THE ROLE OF GENERAL MUSIC IN THE CURRICULUM OF THE SECONDARY SCHOOL

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

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ACKNOWLEDGEMENTS

Through this means the writer expresses his indebtedness and appreciation to Dr. Earl W. Anderson for the guidance and constructive counsel received during the preparation of this dissertation. To Dr. Hugh Laughlin and Dr. William B. McBride, the writer expresses his appreciation for the constructive suggestions and criticisms which they offered. Appreciation is also extended those teachers whom the writer observed and from whom he received assistance in studying current school programs.
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CHAPTER I

INTRODUCTION AND STATEMENT OF THE PROBLEM

The purpose of the writer of this dissertation was to study and develop a means of providing musical experiences as part of the general education of secondary school students. To accomplish this purpose, it was necessary to (1) study the philosophical background and objectives of general education, (2) determine the implications of the objectives of general education for music education, (3) ascertain the present status of music education in selected junior and senior high schools, (4) develop a concept of and objectives for general music in junior and senior high school programs, (5) determine the musical activities through which the objectives of general music can be achieved, (6) study problems involved in implementing general music into junior and senior high school programs, and (7) determine necessary measures for in-service and pre-service teacher education to prepare teachers for general music in the secondary schools.
Importance of the Study to Music Education

Two factors have drawn critical attention to the secondary school curriculum in recent years. These are the efforts of the profession to strengthen the general education phases of secondary school programs and the public criticism of secondary education as lacking sufficient emphasis on development of fundamental skills and learnings. Particular attention has been centered around those areas which have not been concerned or associated with general education in the past and are not concerned with development of the basic skills. These areas have been traditionally referred to as special areas and include the arts, athletics, and dramatics. The value of these areas as part of a secondary school program has been various reasons. A number of these reasons are (1) the high degree of specialization and departmentalization which has characterized practice in these areas, (2) the selectivity practiced in these areas of a school curriculum theoretically designed for the benefit of all students, (3) the cost of financing programs in these areas, (4) the general practices in these areas which often appear to be in conflict with general school policy and objectives, (5) the demands of time and effort which these areas make upon students, and (6) the extra-school activities of these
areas which are often questioned in terms of appropriateness for secondary school students.

For these and perhaps additional reasons school officials, educators, and often the general public have assumed a critical attitude concerning the value and place of these areas. In recent years criticism has mounted to a point where a few schools have considered it necessary to curtail drastically activities of music, athletic, and dramatic groups. In music the situation in the schools has been compounded by the imitation and emulation of professional musical organizations. In some instances, competition has developed between school and professional performing groups.

While the special aspects of the music program have developed extensively, very little attention has been directed toward the far greater portion of the school population which does not participate in them. Objectives and ideas have been projected which point out the potential contribution of music to the general student body of the secondary school but very little has been accomplished in incorporating these objectives into practice. Study of the history of music education in the public schools indicates that since the introduction of bands, orchestras, and other performing groups of similar type in the latter part of the nineteenth century, little change has been
made in the basic character of the secondary school music curriculum. Occasionally, courses in theory, music appreciation, and history have been added as well as different types of performing groups. Little has taken place in the nature of rethinking the program in accordance with recent educational developments and ideas or in attempting to provide musical experiences appropriate to a student's general education. Little has been done to encourage interest in music among students who do not participate in performing groups.

The director of a music department in an eastern university expressed surprise in visiting well-equipped schools known for fine programs. He found that over half the students of these schools had no musical experiences under school supervision.\(^1\) The Biennial Survey of Education\(^2\) reports that in 1949 only 30.1 per cent of the students enrolled in the upper four grades of the secondary schools in the United States participated in music of any type within the secondary school program.

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The preceding statements of attitudes and factors indicate that music education at the present time is in a position of defending its place in the secondary school as its value in the curriculum is challenged. The contrast in values and practices between the special and the general programs is evident. Some educators have stated that it is imperative for those in music education to reevaluate their programs and redirect their thinking toward the contribution of music to the general education program of the secondary school. Pitts states that the major challenge to music education today is "to prove that all phases of music in our schools can be planned, administered and taught with a maximum of public benefit."³

In view of the preceding discussion, it is imperative that music education in the secondary school be studied carefully to ascertain (1) what its proper and best contribution to the program is, (2) the form of program best adapted to the general education program of the school, and (3) the manner and type of changes which need to be made.

Definition of Terms Used in the Study

The terms general education, general music, general music program, general music class, and performing group are used throughout the study. Definition of these terms in relation to their meaning in the study follows.

**General education.**—A commonly accepted definition is that provided by the Report of the Harvard Committee. In this Report general education is referred to as "... that part of the student's whole education which looks first of all to his life as a responsible human being and citizen." This is contrasted with special education which refers to preparation for a particular profession or vocation. Another definition which provides further understanding of the term is that utilized by Alberty in *Reorganizing the High School Curriculum*. He defines general education as:

... that part of the program which is required of all students at a given level on the grounds that it is essential to the development of the common values, attitudes, understandings, and skills needed by all for common democratic citizenship.5

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According to Alberty, other components of the secondary school program are special-interest education is "that part of the program which is designed to meet the special needs and interests of individuals or groups." While both definitions are in basic agreement, the definition from the Harvard Committee is more inclusive. The Alberty definition specifies that general education is a required portion of the school program. For purposes of this study, these definitions identify the phase of the student's education which is referred to as general education. In this dissertation general education is interpreted to include development of (1) the skills and attitudes, (2) skills and understandings necessary to deal with the immediate environment, and the (3) knowledge necessary to good citizenship.

**General music in the secondary school.** Activities in music that provide exploration and participation in a wide variety of musical experiences of interest to secondary school students, regardless of talent or ability are general music. General music is conceived as an integral part of the general education program of the secondary school. It contributes to attainment of the

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*6 Ibid.*
objectives of general education through the processes of learning involved in participation in musical activities. General music is non-selective in terms of personnel. It is offered to develop appreciation of music and skill in music through a variety of musical activities rather than through concentration on one particular phase of music study.

**General music program.** In this study the general music program refers to that area of the school music curriculum designed in accordance with the purposes of general education. In traditional school programs the general music program consists of the succession of general music classes. In schools with a core or unified study type of program the general music program consists of the total musical experiences provided in connection with the basic study program or otherwise appropriately provided for within the curriculum.

**General music class.** The general music class is a particular class scheduled within the school program designed to fulfill the aims of general music.

**Performing group.** The term performing group is used in this dissertation to mean a music group whose members regularly rehearse and prepare a repertoire of musical compositions for concert or program use. In the secondary
schools, such groups include bands, choruses, orchestras, and ensembles. These groups are elective and very often selective in terms of personnel.

Limitations of the Study

This study was limited to general music as a factor in the general education of secondary school students. No determination or evaluation of the relationships of performing groups to general education was included. This does not imply that these groups or other music groups make no contribution to the general education of secondary school students. The study was limited to the secondary school since this area at the present time needs exploration and experimentation in the field of general music. A voluminous literature exists concerning objectives, methodology, teaching procedures, and activities of the elementary school music program. However, the amount of literature relative to secondary school general music is limited.

The survey of music programs included thirty-five Ohio junior high school and thirty-five senior high school programs. The intent was to obtain a sampling of typical school programs for study of course offerings and enrollments. From the returned questionnaires complete
information was compiled for thirty-five junior and thirty-five senior high school music programs. This information concerns music program offerings in the secondary schools and is listed by number of schools in which each offering occurs. For tabulation of enrollment by junior and senior high school separately, thirty schools of each category are presented. This was necessary since five schools of the thirty-five mentioned above were combined junior and senior high schools and made no distinction by grade level of the students enrolled in their groups. Information concerning offerings and enrollments is presented in table form in Chapter IV.

Information concerning general music programs now in operation was obtained through observation and interview. No evaluation of the quality of the work was made. The aim was to determine the types of activities, materials, and teaching procedures utilized in these classes as they normally operated. Judgment of the observer was exercised in determining whether interest or lack of interest was evident. Basis for this judgment was pupil attitude in class participation as viewed by the observer.

Observation in high school general music classes was limited to the classes of four teachers since general music classes on the senior high school level are not common. Therefore, a majority of the observations were made in junior high schools.
Procedures Utilized in the Study

Four basic procedures were utilized in the development of this study. These were (1) a study of the literature of general education and of music education pertinent to secondary education, (2) a survey of secondary school music programs through questionnaire, (3) observation of general music classes in secondary schools, and (4) interviews with teachers of general music classes. Information obtained through these procedures was utilized in formulating the concept of general music and ideas for implementation discussed in following chapters. Factors considered in selecting schools for survey and of teachers for observation and interview are discussed below followed by a detailed explanation of the above procedures.

Selection of Schools for Survey and Observation

Factors considered in selecting schools for survey by questionnaire were (1) the necessity of obtaining information concerning both junior and senior high school programs, (2) the desirability of obtaining information from small schools with enrollments of approximately one hundred students as well as schools enrolling as many as 1800 students, (3) the desirability of representation of schools from various areas of the state, and of (4) representation of county, exempted village, and city school programs.
Selection of schools visited for observation and interviews with teachers was made after discussing the project with several persons acquainted with music programs in the State of Ohio. The only stipulation made in selecting these schools was that the school offer interesting and effective general music and that it be possible to observe a number of teachers. Edith M. Keller, Supervisor of Music, Department of Education, State of Ohio, Joseph A. Leeder, Music Education Department, The Ohio State University, and Everett Nelson, Music Education Department, Miami University, Oxford, Ohio, Byron Greist, Supervisor of Music, Massillon, Ohio, Olive Gibson, Junior High School Supervisor of Music, Cleveland, Ohio, Dorothy Jones, Supervisor of Music, Lorain, Ohio, and Harold Kaufman, Sandusky, Ohio, suggested schools where visitation would be profitable. In addition, classes in five schools in the Columbus area familiar to the writer were selected for observation. Interviews with teachers and supervisors followed observations in the schools. In a few instances it was not possible to interview the teacher at length because of his teaching schedule.

Observations were made in Barrett, Clinton, Crestview, Franklin, Indianola, and West Junior High Schools, and North Senior High School in Columbus, Ohio, Nathan Hale and Wilbur Wright Junior High Schools in
Cleveland, Ohio, Roosevelt Junior High School in Cleveland Heights, Ohio, Longfellow Junior High School and Lorain Senior High School in Lorain, Ohio, Edmund Jones and Longfellow Junior High Schools in Massillon, Ohio, Lemon-Monroe High School, Monroe, Ohio, Sandusky High School, Sandusky, Ohio, Roosevelt Junior High School in Springfield, Ohio, and Woodrow Wilson School in Xenia, Ohio.

Discussion of Procedures

Study of the literature of general education and music education.- Through study of the literature of general and music education in the secondary schools information and understandings were obtained concerning (1) the meaning and objectives of general education, (2) the objectives of music in the secondary school program, (3) the objectives and practices of general music at the present time, (4) the objectives of general courses in other areas of the curriculum, and (5) the background of music education in the secondary schools obtained through a study of the history of music education in the United States. From study of the objectives of general education and of music education in the secondary schools implications for future programs of music education were drawn and the role of music in the general education.
program defined. Information concerning general music, general courses in other areas, and the history of music education served as background information in developing the concept of general music discussed in later chapters.

**Survey of school programs.** To obtain information concerning offerings and enrollment of current music programs, questionnaires were mailed to music teachers of one hundred schools considered a representative sampling of Ohio secondary schools. The information assembled from the returned questionnaires was analyzed for the purpose of obtaining a picture of music offerings in these schools, determining the extent of student participation in various offerings and in the total programs, and determining the extent of general music in these school programs. A copy of the questionnaire form used is in Appendix A.

**Observation of general music classes.** Information concerning the status and practices of general music in secondary schools was obtained through observation and interview. Classes in fourteen junior high schools and four senior high schools were observed. These observations provided an opportunity to gain information concerning activities, teaching, and student interest.
Arrangements for the observations were made in advance. The teachers observed had an opportunity to suggest classes for observation. Wherever possible a number of classes of the same teacher were visited in order to obtain a clear impression of the characteristics of the teacher's work in general music. Teachers were requested to continue the regular work of the classes and to refrain from special preparations because of the observer. It was emphasized to teachers that no evaluation of their work was involved. The Observation Form utilized to record impressions is in Appendix B.

Interviews with teachers.- Wherever the schedule permitted an interview was held with the teacher of the general music class to obtain information concerning (1) the teacher's idea of the value of general music, (2) the teacher's interest in general music, (3) the activities of the classes in addition to those observed, and (4) what the teacher believed should be essentials in the preparation of teachers for general music classes. Twelve teachers were interviewed. Information obtained through the interviews is not presented as a unit, but is introduced wherever pertinent to the discussion. Additional interviews concerning the work in general music were conducted with supervisors in Cleveland, Lorain, Massillon, and Sandusky, Ohio.
Organization of the Study

In this chapter an overview of the study and of its importance to music education is presented. In Chapter II an analysis of the objectives of general education in secondary schools is made from which the implications for music education programs are drawn. On the basis of these implications, the role of general music as a factor in the general education program is defined.

Chapter III deals with development of a concept of general music as a part of the general education of the secondary school. A study of the current school situation in regard to music programs, offerings, enrollments, and the status of general music is made in Chapter IV as a first step toward considering implementation of general music into secondary school programs.

Chapter V analyzes the problems involved in establishing effective general music programs in the secondary schools. Chapter VI deals with the aspects of implementation of general music associated with improvement of present programs in the secondary schools with necessary measures discussed.
In Chapter VII ideas for effective pre-service preparation of music teachers for general music teaching are presented as a means of promoting general music programs. Chapter VIII consists of the summary of the entire study.
CHAPTER II

OBJECTIVES OF GENERAL EDUCATION IN SECONDARY SCHOOLS
AND THE IMPLICATIONS FOR MUSIC PROGRAMS

The relationship and contribution of music to the
general education program of the secondary school is the
primary concern of the writer in this dissertation. This
chapter is a report of a study of the objectives of
general education programs in the secondary schools and
the attending implications for music programs. To be
effective music program must be of a design and character
conducive to fostering attainment of the objectives of
general education.

A great amount of the educational thought of the
twentieth century centers around the development of
concepts of general education for secondary schools and
colleges. General education is viewed as one means of
organizing and developing a structure for more effective
high school programs. It is conceived as a program of
basic learnings of value to all students in the secondary
schools, aside from the vocational and special aspects of
the high school curriculum.

Impetus for development of concepts of general
education arises from various sources which are concerned
with the continuing effectiveness of the high school programs. Factors which influence the development of theories and programs of general education are (1) the need for basic reorganization of the high school curriculum in view of the confusion resulting from the addition of numerous subjects, (2) the concern evidenced among some educators that traditional liberal education is neglected or dissipated among the many subjects which form curriculum, (3) the development of concepts of learning based on knowledge of human growth and psychology rather than on content organization, (4) the overemphasis on electives which often means the students' programs lack essential learnings and form no over-all meaningful pattern, (5) segmentation of areas of learning into unrelated, specialized elements which do not provide students with clear relationships within a particular field, (6) cognizance of the need for some type of unity in the educational program especially in view of the widely diversified and steadily increasing student enrollment, and (7) the need to provide for all students a basic education designed to preserve and foster the ideals of a democratic society.
The Nature of General Education

In Chapter I general education was defined as consisting of that part of the student's education concerned with development of attitudes, skills, and understandings essential for citizenship in a democracy. Before proceeding with statement of objectives of general education, it is helpful to study the nature of general education as it is interpreted by authorities in the field.

The term general education is often used interchangeably with liberal education, common learnings, or core program. These terms refer to the same basic type of education, but proponents of each hold very different ideas as to what constitutes the desired program and how it should be taught. Kandel's discussion of liberal education is helpful here in that it indicates present thinking in regard to the nature of general education as including more than mere intellectual learnings. He stated:

It is increasingly recognized, however, that a liberal education does not necessarily mean the knowledge of certain subjects, but rather, certain habits of mind, certain attitudes, a certain sense of responsibility, and breadth of interests—personal and social.¹

Contributing further to the understanding of general education is the statement of characteristics in General Education in the American High School. These are:

First, general education is intended for everyone, not merely for the select few who become scholars or who enter the profession.
Second, general education is concerned with the total personality—not merely with the intellect but with emotions, habits, attitudes.
Third, general education is concerned with the individual's non-specialized activities.²

While differing some in detail, these interpretations serve to illustrate points of view concerning general education as well as to illustrate the flexibility possible in practice. A slightly different emphasis and further explanation of the nature of general education are provided in the following statement:

It provides the bases for selecting those competencies which are common to all citizens—experiences, problems, skills, understandings, attitudes which youths should have in common.³


The same author stated:

General education deals with those phases of learning experience provided by the school which are especially designed to help students become well-adjusted citizens and to assume an active part in improving our nation.4

Further explanation of the nature of general education is provided by examples of purposes or objectives. Representative of the formulations of objectives of general education is the list below. These objectives imply a comprehensive interpretation of the scope of general education including additional emphases not previously mentioned. According to these objectives, the general education or common learnings of the curriculum are designed to help young people grow in:

1. Civic understanding and competence
2. Understanding of the operation of the economic system and of the human relations involved therein
3. Family relationships
4. Intelligent action as consumers
5. Appreciation of beauty
6. Proficiency in use of the language5

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4 Ibid., p. 131.

Leonard further explains the function of the common learning or general education program as providing incentive and opportunities for students to grow:

1. In ability to think rationally and in respect for truth arrived at by rational processes
2. In respect for other persons and ability to work cooperatively with others
3. In insight into ethical values and principles
4. In ability to use their time efficiently and to budget it wisely
5. In ability to plan their own affairs, as individuals and as groups, and to carry out their plans efficiently

Such statements from authorities help define general education as a phase of the secondary school program which provides a basis for personal development, extension of interests, and work in specialized areas.

In order to provide a focal point from which to study the implications of general education for music education, a detailed, composite formulation of objectives is developed in the section which follows.

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Objectives of General Education

From study of numerous statements of objectives of general education pertaining to secondary schools and of objectives for total school programs, a composite list of objectives of general education was formulated by the writer. Various patterns of organization have been utilized for convenience in stating objectives and for purposes of projecting emphases. The following statement of objectives of general education in secondary schools is organized in terms of their relationship to individual development of the student. The areas of individual development with which general education is concerned are (1) the development of personality, personal skills and interests, (2) the area of the individual's relationships with his immediate environment—the home, school, and community, and (3) the area of his role as a citizen in a democracy. Organized in terms of these areas, the specific objectives of general education are stated below.

Objectives Associated with Personal Development

The following objectives are associated with development of individual personality, skills, and interests. These include development of:
1. Basic skills of reading, writing, and oral communication and sensitivity to their effective use in everyday living

2. Computation skills essential to everyday work and business transactions

3. Habits of physical and mental health with attitudes and knowledge essential to maintenance of health in these areas

4. A wide range of interests which may lead to further study, to vocational or professional preparation, or which may serve as leisure activities

5. Appreciation and understanding of the cultural and esthetic experiences which enhance living

Objectives Related to the Individual's Home, School, and Community Groups

This area of objectives of general education is closely related with previous objectives, but includes the area of general education which involves relationships and communication with other members of the family, with other students and teachers in the school, and with community groups and organizations with which he comes in contact. These are:

1. Developing satisfactory personal relationships
2. Learning to assume responsibilities involved in group participation
3. Learning cooperation as a necessary factor in society
4. Achieving interest in the welfare of the group and community
5. Understanding and knowledge of the physical environment and its effects on living
6. Achieving effective use of communication skills
7. Participating in enjoyable leisure activities and various forms of entertainment

Objectives Relating to Citizenship

This area of objectives of general education concern the individual's role as a citizen in a democracy and the attitudes and knowledge which this necessitates. These are:

1. Knowledge and understanding of the democratic heritage
2. Knowledge, understanding, and practice in basic democratic processes
3. Understanding and appreciation of present day society and the problems involved
Recent Trends in Secondary School Programs

As a result of the emphasis on developing and improving programs of general education, a number of recent trends are evident in the secondary schools. In some instances where intensive thought and research have taken place, the concept of general education has completely revolutionized the secondary school program. In order to organize general education programs, several new curricular structures have been developed. One writer listed ten different patterns of organization for general education. Aside from specific patterns of organizing for general education in secondary schools, the following trends are noted as a result of increased emphasis on general education:

1. A reconsideration of what should constitute the fundamental learnings, or essential learnings, for secondary school students

2. Addition to the school program of some means of personal and vocational guidance, in relation to other course work, or as a separate program

3. Restructure of programs characterized by grouping subjects of related content or through problem or topic study

4. Study of all areas of the curriculum to ascertain their relationship and contribution to the general education program
5. Manipulation of time schedules to provide longer spans of time for continuous work with certain groups of students

6. Addition of courses of a general nature in areas such as science and mathematics with a specific general education emphasis, although not all general courses are considered as general education

7. Consideration of the general education portion of the program as required of every student

8. Reorganization of the program of the secondary school on an over-all basis, to provide a meaningful total program in terms of the student

9. Consideration of content in terms of the individual's needs and interests, functional leanings rather than an accumulation of knowledge

10. Study in detail of the needs of adolescents, analyzing these needs and attempting to construct curriculums based on fulfillment of these needs

Implications for Music Education Programs

A basic assumption of the writer is that experiences in music are possible and desirable as an integral factor in the general education program of the secondary school.
In terms of this assumption and its importance to music education in the secondary schools, implications are noted in regard to (1) objectives for music education program, (2) organization of music education program, (3) the content and activities of music program, and (4) the teaching involved in various aspects of the music program. The meaning of these implications is discussed in detail in the following sections.

**Implications Relative to Objectives of Music Education Programs**

Objectives of the music program must necessarily be developed after consideration of the objectives of the total school program, and of the general education phase of the school program. This contrasts sharply with much current practice in which many music programs function in a severely departmentalized or specialized manner as separate entities. Objectives of a music program developed in accordance with the objectives of the total program will reflect the values, interests, and aims of the particular school and community.

Objectives for music programs need to reflect an awareness of current trends in educational thought. This idea is emphasized by Pitts in her discussion of the change that has taken place in regard to the arts in
education. She states that the arts are now valued in general education "as a process of human enrichment and growth." This she believes is the result of a changed concept of the purpose of the product of the art. Formerly, all attention centered on the end product, in which perfection was to be achieved at any cost. The artistic process is now valued as an educational process. In terms of the many amateurs who never reach a point of great proficiency in the arts yet profit greatly from participation, the validity of this point is obvious.

Another implication for music education centers around the question of for whom the program should be designed. The history of music education is replete with instances in which justification of music as a legitimate part of the educational program for all students was attempted. It was contended that all students could participate profitably in some type of music. Music for every child is a popular phrase in music education. This ideal has been achieved to a certain point in elementary and junior high schools. Since a basic tenet of general education is that it is intended for all students, the specific relationship of music to the general education

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program must be defined. If music is suggested as a part of the program for all students, or at least a majority of students, appropriate experiences and programs need to be developed.

A large segment of the literature of general education emphasizes the developmental nature of education. Objectives are stated in terms of the needs of students rather than in terms of a logical organization of the particular object. The need for study of the particular contribution of music to a student's education, the purpose of such study, and the manner in which these purposes are accomplished is essential for developing music programs with a general education emphasis.

Implications for Organization of the Music Program

Since the stated objectives may be achieved through a variety of curricular structures, experimentation and study are necessary to develop the particular types of musical experiences which can operate successfully in various curriculum patterns. Many music programs have been severely handicapped or made ineffective in recent years as schools have experimented with new organizational patterns and schedules designed for a general education program. The changing objectives and design of general education programs necessitate rethinking of present
music offerings in order that music can assume a proper place in the total program.

Another implication for the organization of music education programs is indicated as the matter of participation is studied. Since broader participation by the general student body of the school is one of the objectives, some type of program is needed to accommodate this type of participation. The number of students participating in performing organizations can be increased to a limited degree. In some schools preparatory groups have been organized. However, this practice poses the questions as to whether this is the most appropriate means of providing participation in music or whether other ideas are necessary.

Implications for Content of the Music Program

The primary implication lies in the basis for selection. Programs oriented to thinking in terms student growth will accordingly utilize materials and activities appropriate to interests and capabilities of the particular group of students participating and which will provide profitable musical experiences.

A second implication lies in the fact that as an element in general education, the content should achieve a meaning beyond development of skills necessary to the
musical performance. Concurrent with the development of musical skill, the development of attitudes, understandings and appreciations is emphasized. Some materials will be significant in terms of the social purposes or activities of the groups. Materials in some instances will portray a certain idea or period and provide a means of understanding a particular people or an historical era.

Closely associated with this implication for the value of materials is the need for thorough study of the musical meaning and characteristics. The pressures of concerts and time allotments are frequently used as excuses for failing to provide students with a basis for understanding fully the music which groups perform. Since general education is concerned with understandings and appreciation as well as skill, musical experiences need to help students comprehend the significance of such facets as techniques and styling of musical composition, or the text in the case of choral literature.

Since not all students aspire to take part as performers, opportunities and suitable musical materials and activities are necessary for a large number of non-performing students who merely want to enjoy music. It is unrealistic to deny these students musical experiences
simply because they are not sufficiently interested or
talented to take part in performing organizations.
Concerning the types of content suitable to these people,
Douglass states:

Our curriculum materials must no longer
be based on the all-or-none policy—the
policy of teaching only the very best,
the classical, in literature, music and
art, or none at all. We must be realis­
tic enough to see that most of the
leisure of our students is certain to
be spent in what might be spoken of as
the 'middle' levels. Consequently,
training young people to read materials
which are at least harmless and to enjoy
middle level music and art is far more
important than to continue a type of
teaching which, in the majority of learners,
develops hypocrisy, indifference or even
antagonism.8

Implications for Teaching in the Music Program

A number of implications for teaching practices
are indicated as music is considered a facet of the
general education of secondary school students. Teaching
in such programs will involve:

1. Sensitivity to the social and cultural
meaning of musical materials and activities as well as
to musical interpretations and performance problems

2. Increased learning and understanding of
adolescent characteristics and development

8 Harl R. Douglass, "The Modern High School
Curriculum," The School Review, Vol. 63 (January,
3. Familiarity with the whole field of music, vocal and instrumental styles and compositions, history of music

4. For a great many teachers, the process of learning to use teaching aids of all types

5. For teachers working with other areas in a program of an integrated or correlated nature, familiarity with the work of students in these areas and with the content of the other areas

The Role of Music in the General Education Program

Analysis of the foregoing implications serves to identify the role of music in the general education program of the secondary school as fulfilling the following functions:

1. Fostering the objectives of general education through musical experiences along with other curriculum areas

2. Providing musical experiences appropriate to the interest and abilities of any students in the secondary school who desire them

3. Providing experiences through which students may develop musical understandings, skills, knowledge, and familiarity with musical terminology of value to the layman
4. Providing musical experiences as a means of personal expression, social and esthetic enjoyment

5. Developing understanding of the role and relationship of music to various cultures and areas of the world

6. Providing opportunity for creative development through the materials of music

The functions of music relative to the general education program of the secondary school may be realized through various means. A number of these are (1) emphasis on the general educational aspects in performing groups, (2) musical experiences for the general student body through school concerts, assemblies, and all-school sings, (3) a separate class designed for the purpose, such as the general music class, (4) musical experiences as they relate to problems under study in a core program, and (5) musical experiences as part of an art survey type of program. In Chapter III the general music class will be studied as one means of organizing musical experiences appropriate to the character and objectives of general education.
The primary purpose of this chapter was to study the educational setting in the secondary school into which general music is to be introduced. To do this it was necessary to define and study the nature of general education as it is conceived by authorities in the field. General education was referred to as the basic learnings or common learnings considered essential to the all-around development of students in the secondary school.

After study of the nature of general education a statement of objectives was made. These were constructed from the point of view of individual development and were organized under the categories of individual skills, interests, and attitudes, relationships with the immediate community, and requirements for good citizenship. Several objectives were stated under each of these categories.

As a result of the emphasis on general education, a number of recent trends in school practice were indicated. Trends noted were concerned with (1) identification of basic or common learnings and the consequent relationship of other areas of the curriculum, (2) experimentation in restructuring programs, (3) attention to individual students, and (4) addition of new emphases to the program.
From the study of the nature and objectives of general education and the resulting trends, implications for music education programs were drawn. The first implication noted was that future objectives for music education programs need to be more closely allied with school objectives and trends in educational thought and practice. A second implication noted that the content of a music program in a general education program serves the function of providing means of gaining information about music, appreciation of music in addition to a medium for developing skill. The third implication concerned organization or structure of music programs. In deference to changing curricular designs, musical experiences appropriate to new designs need experimentation and development. Implications for teaching practice indicated that emphases and teaching skills appropriate to general education differ from those cultivated for performing groups, where the main emphasis centers around techniques of skill development.

Study of the implications served to help identify the role of music in the general education program. Functions illustrating this role were promoting general objectives of the school program, providing enjoyable
participation in appropriate musical experiences for many students, developing understanding of the relationship of music to the general culture, and fostering creative development of the individual.
CHAPTER III

THE GENERAL MUSIC CLASS AS AN INTEGRAL PART OF THE GENERAL EDUCATION PROGRAM OF THE SECONDARY SCHOOL

In Chapter II the implications for music programs were noted after considering objectives of general education in the secondary schools. From this discussion conclusions were drawn defining the function of music in the secondary school general education program. This chapter will deal with the general music class as one medium through which the function of music in the general education program can be realized.

The general music class was selected as the basis for this study since it seems to offer possibilities in terms of present school organization. As a separate class it is adaptable to several types of school program. In schools with the traditional curriculum of separate subjects, general music functions as a music course open to any students who desire various types of musical experiences aside from the performing organizations.

In schools with a program where the arts are presented as exploration or survey areas the general music class, either separately or in combination with classes on arts, is an appropriate form of organization. Because
of its adaptability to various school programs and its potential in terms of educational experiences for students in secondary schools, the general music class appears at this time to be an appropriate and valuable contribution to school music programs. While the performing groups must of necessity concentrate on either singing or playing in an intensive manner, students in the general music class can deal with the broader field of music and concentrate wherever appropriate according to the interests of the class. Without the tradition of an outlined course of study and without performance to prepare, the work of the general music class develops according to interests of the students enrolled.

In order that the concept and potentialities of general music may be thoroughly explored, the following aspects will be discussed in this chapter:

1. History and development of general music
2. Objectives of the general music class
3. Characteristics of the general music class
4. Contribution of the general music class to students' educational development
5. Suggest experiences and activities for the general music class
History of General Music

History of the development of the general music course in the secondary schools remains somewhat vague. From the literature of music education it appears that a forerunner of the general course may have been the all-school chorus which was traditional and compulsory in many schools. Some statements concerning the all-school chorus indicate that it was perhaps conceived as general musical experiences for the entire student body of a school. Price\(^1\) speaks of the school chorus not only as fertile soil for the development of all other desirable musical activities and as a medium through which teachers came to know students, but also as a place for discussing with students other aspects of the music program in which they might be interested. In the 1931 Yearbook of the Music Supervisors National Conference, Lindsay\(^2\) referred to the objective of "music for every child and every child for music" as being attained through the large high school chorus.


Early mention of the term *general music* is made by Dykema in 1931 in *Music for Public School Administrators*. He stated that "General music should be available in all high schools for pupils who enter without having had equivalent music study in the upper grades or junior high school." He further recommended providing each student with that minimum acquaintance with the "spirit and material of music necessary for any person of even moderate education."³

Dykema felt that the general music course should include (1) singing in groups and individually, (2) listening to music and becoming acquainted with a considerable number of standard compositions performed by leading instrumental and vocal groups and soloists, (3) gaining command of the technical details of music so that practically every student can sing his part at sight in a hymn tune, and (4) handling and even playing upon at least two or three different instruments sufficiently well for an intelligent decision to be made concerning study. Dykema further refers to general music as introductory to the more specialized courses in the various branches.

In subsequent years general music has become a standard term for the vocal music classes of the junior high schools and is so listed in most courses of study. However, no consistency in interpretation of its activities and functions is found in practice in the schools. In some schools the general music class is exclusively a listening class or a singing class.

In recent years general music has been introduced into the senior high school with success. According to present thinking, general music is now considered as the "broad base of the total music program from whence emanates special groups and special teaching of such groups."^4

Objectives of General Music

In accordance with the role of general music in the educational program, the objectives of general music are listed. These are:

1. To provide opportunities for satisfying and enjoyable social and musical experiences for junior and senior high school students.

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2. To promote interest in participation and exploration in music as a means of personal expression, an area for further study, or as a leisure interest

3. To provide experiences through which skills in reading music, singing, and playing are developed to an extent appropriate to the abilities, interests, and purposes of the members of the class

4. To furnish opportunity for students to obtain knowledge and understanding of the development, structure, elements and literature of music, and of outstanding composers and performers

5. To enable students to gain an understanding of the part music has played and continues to play in cultural and recreational aspects of living

The nature of the general music is such that individual classes can operate freely within the framework of these broad objectives. As teachers and students work in the classrooms, objectives are developed which provide immediate direction for work appropriate to the particular group.

Characteristics of the General Music Class

Several basic characteristics of the general music class that distinguish its work from other music courses in the schools are evident. Statement of these
characteristics is helpful in further defining the general music class and in providing a more complete understanding of the work of the class. Three characteristics are identified and discussed in terms of their meaning to the operation of the class in junior and senior high schools.

1. **The experiences provided in the general music class are designed for all students.**—The types of experiences appropriate to general music classes are those in which all students of varying degrees of musical background, ability, and interest can participate with some degree of success. The determinant of success is not the degree of skill attained in a particular phase of musical endeavor, but the influence on personal development of students, the degree of interest in and attitudes toward music which are developed.

2. **The general music class, through its content and method of approach, attempts to present music as a natural and desirable part of the daily living of students.**—The content and method of approach of the general music class are determined with reference to the background, everyday interests, and to the abilities of the students enrolled. This content and method of approach are designed to foster music as a part of everyday living and to help students attain enjoyment of music as a means of personal
expression. The musical activities of the school and community are utilized to the fullest possible extent as learning experiences for the class.

Public performance is a possible, but not a necessary part of the work of the general music class. The types of musical experiences and activities emphasized are those associated with the everyday life of individuals and of school and community.

3. The general music class is not limited to one area of musical participation, but deals with various types of experiences and materials. A wide variety of musical activities is utilized in general music—singing, listening, dancing of various types, playing instruments, and working creatively with various aspects of music. Numerous additional activities associated with or growing out of these basic activities increase and enhance interest and learning possibilities. To limit the work of the class to one or two types of experiences is to detract from its effectiveness as a means of providing for differing degrees of student interest and ability.

The general music class deals with the broad field of music. At times the work of the class encompasses the relationship of music to the other arts or areas of the curriculum and provides experiences accordingly. The flexible nature of general music permits the group to
work intensively or extensively as the situation demands, since no pressure of oncoming public performance exists.

The Contribution of the General Music Class to the Education of Students in the Secondary School

In this section the writer attempts to define the learnings which can be achieved through the general music class. The content, experiences, and mode of learning in general music aid in fulfilling the objectives of general education insofar as these can be accomplished through music. To achieve these purposes the general music class fosters certain attitudes, skills, and learnings. In the following section these are identified and discussed.

This discussion will be approached first through identifying the objectives of general education to which general music makes a contribution. Following this, the musical learnings, understandings, information, and skills attained through the music class which contribute to these objectives are discussed.

Contribution to Fulfillment of the Objectives of General Education

From the objectives of general education stated in Chapter II, the first general category relates to those objectives which are associated with personal development.
Under this category the first objective concerns achievement of skill in reading, writing, and speaking. The work of the general music class necessitates use of these skills. Teachers of general music should encourage development and effective use of these forms of communication. Among the activities of the general music class which involve use of these skills are (1) reading assignments concerning music to which the class listens, composers, current happenings in music, the structure of music, and reports prepared for presentation in class, (2) writing reports, concert reviews, and other assignments associated with the class work, (3) reporting in class orally concerning special interests, and discussion in class. Extent and quality of such activities are the concern of the teacher of the class. In schools where credit is given for general music, texts are often assigned and regular reading and writing assignments carried on with the musical assignments. The interpretation of musical notation as symbols of communication and expression is studied in the general music class. Students thus learn that men communicate through symbols other than the written word.

Another objective of general education to which the general music class makes a contribution is that of development and extension of interests. The nature of
general music is such that it covers many facets of musical interest, giving students an opportunity to explore numerous areas of interest. Among these areas are those associated with the basic musical activities of the class and other individual or small group interests such as: record collecting, interest in one special area of music such as opera, musicals, or jazz, ensemble singing such as barbershop quartets, concert attendance, arranging music, playing social instruments, folk singing or dancing, interest in one composer, his music, life, and history, development and collection of musical instruments. Although the general music class serves as an impetus and perhaps origin of these interests, it is obvious that the class cannot concentrate on any one of these areas exclusively. As individuals become extremely interested in various phases or areas of music, much of the interest must be pursued individually, outside the class.

Another objective of general education in the area of personal development is that concerned with the appreciation and understanding of culture and beauty. In this respect the general music class is suited to provide experiences for students which establish a basis for judgment and understanding of music which the class hears and performs, provide insights into other cultures through music, dance, and associated activities, and
provide participation in artistic expression as a basis for understanding and enjoyment of the arts. In regard to the individual's relationships with other groups, general music through its **mode** of operation contributes much. Douglass stated:

The lessons of musical participation are not merely music lessons. A music student learns to give of his ability for the good of all; he learns to accept the responsibility for meeting certain obligations and duties; he learns to work with people.\(^5\)

One of the most appealing features of musical participation to adolescents is the social nature of many of its activities. The informality of much of the work of the general music class, such as singing and dancing, provide adolescents with a desirable form of personal expression and social activity.

**Contribution of the General Music Class to Musical Development**

In the general music class the development of skill is a means of furthering musical understanding, participation, and enjoyment of music. The following analysis of the possibilities for musical development in the general music class is not intended to constitute a pre-

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determined content for general music classes. The specific learnings developed and the extent to which they are developed are determined in the classroom as teachers and students work together. Nature of the materials used, the interests and abilities of students, types of experiences chosen, and the objectives of the particular teacher are determining factors in the type and amount of learning.

Through singing experiences musical skills are cultivated relative to learning to use and develop the voice through the period of change, learning to read music, sight reading and performing new and increasingly difficult and varied literature, developing good singing habits, increasing interpretative skill, and singing in three and four parts and in free harmonization.

Through listening activities, skill is attained in identifying and understanding the main elements of interest in a composition, styles of musical composition, instrumental and vocal timbres and combinations, styles of interpretation, quality of performance, general characteristics of musical forms, and recognition of devices used by composers.

Dance activities provide opportunity for development of rhythmic feeling and skills necessary for participation in the various folk and social dances used in
the class. Instrumental activities of the class provide for development of skill in rhythmic reading and in playing rhythmic and chordal accompaniment.

**Knowledge of Music Fostered by the General Music Class**

The general music class endeavors to foster an understanding and appreciation of music beyond that commonly developed in performing groups. This necessitates emphasis on knowledge of music appropriate to the work of the class. Such information is valuable to the extent to which it helps students comprehend and appreciate the music with which they come in contact. Several areas of knowledge about music contribute to better understanding and appreciation of music. These are:

1. **Knowledge and understanding of musical elements**—melody, harmony, rhythm, form, and tone color and their use in composition

2. **Musical terminology necessary to discuss** music intelligently

3. **Types of vocal and instrumental compositions** and their characteristics—opera, oratorio, art song, operetta, tone poem, suite, symphony, and overture

4. **Development of music**

5. **Knowledge of outstanding vocal and instrumental compositions**
6. Knowledge of the physical characteristics of tone and tone production through both voice and instruments

7. Knowledge of styles of musical composition

8. History of instruments

It is obvious that the general music class cannot provide extensive learning in all of these areas. Such information is introduced to further appreciation of music studied in class. Emphasis on background information varies from one composition to another as distinctive characteristics are identified.

Suggested Experiences and Activities for the General Music Class

The general music class is designed to provide a variety of musical experiences and learning for students who participate rather than to deal exclusively with development of specific musical skills. These experiences fall into the general categories of performing music, listening to music, and developing a background of information and understanding of music. In practice these experiences are closely associated. For purposes of discussion they are dealt with separately in the following section.
Experiences in Performing Music

Singing is a basic musical and social activity of the general music class. Experiences are pointed toward helping students develop attitudes and skill necessary to satisfactory participation. Interest in singing is stimulated by providing variety within the types of song literature used, developing understanding of the text, learning to interpret and perform the songs well, and through a number of associated projects or activities. Some of these are of interest to an entire class while others are of more interest to individuals or small groups.

The song literature utilized is varied, consisting of folk, art, and popular songs as well as arrangements from film music, musical comedy, operetta, oratoria, and opera. Song literature is chosen with reference to arrangements which the class can adequately perform, appropriateness to a certain area of study, and for enjoyable informal singing. Arrangements are selected according to the requirements of the voices in the class. While unison singing is valuable for interest, vocal development, and for cultivating a good style of singing, part singing constitutes the greater part of literature for the class.

Supplementary activities suggested which are associated with or originate from the basic singing are:
1. Informal singing periods of popular or recreational songs familiar to the class
2. Free harmonizing in which the class learns to participate in singing parts by ear
3. Preparing solo or ensemble numbers as individual or small group projects
4. Listening to recorded singing of familiar song literature for study and comparison
5. Planning class or school assemblies in which community singing plays a major part
6. Learning techniques of conducting informal singing
7. Participating with school choirs and glee clubs in assembly programs or music festivals
8. Planning musical numbers and taking part in programs for school parties, dances, or parent meetings
9. Writing part arrangements for class or ensemble singing groups
10. Creating melodies and harmonization for original or selected poems
11. Writing or arranging instrumental accompaniment using either recreational instruments or standard band or orchestral instruments, for performance with the class

Instrumental instruction on the standard instruments is not within the work of the general music class. However,
use of social instruments such as the autoharp, guitar, ukelele, and piano for accompaniment provides interesting activity for students in general music classes. Instructional work with these instruments can be carried on in the class. These instruments can also provide interesting accompaniments for group or solo singing and folk dancing.

Rhythm instruments of the Latin American and African types are often quite appropriate as accompaniment for sings and dances performed in the class.

Standard instruments are used in the general music class, generally by students who have been instructed elsewhere. These instruments provide accompaniment for singing, illustrations of instrumental music studied, demonstration of instruments for the class or interesting listening as members of the class or guests perform solo or ensemble literature.

Information about music is most valuable when it serves in a functional relationship to musical activities. Listed below are several ways through which students obtain information pertinent to the particular music which the class studies:

1. Assigned reading and study of background information needed in order to appreciate music performed or heard
2. Drawing illustrations, charts, and maps as visual aids to classroom work in order to present concepts of musical development and form

3. Attendance at concerts, hearing special radio and television programs with preliminary preparatory study and follow-up necessary for full appreciation

4. Study of current happenings in the field of music, exploring their background and hearing music or artists mentioned

5. Talk in class by guests concerning performance, a special interest in music, some phase of music of interest to the class; such might include a visiting artist, conductor, composer, or music critic

6. Preparation and arrangement of program notes for school concerts

7. Pre-concert preparation for class or other school groups in anticipation of a professional concert

Summary

The role and contribution of the general music class to the general education program of the secondary school were discussed in this chapter. Included were: the history of general music, objectives, characteristics,
contribution to the education of secondary school students, and experiences and activities through which the contributions are realized.

Study of the history of music education indicated that the general music class was of uncertain origin. The required all-school sings or assemblies were noted as probable sources of the idea. As a separate class, general music was first described in the literature of music education in the early 1930's.

The objectives of general music stated were:
(1) to provide opportunity for satisfying and enjoyable social and musical experiences, (2) to promote participation and exploration in music, (3) to provide experiences through which musical skills are developed, (4) to furnish opportunities for students to obtain information about and understanding of music, and (5) to enable students to understand the part music plays in cultural and recreational areas of living.

As a further means of explaining general music, the characteristics of an effective general music class were listed.

These characteristics were:

1. Experiences provided in the general music class are designed for all students.
2. The general music class, through its content and method of approach, attempts to present music as a natural and desirable part of the daily living of students.

3. The general music class is not limited to one area of musical participation, but deals with various types of experiences and materials.

The next step discussed in developing a concept of general music was its contribution to the students' total education. The contribution of general music to the students' total education emphasized experiences of the general music class which foster general and musical development. Under general development experiences were emphasized which contribute to fulfilling the objectives of general education. It was indicated that general music contributes in some degree to development of communication skills and sensitivity to beauty, to extension of personal interests, and to satisfying social relationships.

Contribution to the development of musical skills were the reading, interpretative, and manipulatory skills associated with singing and interpretation of the musical score, with rhythmic activities and with the use of recreational instruments. Knowledge of music fostered by
the general music class was centered around information concerning the elements of music, musical style, performers and composers of music, musical instruments, terminology, and types and characteristics of composition.

In the final section the writer suggested experiences suitable to general music classes through which the learnings and skills specified can be developed. These were: performing music through singing, playing instruments, dancing, and listening to music. Suggested experiences conducive to gaining information and understanding of music were associated with obtaining background material through reading and class discussion, assignments to be accomplished outside of class, study and analysis of concerts and recordings, demonstration and discussion by both guests and class members who specialize in a certain field.
CHAPTER IV

A SURVEY OF MUSIC PROGRAMS, STUDENT PARTICIPATION, AND GENERAL MUSIC CLASSES IN SELECTED SCHOOLS

After studying the role of general music within the general education program of the secondary school and analyzing the general music class, the next step was to consider implementation of general music into school programs. To do this it was necessary to obtain information concerning some secondary school programs as a means of assisting in the study of the present status and problems relating to general music. Information concerning music programs and student enrollment was obtained by investigating music programs in 70 selected junior and senior high schools. Information concerning current practice in general music was obtained by observing classes and interviewing teachers in eighteen junior and senior high schools. These schools were chosen with some regard to size, type, and geographical location. No effort was made to select or study these school programs as a statistical representation of all Ohio high schools. Information obtained is presented in the discussion and tabulations which follow.
Music Programs in Junior and Senior High Schools

Information concerning current music programs and student participation was obtained through questionnaire and is contained in Tables 1 and 2. The questionnaire form appears in Appendix A.

Junior High School Music Programs

Musical activities of thirty-five junior high schools during the school year 1956-57 are shown in Table 1. The most prevalent music activity in these schools during the school year 1956-57 is shown in Table 1. The most prevalent music activity in these

<table>
<thead>
<tr>
<th>Musical Activity</th>
<th>Number of Junior High Schools Reporting the Activity</th>
<th>Per Cent of Total Schools</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Music</td>
<td>29</td>
<td>83.</td>
</tr>
<tr>
<td>Band</td>
<td>23</td>
<td>66.</td>
</tr>
<tr>
<td>Chorus</td>
<td>18</td>
<td>51.</td>
</tr>
<tr>
<td>Orchestra</td>
<td>15</td>
<td>43.</td>
</tr>
<tr>
<td>Boys' Glee</td>
<td>13</td>
<td>37.</td>
</tr>
<tr>
<td>Girls' Glee</td>
<td>11</td>
<td>31.</td>
</tr>
<tr>
<td>Ensembles</td>
<td>4</td>
<td>11.</td>
</tr>
<tr>
<td>Theory</td>
<td>3</td>
<td>8.</td>
</tr>
<tr>
<td>Music Appreciation</td>
<td>3</td>
<td>8.</td>
</tr>
</tbody>
</table>
junior high schools was general music, which 83 per cent of the schools reported as a part of their music program. The prevalence of general music was partially accounted for by the fact that the former state regulations stipulated that music should be required in the seventh and eighth grades in Ohio Schools. Although it is not mandatory that schools comply with the standards noted above, they nevertheless exert a great amount of influence on programs.

Band followed the general music classes as the second most popular activity with two-thirds of the schools reporting this activity. The third most popular activity was the mixed chorus. Fifty-one per cent of the junior high schools reported this activity. Orchestra was offered in 43 per cent of the schools. Glee clubs were less popular on this level with 37 per cent indicating boys' glee clubs and 31 per cent indicating girls' glee clubs. Theory and music appreciation were not common in these schools.

The common music program in these junior high schools includes general music, band, chorus, and perhaps an orchestra or glee club. Main emphasis in the schools appeared to be on general music, although 17 per cent of these schools did not include general music in their
program offerings. The fact that 17 per cent of the schools did not offer general music may be attributed to the dissatisfaction with general music expressed in recent years by both teachers and administrators. Increased enrollments have brought about larger classes and more sections resulting in heavier teaching loads and ensuing teaching problems. Teachers have stated that these factors make effective teaching difficult with little opportunity for individual attention in extremely large classes. Administrators have stated that often music teachers are not able to cope with large numbers of junior high school students; consequently they have removed general music from the required list of subjects for junior high school students. In one of the twenty-nine schools offering general music the course was being discontinued the following year as a required subject but was to be retained as an elective. Another school reported that the course would no longer be required for eighth grade students.

**Senior High School Program Offerings**

Table 2 indicates activities in senior high school music programs. On this level, band was the most frequent offering. Every senior high school reported a band. The mixed chorus was offered in 97 per cent of the
TABLE 2

Number and Percentage of the 35 Ohio High Schools Studied which Offered Each of Ten Types of Music Activity

<table>
<thead>
<tr>
<th>Musical Activity</th>
<th>Number of Junior High Schools Reporting the Activity</th>
<th>Per Cent of Total Schools</th>
</tr>
</thead>
<tbody>
<tr>
<td>Band</td>
<td>35</td>
<td>100.</td>
</tr>
<tr>
<td>Chorus</td>
<td>34</td>
<td>97.</td>
</tr>
<tr>
<td>Girls' Glee</td>
<td>21</td>
<td>60.</td>
</tr>
<tr>
<td>Boys' Glee</td>
<td>14</td>
<td>40.</td>
</tr>
<tr>
<td>Orchestra</td>
<td>12</td>
<td>34.</td>
</tr>
<tr>
<td>Theory</td>
<td>10</td>
<td>29.</td>
</tr>
<tr>
<td>General Music</td>
<td>10</td>
<td>29.</td>
</tr>
<tr>
<td>Ensembles</td>
<td>7</td>
<td>20.</td>
</tr>
<tr>
<td>Dance Band</td>
<td>4</td>
<td>12.</td>
</tr>
<tr>
<td>Music Appreciation</td>
<td>3</td>
<td>9.</td>
</tr>
</tbody>
</table>

schools. These two activities dominated the senior high school programs. The girls' glee club ranked next in the offerings and was reported in 60 per cent of these high schools. Both girls' and boys' glee clubs were more popular on the senior high school level than in junior high school. General music and theory ranked sixth in frequency of offering with 29 per cent of the schools indicating these two courses. Frequency of general music and theory courses is interesting. It is interesting to note that orchestra was offered in only 34 per cent of the
high schools as compared with 43 per cent of the junior high schools, or a difference of 9 per cent. Ensembles were popular in the senior high schools with 20 per cent of the schools scheduling these groups. Dance band appeared in the senior high school programs in 12 per cent of the schools. Music appreciation was not a common offering in these schools, appearing in only 9 per cent of the schools. According to these schools the typical senior high school program consisted of a band, a mixed chorus, a girls' glee club and perhaps one or two of the other groups.

The larger types of performing groups appeared to be the most popular in the senior high schools surveyed. Seven different types of performing groups were reported. The emphasis which schools placed on performing groups was illustrated by the frequency with which these offerings appeared on the junior high school level. Although music appreciation could conceivably be considered as general education, this course was offered infrequently. These data indicate that the band has outgrown the orchestra and dominates the music program in spite of the fact that orchestra was the first type of instrumental music activity introduced into the schools.
Study of these schools indicated that few steps have been taken in these toward providing for music as a part of the general education of students. The introduction of general music to the offerings of a few high schools was the only indication of increased interest. In a number of schools it was noted that, in order to provide opportunities for more students in music, an increase in the number of performing groups was made. For instance, preparatory or cadet bands and choirs were established in some schools. This is indicative of the thinking that establishing additional performance groups is the only means of providing more musical opportunities. Although establishing preparatory performance groups offers an opportunity for more students to participate in music, such groups serve primarily as feeder groups for senior high schools.

On the whole, the programs surveyed represented traditional music programs oriented to students with special interests in music. Of the ten types of offerings in these schools, only two could be considered as designed primarily to further interest and participation in music among the general student body. These were the music appreciation and the general music classes.
Student Participation in Musical Activities

Study of the amount and patterns of student participation was made from information obtained through questionnaires. This information provided insight into the extent of student interest in present music offerings and the availability of music groups to the general student body. In terms of completeness of information received through questionnaires it was considered advisable to eliminate combined junior and senior high schools since separate enrollments on junior and senior levels could not be determined. This reduced the number of schools from which participation was computed to thirty junior high schools and thirty senior high schools.

Enrollment in Junior High School Musical Activities

Table 3 represents total enrollment in musical activities in 30 junior high schools and the relationship by per cent of enrollment in separate activities to the total music enrollment.

General music had the greatest concentration of enrollment with 71 per cent of the total music enrollment. This was due to the fact that, as it was noted in Table 1, 83 per cent of the junior high schools offer general music and in most schools it is required.
In comparison with general music, enrollment in other junior high school music offerings is small. This may be due to the fact that many students in the junior high school were receiving instruction on instruments and did not participate in the performing groups. The overall picture would indicate that general music remained as the basic activity in junior high school music programs. While a great many types of performing groups had been introduced into the junior high school music program, they did not draw large numbers of students in these schools.
Enrollment in Senior High School Music Offerings

Table 4 shows enrollments in senior high school music offerings and the relationship by per cent of the enrollment in separate music offerings to the total music enrollment.

TABLE 4
Enrollment in Each of Ten Music Activities in 30 Senior High Schools

<table>
<thead>
<tr>
<th>Activity</th>
<th>Enrollment</th>
<th>Per cent of Total Music Enrollment</th>
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</thead>
<tbody>
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<tr>
<td>Band</td>
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<td>General Music</td>
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<tr>
<td>Theory</td>
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<tr>
<td>Music Appreciation</td>
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<td>.6</td>
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<tr>
<td>Dance Band</td>
<td>63</td>
<td>.6</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>9275</strong></td>
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</table>

Participation in mixed choruses exceeded that in bands despite the fact that Table 2 (page 66) indicated a greater number of bands. Chorus quite often exceeded 100 participants while instrumental organizations very rarely exceeded 90 participants. The enrollment in general music of 14 per cent of the students is unexpected since general
music has not been a prominent part of the music programs of senior high schools. This figure showed a difference of 57 per cent from that of the junior high school level. Per cent of participation in band ranged from 9 per cent in the junior high school to 24 per cent in the senior high school, a difference of 15 per cent. Chorus participation ranged from 7 per cent in the junior high school to 35 per cent in the senior high school, a difference of 28 per cent between the two levels. Girls' glee clubs showed an enrollment on the senior high school level of 13 per cent compared with 4 per cent on the junior high school level. Per cent of participation in orchestra, boys' glee club, ensembles, music appreciation and theory retained a relatively constant per cent of participation between the junior and senior high school levels. A distinctive contrast is evident between the enrollments in performance groups in junior and senior high schools. In the junior high schools 28 per cent of the music enrollment was in performance groups while in the senior high schools 81 per cent of the enrollment in music was in the area of performance.

**Enrollment in Junior High School Musical Offerings by Individual Schools**

Table 5 constitutes a breakdown of enrollment by individual schools according to separate activities of
TABLE 5
Per Cent of Enrollment in Each of Nine Musical Activities in 30 Junior High Schools by Individual School

<table>
<thead>
<tr>
<th>School</th>
<th>Total Enrollment</th>
<th>Band</th>
<th>Orches-</th>
<th>Chorus</th>
<th>Boys' Glee</th>
<th>Girls' Glee</th>
<th>General Theory</th>
<th>Music</th>
<th>Ensemble Appre-</th>
<th>ciation</th>
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</tbody>
</table>
TABLE 5 (cont'd)

<table>
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<tr>
<th>School</th>
<th>Total Enrollment</th>
<th>Band</th>
<th>Orchestra</th>
<th>Chorus</th>
<th>Boys' Glee Club</th>
<th>Girls' Glee Club</th>
<th>General Music Theory</th>
<th>Music Ensembles Apprehension</th>
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<td>18</td>
</tr>
</tbody>
</table>
the music programs of 30 junior high schools. Schools are listed by size from the smallest to the largest. This table shows the per cent of the total student body which participates in each music offering in each school.

It is necessary to emphasize again that in all except two schools, students were free to participate in several music groups. Thus some students may have been included in the enrollment of as many as three groups. The per cent given represents the total enrollment of each group. For example, in junior high school #1, all students were enrolled in general music, while at the same time 40 per cent of these students were also enrolled in band.

It is evident that per cent of participation in music activities was high in small schools and decreased somewhat consistently as the size of the schools increased. As was expected, general music with one exception ranked highest in per cent of participation with schools offering general music reporting from 3 to 100 per cent participation. No consistent pattern of relationship is evident between general music and performing groups in schools which had a high per cent of participation and schools which had a low rate of participation in general music. Most extensive programs appeared to exist
in the medium sized schools with enrollments of from 600 to 800. Participation among general music and performance groups appeared well distributed in the schools.

**Enrollment in Senior High School Music Offerings by Individual School**

Table 6 shows by per cent the student enrollment in senior high school music offerings as well as an outline of offerings. Since duplication of personnel among various music offerings exists, no computation of total student participation within a school was made. It is immediately evident that per cent of participation decreases with size of school with a range of from 52 per cent in one of the smallest schools to one per cent in a larger school. This appears to indicate that in general, larger schools did not necessarily increase the number of bands or choruses but perhaps exercise more selectivity in personnel. Three exceptions to this assumption are noted in reference to high per cent of participation in band in schools numbers 21, 26, and 28. These per cents indicate some type of supplementary band group.

In the case of the mixed chorus, the high per cent of participation in the majority of schools is evident with school number 24 indicating that 25 per cent of the
### TABLE 6

Per Cent of Enrollment in Each of Ten Musical Activities in 30 High Schools by Individual School

<table>
<thead>
<tr>
<th>School</th>
<th>Total Enrollment</th>
<th>Band</th>
<th>Orches-</th>
<th>Chorus</th>
<th>Boys' Glee Club</th>
<th>Girls' Glee Club</th>
<th>General Theory</th>
<th>Music Appreciation</th>
<th>Ensemble Band</th>
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student body participating. This is especially significant in terms of the total school enrollment of this particular school.

Larger schools, of the ones covered by this survey, tended to have the greatest number of music offerings. It is also noted that general music was more prevalent in larger schools. This is indicative of the fact that in smaller schools performing groups fulfill somewhat of a general education function.

The Status of Current General Music Classes

General music classes of fourteen junior high and of four senior high schools were observed and teachers of these classes interviewed in order to obtain information concerning the operation of these classes. Location of schools visited is indicated in Chapter I. A copy of the observation guide sheet is found in Appendix B. Wherever possible, several classes of one teacher were observed in order to get as complete a picture of the work as possible. In some cases three classes of one teacher were observed; in other cases only one class of a teacher could be visited. On the junior high school level the classes observed were the required general music classes for seventh and eighth grades, usually meeting two
periods per week. On the senior high school level, enrollments in the classes were elective. In one school, general music was a prerequisite to other musical groups on the senior high school level.

Wherever possible, interviews were held with the teachers following the observation in order to gain a better understanding of the classwork, and to obtain the teacher's ideas concerning the value of general music, teacher interest in it, and ideas concerning preparation of teachers of general music groups.

Obviously, a certain amount of the information obtained in this manner reflects the judgment of the observer and is, thus, subjective. Teachers were informed before the observations were made that no evaluation of their work was intended. Rather, the observations were made to obtain first-hand information concerning (1) the musical activities and experiences that characterized current general music classes, (2) the materials in use in general music classes, (3) the manner in which these materials were organized, (4) the relationship or association of the content and activities of general music to school and community music, and (5) student reaction to the general music classes as noted by the observer and the teachers of the classes.
Activities of General Music Classes Observed

With the exception of one class whose members did not sing during the observation, singing was the major activity of the classes. The teacher of the class of students who did not sing stated that the class members did not particularly enjoy singing and so he attempted to provide musical enjoyment by other means. In the classes of three teachers, singing was the sole activity carried on during the observation. These teachers indicated however that such was not the usual pattern of class activity and that other activities were utilized.

Unison singing predominated in grades seven and eight. In two schools, seventh grade classes sang only in unison. In the remainder of the junior high schools, students sang in two, three, and four parts. One of the high school groups, composed only of girls, sang in three parts. High school groups in two situations sang in unison as well as in three and four parts. Because of lack of tenors, soprano, alto and baritone material was used to a great extent in two high schools.

Other types of activities were observed in the schools although singing was the predominant activity. Three junior high school groups participated in folk dances of a simple type. One teacher used, with junior
high school groups, clapping and tapping of rhythm patterns found in songs and patterns which she wrote on the blackboard. The same class also worked with counting in various meters. This was the only class among all those observed which devoted attention to rhythmic elements and used physical responses. The senior high school groups observed engaged in no rhythmic activities. Three junior high school and three senior high school groups engaged in listening experiences during the observation. An analysis of what was heard was in no case intensive although questions concerning timbre of instruments and quality of voices were asked and in turn discussed by students. One teacher sang to the students and discussed the songs he had sung, explaining their meaning.

Numerous minor activities were carried on by individual teachers. Many of these were directly associated with the activities of the class; others were unrelated.

Included in these activities were attempts to create original melodies, interval drills sung from patterns placed on the blackboard, sight reading exercises using material designed for the purpose, notation of familiar folk songs as an ear training drill, preparation of a pageant utilizing soloists and narrators, discussion of vocal techniques followed by performance of vocalizes and breathing exercises, and comparison of a class
performance with the recorded performance of a professional group. Among other such activities were those dealing with association of the work of the general music class with the beginning instrumental instruction, class discussion and reading concerning composers followed by testing, discussion of the value of musical participation referring to famous persons who were interested in music, and explanation of the Jewish holiday season with musical examples performed by the teacher. These were, of course, not all the activities observed, but are noted to illustrate the variety of teaching practices and activities in the schools visited.

Materials in Use

A great variety of song material was utilized. Folk music was predominant. Since several of these observations were made at the beginning of a school year, members of three junior high school classes sang school songs. The remainder of the song material consisted of patriotic, religious, college, humorous, and art songs. One group used spirituals to advantage in recreation-type singing with free harmonization. Two groups sang rounds as a recreational type of singing activity. Six teachers used popular song material in classes observed. It was indicated that this was standard practice.
In the high school groups, a majority of the material in use consisted of octavo editions of compositions commonly used in choirs and choruses plus community song books. Two classes used books designed especially for high school general music classes. One teacher stated that she used songs from a collection of barber shop literature. Three classes concentrated on listening to music of standard composers; in these cases, the composers were Sibelius and Rachmaninoff. This listening included tone poems, symphonies and concertos.

Materials used in rhythmic activities were taken from basic texts. Associated activities mentioned included very little use of special materials other than popular songs and recordings; one senior high school class utilized sight singing materials.

**Organization of Materials and Activities**

The overall impression of the investigation was that, for the most part, the materials and activities were chosen and used with little concern for relationship to each other or for sequential development of an area of study. This indicates that the thinking centered around the development of certain skills or upon providing enjoyable musical experiences.
One junior high school teacher organized the musical content of the course around music of various countries, presenting the folk music, dance, composers and their compositions, together with information concerning the folk customs and legends and the characteristics of the particular folk and art music. Pictures, films and other visual material portraying some phase of the life of the country were used. These areas of study were established by the teacher with students contributing materials and information wherever possible.

In another junior high school, students had chosen as their core problem a study concerning recreational activities. The work of the general music class was geared toward development of musical activities which people enjoy in such activities. An adult ensemble, all of whom were playing for recreational purposes, performed as the initial phase of the study. Various activities comprised the work of the general music class, such as small vocal and instrumental ensembles, folk and round dancing and group singing with emphasis on free harmonization. Individual pursuits were carried on with some help from the general music class with some time provided from that allotted for the core.
A third junior high school teacher made use of the initial interest of seventh graders at the beginning of a new year with a study of the musical groups of the school, how they operated, how one gained membership, how the groups sounded, the type of music they performed, and the recordings and reference material available in the library.

One senior high school teacher organized the yearly work under three topics. One area of study was concerned with folk literature; a second area was devoted to a study of the voice, its mechanism, operation, proper use; and a third area was concerned with the structure of music, a kind of theoretical study. A second high school teacher had worked out a highly organized series of resource units in conjunction with other teachers of general music in the system. These included many audio and visual aids and resources available through the libraries.

The remainder of the classes seemed to operate on a day-to-day basis of providing for the development of certain skills or of providing enjoyable musical experiences.
Association of General Music with Outside Interests, Other School Areas or Activities

Little emphasis was given to relating the content of general music to outside interests or to other areas of the school on other than a short-term basis. Four junior high school teachers, however, gave evidence of consideration of the outside musical interests of students. Two of these stressed the relationship of instrumental music and school life with sports events and social occasions meriting attention. A third used music which originated from student suggestions and contributions. A fourth teacher, as described in the previous section, associated the general music activities to the work of the core problem and to the interests of individuals and small groups.

Student Reaction to General Music

The student reaction to music experiences in general music was rated only insofar as it could be observed. In the junior high school classes, most of which required general music, distinct disinterest was observed in only one school. A high degree of interest was observed in two schools. More than average interest was shown in four schools. All senior high school groups
registered a high degree of interest in the activities of the class.

Conclusions

From the programs of general music in 60 secondary schools several implications are noted. In the junior high schools, there was extensive participation in music, especially in general music. There were some indications that junior high schools were attempting to emulate the senior high schools in terms of program offerings since all performance groups listed in senior high schools, except dance bands, appeared in junior high school programs. Dissatisfaction of some teachers and administrators with junior high school general music was not reflected here in a great degree. However, teachers in 17 per cent of the schools reported that they did not offer general music and two reported that curtailment of their programs would take place the following year. This curtailment had in some schools taken the form of discontinuing the course as a requirement, in other schools, the time spent in the class was reduced. This does not necessarily imply less interest in general education, but perhaps reflects dissatisfaction with the teaching of such classes, the large enrollments, and teacher
shortages. Aside from the general music courses, the only other music courses which could be considered as having a general education emphasis were the music appreciation courses which were not widespread.

Insofar as the senior high schools were concerned, total participation in music amounted to 42 per cent of the total enrollment on this level as compared with 68 per cent on the junior high school level, or a difference of 26 per cent. The fact that all high school music was elective plus the emphasis on selective groups on this level are considered major factors in accounting for this difference.

On the senior high school level, performance groups constituted seven out of the ten types of offerings reported and accounted for 86 per cent of the student enrollment in music and 34 per cent of the total school participation. As somewhat of an innovation, the dance band and general music appeared in senior high school music programs. The band replaced the orchestra as the most popular performing group in secondary schools.

In some small schools where a high percentage of participation existed, the performing groups themselves assumed some of the characteristics of general education since participation was practically universal. Enrollment
in the senior high school general music classes indicated that there was interest in general music in these schools on the senior high school level.

Concerning the status of general music in the schools visited, the following conclusions were drawn:

1. For the most part, student interest was high in these classes. The teachers' concern for the interest of the class and for promoting music was evident. Disinterest was evident where there was little concern for adapting activities and materials to what students liked to do.

2. On the whole, the majority of the time was spent with singing and little with other musical activities. On both levels, teachers expressed the need for ideas and materials for presenting listening experiences, in working with rhythmic and dance areas, and in associated activities.

3. Senior high school general music groups appeared successful with good enrollment and interest evident on the part of both teachers and students.

4. Few efforts were observed in attempting to attract more students to general music classes.

5. The quality of work carried on in these classes was in many cases superior; musically in a few cases, it was very poor.
CHAPTER V

PROBLEMS INVOLVED IN THE DEVELOPMENT OF GENERAL MUSIC PROGRAMS

Problems anticipated in the development of general music programs in secondary schools are related to (1) the traditional concept of the secondary school music program, (2) differences in values among those concerned with music programs, (3) factors of current programs, (4) misconception by teachers of the nature of general courses, (5) the preparation of teachers for general music courses, and (6) the location and use of materials. Recognition of these problems resulted from study of the history of music education, from observation and interviews with teachers of general music and from study of school programs. Their importance varies according to individual school situation, administrative and teaching personnel, and the school community. Following is a discussion of these problems.

The Traditional Concept of Music in the Secondary School Program

Secondary school music programs comprised mainly of performing groups are now usually traditional in senior
high schools. Information presented in Chapter IV indicated that seven of the ten types of music offerings in senior high schools were performing groups and accounted for approximately 80 per cent of the music enrollment. This is in sharp contrast to ideas of the role of music in the public schools in the early days of the high school when music was conceived as a factor in the esthetic, intellectual, moral, and physical development of all students. The advent of special teachers of music in the latter part of the nineteenth and the earlier part of the twentieth century and the establishment of specialized instrumental and vocal groups initiated the concept of the secondary school music program as a series of performing groups. In spite of such efforts as the school assembly sings, appreciation classes, and the continuous emphasis on the desirability of opportunities for more students, performing groups remain the dominant element. Public concerts, contests, festivals, and a place within the class schedule, have contributed prestige and status to these groups to the point where parents, administrators, and music teachers consider them to be the ultimate ends insofar as a music program is concerned.

In some situations both the elementary and junior high school programs are considered only as preparatory to the senior high school band, orchestra, and chorus.
Not only is the schedule often built around these groups, but financial and staff provisions are made primarily in accordance with their needs. The extreme strength of performing groups makes the introduction of a general education emphasis into the curriculum very difficult. Such an emphasis would not eliminate the performing organizations but would extend opportunities for the enjoyment of music to many additional students.

Conflicting Values

Two areas of conflicting values closely associated with the problem of established tradition are evident in the present secondary school music programs. The first area of disagreement centers around the issue of whether music is to be considered a factor in the education of all students or whether participation in music should be confined to a small group of students who are particularly talented or interested. Those persons who are interested in general education emphasize the importance of constructing programs for the benefit of all students and consider the exclusive character of many secondary school subject areas as contrary to the ideals of democratic education. It is maintained by some that the value of association with music lies exclusively in the area of
proficiency in performance. Participation is thus restricted to those who perform well. It is surprising in terms of this interpretation of a secondary school music program, to note the many efforts to induce adults to participate in music groups and to attend concerts since efforts in secondary schools often seem to be directed toward eliminating a large segment of the student body from contact with music.

Efforts have been made by professional groups in music education to project the ideals and objectives of musical participation for any students who desire them. These efforts have met with some success but in general practice the tendency persists to think of music as a special area for a limited group of students.

A sense of divided loyalty between music and the education of students is a second area of conflicting values in music education. Since the education of many music teachers has been highly specialized, valuing expert performance, the tendency for these teachers is to perpetuate such ideals in their teaching. In practice this means primary concern for the art and its advancement, with only minor concern for student learning, attitudes, and general development. On the other hand, music can be considered a factor in the educational process which provides enjoyment, desirable social activity, and cultural interests for students. The music education
profession as a whole is aware of this conflict in values and has taken the position that music is a factor in the education of all students. This is illustrated by the following statement:

The function of music in general education should be not only to provide opportunity for the gifted child to experience and perform music at the level of his capabilities, but should also provide for the enrichment and development of the personalities of all students through their heritage as citizens of America and the world. Music is needed to contribute to the rounding out of the whole child as a process of his natural development and should be a part of his daily experience.¹

Teachers whose values lie solely in the area of the advancement and perfection of the art find it difficult to understand and appreciate such endeavors as general music.

Problems Relative to Current School Programs

A number of problems of a somewhat mechanical nature are evident in current schools as the addition of general music to secondary school programs is considered. These include, (1) the present curriculum which is already overloaded with an excessive number of separate

courses, (2) the problem of increasing enrollments, (3) the availability of staff time for teaching, and (4) the development of new schedule and curricular patterns. The following section is a discussion of these particular problems associated with current school programs.

The excessive number of subjects in school curriculums. — Those who wish to add or to extend an area in the secondary school curriculum are immediately confronted with the problem of the great number of courses already offered. The range of current subjects in secondary school curriculums extends from the classical languages to very practical courses, such as auto mechanics. For a number of years the solution for almost any problem was sought in the addition of courses. Few courses have been removed from the curriculum as others were added. Douglass\(^2\) listed sixteen different types of English courses, eighteen of social studies, and thirty-one types of industrial education courses as offered in senior high schools of the United States. Although it is unlikely that a school would offer all of these courses, this serves to illustrate

the prolific growth in kinds of courses within the secondary school curriculum. It is understandable that schools hesitate to add new courses or to attempt the task of reorganizing the whole curriculum.

**Increasing School Enrollments**

In introducing courses which deal with large numbers of students, the present increase in school enrollment poses a problem. Quite often it is a matter of increasing class size to a point of diminishing returns or of decreasing the length of time of the offering. In general music classes enrollment of excessive numbers of students limits the kinds and quality of experiences that can be provided.

**Availability of Staff Time**

Closely associated with increasing student enrollment is that of the availability of staff time for general music purposes. One of the predominant aspects of this problem is the extensive activities of present performing organizations. In the case of the present music programs, basic groups consume a great number of periods of the school day and the accompanying activities are numerous. This includes individual and small group rehearsals, concerts, appearances, trips and contests. In addition, administrative and promotion details consume a great amount
of the teacher's time. Many are hesitant to undertake a broadening of the program to include more students because of the possible adverse effect on quality of performance.

**Development of New Schedule and Curricula Patterns**

The present trend toward reduction of the number of periods of the school day without a basic reorganization of the curriculum has posed many problems. In those schools where extensive curriculum reorganization has taken place, the establishment of a type of music program appropriate to the new curriculum has been difficult. Quite often the traditional patterns of music groups do not function well within the new context. Numerous attempts have been made to reorganize completely the secondary school curriculums but results have not become widespread. School administrators have been extremely hesitant to reorganize programs necessitating reorientation of present staff, additional teaching staff, problems of redistribution of subject matter and scheduling. Present schedule difficulties will probably not be solved until basic curriculum organization takes place. Until this happens, additions to the curriculum will be difficult.
Misconception of the Nature of General Courses

Another factor which tends to impede progress in the introduction of general music courses is that of the lack of understanding of the purpose of general courses. The idea exists that general courses deal only in generalities or in the superficial aspects of a subject without really teaching specific or fundamental learning. Confusion and skepticism is understandable as the origin of general courses in various areas is considered. Certain general courses such as those in mathematics were initiated for students of little ability who were unable to succeed in the regular mathematics courses. In other areas general courses were established for students who intended to leave school before completion of the high school work. These types of general courses, together with uncertainty as to proper content and teaching procedures, have raised suspicion and question as to the value of general courses.

It should be noted, however, that in recent years some general courses such as in general science, problems of democracy and general language designed to survey or to introduce areas of knowledge have proved successful and have tended to counteract much of the criticism of general courses. However, varying concepts of the purpose of general courses still exist.
While acceptance of general music has been widespread on the junior high school level, no common understanding of the purposes of general music exists. In the schools in which observations were made, as reported in Chapter IV, various interpretations were evident. In three of the schools, general music classes were considered somewhat as beginning choirs or vocal study groups. In one school the general music classes were listening classes; in another the teacher dealt with general music as a theory class. Texts in the area of secondary education exemplify vague and widely differing ideas of the purpose and objectives of general music. This confusion has often resulted, insofar as music is concerned in (1) lack of direction and purpose in existing courses, (2) dissatisfaction with junior high general music, (3) skepticism concerning its value on the senior high school level, and (4) reluctance to expand general music programs.

The Education and Attitudes of Music Teachers

A number of factors in the preservice education and in the attitudes of music teachers affect their interest in general music classes. The discussion which follows deals with these factors.
Orientation to Performance Programs

Through their secondary and college careers, many music teachers have been conditioned to think of music programs largely in terms of performing organizations. Many teachers of today exemplify substantially the same attitudes with which their predecessors of fifty and seventy-five years ago entered the classrooms. These were professional musicians brought into the schools to teach music since no other source of teacher supply existed. These people brought with them the ideals of the professional performer and attempted to work in the schools accordingly. College instructors often promote the same ideals with teacher education students. College music experiences and methods courses are often concerned largely with the techniques and the conducting skills essential in working with performing groups.

Extreme Emphasis in One Area of College Program

Other emphases than performance are stressed in the education of teachers. Some schools of music place great emphasis on the study of musicology and require much work in the historical aspects of musical development. It is natural that teachers who possess such knowledge and value it want to impart it to their students. Similarly, some teachers emphasize the theoretical aspects of music to the exclusion of other activities.
The observation of a young teacher of a seventh grade general music class revealed that she attempted to teach everything from the standpoint of musical theory. Strong emphases such as these are detrimental to the establishment of the general music program since they often result in cultivation of a particular specialty with a small group of students and develop antipathy or antagonism among others. Further, the college work is often concentrated upon one highly specialized area of instrumental or vocal music without the broadening advantages of experience in both areas. Thus, when confronted with a teaching situation necessitating an approach to music appropriate for people who are interested in music but not especially talented and who merely want to enjoy music as a leisure activity, beginning teachers are confused as to how to proceed.

Music for the general student does not lie within the confines of a single activity but requires the ability to get people to sing, to play accompaniments on an instrument, to present many musical activities in an interesting manner, to analyze music carefully for that which is interesting to hear, and to deal with creative music and dance activities. Many music teachers are not equipped to deal with the wide range of musical
activities included in a good general music program. Teachers who were interviewed stated that their interest grew as they explored areas of music heretofore unfamiliar to them in order that they might present these areas to their classes. Not all music teachers are willing to put forth the time and effort involved in order to do this.

Personal satisfaction. Teachers who have not worked with general music often express the feeling that such work appears to bring little personal satisfaction to a teacher. Student teachers are often disappointed in not being able to perceive immediate results such as might come from work with a band or choir. This happens if the classes are judged by performing standards alone. One teacher, however, who was working with general music for the first time stated that this type of group with its varied activities added a great deal of interest to his teaching. In addition, the flexibility of the course allowed for the greatest freedom and ingenuity in planning and teaching. One junior high school teacher indicated that general music offered such a challenge that the chorus work seemed routine and easy in comparison.

Lack of understanding of adolescents. Some of the major difficulties in present-day junior high school classes are caused by a lack of understanding of the
characteristics, attitudes, and interests of adolescent boys and girls. Many beginning teachers leave college with a fear of teaching junior high school students. Teaching music in this age level is further complicated by the problem of the boys' changing voices. The lack of understanding of these students, the fact that many are present in general music because it is a requirement, and an uncertainty as to an appropriate approach are very frustrating conditions which may confront young teachers. Even with teachers of experience, there is much evidence of a lack of understanding of kinds of musical activities to which junior high school students respond. The approaches used quite often are appropriate for use with elementary children or with adults; but not appropriate for use with junior high school students.

Materials for General Music

One of the major problems associated with general music teaching is that of locating, organizing, and presenting the materials appropriate to general music. Since the aims of general music differ from those of other music groups and no structured course of study exists in most cases, teachers of general music must organize classes on the basis of interest and abilities of
those enrolled in the classes. The many experiences associated with general music classes, plus the wide range of interest, musical experience, and ability within the classes make the problem of finding and organizing material a major one. The process of locating proper song arrangements, recordings and various types of classroom aids consumes a great amount of time.

Problems of materials are those related to locating and organizing materials for use in the classroom. Because of the exploratory nature of general music, a great many types of songs and of recorded music may be used. A particular topic or area of study necessitates related materials which are not always immediately available. Further, song material of an arrangement suitable to voices of the class is essential.

Since the personnel of the general music class is not a selected group in terms of vocal ability, use of songs is often restricted. Teachers often need particular types of arrangements, such as those with melodic parts for boys, which are not available in quantity. A major problem in this area centers around organizing materials for classroom use. If the work of the class is to be continuous and progressive development insured, materials appropriate to the students' level of ability are essential.
Further related to materials is the problem of whether to structure the work of the class according to a center of interest or to select materials at random. The former necessitates careful planning and choice for an interesting and meaningful study progression. This latter creates the further problem of providing meaning and continuity in the work, thus giving students the impression of a lack of direction.

A great amount of the materials already in the schools is intended for performing groups. Some materials are readily adaptable to use in general music while others are too difficult musically, out of range of the voices of a general music class, or not of interest to general music classes.

Summary

In this chapter major problems foreseen in implementing general music into school curriculums were considered. Recognition of these problems resulted from the writer's study of the history of music education and the nature of general music teaching, and the investigation and observation reported in Chapter IV.

The major problems identified and discussed were:
1. The difficulty posed by the concept of a secondary school program which has become traditional, consisting mainly of, and dominated by, performing organizations.

2. The conflict of values among music teachers as to whether music is considered an area primarily for those especially interested and talented, or as a means of enjoyable and interesting experiences for many students, or whether the primary loyalty is to the art of music or to the education of students.

3. The problems associated with present secondary school curriculums, such as the great number of subjects already in the program, the increase in student enrollment, and the consequent demand on the teaching staff and new curriculum designs.

4. The lack of clear understanding of the nature and value of general courses resulting from the varied purposes of these courses since they were initiated.

5. Current emphases in the education of music teachers which do not prepare them adequately for general music teaching in regard to attitude, teaching skills, and knowledge essential to effective teaching in general music.
6. The problem of finding and organizing for presentation suitable materials for general music classes containing students with greatly varying interests and experience.

These were considered the main problems envisioned as implementation of general music into school programs is attempted. Successful programs of general music depend upon the degree to which those involved in music education can find solution to these problems.
CHAPTER VI

IMPLEMENTATION OF GENERAL MUSIC INTO SECONDARY SCHOOL PROGRAMS

After considering problems involved in developing and implementing effective general music into junior and senior high school programs, the next step is to study means of solution. Three problems of implementation envisioned in the previous chapter are studied here with measures suggested for solution. These are the problems of (1) providing a better understanding of the purposes and character of general music among teachers and administrators as a basic means of establishing a favorable attitude toward general music, (2) adapting general music to various school programs in order to make its contribution effective, and (3) improving teaching in present programs. These are problems associated with the current situation in junior and senior high schools. The following discussion provides some ideas for dealing with these problems.

Providing a Better Understanding of General Music

The problem of providing a better understanding is germane to all efforts in the promotion of general
music. Discussion of this problem in the previous chapter noted established traditions and differing values as factors which impeded progress. The most effective means of dealing with antagonism or skepticism concerning the effectiveness of general music, adherence to the traditional concept of a music program, and doubt concerning the value of musical experiences for all students is to provide experiences and information which lead to understanding of a good program. The ultimate aim is to effect a favorable climate within school curriculums in which general music can operate or be introduced.

School administrators have shown concern over the increasing selectivity of musical groups. While such groups are often valued because of their contribution to good public relations and school prestige, administrators have been concerned that students who do not participate in these groups and who constitute a major part of the school enrollment are for the most part deprived of contact with music in the school. The soundness of a strictly performance type of program has been further questioned in terms of the demands upon students, budget, time, and faculty. Solution to this problem has often been sought, unsatisfactorily to most concerned, by providing additional performing groups.
The need to provide opportunity for all students who desire musical experiences has been expressed. It is paradoxical that such a situation requires attention to development of favorable attitudes since there is no widespread understanding of general music either among music teachers or school administrators. Ineffective junior high school programs have not been conducive to fostering interest in such programs on the senior high school level.

Various ways of providing information designed to further understanding of the role of music in the general education of the secondary school students are necessary. In schools in which general music is now offered, efforts should be extended to acquaint parents and other community members with the work of the classes. Interesting activities and projects of the general music classes might well be publicized. General music classes in the schools could be included in planning and staging school assemblies, arranging music for various school functions, or planning holiday or other programs which involve the whole school. Such efforts to include general music classes in school activities would acquaint students, parents, and administrators with the possibilities of general music classes and provide interesting and vital projects for students enrolled in the classes.
As a means of getting information to a great many teachers in the field, the use of professional magazines is valuable. Successful teachers, college instructors, and professional musicians have contributed articles concerning various phases of the elementary music program and of high school performing groups. Few articles concerning the possibilities and teaching of general music have been presented. Subjects of particular value and interest are those concerned with activities, materials, and projects found to be of special interest and value to students, and teachers' ideas of the value of general music in terms of their own programs. Visitation to successful programs such as those carried on at North High School in Columbus, Ohio, is a most effective means of promoting interest and a favorable attitude toward general music. In this way teachers have an opportunity to see a successful class in operation and talk with the teacher.

Initiative on the part of teacher education institutions and music education associations to acquaint school officials with general music would be helpful. These groups have done little to assist school administrators and supervisors in evaluating music programs or exploring possibilities for new offerings.
Adapting General Music to School Programs

The possibility of general music functioning in a variety of ways in school programs is evident. At the present time the term general music usually refers to a specific and separate course in a school curriculum. The equivalent and substance of general music may be provided in several types of school curriculums. Several of these possibilities will be discussed in terms of the effect of the organization on the content, scheduling, and teaching problems.

A separate class.- As a separate class, general music operates independently with the teacher and students of each class determining all phases of their work. The general pattern of a separate class usually consists of two or three meetings per week. In some of the schools, however, the classes meet daily, offer one credit, and require outside work and examinations. The plan of two periods per week permits students to schedule another activity during the days when the music class does not meet. This plan is commonly utilized in present schools. No relationship exists between the separate music class and the remainder of the non-music school program.
A separate class closely associated with other subjects. - This administrative and scheduling arrangement is similar to the previous plan with the difference lying in the establishment of a close working arrangement with another element of the student's program. For instance, the students and teacher of a general music class may work closely with art classes, core, or social studies classes. Ideally, this arrangement should involve the same group of students in both classes or scheduling the general music class and the class with which it is to be associated at the same time. This working arrangement provides many opportunities for the content and experiences of general music to contribute to the development of understandings in other areas of the school curriculum and vice versa. In some instances the area of study may become identical with both groups working toward common objectives. On the other hand the general music class may develop activities or projects in music that perform a kind of service function with other areas. For example, one general music class planned a combination program of music and discussion by a group of adults which served to initiate a unit of study on recreation. Although scheduled separately, the general
music class from time to time provided experiences for students that contributed directly to the development of the basic study. In one school, general music and dramatics classes plan assembly programs for the school.

**As an emphasis in the core program.**— The role of general music within a core program has not yet been fully developed. The problems of continuity and consistency of program and of the mechanical processes involved are difficult. It is possible that much of the essence of general music can be subsumed in the work of the core study. Theoretically, music contributes in many instances to the understanding of the particular problem under study and thus becomes an integral facet of the core program. This type of school program needs additional research and experimentation in order to establish satisfactory relationships between the arts and other phases of the program.

**As an exploratory area with other arts.**— In school programs providing exploratory areas in the arts, general music is an appropriate musical group. The flexibility possible within the activities of the class make it a suitable approach either in combination with other arts or as a separate exploratory area.
Chapter V indicated that misunderstandings exist among teachers of general music as to what should be accomplished and as to proper content and teaching procedures in that area. This misunderstanding and lack of knowledge among teachers results in disinterest or dissatisfaction among both students and teachers. The previous section noted a number of ways in which information concerning general music could be disseminated as a preliminary measure in effecting favorable attitudes. This section deals with providing means of assisting teachers to improve their teaching and providing ideas for the content of general music courses for junior and senior high school students.

**Means of Assisting Teachers in Service**

Observation of successful teaching is a most valuable means by which teachers may gain information concerning teaching practices, materials and their use, and techniques of working with students in general music. Teachers rarely have an opportunity to observe the classroom practices of other teachers.
A great deal has been accomplished in improving teaching in the elementary school music program, in high school choirs and bands, and in other areas of the school curriculum through workshops of various types. While the general music class is generally acknowledged as the most difficult area in which to teach, it has received the least attention in efforts to improve teaching. Workshops, clinics, or conferences designed to help teachers might be organized around various aspects of the teaching such as (1) problems of working with adolescent voices, (2) areas of general and musical knowledge and skills to be fostered through general music, (3) utilization of audio-visual materials as learning devices, (4) folk dance techniques, (5) teaching problems pertaining to organizational presentation of materials, (6) areas of musical learning in which teachers are deficient, such as in piano or in analytical listening, and (7) projects entailing work with other subject areas.

Further assistance to better teaching could well come from school administrators and music supervisory or consultant personnel. Following are examples of such help:

1. Providing adequate physical equipment such as record players, harmony and rhythm instruments
2. Facilitating projects in the school which involve use of the general music class, such as planning and presenting assembly programs and cooperative work between subject areas

3. Assisting teachers in obtaining visual equipment, films, projectors, maps and displays for use

4. Coordinating efforts among teachers in organizing the work of general music classes, establishing objectives, providing for exchange of ideas and materials

5. Aiding teachers in obtaining reference books, recordings, song texts, needed to provide interesting work for the classes

New teaching materials are an important means of improving teaching. In the past few years, several publications specifically designed for the varied activities of the class have become available. More of the type including reference material, visual illustrations, songs, and folk dances, are needed.

Content for General Music Classes

No organized content for general music classes exists. Since general music has a comparatively meager literature of its own and does not derive a great deal of guidance from tradition, a necessary step in assisting
teachers of general music is to provide ideas concerning possible content of interest to students.

Development of content entails three basic procedures. These are (1) development of specific objectives in terms of a group of students within the framework of the general objectives of the course, (2) locating materials and providing experiences which are interesting, valuable, and enjoyable, and (3) developing from these experiences with students the learnings and skills which are indicated by the previously established objectives. In chapter III the writer provided a basic orientation and explored the learning potential of general music. In this section he attempts to provide ideas for content from which teachers select and organize according to particular situations and classes. A majority of the efforts in this direction have tended to specify what are assumed to be areas of interest to junior and senior high school students. Materials and appropriate activities are then suggested which develop the particular area of interest or study.

Andrews and Leeder1 developed fully for junior high school students suggestions concerning music of the

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geographical area surrounding the Ohio and Mississippi rivers and another entitled "Work and Sing." State and city courses of study often organize materials around topics of interest. Sandusky, Ohio, teachers have developed an extensive number of resource materials centered around areas of interest and each area given an interesting title and emphasis as it is utilized in the classroom.

For the purpose of providing ideas concerning content and experiences, a series of areas of interest appropriate for junior and senior high school students has been developed. These areas of interest do not represent a prepared content, but rather a guide and resource material. These are not by any means the only study areas possible, nor do they include all the possible facets of the areas chosen.

Choice of study areas, activities and materials remain the problem of a particular general music class and teacher. A vital program results when students and teacher assume an active part in selecting the areas of study, choosing specific materials, organizing their presentation. Sequence of experiences within the general music class is not predetermined but must be decided as
teachers become familiar with the students with whom they work, considering current interests, skill in working with music and skills in comprehending musical materials. The material presented here provides a guide to possibilities from which ideas may be drawn by the teacher.

**Area of Interest: THE AMERICAN MUSICAL HERITAGE**

**Scope of this area.**—This area of interest and study deals with the music developed within this country since it became a nation, recognizing ethnic and cultural groups that have influenced or contributed to the total American culture, and to American music in particular. The work of this area of interest can include (1) the folk music of various areas and groups; (2) the art music which has derived its style or perhaps materials from folk music; (3) art music, its performers and composers, which has become a definite part of the culture; and (4) references and associations with literature, drama and poetry, as well as the visual arts, which are either associated with the music studied or which help to illustrate various points of emphasis within the classwork.

**Purpose of the study.**—The purposes of this study are to help students develop appreciation and knowledge
of American cultural developments, to understand the contribution of various ethnic groups and to provide enjoyable musical experiences through which the previous two purposes are attained, and which further students' musical development.

**Organization of the study.**—Possibilities for development in this area are limitless with great amounts of easily accessible materials. This study can be organized to concentrate on one phase, such as the contribution of various national groups, to provide a historical study or to provide an over-all picture of American music.

**Materials for use with the study.**—Song, listening, dance, and reference materials are suggested for use with this area of interest. Insofar as reference materials are concerned almost any social science, literature, or history text provides background information for this study as will books dealing with the folk lore of any group or area of the United States. References listed below are pertinent to the musical background.


In the area of recorded music the songs of Reed, Dyer-Bennett, Niles and Ives provide interesting examples of folk music. The recorded spirituals of Marian Anderson and Roland Hayes illustrate the contribution of the Negro to song literature. Ethnic recordings of the music of the Indians of North America present authentic representation of this area of the culture.

The following recorded music of American composers is art music definitely influenced by folk elements.

<table>
<thead>
<tr>
<th>Composer</th>
<th>Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Barlow, Wayne</td>
<td>The Winter's Past</td>
</tr>
<tr>
<td>Copland, Aaron</td>
<td>Lincoln Portrait</td>
</tr>
<tr>
<td>Copland, Aaron</td>
<td>Rodeo</td>
</tr>
<tr>
<td>Gould, Morton</td>
<td>Spirituals for Orchestra</td>
</tr>
<tr>
<td>Gould, Morton</td>
<td>American Salute</td>
</tr>
<tr>
<td>Powell, John</td>
<td>In Old Virginia</td>
</tr>
<tr>
<td>Thomson, Virgil</td>
<td>Acadian Songs and Dances</td>
</tr>
<tr>
<td>Thomson, Virgil</td>
<td>The Plow That Broke the Plains</td>
</tr>
<tr>
<td>Composer</td>
<td>Composition</td>
</tr>
<tr>
<td>----------------</td>
<td>------------------------------</td>
</tr>
<tr>
<td>Thomson, Virgil</td>
<td>Louisiana Story</td>
</tr>
<tr>
<td>Thomson, Virgil</td>
<td>The River</td>
</tr>
<tr>
<td>Weill, Kurt</td>
<td>Down in the Valley</td>
</tr>
</tbody>
</table>

In addition to these orchestral compositions, the choral recordings of various organizations presenting folk songs from various sections of the country and groups, Foster songs, and Negro spirituals are excellent.

Unison and part songs from folk, spiritual, western, Latin American and patriotic sources are suitable in this study.

Song material for use in this area of music can be found in many general song collections or texts. The following are particularly appropriate for study of the American heritage.


For dance activities, the following sources of folk dances are suggested:


Suggested activities or experiences.- In addition to the customary activities of the general music class, this area of study offers possibilities for the following:

1. Hearing a performance in class or assembly by a folk singer or performer

2. Performing "From Shore to Shore" in *Music From Shore to Shore*, by Leeder and Haynie

3. Charting contributions from various regional groups on maps or blackboard

4. Organizing experiences in class with American poetry, drama, or folk lore through individual or choral reading or performance by speech and dramatic groups of the school

5. Planning and staging a school assembly centering around the phases of the area

6. Organizing individual or group projects to study and present to the class representative song, dance, or other information pertinent to the study

7. Making maps showing chronological development of music in the United States in relation to important historical events

8. Writing script or narration, arranging and learning appropriate music for dramatization of events in history associated with music
**Area of Interest:** THE BAND AND ITS MUSIC

**Scope of the study.**- Development of the band and its instrumentation provides an interesting area of study. Since the days in which the march consisted of the primary type of composition for band, the literature has grown extensively and gained additional interest and quality. The use of the band through the years both in peacetime and in war provides a fascinating study.

**Purpose of the study.**- A primary purpose of this study is for students to enjoy and become more familiar with the extensive literature of the band and of its instruments. Since band music is of immediate appeal, this study provides an excellent means of gaining interest in recorded music. This study is also appropriate in schools where instrumental study begins at the junior high school level.

**Organization.**- This study can be organized around a systematic study of instruments, an historical study of the development of bands, or around the various uses of the bands of the past and present.

**Materials for use with the study.**- References listed below deal with history of the band in the United States, famous persons associated with band music, and development of band instruments.


Recorded music suggested for use in this study consists of performance of standard marches, overtures, and suites for band by such groups as The American Symphonic Band of the Air, The Eastman Wind Ensemble and The Goldman Band. The Vanguard recordings of marches around the world are interesting as are recordings of a number of European bands.

Song material for use with this study is limited due to the nature of the study. However, there are some songs available which can be used if desired. The following sources contain some appropriate song literature:


Suggested activities or experiences.-

1. Attendance at a rehearsal of the school band for the purpose of understanding the use of instruments and to gain an appreciation of problems involved in developing a band

2. A project with a historical emphasis involving information, music, and perhaps visual illustrations portraying the development of the early fife and drum corps from colonial days into the modern band

3. Instrumental solos performed in class representing various sections of the band

4. Films illustrating the work of a particular type of band, such as the United States Marine Corps Band film, Your Marine Band from Then to Now

5. Work with instrumental music area in familiarizing students with band instrumentals as an introduction to beginning instrumental instruction
Area of Interest: MUSIC AND DANCE

Scope of the study.- The development of dance and its influence on folk and art music constitutes the area of this study. This is an extensive area from which more specific study areas may be selected and developed intensively such as (1) main dance forms and their musical counterparts, (2) use of dance music in orchestral music and opera, (3) relationship of modern forms of dance and music, and (4) folk dance and music from various countries or areas of the world.

Purpose of the study.- The purpose of this study is to acquaint students with this interesting area of musical enjoyment, to familiarize students with relationships between music and dance, and to provide enjoyable experiences in both arts.

Organization of the study.- The organization of the study for classroom use can center around (1) the various types of dance, the ballet, folk dances, modern dance, the classic dances; (2) social use of dancing, or (3) historical development of the dance. Many possibilities exist for selecting and organizing interesting experiences either through a theoretical study or one centered primarily on those types of dance which members can perform.
Materials for the study.- Resource materials suggested for this study consist of background readings, recorded music for listening and recorded music for use with dance activities.

These sources of reference material provide information concerning the history of dance and types and purposes of dance in different cultures. It is suggested that they be used as reading assignments for background information and as a basis of class discussion.

Damon, S. Foster, The History of Square Dancing, Barre, Massachusetts: Barre Gazette, 1957.


Recorded music associated with the dance is abundant from all periods of musical composition. Some of this music utilizes actual melodies and rhythms while the remainder has been composed in a style similar to a particular folk idiom. A great amount of this music is from the standard ballet repertoire or taken from operatic sources.
Bizet, Georges, from *Carmen*, the Seguidilla and Habanera

__________, from *L'Arlesienne* Suite, the Farandole

Borodin, Alexander, from *Prince Igor*, the Polovetski Dances

Chabrier, Emmanuel, *Espana* (Rhapsody utilizing Spanish dance themes)

Chopin, Frederic, *Les Sylphides* (ballet)

Copland, Aaron, *Billy the Kid*, (ballet) *Rodeo* (ballet)

Dvorak, Antonin, *Slavonic Dances*, (concert music after a folk dance style)

Falla, Manuel De, from the *Three Cornered Hat*, the Dances (ballet)

Kabalevsky, Dmitri, *The Comedians*, (ballet)

Mozart, W. A., *German Dances*

Offenbach, Jacques, *Gaite Parisienne* (ballet)

Piston, Walter, *The Incredible Flutist* (ballet)

Ravel, Maurice, *Bolero*, and *La Valse*

Siegmeister, Elie, *Ozark Set* (American folk)

Strauss, Johann, selected waltzes

Strauss, Richard, from *Der Rosenkavalier*, the Waltzes

Stravinsky, Igor, *The Firebird* (ballet)

Tchaikovsky, P. I., *Swan Lake* (ballet)
In addition to the recorded music above, which is primarily for listening and study, recordings are suggested for use as accompaniment of dance activities. Current popular selections are easily available for contemporary dances. Several sources of recorded music for folk dance accompaniment are listed below:


Instruction for performing these dances are provided with the recordings listed above. The sources listed below provide dance instructions as well as information concerning the history of the dances.


Worthwhile learning activities possible with this area are:

1. Ballet or modern dance demonstration by members of the class, of physical education classes, or by a professional dancer with discussion of the characteristics and techniques involved

2. Attendance at professional ballet or modern dance performance

3. Folk dance demonstration by student or persons in the community of foreign descent

4. Combined project with physical education classes for school assembly program or for dance activities not possible within the music class

5. Films of folk, ballet, or modern dance groups

6. A project worked out in class such as "Die Fledermaus," the Strauss operetta which is arranged for such use in *Music Makers*

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Area of Interest: MUSIC OF OHIO

Scope of the study.- This area includes study and experiences centered around the use and development of music in Ohio from the days of the Indian tribes to the present. Interesting facets are (1) the relationship between development of folk music in Ohio and the people, customs, work, living conditions and historical events; (2) composers, music and musicians of Ohio; (3) current musical events of interest; (4) organizations such as symphonies and choral groups of the State; and (5) contribution of various national and racial groups to the music of Ohio.

Purpose of the study.- The purpose of this study is to acquaint students with musical and cultural development in Ohio, to familiarize them with current musical activities, organizations, composers, and musicians of the State.

Organization of the study.- Historical sequence is commonly used in organizing this study. However, teachers have organized the study around points of emphasis such as the recreational interests of Ohio people, development of religious music, and contribution of national groups that settled in Ohio.
Materials for use with the study.- Materials for this study consist of reference readings, song literature, a limited number of recordings, and folk dance references. The history texts used in junior high schools also provide interesting background materials and points of reference. Several compilations of resource material which are of value to teachers are:


Song literature for this study can be obtained through the sources listed below. Several of these deal exclusively with Ohio Folk songs; others contain a few Ohio songs.


Folk dancing.-- Any of the folk dances developed or used by early Ohio people are suitable for this study. The following source includes such dances:


Suggested activities and experiences for this study.--
1. Dramatization with folk songs and dances, script written by members of the class of interesting events in Ohio history that relate to music such as the singing schools, canal dances, play parties, religious celebrations, outstanding people, or legendary characters

2. Organization of a school assembly around interesting facets of Ohio history

3. Bulletin board or display of articles from newspapers and magazines and items from museums of interest to the students
4. Outside assignments for television and radio programs which deal with Ohio history

5. Class discussion with some of the persons who specialize in Ohio folk songs and folklore
**Area of Interest:** MUSIC OF MEXICO, LATIN AND SOUTH AMERICAS

**Scope of the study.**—The colorful music of this part of the world provides one of the most interesting areas of study. While the basic elements of the study will center around folk songs, dances, and work with rhythm instruments, composers such as Villa-Lobos of Brazil and Chavez of Mexico provide interesting music for listening which has much of the rhythmic and melodic appeal of the folk song and dance.

**Purpose of the study.**—The purpose of this study is to provide experiences through which students can understand as well as enjoy the great amount of interesting music and dance from Mexico, Latin, and South America. This study provides opportunity for development of singing and rhythmic skills. Authenticity of style is a necessary emphasis if students are to understand the true character of the songs and dances of these countries.

**Organization.**—Because of the number of countries involved, this study is probably best organized by areas or country. Perhaps no class would cover all the areas but would center around certain ones for more intensive study.
Materials for use in the study. - For background readings, illustratory materials and further references, the following sources are suggested for use in this area of study:


Musical materials for use in this study are readily available. Many songs of the area are found in the basic song texts. Representative sources from the area of song literature, folk dance, and recorded music are:
The following recorded music is representative of the art music of Latin and South American composers:

- Chavez, Carlos: Sinfonia India
- Villa-Lobos: Erosion, Nonette, Uriapuru

While the following recorded compositions are the work of composers of other nationalities, they furnish interesting impressions of the Latin American and South American folk music:

- Copland, Aaron: El Salon Mexico
- Gould, Morton: Latin American Symphonette
- Respighi, O.: Brazilian Impressions
Sources of interesting recorded folk music are:

RCA Victor
\begin{align*}
\text{Around the World in Music} \\
\text{Latin America Vols. I and II}
\end{align*}

Children's Music Center
\begin{align*}
\text{Songs of Mexico} \\
\text{Indian Music of the Upper Amazon} \\
\text{Latin American Folk Songs} \\
\text{Latin American Folk Music} \\
\text{Plaza de Toros}
\end{align*}

Suggested experiences appropriate to this study are:

1. Use of Latin American rhythm instruments as song accompaniments with rhythm patterns developed by the class

2. Charts drawn by students showing native instruments of various countries, characteristics, rhythms and songs

3. Dramatization of various customs of these countries, such as the Mexican Christmas customs

4. Planning a festival program as a culminating activity utilizing folk songs and dances studied during the course of the unit
**Area of Interest: AMERICAN JAZZ**

**Scope of this area.** This study is one of appeal to adolescents since jazz is a constantly developing form of music. Its increasing sophistication and its prominence at the present time among serious musicians have tended to increase its appeal. The many recent recordings and books concerning various styles and aspects of jazz make possible an interesting area of study for general music covering the development of jazz, some of its terminology, various styles and artists.

**Purpose of the study.** The purpose of this study is to explore this field of American music, to learn its basic characteristics, influence on art music, and above all to enjoy this style of musical endeavor.

**Organization of the study.** Historical development of the style provides a means of organizing this study. Other possibilities are centered around individual artists and their style or with the regional areas which reflect certain practices and styles, such as the New Orleans and Chicago styles.

**Materials for use in the study.** Materials utilized in this study will consist largely of recordings and reference materials. The literature concerning this type of music has grown extensively in recent years, as have
the number of recordings illustrating development and
different styles. The following references for reading
are suggested:


Recorded music will provide the predominant medium
of study. Most of the experiences of this area will be
centered around the recorded materials.

Several recordings suggested for use with this
study are listed below.

What is Jazz

History of Jazz (4 vols.)

A Story of Jazz

For concert music showing a relationship to jazz
rhythm or style, the following are suggested:

Concerto in F

Concerto for Jazz, Band and Symphony Orchestra

Rhapsody in Blue

Creation of the World

Gershwin

Lieberman

Gershwin

Milhound

Additional recorded music for possible use with
this study is suggested in *Jazz in Music Education*,
which was previously mentioned.
Suggested activities or experiences.- Because of the nature of this study, a majority of the time spent will be concerned with listening with some discussion. Several types of experiences are possible which involve participation of the general music class in planning and developing the study. Among the possibilities are:

1. Performance and explanation of techniques by a performer, such as a pianist

2. Attendance at a jazz concert if possible, or outside assignments in listening to radio or television appearances of the outstanding artists

3. Listening, analysis, and study centering around the Bernstein recording, What is Jazz?, involving explanation and discussion

4. Comparison of techniques of the jazz musician and the composer of art music, in terms of counterpoint, rhythm, melodic development

5. Studying compositions through recordings which show the influence of jazz on serious composition

Suggestions for these areas of interest or study were included to provide some understanding of the content appropriate to general music classes. While some teachers prefer to organize the work of the class on a daily rather than on a long term basis, organization according to an area of study provides for continuity and consistency in development. Numerous other areas of study
are possible. Among those which have proved popular in schools are the study of music in recreation, music in Colonial America, music in the South, and music in various countries.

Summary

This chapter presented the writer's ideas of some of the measures considered necessary in promoting effective general music into secondary schools. Suggested means of solving or of dealing with these problems were organized around the areas of (1) providing better understanding of the nature and purposes of general music among teachers and school officials, (2) adapting a type of general music structure or operation that is compatible with the school program and (3) improving existing programs through in-service work with teachers and through providing ideas for content and activities for the general music class. Efforts in these areas should provide a favorable climate in which general music might operate and at the same time assist teachers in becoming more proficient in working with general music. The ideas presented by no means exhaust the possibilities in these areas. Rather, these ideas appear basic to the general objective and adaptable to various situations.
The area of course content, its organization and related experiences, is one in which assistance is needed. Several areas of interest or study, with reference materials and activities were suggested. These areas were: music of Ohio, music of Mexico, Latin and South Americas, modern jazz, the band and its music, American musical development, and music and dance.

The chapter constituted an attempt by the writer to furnish ideas to help teachers in-service improve their teaching in general music through a better understanding of general music, improvement of teaching techniques and knowledge of materials.
CHAPTER VII

PRE-SERVICE EDUCATION OF TEACHERS FOR GENERAL MUSIC

Chapter V indicated that one of the problems foreseen in promoting general music in secondary schools was the preparation of teachers. Up to this time the primary emphases in teacher education institutions has been preparation for conducting bands and choirs and for music teaching in the elementary schools. The area of general music, which is perhaps the most difficult, commonly receives the least attention. Successful teaching in general music necessitates a wide range of musical interests and knowledge as well as musical and teaching skill. Five phases of pre-service teacher preparation important to the teacher of general music are: (1) knowledge and understanding of the purposes and practices of general music classes, (2) knowledge and understanding of adolescents, (3) musical skills and necessary information concerning vocal and instrumental composition, musical form, style, and composers, (4) teaching skills essential for general music teaching, and (5) broad general knowledge of the social sciences and the arts. In this chapter the writer discusses these phases of teacher preparation in terms of their importance to general music.

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Knowledge and Understanding of General Music

Students in preparation for music teaching are for the most part products of performing groups and are thus relatively unfamiliar with a concept of music for non-performers. Insofar as attitude is concerned, teacher education institutions can provide a variety of experiences that will give their students a better understanding and appreciation of this type of work. These experiences are considered a part of the general methods courses. Ideally, both students preparing for instrumental and for vocal music teaching would be prepared to teach general music since there is need for it in both areas. Following is a discussion of measures through which favorable attitudes and appreciation for general music teaching may be developed.

Observation of interesting and successful classes in operation is one of the best ways of promoting interest and understanding of general music in the secondary schools. This enables teacher-education students to observe student reaction and effective teaching practice in the classroom. Observation also provides ideas of the problems involved and of organization and presentation of appropriate materials.
Work in the professional courses involving reading and discussion of the purposes and objectives of music education is essential. The values of music as a part of living for people in contrast to the practice of limiting participation and enjoyment of music to a relatively minor segment of the public school population merit exploration and discussion with teacher-education students. This study would involve some knowledge of the history of music education in the schools, an understanding of the meaning of general education, and an exploration of the contribution of music to the school program.

Understanding of Adolescents

Administrators state that a significant number of music teachers do not understand junior high school students sufficiently well to do a good job in teaching them, to maintain an acceptable level of classroom behavior, and to interest students of this age level in music.

In considering this dissatisfaction, several general factors seem to be outstanding. Basically, much of the difficulty appears to lie in the lack of understanding of early adolescents. Many teachers who have difficulty in junior high school general music feel that
different materials or techniques will help them succeed when in reality what they lack is an understanding and appreciation of this age group. The need is evident for more effective experiences in the area of human development that bring teacher education students in music into frequent contact with junior and senior high school students. Music students in teacher-education programs are often so engrossed in a particular specialty that they are unaware that many of the students with whom they will work in the schools do not share this enthusiasm for special phases of music. College music programs of teacher preparation are constantly criticized on the basis of their extreme specialization and lack of attention to the area of human development. Insofar as the teaching process is concerned, this lack of understanding is reflected in the materials the teacher uses, the manner of presenting them, the manner in which the teacher relates himself to the class, and deals with behavior problems. This knowledge is especially essential to music teachers since music is a matter of personal interest and much of the teacher's success lies in his ability to present music as an enjoyable asset to living. Several measures which serve to advance the music education student's knowledge of children and adolescents are discussed here.
Basic to a better understanding of adolescents are a thorough understanding of the literature of child growth and development and contacts with adolescents in school situations. These contacts can be obtained through work with projects involving small groups of students from a general music class such as work with boys who have vocal problems, preparation for programs, and through informal situations such as parties, dances, and discussions. A part of the value of these contacts lies in the prospective teacher's assuming a role of some leadership in working with students. Valuable contacts with students can also be provided through panel discussions and vocal demonstrations by junior high school students in college methods courses. These can provide information concerning abilities, characteristics, and interests of adolescents. Such information can also be obtained through presenting and studying interest inventories given to junior high school students in which they express ideas and preferences concerning music. Another means of providing understanding and contact with students is through observation of classes in school situations. This enables teacher education students to observe teaching practices as well as student reaction. For the prospective teacher, an
essential contact with adolescents is a student teaching experience in a general music class.

Musical Skills and Information Essential To General Music Teaching

This section deals with the aspects of a program of teacher preparation in music which are of particular importance to teachers of general music. These are categorized under the areas of musical skill and of information about music. Attainment of skills and knowledge can be achieved in some instances through formal course work in music theory and history. Some will be attained through courses in methods and materials. Others will be attained as a necessary part of the preparation for student teaching.

Musical Skills

In terms of musical skills, not a great many special skills in addition to those cultivated at present in music education teacher-preparation programs are required. It is necessary that teachers of general music classes possess piano facility equal to performance of the song literature used in class. Accompanists are available at times, but are not always able to work adequately with new materials. The teacher who can
perform well enough to present song materials is at a distinct advantage. Since singing is a basic activity of the class, the teacher of the general music class should be able to illustrate good habits of singing and understand the processes involved therein.

Additional desirable skills not ordinarily associated with those developed in a college music curriculum, but highly desirable for teachers of general music, include performance skill on social type instruments such as the fretted instruments that are used in informal music sessions with small groups of people.

Teachers of instrumental music who have some performing skill on variety of instruments will be at an advantage in classes where activities involve demonstrations of various instrumental qualities or techniques, in addition to having a better understanding of the use of these instruments in orchestral literature. Some skill in arranging instrumental or vocal compositions for various types of performing media is desirable. In music classes that work closely with projects from other classes there is always need for special arrangements of compositions for a certain size or kind of group.
Musical Information

Teachers of general music classes need much more extensive knowledge and understanding of music and education in general than those of any other area of secondary school music work. The choir director works with the techniques of choral music, its repertoire, and performance. Very little is required of him as to knowledge of the development of music or orchestral literature, although such knowledge is valuable. Similarly, the instrumental music teacher has little direct use for knowledge of music outside his own area although no one would doubt its value. In contrast, the teacher of general music needs and must utilize knowledge of many areas of music. Not all of this will be gained in formal class work. Much of it will be learned as the teacher works with various phases of the program. It is possible, however, to stipulate certain areas of both general and musical knowledge which provide a background for successful teaching in general music classes.

A thorough understanding of the development of music from plain song to present day composition that includes an understanding of the relationship of this development to the social, political, and cultural setting in which it originates is essential to the teacher of general music. Very frequently the studies of the general
music class itself or its work with social study or cultural areas centers around or draws upon information of a historical era. This demands of the teacher a knowledge of the music of the era, its relationship to the other arts, and general conditions of the time. This necessitates a knowledge of music history in relation to social and political history. The teacher of the general music class is then equipped to help the students make a well organized study of the era insofar as cultural aspects are concerned. This includes understanding of the styles of musical compositions of various eras and their distinctive characteristics. Certain styles of composition have come about as a result of the thinking and artistic tastes of people of the time. In studying music of a certain era, or in contrasting present conditions with past, the characteristics of musical expression of the era are essential. In order to deal with the musical materials utilized in the general music class and to discuss them intelligently, the teacher of general music needs to have heard, either through live performance or through recording, a great amount of music of all eras. Familiarity with a great deal of music of all periods, gained through hearing or performance, provides the teacher with a
basis of judgment of music appropriate to the study and interests of students. In some instances, history of music courses tend to deal primarily with discussion and study of the developments and hear only representative examples. The teacher of general music needs a wide background of listening to music of all types.

Additional musical information necessary for teachers of general music is knowledge of the development of various types of musical compositions, the oratorio, opera, symphony, tone poems and art songs, together with a knowledge of the composers responsible for these contributions. Examples of practically every type of musical composition enter into the work of the general music class. Religious occasions bring interest in music of the church, of contrasting religious customs, and the sacred oratorio. Interest in opera may develop into a study of its origin and history. The teacher of general music profits by knowledge of the various categories of musical composition, something of their development, their construction, their literature.

Folk music has immediate appeal and interest for students. A knowledge of American or European folk music and dance is advantageous in helping students
follow these interests. Folk music constitutes a great part of the literature of many general music groups. This can be a most satisfying area of music study if the teacher is familiar with the folk literature, its style of performance, and characteristics, and can present it in a manner which preserves and emphasizes its ethnic character.

An additional area of knowledge is that of American jazz, its origin, characteristics and influence on art and popular music. This study is becoming of more interest to high school general music classes. New recordings, personalities, reference materials, and increasing public interest in the last few years have drawn increasing attention to this development in American music. Since jazz itself has become a somewhat sophisticated type of music, it merits the study of both teachers and students. Frequently the music major is uninformed in the field of jazz music.

Knowledge of musical form is valuable to teachers of general music. This understanding includes the manner in which a composer uses musical materials, the arrangement of these materials, and techniques used in developing and expanding them. It enables the teacher to bring from each composition heard or performed,
distinctive information concerning the construction
of the composition, its unique features, and the re-
lationship of these to its interpretation and per-
formance.

Knowledge of current figures, trends, and events
in music, constitute an area of musical knowledge with
which the teacher of general music needs familiarity.
A main point of emphasis in general music lies in the
area of the current musical events. New compositions
of various types, composers and performers, constitute
an area of interest. This knowledge will of necessity
cover developments in modern jazz and in popular music.

Teaching Skills Essential to General Music

In addition to those teaching skills ordinarily
cultivated in teacher education programs in music, certain
additional classroom skills are considered essential for
a teacher of general music because of the nature of the
work. Many of these skills are valuable to any teacher
of music in secondary schools and many better teachers
of music exhibit them.

A basic teaching skill associated with general
music is skill in creating interest in music among all
students. For those who teach performing groups it is taken for granted that students enrolled in the particular groups already have an interest in the work, whether singing or playing. The nature of a general music class is such that, while students may pursue individual interests, many times there must be group-wide participation in some activities. In such instances skill in exciting the interest of all students in one group activity is the key to successful group participation.

Some teachers find it very difficult to interest adolescents, especially boys, in singing. It is difficult to define the qualities of the teacher who is effective in this area. Understanding of adolescents, sensitivity to their attitudes and feelings, understanding of adolescent voices, combined with interest and enthusiasm would appear to be the ingredients for skill in promoting interest in singing among adolescents. In developing this interest, experience in recreational singing and song leading in informal situations prove helpful to teachers.

Organizing teaching materials.—Organization of the materials and activities utilized in the general music class constitutes one of the major difficulties in
teaching. The great variety of activities and materials with which the teacher of general music works challenge the ingenuity of the teacher to arrange them in an interesting and meaningful sequence. Variety is necessary as well as a certain amount of continuity. The problem also arises of locating appropriate musical arrangements and materials for particular classes. Since the activities and materials of the general music class are not guided by a certain text or by a certain composition to be performed in public, choice and sequence are entirely up to the teacher as he senses and discovers through various means, the interests and abilities of the class members. This skill in organizing for effective general music then demands a wide knowledge of appropriate materials, knowledge of the particular class and a sensitivity to development of attitude, interests and skills in the class. Without a previously gained extensive knowledge of many types of materials, the teacher would have great difficulty in planning for such a group.

Presentation of materials.- Closely associated with organization of materials and activities for general music classes is that of presenting these materials effectively. The activities are of such variety that
techniques of presentation differ greatly. While the
teacher of a choir or band works with one type of
material, the teacher of general music is responsible
for presenting songs, recorded music, folk dance, and
background information of various types. The pre­
service methods program needs to provide experiences
in planning and carrying out the major types of activities
of the general music class. The most effective means of
developing this facility appears to be working for short
periods of time in actual classroom situations as a
part of the teacher education program.

Working with adolescent voices.– Knowledge of
basic types of voices, recognition of quality of certain
voices, ability to help correct difficulties in pitch
and quality, sufficient knowledge of adolescent psychology
to know how to deal with boys, knowledge of the kinds
of approach and materials that are effective with boys
are basic to teaching general music in the secondary
school. Lack of skill in handling this problem alone
is one reason for failure in general music class
teaching. Matters of interest and behavior of the whole
group are closely related to this problem.

Insofar as the program of teacher preparation is
concerned, experiences which will provide a basis for
developing skill in working with voices are visitation to
classrooms where changing voices are evident, observation of various vocal problems and qualities characteristic of this age as demonstrated by adolescents, work with individuals whose voices are in the process of change, experiences in classifying or in helping to classify the voices of a general music class, and charting the voice ranges of a typical class from which to study the song literature suitable for use in the class. In one situation a panel of junior high school boys and girls discussed their musical interests and tastes and demonstrated a variety of vocal problems with a college methods class. This was an effective device since members of the college class were able to converse with and question the junior high school students.

Teaching of folk dancing.- For the teacher of general music some skill in teaching folk dancing, especially in the junior high school is a necessity. At times it is possible to receive help from outside sources as physical education. However, it is advantageous if the teacher can use folk dancing in the classroom. The teacher should at least be able to teach a number of simple square dances, with singing calls or with recordings. The teacher should be skilled to some degree
in both folk and ballroom dancing for teaching purposes. At the present time this is perhaps one of the weakest areas of general music programs.

**Using audio-visual materials.**- Teachers of general music utilize many types of audio and visual materials. These materials provide opportunities and experiences beyond what can be gained through discussion or reading. The teacher of general music needs a great deal of skill in effective use of these aids. Recordings will be used almost daily and require skill in presentation. Films quite often may present a technical phase of a certain study, in which case preliminary preparation is necessary as well as post-viewing activities and summation. Since these aids and various others such as charts, maps, and instruments, provide a major contribution to general music classes, it follows that the teaching skills appropriate to their effective presentation should be developed. For example, each teacher should be able to use tape recorders and motion picture projectors.

**Discussion techniques.**- Since most musical groups at the present time are concerned primarily with performing music with a minimum of discussion, many teachers are at a disadvantage in carrying on efficient and effective classroom discussion. As is true in
teaching in other subject areas, it would be advantageous to beginning teachers of general music to develop skill in questioning and conducting discussions.

**Working with other areas of the school program.** Another teaching skill necessary in situations where the general music program either is a part of a group study closely related to other areas, is that of working in close relationship with other areas. This type of teaching makes various demands on the teacher of music. First, it involves cooperation in planning and carrying on the project. Quite often the teacher of music, as well as other teachers, must contribute to projects largely concerned with areas of study in which music plays a minor role. A wide knowledge of the problem or project and an awareness of possible relationships, contributions, and possibilities for further development are necessary insights involved in working with associated projects or problems. Further, this type of working arrangement necessitates extreme flexibility of operation on the part of all concerned. This means that the teacher of general music at times works with the entire group involved in the study or with only a committee representing one phase of the work. It may mean that for a period of time the activities of the
general music program are limited to a certain phase of the study. Conversely, the study may be of such a nature that it is the music teacher who must take the initiative in planning and organizing since most of the activity falls within the music area. This type of work requires adaptability, ingenuity, and cooperativeness on the part of teachers.

General Knowledge of Value to Teachers of General Music

In addition to the foregoing knowledge and skills indicated as desirable for teachers of general music, certain areas of general knowledge are most valuable. Knowledge and understanding in these areas provide the teacher of general music with insight into the relationships of the work of the class and other fields of knowledge and experience. One such area is that of understanding of the concept of general education, its purpose and means of accomplishment. A second area of value is that of the social sciences, especially in schools in which areas cooperate in organizing and carrying out experiences which include content and activities from a number of subject areas. The music teacher's contribution to such a program is greatly enhanced by knowledge of history and the other social sciences.
Knowledge and understanding of the other arts, painting, literature, and drama particularly constitute a third area of learning of value for the teacher of general music. Such knowledge enables the teacher to refer to these arts to make comparisons in basic characteristics with music, to explain the approach to a subject in another art medium, to further enjoyment of the music through familiarity with the concurrent development of several arts.

Summary

This chapter was concerned with the area of pre-service teacher education as part of the over-all problem of introducing and implementing general music into school programs. In order to provide more adequate preparation for teachers in general music, five phases of pre-service study and experiences were identified as important. The main problems and needs in these particular areas were discussed with suggestions for dealing with them. The first phase of pre-service study cited as needing attention concerned developing a thorough understanding of the purposes and nature of general music. Such knowledge is necessary if students are to become interested in general music and understand it well enough to be successful in its teaching.
Closely associated with developing an understanding of the purposes of general music is the need for study and experiences leading to a better understanding of adolescents. It was pointed out as desirable that a portion of this knowledge was best derived from experiences with students in school situations. This constituted the second phase of pre-service preparation of importance to teachers of general music. The third phase emphasized was in the area of development of musical skills and information essential to good teaching. Skills in instrumental and vocal performance, knowledge of vocal and instrumental literature, form, style, and composers were considered important for teachers of general music.

The fourth phase of pre-service preparation discussed was concerned with skills associated with successful general music teaching. These were the skills enabling teachers to create interest in music, to organize and present materials in a meaningful sequence, to work with adolescent voices and to teach folk dance. Skill in discussion and in working with other areas of the curriculum were also stressed.

The fifth and final phase of pre-service teacher study and preparation for good teaching in general music
concerns a broad general knowledge of the social sciences and the arts. In order to accomplish the objectives of general music, teachers utilize such knowledge in helping students to understand the relationship of music to other areas of living and culture.

These phases of music teachers preparation are of value to all teachers of music. The nature of general music teaching is such that its effectiveness depends on the broad general and musical learning and capabilities of the teacher.
CHAPTER VIII

SUMMARY OF THE STUDY

The writer of this dissertation began with the premise that musical experiences were possible and desirable as a part of the general education of junior and senior high school students. The intent was to develop such a concept and to study the problems involved in its implementation into secondary school programs. The importance of this concept to music education at the present time was emphasized by pointing out the current emphasis on improving and expanding general education programs and the criticism of extreme specialization in such areas as music. Statements from the leadership in music education concerning the necessity for redirection of efforts toward a more effective contribution to students' general education were noted.

To define general education as it is used in the study, interpretations were stated from two authorities. The first defined general education as "... that part of the students' whole education which looks first of all to his life as a responsible human..."
being and citizen."\(^1\) The second authority referred to general education as:

... that part of the program which is required of all students at a given level on the grounds that it is essential to the development of the common values, attitudes, understandings, and skills needed by all for common democratic citizenship.\(^2\)

General music was defined as that part of the secondary school music program which provides exploration and participation in a wide variety of musical experiences of interest to students regardless of talent or ability. When these experiences are provided within a class organized expressly for the purpose, the class is referred to as a general music class.

The first phase of the study centered around the objectives of general education in the secondary schools from which implications were derived for music education. This was approached through a discussion of the nature of general education as it is interpreted by authorities in secondary education. General education was viewed as the area of the secondary school curriculum in which attitudes, basic skills, knowledge, and interests essential to satisfactory everyday living are developed.


Utilizing information obtained through study of the literature of general education, a composite list of objectives for secondary schools was formulated. These were: development of personal qualities, attitudes, and skills, pertaining to the individual's relationship to his immediate groups and pertaining to qualities and knowledge of a good citizen. Objectives associated with personal development of the individual included: development of basic communication and computation skills, maintenance of physical and mental health, development of interests, and appreciation of cultural and esthetic experiences. Objectives relative to the individual's relationships with his immediate environment were: developing satisfactory personal relationships, developing a sense of responsibility and cooperation, understanding the physical environment, communicating effectively, and participating in enjoyable leisure activities. Objectives pertaining to the individual as a citizen included knowledge and understanding of the democratic heritage, democratic processes, and of the problems of present day society.

Following statement of the objectives of general education, several recent trends in secondary school practice were noted. Chief trends were: reconsideration
of what should comprise the basic learnings, restructure of programs and courses, study of the relationships of other areas of the curriculum to general education, reconsideration of content, and study of adolescents' needs and interests to determine a basis for curriculum revision.

From study of the objectives of general education, the following implications for music education were drawn:

1. In developing objectives of music programs, consideration of the purposes of the total school program, of current educational thought, and of the corresponding role of music are essential.

2. Experimentation with new patterns of school program organization necessitates rethinking and restructure of music programs.

3. Content and materials of musical activities designed as a part of the general education program will, of necessity, need to reflect awareness of student interests and needs basic to enjoyment of music in everyday living.

4. Teaching practices in musical activities associated with the program of general education will necessitate increased sensitivity to the social and cultural meaning of experiences and increased attention
to characteristics of adolescents. In addition, attention should be given to the development of techniques needed to work with vocal and instrumental performance, to non-performing phases of the general program, and to dance and creative activities.

In accordance with the objectives of general education, the role of music was identified as providing musical experiences through which all students may explore the field of music, acquire an understanding of music and participate in a variety of musical activities appropriate to their level of ability as part of their general education.

Following identification of the role of music, the concept of general music was explored in terms of its history, objectives, characteristics, contribution to students' learning and suggested experiences. A brief history of general music was traced, indicating that the idea for general music probably originated in the all-school sings which were popular in the early days of the high school and in the ideas concerning the value of musical participation for all students. Objectives of an effective general music program were:

1. To provide opportunities for satisfying and enjoyable social and musical experiences for junior and senior high school students
2. To promote interest in participation and exploration in music as a means of personal expression, an area for further study, or a leisure interest

3. To provide experiences through which skills in reading music, singing, and playing are developed to an extent appropriate to the abilities, interests, and purposes of the members of the class

4. To furnish opportunity for students to obtain knowledge and understanding of the development, structure, elements, and literature of music of outstanding composers and performers

5. To enable students to gain an understanding of the part music has played and continue to play in cultural and recreational aspects of living

The concept of general music was further developed and explained through citing three basic characteristics of the general music class.

These are:

1. Experiences of the general music classes are designed for all students.

2. The general music class through its content and method of approach, attempts to present music as a natural and desirable part of the daily living of students.
3. The general music class is not limited to one area of musical participation, but deals with various types of experiences and materials.

Statement of these basic characteristics assists in defining the scope, approach, and content of the general music class and as a basis for further development of the concept.

Contributions of the general music class to fulfilling objectives of general education were noted in the areas of (1) developing basic communication skills, including interpretation and use of musical notation as a means of expression, (2) extending present interests and locating new ones, (3) understanding music as a part of the general culture, and (4) working with other persons in music as a means of enjoyable social activity. Musical development possible in the general music class included development of a degree of skill in singing, analytical listening, dance, and instrumental activity according to the ability and purpose of the particular class. Knowledge of music which can be gained through the general music class included information which contributes directly to the day-to-day experiences of the students. For this purpose, information can be utilized concerning the elements of music, terminology,
types of compositions, development of music, knowledge of physical characteristics of tone and tone production, knowledge of styles of composition and history of instruments. It was pointed out that the general music class did not undertake a complete learning program in these areas, but utilized such information to enable students to understand the daily experiences of the class.

The experiences of the general music class were seen to include the basic musical activities of singing, dancing, listening, playing instruments, in addition to numerous additional activities including individual and group projects and study, associations with other subjects, participation in school programs, and other minor activities. While there was no intention of establishing a body of factual information and musical skills as required and pre-determined content, what was considered the learning potential of general music was explored. In other words, the possibilities for achieving general and musical learnings and skills through the media of musical experiences of the general music class were analyzed. Through these various means a comprehensive picture of the purposes and practices of general music was presented.
After exploring the potential of general music as an integral part of the general education program of secondary schools, attention centered around the over-all problem of implementation. Approach to study of the problem was made through first investigating by questionnaire the musical activities and enrollment of current music programs in 70 Ohio schools and through obtaining information concerning practices in general music. Through this survey, the following conclusions were drawn concerning current music program.

In the schools surveyed it was noted that general music is the predominant musical offering in junior high schools. At the same time it was indicated that some schools are either reducing the requirements in general music or removing it from a required status. On the senior high school level a significant number of the schools surveyed offered general music with sizeable enrollment. On the whole, the senior high school music program centers largely around performing groups. Participation amounted to 68 per cent of the school population on the junior high school level and to 42 per cent of the senior high school population. It was noted that all except two schools permitted students to enroll in more than one musical group. Thus, the per cents
given exceeded the total per cent of the individual students enrolled.

As another means of securing information concerning current programs, general music classes in eighteen secondary schools were observed. From these classes generalizations were drawn concerning (1) teaching practices in general music, (2) student interest in general music, (3) the materials and activities utilized, and (4) concepts of the function of such classes. It was noted that some teachers consider general music as primarily a choral activity or listening class while the majority include both of these activities with some rhythmic activities. A variety of interesting practices in regard to activities, organization of materials, and purposes was discovered. Among the practices noted were: the use of general music classes in planning and presenting school programs and assemblies, drills to increase students' learning of musical fundamentals, use of class members in presenting materials in class, participation of general music classes in festivals and programs with performing groups, and limitation of general music class activities to a single activity.

As a necessary first step in projecting measures for incorporating general music into junior and senior
high school programs, problems which appear to constitute impediments or hindrances in the process were identified and discussed. These problems were seen to center around (1) attitudes toward general courses, (2) the traditional concept of the secondary school music curriculum, (3) the values held by those who administer and teach music offerings, (4) preparation of teachers, and (5) organization of content. These problems were discussed in terms of their relationship to teachers and administrators as two groups immediately concerned with curricular matters.

Solution of the problems envisioned was approached from two points of reference. First, efforts centered around problems relative to improvement of existing programs or a type of in-service assistance to teachers. In order to aid in improving teaching in general music it was suggested that teachers in service need assistance in obtaining a better understanding of the purposes of general music and of the possibilities for worthwhile musical experiences. A second area of assistance to teachers was indicated as that pertaining to measures possible to improve teaching in general music. Several devices were indicated through which teachers may gain insight and assistance leading to the improvement of their work.
As a further means of dealing with implementation of successful general music into secondary schools, the area of pre-service teacher education was studied. Competencies of particular value to teachers of general music were defined. These competencies were specified in the areas of understanding the purpose of general music and its function in school programs as a means of promoting favorable attitudes. The second area of teaching competency specified was that which involves understanding adolescents, their attitudes, interests, and characteristics. The value of general knowledge in the fields of the other arts and social sciences was discussed as a third area of necessary information. Musical skills essential to effective teaching and the necessary information about music constituted two additional areas of competency for general music teaching. The sixth and final area, and a most important one, was that of development of essential teaching skills. The demands of general music teaching were contrasted with those of performing groups, the former requiring a greater variety of teaching skills in terms of organizing and presenting materials, and in dealing with the multiplicity of activities associated with general music.
Conclusions

As a result of the writer's study of general music and the problems involved in implementing such experiences into junior and senior high school programs, four conclusions concerning the over-all situation are evident.

Practices in general music indicated little consistency of purpose or concept. From the observations of general music classes made during the course of the study and from the interviews with teachers, various ideas as to the purpose of general music were evident. In practice, the teacher's own concept of the work of such classes seems to be the dominant factor, rather than any established pattern from a course of study or other source. One common characteristic of most classes was the concentration on one activity to the exclusion of other possibilities. Some teachers thought of the class as a beginning choir and concentrated on vocal development. Others concentrated on information concerning music or on recreational singing alone. The over-all impression was one of individual teachers working on the phase of music in which they were most interested or which they felt were most valuable to students.
General music classes observed were considered as beginning musical groups on which the advanced groups were based. Rather than considering the class as an entity in itself teachers for the most part conducted the junior high school classes as preparatory groups leading to the advanced choirs. This concept greatly restricts the activities of the class and limits the value and interest of the class as an exploratory musical experience.

The interest evident in the situations observed and the evident potential of the general music class indicate that such a course would be a worthwhile offering in more senior high school programs. Since participation in music on the senior high school level is limited in a great majority of schools to performing groups, the general music class could provide musical experiences for the students who do not participate in these groups. Some type of contact with music for the majority of the students is considered by the writer to be desirable. Some teachers would prefer that this contact come through performing groups and consider performing to be the only worthwhile medium of contact.

The full potential of general music is not at the present time being realized. For a number of reasons a
majority of general music classes observed were not as interesting or as worthwhile to students as they might have been. This was due in part to the narrow concept of the class held by some teachers, lack of status in the school curriculum, and lack of proper materials and equipment.

Recommendations

Suggestions have been made at several points in this dissertation concerning phases of general music. Considering the total problem of promoting more effective work in general music in secondary schools, three recommendations are made.

1. College programs preparing music teachers should place more emphasis on preparing teachers for this phase of music education. Interviews with teachers revealed that teachers felt their preparation to be inadequate in music literature and history. Teachers also indicated the necessity of basic piano and vocal skills. Emphasis on development of choral and instrumental groups dominates programs of teacher preparation. More contact with junior high school students in music is needed in order to learn techniques of gaining interest,
working with voices, and learning to know the characteristics of the age level.

2. It is recommended that larger senior high schools which now offer music in performing groups explore the possibility of adding general music to their course offerings. In some schools this will entail choosing between subdividing of large groups or eliminating small ensemble groups or individual lessons. To provide more students contact with music, general music classes would be of more value to the school program than these or additional performing groups.

3. Schools which offer general music need to facilitate efforts to relate general music to other areas of the school and to enable the general music classes to become a more functional part of the program. One means of adding interest and status to present classes is to enable them, along with performing groups, to take a more active part in planning and participating in school programs, assemblies, and parent meetings.

These recommendations are viewed by the writer as essential first steps in improving present general music programs and in providing for more effective programs in the future. Acceptance of these recommendations would help
establish an atmosphere in which general music can operate to advantage. This is essential before it can be definitely established that general music functions successfully in programs of general education.
May 17, 1956

Dear Sir:

In a study of junior and senior high school music programs, I need information concerning music courses offered in various schools. I would appreciate very much your taking the time to give me such information concerning your school on the enclosed form.

Thank you very much for any help you can give me.

Sincerely

Wayne Ramsey
School of Music
O.S.U.

WR: dh
enclousures
APPENDIX A (cont'd)

MUSIC PROGRAM SURVEY

School enrollment, grades 7 through 9 _____ name of school
School enrollment, grades 10 through 12 _____

<table>
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<th>Activity</th>
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<th>Periods per week</th>
<th>Total student enrollment</th>
<th>Is there required duplication marks of personnel?</th>
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<td>Glee club (boys)</td>
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APPENDIX B

Section I: Observation Outline

School __________________ Teacher ___________

1. Topic, theme, unit or center of interest of the class

2. Activities observed during the class period

3. Materials of various types used during the course of the period

4. Enrollment of the class

5. Association of the activities of the class with outside interests, other school activities

6. Student reaction and participation in the activities of the class
APPENDIX B (cont'd)

Section II: Interview questions

1. What is the extent of your interest in general music?

2. What is your opinion of the value of general music in the school program?

3. What is the relationship between general music and the performing groups in your school?

4. What do you feel should be the relationship between the general music classes and the other parts of the music program and of the school program in general?

5. In addition to those activities observed in class, what other activities or experiences are carried on during the year?

6. What ideas do you have in regard to proper preparation of teachers for general music classes?

7. General comments concerning teaching of general music.
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I, Homer Wayne Ramsey, was born in New Concord, Ohio, on July 11, 1920. I received my secondary training in the schools of New Concord, Ohio. My undergraduate education was completed at Muskingum College, New Concord, Ohio, which granted me the degree Bachelor of Science in Education with Music Supervision, in 1942. After three and one-half years in military service, I became a teacher in Ohio public schools. In 1950, I received the degree Master of Arts from The Ohio State University. From 1950 I was associated for two years with the University School as Instructor of Music. Since Autumn Quarter, 1952, I have been a member of the staff of The Ohio State University School of Music and at the same time, completing work for the degree of Doctor of Philosophy.