

AN ABSTRACT OF THE THESIS OF

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B HIGH SCHOOLS OF OREGON

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The problem of this study concerns the extent to which non-performing music classes are included in the programs of Class B high schools in Oregon and the extent to which their inclusion is desirable according to the opinions of music teachers in these schools. Class B high schools are interpreted by the Music Educators' National Conference as four-year secondary schools of 250 to 750 enrollment. The problem also concerns factors which tend to discourage the inclusion of music appreciation and theory in the programs of these schools.

In order to receive information concerning the problem, a survey was made of the forty-seven Class B high schools in Oregon. Completed questionnaires were received from thirty-nine schools for a return of eighty-three per cent. In compiling data, answers to the questions were considered along with those comments that could be tabulated systematically.

The following were among the principal findings:

1. One-third of the schools already offer non-performing music classes. Four schools offer two classes and nine schools offer one.
2. The fact that the state department accepts only three music credits toward graduation and the problem of scheduling and teacher-load were found to be the greatest obstacles to offering these classes.
3. Additional teachers would be needed in sixty-two per cent of the schools if non-performing music classes were added.

4. Over ninety per cent of the music teachers include material that would usually be presented in non-performing classes as part of the work offered in their performing music classes.

The following conclusions were drawn:

1. The fact that one-third of the high schools considered reported that non-performing classes were already established in their curricula leads to the conclusion that the inclusion of such classes can be made in spite of the many factors which tend to hamper the program.
2. If only one non-performing class is to be offered, a general music class embodying the study of appreciation, music history, and theory would best meet the needs of most schools.
3. The greatest obstacles in interesting students in non-performing classes if they were offered appears to be the limited number of credits allowed toward graduation in the field of music along with the strict requirements dictated by the State Department.
4. A predominant number of the music teachers favor inclusion of non-performing classes in spite of the obstacles.
5. The great majority of teachers feel that the inclusion of non-performing music classes would not only have little adverse effect upon performing groups if administered correctly, but would actually strengthen the instrumental and vocal programs in their schools.
6. Including non-performing music classes in the program would necessitate additional expense to the majority of school districts.
7. Teachers have recognized the need for music appreciation and theory courses and have included some of the essentials in the performing music classes.

MUSIC APPRECIATION AND THEORY COURSES
IN CLASS B HIGH SCHOOLS OF OREGON

by

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CHAPTER I

GENERAL INTRODUCTION

The study of music, like most phases of education, has traveled a road of varied experiences and development from the time of the early Greek society until the present. It has always been present in the school curriculum, sometimes as a prominent subject field, and sometimes so subordinated by other fields of study that its significance was of little importance to either school or community.

Not too long ago, music was considered an art form which should be studied and understood by every cultured individual, and therefore it has been associated with the cultural if not the scientific aspects of education. Because of mediocre teaching practices, poor organization, and poorly selected materials, music was not a great influence in the American schools until the beginning of the twentieth century. With the improvement of organization of the program and with greater demands from the community which followed economic changes in the life of the community, progress in the field developed. Emphasis began to be placed not only upon vocal music,

the essence of school music in former years, but also upon instrumental study, music appreciation, and theory.

The subject field in music education may be divided into two major classifications -- the performing groups, which include band, orchestra, chorus and glee club, and varied instrumental and vocal ensembles, and the non-performing, sometimes referred to as academic music, which include appreciation and theory. The early as well as the modern American schools placed emphasis upon the performing groups to the extent that many high schools today offer no music other than courses in these performing groups.

The reasons for this emphasis should be quite obvious to the teacher and administrator. Music performance by student organizations has proved invaluable in developing desirable relations between school and community. Today, when more and more demands are being made upon the taxpayer, he becomes justifiably anxious to examine the results of the education program he is helping to support. Through the public performances of instrumental and vocal groups, the school puts its music program upon display and gives the taxpayer a chance to evaluate the development being made in this field.

There is also a definite carry-over from school

life to community life of skills acquired in performing music classes. This is evidenced in the participation by former schools' students in community bands, orchestras and instrumental ensembles, and in church choirs and community singing groups. Within the school itself, membership in performing music groups is important in the social development of the child. This membership provides outlets for some of the psychological needs of the individual, especially those of the adolescent. Educators all agree on the desirability of keeping youngsters active, and there is much truth in the old saying, "the boy that blows a horn will never blow a safe."

If the performing group is such a valuable organ in helping to carry out these and other important functions of the school, it certainly cannot be condemned. However, the contributions of these organizations are not sufficient in themselves. Their offerings are limited to the few rather than to the many, and the functions, likewise, are limited because of the nature of their organization. If the educators responsible for building high school curricula follow the broad principles, aims and objectives which govern the entire school program, they must offer all students, performers and non-performers alike, the opportunity for study in the field of music. To fill this need, courses in the study of

music history and appreciation, simple theory, harmony and composition may be included. These studies also should prove to be of real value to the performer who wishes to seek a broader background in the music field and who wishes to gain information that is denied him through the limited functions of the performing groups.

A Statement of the Problem

The problem of this study concerns the extent to which non-performing music classes should be included in the curricula of secondary schools in Oregon with enrollments of 250 to 750 students. Many factors are involved. First of all, the state requirements for high school graduation, along with compulsory physical education and health classes have cut the number of hours for elective subjects to a minimum. In the school that offers band, orchestra and various singing groups, the addition of academic music classes may force the performance groups to suffer. In other words, the music student is forced to choose within the field, causing a situation in which the band or choir may lose valuable members.

Another factor to be considered is that of teacher load. Is the music teacher, who is probably already overloaded with work and responsibilities both during and after school hours, capable of handling additional

duties? Even if there is available time in the teacher's schedule, the practice of spreading the work too thinly and of making it too all-inclusive will make for divided interests and eventuate in a poor job of teaching generally.

If this is undesirable, a third factor arises -- that of hiring additional staff members. This factor will depend upon the finances of the school district and the philosophy of the administration as well as that of the board of education.

Purpose and Value of the Study

After determining to what extent these secondary schools do or do not offer non-performing music courses in their curricula, the purpose of the study shall be to determine reasons why such courses are or are not included in order to reach conclusions concerning the problem. The study should indicate the type of music program the music teachers of Oregon themselves favor, and therefore may be used as a more scientific basis for developing future curricula.

Method of Procedure

In order to receive information concerning the problem, the survey method was used by sending

questionnaires¹ to the teachers in charge of music in each of forty-seven Class B high schools in Oregon. Class B high schools are defined by the Music Educators National Conference as four-year secondary schools of 250 to 750 enrollment. Classification according to enrollment is necessary in order to conduct contests and contest festivals on an equal and fair basis and this national system of classification has been adopted by the Oregon State Activities Association. Six weeks after sending out the questionnaires, the writer sent follow-up letters containing copies of the questionnaire to the instructors who did not reply. Of the forty-seven schools contacted, completed questionnaires were received from thirty-nine for a return of eighty-three per cent.

Bases for Selecting Schools

Schools of B classification were selected because most high schools which offer any courses in music appreciation and theory fall into this category. The problems confronting larger schools undoubtedly differ from those of Class B schools, and because there is such a small percentage of such schools in Oregon, they were

1 Copy of questionnaire and letter found in Appendix A.

not included in this study. On the other hand, the majority of schools with smaller enrollments have no full-time music instructors, and many have no music program whatsoever. Many small high schools do well to offer a program containing requirements of the State Department of Education with the limited teaching staff they can provide without offering a large selection of electives. For these reasons, the study did not include schools with enrollments of less than 250 students.

Selection of schools was made from the Oregon School Directors for 1949-50 according to enrollment figures for four-year high schools. In cases of three-year, five-year and six-year high schools, enrollment was counted in the upper four grades. The forty-seven schools selected include city high schools and union high schools.

Limitations of the Study

Whenever opinion is used as a basis for study, one wonders as to the scientific validity of that study. As every school situation is different from every other in many respects, teachers' reactions to a given situation will differ. Interpretations will differ with the teacher's environment, apparent success or failure, and general philosophy of education. In

preparing the questions, however, the writer attempted to make definite the meaning of each item and limit questions to common problems of the majority of music teachers working in the state of Oregon. Expert advice was sought and received before the questionnaires were finally made ready for distribution.

Another factor which should be acknowledged is the fact that much of the material that would be taught in non-performing music classes if they were offered is being incorporated into the work of the performing classes by many teachers. An accurate check of the amount of appreciation and theory received by students through such channels is difficult to make.

CHAPTER II

BACKGROUND AND DEVELOPMENT OF THE PROBLEM

A Brief Background of Music Education in America

In order to understand more clearly the position music holds in the modern high school curriculum of today, it is necessary to consider briefly the history of the American school as it relates to the study of music.

It was two hundred years after the first American Latin Grammar school was established in Boston in 1635 that music was first introduced as an experimental study into the schools. In 1837, Lowell Mason first introduced the teaching of music into the schools of Boston in the grades that would correspond to our present-day junior high school or lower secondary grades. This first experiment with music was entirely of a vocal nature, and the materials used were usually dull and uninteresting. Other educators who had an interest in music saw the possible values of its inclusion into the curriculum and introduced similar programs in their schools. Vocal music was still used exclusively, but one important improvement was that of introducing singing to the pupils in the primary grades. Since that time, music experience has been offered to the child in better schools as soon as he enters first grade or kindergarten as the case

may be.

The major criticism that can be made of the early teaching was that singing was presented as a drill subject with emphasis upon learning the skills of reading music and the functions of proper singing techniques rather than developing a lasting appreciation for music. By the end of the nineteenth century, there was little evidence of music in the secondary schools. A few high schools had organized choruses whose members attended through compulsion of school authorities rather than true personal interest. Most schools offered singing only as part of assemblies and many schools had no music at all. Dykema and Gehrkins (3, pp. 2-3) sum up the high school music program of this period as follows:

The song material consisted almost exclusively of hymns, harmonized folk songs, and uninspiring part songs by lesser composers. Art songs and compositions by important contemporary American composers were not to be found in the early chorus books -- which today amuse the student of music education by their unimaginative staidness and mediocrity. In spite of some noteworthy exceptions, the prevailing high school music of the nineteenth century was a rather dreary affair which had but little significance in the life of either the school or the community.

Generally speaking, during the nineteenth century, there was no accepted set of principles to be used in teaching public school music, and good teaching depended largely upon the individual teacher.

The high school music program really got under way at the beginning of the twentieth century through various music education meetings and conferences which were held to set up curricula to be followed in schools in general. Among these were the New England Educational League's Conference on the Secondary School Music Curriculum in 1902, and the College Entrance Board for New England and the Middle States Conference in 1906 which made arrangements to include music among subjects which could receive college entrance credit. By 1910, the framework of the present secondary school music program could be distinguished.

There were many contributing factors which throw light on the developments which made the last twenty years of the first century of music education more significant than the eighty years which preceded them. Dykema and Gehrkins (3, pp. 4-8) place the emphasis on three major factors: (1) Social and Economic, (2) Educational, and (3) Organizational.

Social and Economic Factor. Music education rode along with the wave of progress in secondary education due to social and economic changes. The high schools, responding to expanding enrollments, better buildings and equipment, and, in general, greater interest and support from the public, increased their offerings and

gave much more attention to the arts, including music. Community singing and other uses of music in the community led to an understanding of the value and need for a school music program. With shorter working hours and more leisure time, the individual needed a greater variety of interests. The study of music helped to fill this need.

Educational Factor. As early as 1911, a committee of the National Education Association had recommended the liberalization of college entrance requirements so that any well-planned high school course would be accepted for entrance to college. In 1912, this Association had provided for a commission on the reorganization of secondary education made up of ten sub-committees, one of which was a committee on music. The merging of the influence of general education and of music education was significant in leading eventually to a greater understanding of and respect for music on the part of superintendents and principals. A later development which has influenced growth of the music program concerns giving music groups time to meet as regularly scheduled classes during the school day.

Organizational Factor. Up to the second decade of the twentieth century, advocates of music in the high

school had failed to obtain a large following because they were individual and isolated. Through united, organized endeavors, the program really began to grow. The Music Supervisors National Conference was organized in 1907, and in 1917 the Eastern Music Supervisors Conference was formed, becoming the first of six sectional conferences which cover the country and are in close cooperation with the National Conference, which has been renamed the Music Educators National Conference.

All of these factors have contributed definitely to the development of the instrumental program in the schools as well as the singing program. Probably the outstanding reason why instrumental music lagged behind the vocal in developing, concerns the relatively high cost of financing bands and orchestras. But when people with increasing leisure time due to economic changes sensed the need for more fine recreation, and school administrators began to realize to what artistic heights young folk can rise through the medium of instrumental playing, money was made available by service clubs, parents, and school districts throughout the country in order to develop bands and orchestras. Music educators played a big role in advertising the instrumental music program by arranging for continuous demonstrations at national conferences, organizing

summer music camps, and encouraging music festivals.

Of all the groups developed by the high school music program, the band is undoubtedly the most popular. The rapid expansion of bands is due to such causes as (1) the great interest in the support of athletic contests, especially football games, for which a band is almost an essential factor; (2) the growth of service clubs which frequently sponsor bands in the high school by providing instruments, uniforms, and equipment; (3) the formation of the National Band Association, which educated both public and educators to the point of understanding that bands can be "musical" as well as "pep" organizations; and (4) the recognition by parents and educators that the band is an excellent character-forming agency.

Although some high schools have experimented with the idea of including music classes other than performing group meetings, at present the high schools which present well-balanced music curricula are the exception rather than the rule. There should be, then, changes made within the high school music curriculum, changes that are desirable in the light of more recent social and economic changes and the attitudes that have resulted from these changes. However, before changes can be made, first the broad principles and objectives of secondary education should be examined, and, secondly, special objectives

for the music program should be set up which coincide with those governing the entire school.

Principles and Objectives of Secondary Education

In the bulletin, Cardinal Principles of Secondary Education, three principles are involved: (1) that secondary schooling should be provided so as to make it possible for all youth to attend school to the age of eighteen; (2) that this policy is necessary in a democracy because a knowledge of rudiments only is not enough to provide the nation with intelligent citizens capable of governing themselves; and (3) that the most desirable kind of high school for the United States is the comprehensive or cosmopolitan type, not the segregated type.

The objectives stated in the bulletin concern providing all youth with the opportunities for schooling in such matters as health, worthy home membership, command of the fundamental processes, vocation, civic education, ethical character, and the worthy use of leisure time.

Objectives for A High School Music Program

Objectives in the construction of a music program must parallel those for the general secondary program. The following objectives have been taken in part from

courses of study for high school music (1, 10, 13), and from Krone (6, pp. 120-131). They have been changed, modified, and delimited in order to best fulfill the requirements of the general objectives for secondary education that are accepted today.

1. To enrich the entire educational program. Few subject areas are better adapted to enriching the entire school program as is the music field. Participation in music should be open to every student. Small and large music groups are used continually in conjunction with practically every major activity of the high school -- athletic contests, class plays, baccalaureate and commencement exercises, and homecoming events.

2. To help draw community and school closer together. In most communities, the music groups are called upon many times during the school year to participate in civic functions. If the school music program, along with other activities of the school, is sufficiently developed to take care of community demands, it helps to provide a means for promoting favorable relations between school and community.

3. To provide for the expression of emotional, spiritual, and aesthetic impulses in the individual through group participation. In the development of aesthetic appreciations within the student, the school

music program has proved adequate or not, depending upon the general policies of the school, the demands of the particular community, and the abilities of the instructor. Mursell (9, p. 32) says:

Music in the schools should be planned and organized as a sequence of aesthetic and social experiences and technical learnings out of which may come refined and idealized life attitudes, developing and continuing musical interests, the discipline of intrinsically valued achievement, convincing experiences of the democratic process, recreational resources, and the discovery and revelation of talent. This, we believe, is a fair summary of the wishes and hopes of the public which supports our work, not always clearly expressed, but of decisive importance.

Too often, drill in learning certain skills has demanded much time so that little is left for appreciation of the music itself, either through performance or listening on the part of the individual. The music contest has contributed to this problem. It is difficult to think of aesthetic learning in connection with a program motivated by competition. The present trend of replacing the music contests with festivals apparently has the support of most music educators.

4. To teach the individual the ability to appreciate good music and to recognize beauty in music. To carry out this objective which is closely related to the preceding one, the high school must provide a program in which some emphasis is placed upon music

history and appreciation in the curriculum. In regard to the importance of developing the listening ability in students, Mursell (9, p. 149) has the following to say:

First and foremost, we should center upon listening for general enjoyment. Far from being trivial and unessential, this is the most fundamental purpose of all. All of us know plenty of people who have never learned to enjoy listening to music, and plenty of others who enjoy only a few types of music. No argument is needed to show that this is, in many ways, a great limitation and deprivation, whether the persons concerned realize it or not -- and quite often they do. Moreover, it is a limitation which can readily be overcome by wise guidance and the proper kind of influence. Music is anything but hard to "sell" if we go about it in the right way.

5. To teach skills. Students studying music must develop certain skills that cannot be learned in other high school classes. The teaching of skills in music, however, should not be interpreted as merely those concerned with teaching the child to sing or to play a musical instrument. In order to allow the fulfillment of self-expression, especially in the case of the talented youngster, the school must help to develop students' abilities in theoretical music through courses in the study of harmony and composition. The student of literature is given the chance to write as well as read. Why not the music student? The tools and techniques of theory, sometimes called the mechanics of music, must be furnished the student before he can attempt to

express himself through composition.

6. To promote social development within the individual through membership in performing organizations. No function of the music program is more important than that of social development of the child. Probably the greatest contribution of performing music groups from a standpoint of growth is that of developing social attitudes within the child. He must learn to acknowledge the importance of working together with others in order to attain a common goal. He must learn the importance of acknowledging the accomplishments of his fellow workers as well as his own in order to attain this goal. He must learn to accept certain responsibilities and yet work as a subordinate. In short, if we believe that high school is a preparation for life, the objective of social development should be of prime importance in building the music curriculum.

General Changes in the High School Music Curriculum

If we accept these objectives as being important, then the curriculum must provide opportunities in both the performing and the non-performing fields of music. The following changes are worth considering in light of the objectives discussed:

1. Enlarging the program to make music available

to more students. In too many schools, music activities are limited to the talented few. This is especially true in the school which has limited facilities and staff members. Dykema and Gehrkins (3, p. 13) have the following to say concerning the problem:

For whom should the high school music program be planned? Is it to be conceived as being only for students who have shown special proficiency in their preceding work in music and who should now be given specialized advanced training so that they may become rather outstanding musicians in their community; or is it to be conceived as being an essential part in the education of all children, thus continuing the conception which prevails in the grades and junior high school? The correct answer is the one which will do the most good for the community. The democratic ideal dictates education for all, while the school is under obligation to produce leaders. It seems, then, that the high school should try to do both -- first, try to provide opportunities for all, and after the needs of the masses are satisfied, administer to the needs of the talented few.

2. De-emphasis of performance and emphasis on participation. This change is closely linked with the first. In an enlarged program, emphasis naturally must be pointed toward participation and social learning. Again, the principle of education for all will encourage placing emphasis upon understanding and appreciation of music, rather than upon the technical development of a few students. The public and some school administrators have been sold on the desirability of developing

performers to the point that high school music teachers have little time for developing anything that resembles a true music education program.

3. Broadening the program to include the entire community rather than the school alone. To quote from Dykema and Gehrkins (3, p. 23) again:

What shall be the relations of the high school music teacher to music in the community outside of school? Shall he restrict his activities to what goes on in the school with regular day pupils, or shall he also concern himself with evening classes for graduates and other adults? ... School administrators are realizing more and more that the services of a trained music teacher should not be limited to use in the day school alone. In many communities, service clubs have sponsored music activities, using the high school teacher out of school. In other communities, the teacher's schedule is set up with part of his time made available to adult groups. There are many ways in which the music instructor may help to better the development of music in a community, and each town will probably set up a unique program of its own to solve the problems that exist.

If our schools are obligated to develop curricula to develop better citizens for the community, then the school must help to develop community music organizations in order that the needs of its graduates and other adults are satisfied.

4. Offering courses in appreciation, history and theory in order to provide a broader music education program. Appreciation for any of the arts depends upon

background and learning. Giddings (5, p. 24) says:

Appreciation of music is that pleasurable response which almost all people make to musical tones and to the melodic, harmonic, and rhythmic impressions that are conveyed by tones. The degree of appreciation depends on the hearer's ability to listen intelligently, that is to say, with musical discrimination. The reaction may be more than one of ordinary pleasure; it may be a pure joy of the spirit. But this power of discrimination is developed most easily and best by beginning in early childhood with a carefully planned program of music appreciation studies and by extending these throughout the school life of the individual.

The importance of listening experiences to true appreciation of music cannot be overemphasized. Mursell (2, pp. 556-557) states:

Among the major phases of the high school music program listening is ... in a sense the most basic of all musical activities, and no scheme of musical education which fails to put it in its proper place can be anything but defective.

The chief values of listening as an integral part of the program are as follows: It is the most important of all means of becoming acquainted with the literature of music, and coming to be aware of the power and appeal of the great masterpieces of the art. It is an activity so intrinsically appealing that it tends to carry over out of school and also into the period when school-days are done, and it should be handled with this in mind. Properly used and planned it can give individuals and groups some choice of the compositions which they wish to perform ... It can be made an important part of the content of courses in so-called theory, which then turn on the analysis of actual musical works rather than drill on ... rules.

Listening should be set up in the music curriculum to effectuate these functions.

Listening, in short, should be considered a basic agency for motivation and for wide contact with music. One of the gravest defects of ordinary private musical instruction is that the pupil learns only the music which he himself performs. One of the great advantages of a school program of music is that this very obvious and very limiting defect can be avoided.

An understanding of music through the study of its history and literature is helpful in developing a keen appreciation for music. Music history is so closely related that most schools incorporate it in a general music course. For the most part, the label placed upon a course is unimportant and knowledge of the history of music should be an incidental support to the essential functions of the entire program. It probably should be placed, then, in connection with listening and literature analysis in a general music appreciation course in the high school curriculum.

The need for introducing the techniques of theory to the outstanding music student so that he may develop the creative talent he possesses has already been mentioned. To the non-musician, the term, theory, is misleading in that it indicates not a theory about music, but implies the mechanics, grammar, or technical phases of written music. In other words, music theory embraces all the studies which have as their end the composition

of music. Again, the name of the course is not important as long as the subject matter presented carries out the objectives. Mursell (2, pp. 558-559) clarifies this conception as follows:

What should be set up is the study of the structure and organization of music, using actual compositions and analyzing them, employing elements from them for any drill that may be desirable, and above all encouraging extemporization at the instrument, ... and the production of original compositions. Whether this must be called theory, or harmony, or counterpoint, or some such name depends on circumstances. But all these titles are unfortunate and misleading.

Music Theory and Appreciation in the Curricula of Oregon Colleges

Before presenting courses in appreciation and theory in the high school, the educator might consider the work offered in these fields of study by the colleges of the state. There are two reasons why the college curricula should be consulted. First, as our secondary school curriculum expands to meet the needs of all youth of high school age, the high school must become more concerned with providing a program suited to all students and less concerned with college preparation. If we must provide music experiences for the students who will never attend college, we must then borrow from the music curriculum of the college.

Secondly, if we feel that non-performing classes

in music should be included in the high school curriculum, we should consult the offerings of the colleges to see if our high school music teachers have had ample opportunity for preparation in these areas of study.

In Table I, the work is divided into two categories, appreciation and theory. Appreciation courses, as shown on the table, include classes dealing with music appreciation, literature, history and musicology. Theory courses include classes dealing with simple theory (fundamental mechanics of music), harmony, counterpoint, form and analysis, composition, and so forth. They include, in other words, the same material, more or less, that would be included in high school classes on a lower level.

Courses in band, orchestra, chorus and conducting, choral and instrumental literature from a performance and conducting standpoint, and various phases of music education were excluded from the data used in the table.

Data are interpreted as quarter hour credits rather than number of courses because of the variety of values placed upon similar courses by different institutions.

Table I

Number of Quarter Hour Credits in Music
Appreciation and Theory Courses Offered
by Fourteen Oregon Colleges¹

	Appreciation Courses		Theory Courses	
	Lower Div. - Upper Div. and Grad.	Upper Div. and Grad.	Lower Div. - Upper Div. and Grad.	Upper Div. and Grad.
E.O.C.E.	6	0	3	0
Lewis and Clark	0	15	30	39
Linfield	4½	18	24	24
Marylhurst	0	18	33	31½
O.C.E.	3	0	6	0
Oregon State	3	0	15	8
Pacific College	0	6	21	15
Pacific U.	3	15	27	33
Portland School of Music	6	3	36	49½
Reed	22½	4½	4½	9
S.O.C.E.	6	0	3	0
U. of Ore.	6	24	15	69
U. of Portland	6	24	12	78
Willamette U.	6	18	27	45
Average	5.14	10.39	18.32	28.64

It is interesting to note that on the college level, the emphasis on theory is much more prominent than emphasis on appreciation. This may bear out a

¹ Taken from recent bulletins of the fourteen colleges.

theory that it is easier to organize and teach skills than it is to develop attitudes and appreciations. It may also be interpreted there is a feeling that all music implies appreciation, and therefore there is little need for offering a multitude of courses concerning pure music appreciation.

Considering the training of teachers, there seems to be ample opportunities for college students who plan to teach music to acquaint themselves with the subject matter. However, in light of the fact that appreciations should be developed at an early age if they are to be effectively developed and carried through life, it seems strange that the colleges which offer the least amount of training are the schools which train elementary teachers for the state of Oregon.

Summary of Chapter II

To summarize briefly, music was introduced into American schools during the early part of the nineteenth century but was no great influence until the beginning of the twentieth century. Three main factors in its development may be said to be social and economic, educational, and organizational.

In planning a music curriculum for the high school of today, the principles of education for all must be

considered in setting up objectives. Some objectives are as follows: (1) to enrich the entire educational program; (2) to help draw community and school closer together; (3) to provide for the expression of emotional, spiritual, and aesthetic impulses in the individual through group participation; (4) to teach the individual the ability to appreciate good music and to recognize beauty in music; (5) to teach skills; and (6) to promote social development within the individual through membership in performing organizations.

These objectives may be better carried out through: (1) enlarging the program to make music available to more students; (2) the de-emphasis of performance and emphasis on participation; (3) broadening the program to include the entire community rather than the school alone; and (4) offering courses in appreciation and theory in order to provide a broader music education program.

A study of music appreciation and theory courses offered by Oregon colleges shows that high school teachers have adequate opportunity to prepare themselves for teaching these classes on the high school level.

CHAPTER III

THE STUDY

The problem of this study is to determine the number of non-performing music classes offered by Class B high schools in Oregon and to draw conclusions as to the desirability of including such classes in the curricula of high schools of this classification. In order to collect data concerning the problem, questionnaires were sent to the forty-seven Class B high schools in the state and replies were received from thirty-nine schools. The data compiled were taken from these thirty-nine responses.

The fact that the questionnaires distributed were answered by music teachers whose interest in the problem should be evident and whose experience in the field should make them aware of the obstacles that are present should tend to make some of the broader conclusions that will be drawn to be reasonably valid.

Factors Involved

In drawing these conclusions, there are many factors involved, as was pointed out in the first chapter. Some of the leading factors that will have a bearing upon these conclusions are restated here.

State requirements for graduation, including rigid requirements in the area of physical education and health, and the fact that only three credits in music can count toward the basic sixteen for graduation tends to minimize the number of elective classes offered by a school. The problem of scheduling additional classes in a curriculum that is probably already overcrowded is another factor to be considered. Along with an overcrowded curriculum, the more practical problem of overcrowded classrooms and building space is a factor that cannot be overlooked.

The possibility that the bands, orchestras, and vocal groups may suffer with the addition of non-performing classes must be considered. A vital factor is that of teacher load and the possible expense of adding teachers to the staff in the event that classes of this type are included.

All of these factors are acknowledged by those returning questionnaires and therefore will definitely be involved in the interpretation of the data compiled.

Justification of Non-performing Music Classes

Authorities in the field of music education seem to agree not only on the belief that the study of appreciation and theory are as vital and necessary in the development of the student as is the study of applied

music, i.e., band, orchestra, and chorus, but that it may prove more important in that it can reach all of the students, not only the talented few. In fulfilling the democratic ideals in which all educators are interested, this belief should be accepted by authorities in the field of general education as well. We must remember, however, that authorities sometime become idealistic in their views and that the practical application of their philosophies can be made only in the light of conditions that are favorable within the individual school. It is for the reason of studying the practical aspects of the problem that this survey was made.

Compilation of Data Received

In order to find the number of non-performing classes now being offered in Class B high schools in Oregon, instructors were asked to list them according to the following classifications: singing classes, music history, music appreciation, music history and appreciation (included in one class), and music theory, (including harmony, counterpoint, composition, and so forth). The results are found in Table II. In all, thirteen of the thirty-nine schools included, or 33 per cent, now offer non-performing classes, according to music instructors in these schools. Of the thirteen, nine

schools offer one class and four offer two, for a total of seventeen classes.

Table II

Non-performing Music Classes Offered
by Class B High Schools

	<u>Singing</u> <u>Classes</u>	<u>Music</u> <u>History</u>	<u>Music</u> <u>Apprec.</u>	<u>Apprec.&</u> <u>History</u>	<u>Music</u> <u>Theory</u>	<u>Others</u>
No. of Schools	4	1	1	3	4	4
Percentage of All Schools	10	3	3	8	10	10

In the case of singing classes, teachers were asked whether or not the classes were designed as training for future members of performing groups. In all four cases of schools offering singing classes, the reply was that they were so designed. This information indicates that, although the classes were not organized for performance in the true sense, their purpose was that of teaching vocal techniques for later use in the performing field rather than the study and analysis of vocal literature.

All four classes designated as "others" in Table II are general music classes which embody material presented in most or all of the other classes considered. The general music class as presented in most cases is a

continuation of work begun in elementary school music classes, but placing the emphasis less upon singing and more upon listening to music, studying historical background in the field of music, and analyzing various types of instrumental and vocal literature. It also encourages, to varied degrees, self-expression through the media of arranging and composition.

In answer to the question, "Do you believe music classes other than band, orchestra, and chorus should be offered in your school?", thirty teachers, or 77 per cent, replied "yes". Comments on the question were made by seventeen teachers whose statements fall into the categories shown in Table III.

Table III

Obstacles Met in Offering Non-performing
Music Classes in Class B Schools

	Scheduling and Teacher Load	Emphasis Upon Per- formance	Not Practical	State Ac- cepts Too Few Credits	Others
No. of Schools	4	2	3	6	2
Percentage of Comments	23	12	18	35	12

The greatest number of comments found in Table III concern the problem of credits toward graduating from high school. In answering the question, "Do you believe that the state requirements for graduation help to limit the number of non-performing music classes that would be desirable in your school?", thirty-one, or 80 per cent, of the thirty-nine instructors answered "yes".

In commenting on this question, the majority of instructors seemed to agree that not only did graduation requirements hinder the offering of non-performing music classes, but that they hindered the performing classes as well. With only three credits in music allowed toward graduation, many teachers stated that it was a definite problem to keep students in band and chorus during their senior year if they had already earned three credits in music. It is logical to believe that in most cases, the senior performers, generally speaking, are superior to the younger students due both to experience and greater maturity.

The next question asked was, "Would the addition of non-performing music classes tend to strengthen or weaken your instrumental and vocal programs?". Results are shown in Table IV.

Table IV

Opinions Concerning the Relation
of Non-performing Music Classes to Instrumental
and Vocal Music Programs

	Strengthen the Program	Weaken the Program	Neither Strengthen nor Weaken
No. of Schools	31	6	2
Percentage of All Schools	80	15	5

The main danger in adding too many classes, according to comments made by instructors was that it may remove members from performing groups, which would be undesirable in most cases. In spite of this fact, a large majority of instructors believed that these classes would strengthen their performing groups. One comment seems to sum up the opinions of most of the teachers: "We must train audiences as well as performers."

One major factor in developing a new program of any kind or developing a program that already exists is that of expense. If the physical plant is suitable to give room for additional classes, the problem of expense will hinge principally on whether or not added teachers are necessary in order to carry out changes or additions. Table V shows the needs in the thirty-nine

high schools studied, according to opinions of the music instructors.

Table V

Addition of Teachers Necessary
in Offering Non-performing Music in Thirty-nine
Class B High Schools

	Additional Teachers Needed	No Additional Teachers Needed	Qualified Answers
No. of Schools	24	13	2
Percentage of All Schools	62	33	5

In commenting, most instructors stated that the teaching load was too heavy in their schools as a rule, and that at least a part-time teacher would be needed. In many instances, especially in the instrumental field, music teachers spend part of the school day in the high school, and part, in the elementary grades. Qualified comments in Table V were to the effect that if the load of the music teacher was limited to either the secondary or elementary level, the music program could be expanded without additions to the teaching staff.

The next question asked, "If you must add teachers, do you think the addition of such classes

would justify the expense?", also relates to this problem. The comments of those answering "yes", were to the effect that it is justified in that it reaches the more serious students, and that music in some form is a necessary subject to introduce to every student whether it be of a performing, appreciation, or amusement nature.

Table VI

Justification of Adding Teachers for Non-performing Music Classes in Light of Added Expense

	Justified	Not Justified	No Answer
No. of Schools	24	12	3
Percentage of All Schools	61	31	8

Some of those who believed the addition of these classes were not justified stated that if teachers were added, they would prefer to have them assist in the performing phase of music in order to relieve the heavy load and to help in expanding the performing music program.

If non-performing classes present material that is of importance to the student, and if the teacher load is too great to allow the formation of these classes along

with the impossibility of adding teachers because of expense, it is logical to conclude that some of the material presented in these classes could be presented in the performing classes. Although a large percentage of instructors replied that they are including this material in their band, orchestra, and vocal training program, comments by fourteen of the teachers were to the following effect: "Not enough", "very little", "some", and "not much", and so forth. That a greater amount is being offered by some schools, can be shown by other comments made of which the following is one:

"We build solid and well-grounded band students with the fine points of transposition, major and minor scaled, concert pitch, and so forth. We require proficiency in these points for credit and meet the pressure of performance as well. This is not done in choir."

Table VII

Class B High Schools in which Material Presented in Non-performing Music Classes is Included in Performing Classes

	Material is Included	Material is Not Included	No Answer
No. of Schools	36	2	1
Percentage of All Schools	92	5	3

It is apparently difficult for teachers to broaden their music programs to the point of including new classes into the curricula unless the administrations of the schools favor such additions. In most cases, the administrator will reflect the wishes and interests of the board of education, and thereby, the community. In order to win over the community and administration, the music teacher must be able to interpret the needs and interests of these students in order that these changes are brought about. Table VIII shows that according to the opinions of these instructors, the greatest percentage of administrators do not favor these changes for various reasons.

Table VIII

Opinions Regarding Reaction of Administrators
of Class B High Schools in Regard to Non-performing
Music Classes

	Favor	Do Not Favor	Qualified Answer	No Answer
No. of Schools	10	26	1	2
Percentage of All Schools	25	67	3	5

The comment given by the one teacher who gave a qualified answer is as follows: "Yes (the administration

would favor it), if added expense is not involved; no, if added expense is involved."

Table IX concerns the findings to the final statement, "If your school does not offer non-performing classes at present, please list the reasons why it doesn't."

In all, ninety-six replies were received, which, when tabulated, fall generally into eight major categories of reasons.

Table IX

Reasons Why Non-performing Music Classes Are Not Included in the Curricula of Class B High Schools

Reasons	A	B	C	D	E	F	G	H
No. of Schools	4	11	15	24	9	5	20	8
Percentage of All Schools	10	28	38	64	23	13	51	20

Reasons:

- A. Conflict with athletic program.
- B. State graduation requirements hinder the development of an expanded music program.
- C. Scheduling and curriculum difficulties.
- D. Expense and need for an expanded teaching staff.
- E. Lack of classroom space.

- F. Instruction within performing classes is sufficient.
 - G. Interest of administration, community and students tend to place emphasis upon work of the performing classes.
 - H. Lack of cultural training and background on part of students in order to feel the need and develop interest.
-

From the data tabulated, certain conclusions can be made concerning the desirability of including non-performing music classes in the curricula of Class B high schools. These conclusions, along with recommendations, will be made in Chapter IV.

Many of the comments made by the instructors consulted, although having a definite bearing upon the problem and the conclusions to be drawn, are so varied in number and nature that they cannot be tabulated scientifically for use in this chapter. Because of the fact that they bring out important and interesting opinions concerning the problem, many of these comments have been included in Appendix B.

CHAPTER IV

SUMMARY AND CONCLUSIONS

Summary

Since 1837, when music was first introduced into the schools of Boston, educators have become more and more aware of the importance of music as a vital force in American schools. The first experiments with music in the schools were definitely vocal in nature, but through constant development over a period of years, training in instrumental music techniques, the teaching of appreciation through a knowledge of music history and literature, and, in some cases, the study of skills necessary for self-expression through composition were introduced into the music curricula.

Music education began to grow rapidly in the early part of the nineteenth century due to many factors. Social and economic changes brought about demands upon the schools to prepare youth to make more desirable use of leisure time through a greater variety of interest. Music experiences in the life of the individual helped to fill this need. The importance of music study in schools gained weight in the minds of leading educators and the National Education Association recommended in

1911 that well-planned music courses in high schools be given full acceptance as preparation for college. A year later, a sub-committee was set up by the association to reorganize music on the secondary level.

Music teachers, too, began to organize in order to persuade administrators and the members of the community that the study of music could be a desirable force in the general development of the child. Summer camps and music festivals were established in order to create interest, and soon the schools, often helped by local service clubs, were giving much greater support to the music program.

Today the school music program is more greatly developed than ever before in its history. Criticism can be made, however, in that for the most part, emphasis has been placed so strongly upon performance, that the true objectives of music education, as well as those of general education, have been lost. In order to execute a successful performing music program, training must be limited to the selected few whose talents and abilities fit the requirements for vocal and instrumental performance. The need for offering music to all students -- performer and non-performer alike -- has often been overlooked. Too often, the work of the music students have been exploited by music instructors and administrators in order to fulfill personal ambitions.

In order that music may serve its rightful purpose in the secondary school curriculum, we must acknowledge the objectives of a music program.

One objective for high school music is that of enriching the entire educational program. This is difficult to do in a school which permits only a few to participate in music groups. Another objective concerns the expression of emotional, spiritual and aesthetic impulses in the individual. This objective is carried out in part by allowing participation in performing groups, but much of this expression can be provided in order to reach all the students through studies in appreciation and theory.

Another objective, closely related, is that of teaching the individual the ability to appreciate good music and to recognize beauty in music. This, like the others, demand the inclusion of some non-performing music classes in the high school curriculum if they are to be carried out.

The fulfillment of democratic ideals is carried along in the opinions of leading authorities in the field of music education through a broad, far-reaching program. Mursell (2, p. 550) has the following to say:

A person who can sing, or play, or listen intelligently and with discrimination, or compose music of his own is quite obviously

much more likely to find abiding and increasing values in the art of music than one who cannot. But it is also evident that the mere possession of certain technical masterpieces, even on a fairly high level, is not manner of means enough. Many a person after years of private lessons has become a fairly good performer, and then let his abilities wither because they had no outlet, and because his lessons gave him no really effective and revealing contact with the art of music and its possibilities and resources. So the high school program should be planned to offer a varied, complete and rounded musical experience.

This indicates the broad pattern of the program. First of all there should be a common inclusive core of musical experience, as significant and varied as possible, which, because of its materials, its procedures, the activities it involves, and its setting in the schedule and the general curriculum, is available to every student in the school. Then there should be a range of differentiated opportunities of various kinds, to appeal to and involve varied interests and abilities. And the whole program should be designed to offer tangible opportunities for technical advancement in performance and composition, and for widening acquaintance with the art of music. Such is the broad pattern.

The logical conclusion to make, then, is that the high school should offer an enriched music program which, first of all, permits all students to participate in some phase of music, and should further provide opportunities for the interested students to go ahead and develop their own talents through more concentrated study. Dykema and Gherkens (3, p. 439) state:

Educators, administrators, and parents are to a surprising extent in agreement upon the necessity of so fashioning high school education that it will not only give young people a good start on making a living but also living a rich life. As far as music is concerned, it is to function in the high school program very slightly as a vocational subject and very largely as a life-energizing subject. It is from this point of view, therefore, that the music educator should approach various movements for curriculum revision.

In order that the music teachers of Oregon may carry out these objectives in the reorganization of the music curriculum, they must have adequate training to teach music appreciation and theory. A study of the music curricula of the colleges in the state reveals that ample opportunities are given future music teachers to acquaint themselves with the materials, background, and techniques necessary to successfully teach these non-performing music classes.

The problem of this study concerns the extent to which non-performing classes are included in the curricula of Class B high schools of Oregon, and the extent to which they should be included in the opinion of music teachers in these schools. Class B high schools are interpreted by the Music Educators National Conference to be four-year secondary schools of 250 to 750 enrollment. Data were compiled through a survey of music

teachers in the forty-seven high schools of this size in Oregon, and was based upon the completed questionnaires returned by thirty-nine of these instructors.

Conclusions

Through the compilation and interpretation of the survey data, certain broad conclusions can be made.

1. The fact that one-third of the high schools considered reported that non-performing classes were already established in their curricula leads to the conclusion that the inclusion of such classes can be made in spite of the many factors which tend to hamper the program.

2. If only one non-performing class is to be offered, a general music class embodying the study of appreciation, history and theory would best meet the needs of most schools.

3. The greatest obstacle in interesting students in non-performing classes if they were offered appears to be the limited number of credits allowed toward graduation in the field of music along with the strict requirements dictated by the state department.

4. A predominant number of the music teachers favors inclusion of non-performing music classes in spite of the obstacles.

5. The great majority of teachers feel that the inclusion of non-performing music classes would not only have little adverse effect upon performing groups if administered correctly, but would actually strengthen the instrumental and vocal programs in their schools.

6. Including non-performing music classes in the program would necessitate additional expenses to the majority of school districts.

7. Teachers have recognized the need for music appreciation and theory courses and are including some of the essentials in the performing music classes.

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APPENDIX A

QUESTIONNAIRE AND LETTER SENT
TO MUSIC INSTRUCTORS

QUESTIONNAIRE AND LETTER SENT
TO MUSIC INSTRUCTORS

The following is a copy of the questionnaire sent to the instructor in charge of music in the forty-seven Oregon high schools that fall under B classification (enrollment of 250 to 750 students).

Questionnaire

1. Check the following classes which are offered in the curriculum of your high school:

- a. Singing classes (sight-singing, ear-training, etc. Do not include choruses or glee clubs which perform before audiences.)

Is this class designed especially as a training class for future chorus members? (yes or no)

- b. Music History

- c. Music Appreciation

- d. Music History and Appreciation (combined in one course).

- e. Music Theory (harmony, counterpoint, composition, etc.).

- f. Others. Please list. _____

2. Do you believe music classes other than band, orchestra and chorus (glee club) should be offered in your school?

Yes _____ No _____

Comments, if any:

3. Do you believe that the state requirements for graduation help to limit the number of "non-performing" music classes that would be desirable in your school?

Yes _____ No _____

Comments, if any:

4. Would the addition of "non-performing" music classes tend to strengthen or weaken your instrumental and vocal programs?

Yes _____ No _____

5. Would the addition of such classes necessitate the addition of a teacher or teachers to handle the extra load in your school?

Comments, if any: Yes _____ No _____

6. If you must add teachers, do you think the addition of such classes would justify the expense?

Yes _____ No _____

Comments, if any:

7. If your curriculum does not include such classes, do the students receive any instruction as part of their training in band, orchestra, and chorus that might otherwise be offered in these classes?

Yes _____ No _____

Comments, if any:

8. a. If you do not offer "non-performing" classes at present, do you think the administration of your school would favor the addition of such classes?

Yes _____ No _____

- b. If you do offer "non-performing" classes at present, do you think the administration feels they are justified?

Yes _____ No _____

Comments, if any:

9. If your school does not offer such classes at present, please list reasons why it doesn't.

(1)

(2)

(3)

(4)

(5)

(6)

Do you wish to receive a copy of the compiled results of this survey?

Yes _____ No _____

Additional Comments:

The following is a copy of the letter which accompanied the questionnaire:

Union High School
Reedsport, Oregon
May 1, 1950

Dear Supervisor:

In an attempt to determine the extent that Oregon high schools with enrollments of 250 to 750 students offer "non-performing" music classes in their programs, I am making a survey of schools of this classification. "Non-performing" music classes imply all classes in music in which members do not perform before audiences of any kind. This study is being made under the direction of Dr. R. J. Clinton of Oregon State College.

Many music instructors whom I have contacted feel that state graduation requirements have restricted the school music program and that their bands, orchestras, and choruses have suffered as a result. The question comes up as to whether or not the addition of more music classes to the school program will strengthen or weaken the music work as it is. If the students' programs are already too full to allow them to enroll in instrumental or vocal music, it seems logical that the addition of more classes would be undesirable. On the other hand, such classes may help to sell the school's music program to the administrators on the grounds that its members are not selected and the classes would be open to all students.

Enclosed you will find a questionnaire which you are asked to complete. Please feel free to add opinions on any or all of the questions if you so desire. I should like to thank you in advance for your help, and shall be happy to send you the compiled results if you wish.

Sincerely yours,

(Signed) Wilbur J. Peterson

APPENDIX B

COMMENTS MADE ON QUESTIONNAIRE
BY MUSIC INSTRUCTORS

COMMENTS MADE ON QUESTIONNAIRE
BY MUSIC INSTRUCTORS

Due to the fact that many of the comments made by music instructors in completing the questionnaire are varied in nature, it is impossible to do a scientific job of tabulating them. For this reason, some of the comments which have a direct bearing upon the problem will be listed in this appendix. The writer will list the comments according to questions asked in the questionnaire.

Question 1. No comments given.

Question 2. "Do you believe music classes other than band, orchestra, and chorus should be offered in your school?"

Notable comments made by instructors answering "yes":

1. "Very difficult to schedule music subjects with one elective."
2. "Ideally, several of the above (singing classes, music history, music appreciation, music theory and others) should be offered. However, it is not practical in most Oregon Schools."
3. "Yes, but it would be impossible for a music (band, orchestra or choir) student to enroll in it. No one else would be interested."

4. "Especially music appreciation and elementary theory."

5. "A great need, but it would require an additional teacher."

6. "Theory should be made available to interested vocalists and instrumentalists in an easy, logical and interesting manner."

Notable comments made by instructors answering "no":

1. "The students that are really interested in music are the ones that take band and chorus. It seems to me that some incentive must be created. Band and chorus concerts and trips will do this."

2. "Not practical in this sized school."

3. "Not under present requirements -- it would take eligible students out of band, chorus, etc."

Question 3. "Do you believe that the state requirements for graduation help to limit the number of non-performing music classes that would be desirable in your school?"

Notable comments made by instructors answering "yes":

1. "Students can only take one music class; under that situation, students and music teacher alike tend to select performing groups."

2. "Not only that, but the performing groups as well. Four units of credit (should be allowed) for graduation in music, same as in English. I believe (music is) a more effective character builder than many of the required and credit courses ..."

3. "I object specifically to four years of physical education, four years of English, and ninth grade orientation."

Notable comments made by instructors answering "no":

1. "I think it is a matter of scheduling more than of excess credits earned." (The only comment made in this group.)

Question 4. "Would the addition of non-performing music classes tend to strengthen or weaken your instrumental and vocal programs?"

Notable comments made by instructors answering "strengthen":

1. "We must train audiences as well as performers."

2. "Especially music appreciation, music theory, and sight-singing classes."

3. "Strengthen if it did not remove students from these groups."

4. "It would if scheduling permitted music

students to be in these courses."

5. "Our high school people have no conception of music. (There is) no coordinated program in the junior high or grades. They do not know music exists -- are not exposed. Give full credit toward graduation (in music classes) else they must take things they don't want for credit to graduate."

Notable comments made by instructors answering "weaken":

1. "(Would weaken) under present set-up. Would strengthen if such classes could be had in addition to performance groups."

2. "No time in schedule -- would have to drop performing classes."

Notable comments made by instructors answering "neither weaken nor strengthen":

1. "I don't think it would hurt my band or vocal classes -- neither strengthen nor weaken them. The majority of the students would rather participate as a group."

Question 5. "Would addition of such classes necessitate the addition of a teacher or teachers to handle the extra load in your school?"

Notable comments made by instructors answering "yes":

1. "Or slight reduction in schedule for performing groups."

2. "At least a part-time teacher. We could already use three or four hours more of music teaching time."

3. "As set up at present. Instrumentalists divide time between high school and elementary schools, choral man between choral and academic subjects."

4. "Either that or eliminate some work already established."

Notable comments made by instructors answering "no":

1. "Not if handled correctly."

2. "It would mean adding teachers if we add more than one class."

Notable comments made by instructors giving qualified answers:

1. "Yes, if teacher has to handle all grades from elementary through high school. No, if teaching was limited to either elementary or secondary level."

2. "In a few situations, a part of this work might be handled in social science classes."

Question 6. "If you must add teachers, do you think the addition of such classes would justify the expense?"

Notable comments made by instructors answering

"yes":

1. "One could get a teacher who teaches part-time music."
2. "I think we would reach more serious students."
3. "I feel that music in some form is a necessary subject ... However, it can be overemphasized."

Notable comments made by instructors answering

"no":

1. "I would rather have a teacher come in and help with a first and second chorus, small ensembles, etc."
2. "It would not under the circumstances. The trouble is a matter of time. I don't see how students could enroll in such classes now."
3. "Regular music teachers can handle what extra load is necessary."

Question 7. "If your curriculum does not include such classes, do the students receive any instruction as part of their training in band, orchestra and chorus that might otherwise be offered in these classes?"

Notable comments made by instructors answering

"yes":

1. "When time permits. However, I think the average music teacher, especially band, could take more

time if he would, but he doesn't because he must produce a band for the people to hear and take part in community and school programs."

2. "We give ear-training and sight-singing incidental to the regular work, but performing groups have not time for theory."

No comments were made by the two instructors answering "no".

Question 8. a. "If you do not offer non-performing classes at present, do you think the administration of your school would favor the addition of such classes?"

Notable comments made by instructors answering "no":

1. "It would be desirable to have music appreciation, etc. offered but there are many class conflicts already in the schedule of our school."

2. "(They) talk about music, and hire another coach."

Question 8. b. "If you do offer non-performing classes at present, do you think the administration feels they are justified?"

Notable comments made by instructors answering "no":

1. "Administration thinks all music is 'second piece of pie'."

Question 9. Comments made are tabulated in Chapter III.

General comments of interest:

1. "... those band and orchestra students taking music for no credit during their study hall periods -- the only musicians in the school -- had to maintain a 2 average or be sent to study hall. They wanted music and couldn't have it. They didn't want study halls ..."

2. "You can't take a music history class to Rotary or Kiwanis. We get as much appreciation as we can in the choirs and band."

3. "But remember, football is paramount here in school as well as the town. Would they add a music instructor? Don't believe it. Music would burst at the seams if students were free to participate. This system isn't ready for the music they need."

4. "I don't favor these classes in this size school at least for the present. Most schools don't have enough teachers for the musical organizations and classes now offered. Music teachers had a lot more free time for preparation than they now have. In this size school, let's teach more theory and appreciation in our bands, orchestras, and choruses. This could be done with more time for preparation."

5. "(I) have tried to interest the principal

in adding a general music class to the curriculum without results. You might send him a copy of the results!"

6. "I have long wanted to include a course theory, appreciation, and history, but conditions have never been right. If the entire music program from first grade on up is properly developed, such a course would be very popular with junior and senior students."

7. "I think a general music class on the junior high level would be fine, embodying all of these classes in one, and, if possible, make it compulsory ... I could justify another teacher for this. Unless you have a 6-3-3 plan, however, this is nearly impossible. With the 8th and 9th grades on six-hour periods as we have them, they couldn't get it in. In a regular junior high with eight or nine forty minute periods there would be time for general music.

.....

"I don't see how we can ever get in such classes as history, theory, etc. in a six-period day with many students taking both band or orchestra and chorus ... More periods in the day, I guess, is the solution."

8. "The reorganization anticipated for next year will not affect our high school program directly. However, the upper grades (5-8) will receive much more time

for music, making it possible to offer them more theory, appreciation, etc. under a most competent specialist."

9. "The emphasis is all wrong. It is on performance, not on the educational value of music."

10. "I am very perturbed about the music in the schools of Oregon. Action must be taken to give it the proper place in the school -- the good that comes out of a good music program, what effect good music can have on the boys and girls of Oregon. I have watched year after year the transfiguration in many of the students in band and choir here -- from impossible youngsters to men and women with zeal, character, and a changed outlook on life -- responsible, hard-working, sincere human beings. You must see it to believe it. Oh why can't administrators and people in control realize the opportunities they let go by which could be theirs for the harnessing? We have some schools I know of where the transition to music is a delight to the hearts of youth, the school, and the community ... Still, too many choose intrigue, politics, etc. in preference to a power that can really help our youth of today to become the sincere characters of our citizenship of tomorrow.

"Only good music and sincere instruction (you

must 'love' it yourself for its worth) can accomplish the desired effects. Poor instruction, be it good or bad music, can become detrimental just as easily."

APPENDIX C

NAMES OF SCHOOLS AND TEACHERS
RETURNING COMPLETED QUESTIONNAIRES

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RETURNING COMPLETED QUESTIONNAIRES

Baker County:

Baker High School, William D. Shamberger

Clackamas County:

Canby Union High School, Don Covey

Estacada Union High School, David F. Petrasso

Molalla Union High School, E. B. Jensen

Sandy Union High School, Elgin Burns

West Linn High School, Louis Gilles

Clatsop County:

Astoria High School, Harold Withnell

Seaside Union High School, Florence Hart

Columbia County:

Ranier Union High School, Millard Leslie

St. Helens High School, Harold Rowe

Coos County:

Coquille High School, Carroll Nickels

Marshfield High School (Coos Bay), Walter Germain

Myrtle Point Union High School, Arnold Melby

North Bend High School, Leo Howley

Crook County:

Crook County High School (Prineville),

Norman Whitney

Deschutes County:

Bend High School, Don Spence

Redmond Union High School, Frank de Lespinasse

Harney County:

Burns Union High School, Harold Buhman

Hood River County:

Hood River High School, Donald Scott

Parkdale High School, Glenn Houle

Jackson County:

Ashland High School, Clarence Wiggins

Lane County:

Cottage Grove Union High School, Elwood Rickman

Junction City Union High School, Howard Houghsland

Linn County:

Lebanon Union High School, Vinton Snyder

Malheur County:

Nyssa High School, Lynn Lawrence

Marion County:

Cascade Union High School (Turner-Aumsville),

Wally Krause

Silverton High School, Justin Dyrud

Woodburn High School, Ralph McKenzie

Multnomah County:

Parkrose High School, Harry S. Sanford

Polk County:

Independence High School, Paul Dodd

Tillamook County:

Tillamook High School, Delmar Mabee

Umatilla County:

Hermiston Union High School, Ted Marchall

McLaughlin Union High School (Milton-Freewater),

Fred Etling

Pendleton High School, Jewett Kepley

Union County:

La Grande High School, Wayne Gilfry

Wasco County:

The Dalles High School, Sam Kerbs

Washington County:

Forest Grove Union High School, Charles Dick

Yamhill County:

McMinnville High School, Bjorn Venaas

Newberg Union High School, Melvin L. Gilson