each week. Terminology, chord structure, scales, cadences and modulations.

25. SIGHT SINGING AND HARMONIC DICTATION. One credit hour. Two class meetings each week. Three and four-part dictation and culmination of the use of solfege.

26. HARMONIC TECHNIQUES OF THE EIGHTEENTH CENTURY. Five credit hours. Five class meetings each week. Harmonic analysis and stylistic concepts of the outstanding music of the eighteenth century. Parallels Music II.

27. HARMONIC TECHNIQUES OF THE RENAISSANCE AND BAROQUE. Five credit hours. Five class meetings each week. Harmonic analysis and stylistic concepts of the outstanding music of the fourteenth to the seventeenth centuries. Parallels Music 12.

29. ORCHESTRATION. Three credit hours. Three class meetings each week. An introduction to the characteristics of instruments. Writing and arranging music for various instrumental combinations.

30, 31, 32. CLINIC BAND, CLINIC ORCHESTRA, AND CLINIC CHORUS. One credit hour. Three class meetings each week. Acquaintance with selected high school literature through playing and through analysis by the conductor. Some performance. Laboratory for conducting classes. Required of all freshmen and sophomores.

30A, 31A, 32A. CONCERT BAND, SYMPHONY ORCHESTRA, SYMPHONIC CHOIR. Two credit hours. Five class meetings each week. Public performance of the best literature of the respective media.

33, 34, 35. ENSEMBLE. One credit hour. Two class meetings each week. Acquaintance with the representative chamber music of the various periods.

40. INTRODUCTION TO MUSIC EDUCATION. One credit hour. Two class meetings each week. Survey of and introduction to the various fields of musical endeavor. Staff specialists explain their fields of musical endeavor.

41-46 and 41A-45A. MINOR INSTRUMENT AND VOICE CLASSES. Two credit hours each course. Four class meetings each week. Designed to give the student a teaching knowledge of the voice and the various instruments. Numbers 41-46
designate the first quarter of instruction and numbers 
41A-45A designate the second quarter of instruction.

41 and 41A. Class Piano  
42 and 42A. Class Woodwinds  
43 and 43A. Class Strings  
44 and 44A. Class Brass  
45 and 45A. Class Voice  
45 Percussion

47. MUSIC EDUCATION IN THE PUBLIC SCHOOLS. Five credit hours. Five class meetings each week. History and purposes of music in the public schools. Introduction to child growth and development. Directed observation in the public schools.

48. PARTICIPATION AND PRACTICE TEACHING IN A SUMMER MUSIC PROGRAM. Four to ten credit hours. One credit hour per week of full time participation as a teacher aid and part-time practice teacher in a summer music program. Visitations by the staff. Required of all students before admittance to Junior Standing.

49. CONDUCTING. Three credit hours. Three class meetings each week. Basic conducting skills and rehearsal technique including rate of progress culminating in use of Music 30, 31, and 32 as a laboratory.

50. THE PSYCHOLOGY OF MUSIC LEARNING. Three credit hours. Three class meetings each week. Child growth and development and its relationship to the teaching of public school music. Directed observation in the public schools.
51. PRACTICE TEACHING IN THE ELEMENTARY SCHOOLS. Eight credit hours. Half time practice teaching including four mornings or four afternoons and one full day each week. Concurrent with Music 52.

52. METHODS, MATERIALS, AND PRACTICE TEACHING SEMINAR. Seven credit hours. Four mornings or four afternoons each week, three hours daily. Methods and materials for elementary school music in a laboratory seminar. Concurrent with Music 51.

53. PRACTICE TEACHING IN THE SECONDARY SCHOOLS. Eight credit hours. Half time practice teaching including four afternoons or four mornings and one full day each week. Concurrent with Music 54.

54. METHODS, MATERIALS, AND PRACTICE TEACHING SEMINAR. Seven credit hours. Four mornings or four afternoons each week, three hours daily. Methods and materials for secondary school music in a laboratory seminar. Concurrent with Music 53. Primary emphasis to be placed on the teaching of the high school music course for the general student.

55. CURRENT ISSUES IN MUSIC EDUCATION. Three credit hours. Three class meetings each week.

56. ADVANCED CONDUCTING. Three credit hours. Three class meetings each week.
## FRESHMAN YEAR

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*Music 48 is taken during the summer between the Sophomore and Junior year.*
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### SENIOR YEAR

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Total Number of Quarter Hours - 206 (Including 4 credit hours for summer work between the Sophomore and junior year).
Organization of the Courses Within the Curriculum

The proposed curriculum has been organized on the following broad concepts: (1) the subject matter of the music teacher is music literature; (2) music courses should be integrated, when possible, toward providing this subject matter; (3) professional education should be planned for continuing progress through the program; (4) general education should provide continuing progress through the program and is shown as elective hours.

The freshman year contains a music theory sequence (Music 20-25) which has as its function the introduction of and familiarization with the tools and skills of music which are necessary to the understanding of music. It contains an introduction and orientation to the various aspects of musical endeavor and a survey of music literature.

Music 1, 2, and 3 (study of the applied major) should give the necessary skill for personal performance of period literature as well as provide re-enforcement for the theory sequence. Participation in the respective clinic group (music 30-32) is required of all freshmen and sophomores. Its main function is to acquaint the student with a large body of selected music literature through personal participation. The heaviest concentration of general education also occurs during the freshman year.

During the Sophomore year, the following courses should be integrated on a period, historic, and literature
basis: 4, 11, 26, 33, and 30-32 with concentration in the Classic Period; 5, 12, 27, 34, and 30-32 with concentration in the nineteenth century or Romantic period. In this way a concentrated coverage in history, performance, and structure of the body of music generally called the standard repertoire can be accomplished along with an understanding of musical style and sensitivity. A September field experience is required as a part of the sophomore year while music 42, 43, and 44 (minor instrument classes) and music 47 (Music in the Public Schools) provide a basis for music 48 (field work as a teacher aid with some direct teaching duties in a summer music program).

The Junior year centers largely around minor instrument and voice classes whose purpose is to acquaint students through playing experience with the various instruments and musical media they will be expected to teach in the public schools. Growth in literature continues through preparation of the "graduating recital" and participation in performance groups. The addition of Music 50 (Psychology of Music Learning) complete the Junior year and prepares the student for a largely "professional" senior year. It might be noted that up to the senior year the student's field experience has consisted of participation, directed observation in connection with child growth, and an extended experience as a teacher aid with some actual teaching duties. These
experiences have been integrated with psychology of learning and the place and purpose of music in the public school curriculum.

Practice teaching is done in the senior year on a half time basis through two quarters. The student who teaches in the elementary school in the morning takes his methods and materials concurrently in the afternoon in a three hour block with the same instructors who supervise his practice teaching. In this way teaching problems and techniques can be discussed within the context of experience as the need arises. During the second quarter, the practice teaching is organized in the same manner but is done in the secondary schools.

After practice teaching, the student spends his final quarter in class work once again. Two areas; Philosophy of Education and Public School Law should now have a more direct meaning. The final quarter also includes the very important Music in the 20th Century as well as advanced conducting and final hours of the general education sequence.

Summary

The Freshman Year

1. Provides an introduction to career aspects of music—performance, music education, musicology, theory and composition, church music, private studio teaching, and applied music teaching in colleges and conservatories (Music 40).
2. Provides an introductory course in music history and literature (Music 10) that serves as an overview preceding more detailed study.

3. Places piano requirement in the freshman year providing keyboard facility early in the curricular sequence (Music 41 and 41A).

4. Provides an acquaintance with music literature beginning in the freshman year in order that the student may be a more understanding consumer of the musical offerings on the campus and in the city during his student years (Music 30, 31, 32).

5. Provides the skills necessary for the integrated study of theory, history, literature, and performance.

The Sophomore Year

1. Provides through parallel courses, theory, performance and applied music study related to a period study of music history and literature.

2. Provides through Music, 42, 43, 44 (Minor Instrument Classes), Music 47 (Music in the Public Schools), and September Field Experience a basis for Music 48 (Participation in a Summer Music Program).

The Junior Year

1. Culminates the minor instrument study.

2. Provides directed observation and participation and course offerings preliminary to student teaching.
The Senior Year

1. Becomes primarily a professional year.

2. Provides student teaching through two quarters with special methods courses (Music 52 and 54) taken concurrently.

3. Provides the primary orientation to teaching the high school music course for the general student (Music 54).

The sequence of field experience begins in the Sophomore year and culminates in concurrent methods and student teaching in the senior year.

Orienting Today's Public School Music Teacher to the Theory

The Role of the Teacher Training Institution

In many respects the practicing teacher in today's public school is not prepared to teach a course such as the one described in chapter four nor is he oriented to the theory on which it is based. Since music in the public schools, especially the high school, has consisted almost solely of performance groups and organizations, it is natural that the orientation of the teacher is toward performance. It is not the purpose of the writer to belittle performance orientation since performance always has been and must always continue to be the basis of musical presentation. It is, rather, the purpose of this discussion to expand the teacher's orientation and viewpoint to include the teaching of a basic course in music for the general
student. The suggested course in music is not meant to replace performance organizations but should enhance performance through increased knowledge and understanding and also provide an enlightened and, thus, a more appreciative audience for the musical performance. It is highly conceivable that the establishment of such a course might lead to further courses in music theory and music history for the interested and talented student.

The teacher training institution can be of great value in the orientation of teachers already in the public schools. Through workshops, short courses, and summer programs, schools and departments of music concerned with music teaching can aid both the cause of music and of those teaching it. If such a course is to become a part of the high school curriculum, it must be the responsibility of those whose work is most closely concerned with the preparation of teachers to provide the direction and leadership necessary to enable today's teachers to make an effective presentation. By displaying interest and making qualified persons available to in-service teachers these responsibilities can be met. Many of today's teachers need not only the orientation to such a course but also the additional information necessary to teaching it. This information such as period courses in music history, knowledge of the great bulk of music literature, information in regard to available recordings, helpful books, visual aids, and other materials can best be
disseminated by institutions of higher learning concerned with teacher education.

In-Service Programs for Teacher Orientation

Supervisors of music and administrative officials of the public schools should encourage in-service programs of teacher orientation and should seek help, when necessary, in providing them. These programs should define the purposes and procedures of the high school music course and provide information regarding the availability of helpful courses and sources of information. Given this help, the teacher can obtain much of the necessary information through his own initiative.

Materials and Research Needed in Order to Make the Course Operational

Materials

1. Textbooks suitable for use by high school students need to be prepared.

2. Manuals and textbooks for teachers which provide both orientation and useful sources of information and materials should be prepared.

3. Collections of recordings should be produced and complied which are designed to provide specific musical illustrations of important points of the course.
Research

1. Research studies should be conducted with regard to developing the most effective program of teacher education in music.

2. Research studies should be conducted in regard to developing the most effective methods of presenting the course materials.

3. Additional research is needed in developing the listening skills.

4. Ways of evaluating and determining the effectiveness of the high school music course need to be devised.
CHAPTER VII

SUMMARY AND CONCLUSIONS

Summary

General education seeks to prepare young people for an active, responsible, and meaningful life in their own generation. It unifies society through common bonds of understanding based on knowledge of the great ideas of man. Since the majority of the population receives no further formal education beyond high school the function of general education in the high school is of great importance and must both prepare the approximately three-fourths of the population who will receive no further education for life and also prepare the other fourth who will continue in some form of higher education.

The study of music becomes a part of general education and should be included in the high school curriculum since it helps prepare the student for the quest of beauty, is a conveyor of the great ideas of man, and provides a unique view of the world which is different from the scientific, historical, or philosophical. Musical understanding also provides rewarding experiences which can help occupy man's increased leisure time brought about by technology.
Present programs of music in the high school do not fulfill the purposes of general education since they consist primarily of performance organizations which are geared to the acquisition of skills and are directed at the special rather than the general student.

A historically oriented course based on the study of music literature is the best way of contributing to the understanding of music as a developmental art and also of fulfilling the purposes of general education through the study of music. The proposed new course is not to be confused with "music appreciation" in the traditional sense. Students must receive a solid musical preparation for the high school course in the elementary and junior high school. They should acquire theoretical and listening skills and knowledge about the elements of music.

Teachers must be prepared to teach the high school course through increased emphasis on the unified study of music literature as a basic part of their education. More experience teachers and new teachers must be oriented to their responsibilities in regard to the teaching of such a course for the general student in addition to their present responsibilities in conjunction with performance groups. The leadership necessary for the preparation of new teachers and the orientation of these teachers should be provided by teacher education institutions of higher learning.
Conclusions

1. High school education is primarily general education.

2. Education in music is a part of general education.

3. The study of music should be included as a part of the high school curriculum.

4. Existing high school performance organizations do not fill the need nor fit the purpose of general education.

5. The general music class needs direction and a solid foundation in order to become effective.

6. The study of music is as demanding, in the academic sense, as is the study of any other subject.

7. The study of music provides a unique view of the world not provided by any other area common to the high school curriculum.

8. The music appreciation class in the traditional sense is not the proper approach to a high school music course since it does not lead to real musical understanding.

9. If a course in music is to lead to real understanding, it must be based on the study of the music itself rather than on irrelevant extra-musical considerations.

10. Because music is a developmental art its study should have a historical orientation in order to achieve greater understanding.

11. Students must receive a solid preparation in music before high school just as they do in other subjects.
12. Music study must become a scheduled part of subject activity in both the elementary and junior high school.

13. No major changes are necessary in the music activities of the elementary and junior high school except in regard to directional emphasis.

14. Today's teacher must receive an education which will enable him to teach the course for the general student as well as music offerings for the especially interested and talented student.

15. Older teachers must be oriented to the high school music course and helped to prepare themselves to teach it.

16. Teacher education institutions must provide the leadership and initiative in preparing teachers for the high school music course.
BIBLIOGRAPHY


AUTOBIOGRAPHY

I, James Richard Hanshumaker, was born in Lima, Ohio, April 8, 1931. I received my elementary and secondary-school training in that city and my college training at The Ohio State University which granted me the Bachelor of Science degree in Education in 1953 and the Master of Arts degree in 1956. After teaching in the Ashtabula Harbor, Ohio, public schools for four years I returned to The Ohio State University as an Assistant Instructor in the School of Music in 1958. I held this position for three years while completing the requirements for the Doctor of Philosophy degree. In 1960 the Graduate School of that university awarded me a fellowship which helped me to continue my studies.