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**CERTAIN INTEGRANTS OF MUSIC EDUCATION RELATED TO  
PARTICIPATION IN THE SECONDARY SCHOOL MUSIC PROGRAM**

by

**Aaron Schmidt**

**A DISSERTATION**

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Department of School Administration**

**Under the Supervision of Professor Walter K. Beggs**

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"Certain Integrants of Music Education Related to Participation

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Aaron Schmidt

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## CHAPTER I

### INTRODUCTION

"Music for every child according to his interest and ability" is the slogan of the music educators of the United States.

The Bill of Rights adopted by the General Assembly of the United Nations maintains that "the recognition of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice, and peace in the world." Article XXVII further states: "Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits."

These and other sections of the Declaration of Human Rights contain important implications for educators throughout the world.

The Music Educators National Conference has submitted some amplifications of certain aspects of the Bill of Rights as applied to the field of Music Education. (Music Educators National Conference, 1955, p. 298)

#### The Child's Bill of Rights in Music

##### I

Every child has the right to full and free opportunity

to explore and develop his capacities in the field of music in such ways as may bring him happiness and a sense of well-being; stimulate his imagination and stir his creative activities; and make him so responsive that he will cherish and seek to renew the fine feelings induced by music.

## II

As his right, every child shall have the opportunity to experience music with other people so that his own enjoyment shall be heightened and he shall be led into a greater appreciation of the feelings and aspirations of others.

## III

As his right, every child shall have the opportunity to make music through being guided and instructed in singing, in playing at least one instrument both alone and with others, and, so far as his powers and interests permit, in composing music.

## IV

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

## V

As his right, every child shall be given the opportunity to have his interest and power in music explored and developed to the end that unusual talent may be utilized for the enrichment of the individual and society.

## VI

Every child has the right to such teaching as will sensitize, refine, elevate, and enlarge not only his appreciation of music, but also his whole affective nature, to the end that the high part such developed feeling may play in raising the stature of mankind may be revealed to him.

The availability of music to the individual child and the extent of his participation in music are two of the factors



determining the degree to which the music education program in the public schools is meeting the objectives of this Music Bill of Rights.

Much of the music education literature is devoted to the curriculum of the public school music program and the benefits derived from participation therein. It has been the writer's experience, from a professional background in music education teaching and the professional publications and books, that the factors which bring about a high degree of participation in music education programs at the secondary level have not been isolated for meaningful evaluation.

Leonhard and House (1959, p. 337) state that research is urgently needed in music education.

Music education is urgently in need of well conceived research at every level of the program. Evaluation represents a crucial item in all research, since the soundness of the conclusions reached depends directly upon the validity of the evaluative procedures used.

The importance of evaluation in the music education program should be clearly established. It is essential that all music teachers develop a clear understanding of the evaluative process, that they are well informed about evaluative procedures, and that they evaluate thoroughly and systematically all phases of the music education program.

The American Association of School Administrators had as their central theme "Education and the Creative Arts" at the annual meeting and work conference held at Atlantic City, February, 1959. These administrators-educational leaders in their communities and the nation as a whole, selected the creative arts, including music, as their central theme in the "firm

conviction that man does not live by bread alone." (American Association of School Administrators, 1959, p. 36)

It is significant that although administrators and music educators alike recognize the importance of music in the development of the child and young adult, only a small percentage of students enrolled at the secondary level are involved in music offerings.

The United States Office of Education reveals that only twenty-five per cent of the students attending secondary schools are enrolled in some kind of music class or activity. (Morgan & Morgan, 1954, p. 4)

The writer felt it was of prime importance that research be instigated at the secondary level in the field of music education in an attempt to isolate those factors which bring about a high degree of participation.

### Statement of the Problem

The purpose of this study was to identify and evaluate certain integrants of music education which are related to participation by students in the secondary music education program offered by the public schools.

### Discussion of the Problem

Two terms in the statement of the problem require definition. The term integrant is defined by Webster's New World Dictionary, College Edition, as "an integral part, constituent." The term integrant is one of the many parts that make up the whole. The whole in this study will be the

factors which bring about a high degree of participation in the secondary music education program of the public schools. These integrants will be determined in a manner explained under Methods and Procedures. The term participation is defined as percentage of students partaking of musical offerings in the secondary schools.

### Hypotheses

In this study the hypotheses are in the form of questions.

1. Is there a significant relationship between the number of years a music teacher has taught in one school and the degree of participation in music in that school?
2. Is there a significant relationship between the number of years a music teacher has taught and the degree of participation in music in the school in which he is now teaching?
3. Is there a significant relationship between piano background experienced by participating music students and continued participation in the school music program by these same students?
4. Is there a significant relationship between melody instrument background experienced in the elementary program by these participating music students and continued participation in the school music program by these same students?
5. Is there a significant relationship between administrative

- scheduling and the degree of participation by students in the secondary school music program?
6. Is there a significant relationship between the total number of students enrolled in the secondary school to the number of music teachers in that school and the degree of participation by students in the school music program?
  7. Is there a significant relationship between participation in the school music program and participation in the community music program?
  8. Is there a significant relationship between participation in the school music program and participation in local church choirs?
  9. Is there a significant relationship between the educational background of the music teacher, degree-wise, and the degree of participation in music in the school in which he is teaching?

#### Selection of Study Situation

In selecting a school system for this survey that included many secondary schools offering music education experiences, the writer selected the Nashville City Schools, Nashville, Tennessee and the Davidson County Schools, Nashville, Tennessee. The criteria used in this selection will be listed in Chapter Three, Methods and Procedures, under the heading of School Selection.

### Delimitation of the Study

This study will approach the music education program in the secondary schools in two ways: (a) percentage of participation by students in the music program in relationship to the total student enrollment of each school, (b) those administrative factors, according to teacher survey, that tend to affect this degree of participation.

### Importance of the Study

The most important result that could come from this study would be that meaningful integrants would be identified, discovered, and re-emphasized. This result would give music educators and administrators a basis upon which to evaluate their music programs at the secondary level. It is possible that this result would allow the prediction of music participation in secondary music in relationship to certain integrants. It is hoped that the use of an evaluative process as a result of this study will result in certain changes or strengthening of concepts of music education that lead to a higher degree of music participation by secondary level students.

Identifying, discovering, and re-emphasizing these integrants is of great importance when the purposes of music education in the secondary school are carefully considered.

The following eight purposes of music education in the public secondary school are in a joint publication of the

National Association of Secondary-School Principals and the Music Educators National Conference. It was prepared by the Music Educators National Conference for the March, 1959, Bulletin of the National Association of Secondary-School Principals and reprinted by permission as the publication, The Music Curriculum in Secondary Schools. (M.E.N.C.-N.A.S. S.P., 1959, pp. 5-6)

- A. The primary purpose is to disseminate the cultural aspects of music as an art. Since it is true that one measure of a civilization's level is the development of its arts, it is evident that all generations must be taught the nature of the arts, including music. Inherent in such teaching should be emphasis on aesthetic values that will enable pupils to recognize and appreciate music of true beauty and greatness. Furthermore appropriate emphasis on music as an art tends to balance in the curriculum.
- B. A second purpose of music education is to help pupils develop understanding of other people through acquaintance with their music. Music is an expressive medium known in various forms to all people; its communicative powers are a potent means of establishing a common ground that minimizes national barriers.
- C. A third purpose of music education is to develop in each child knowledge and appreciation of, as well as skill in, music. This implies growth of a true love of music in all children--also for all children, but to a varying degree, development in the performance aspects of music. For some individuals this may be the foundation for a professional career in music.
- D. A fourth purpose of music education is to educate children in the use and worth of music in the home, church, and community. The development of values - often referred to as "good taste" - with respect to everyday use of music in normal living - should be part of the school experience of every child.
- E. A fifth purpose of music education is to encourage its use as a means of recreation, as an avocation or a hobby. At present thousands of "hi-fi" fans

and record collectors have discovered music as an absorbing and relaxing activity. Many individuals continue their school music experiences, too, by participating in choral and instrumental groups.

- F. A sixth purpose of music education is to encourage and explain its use not only as a cultural experience, but also as a means of relaxation and release from the tensions of everyday living, both as these prevail in present times and as they prevail in the future.

This concept differs from the preceding concept (E) since its intent and purpose are the experiencing of music as a non-directed, non-organized, absorptive medium of relaxation. Whereas the pursuit of music as a hobby or an avocation is frequently highly organized and specifically directed, the purpose of the experience here is, in sharp contrast, almost therapeutic in intent.

- G. A seventh purpose of music education is to identify the child gifted in music and guide the development of such giftedness so that the individual may realize his full potential, and so such talent may be fully shared with society. Music may also be used in the development of the retarded or handicapped child.

- H. An eighth purpose of music education is to use it as a means of developing social relationships, desirable conduct, feelings of responsibility, and group cooperation. Music is also a means of establishing and working towards worthwhile standards of achievement. Furthermore, it is a vigorous and healthy avenue of group expression.

In the light of these purposes, the writer feels it would be of high significance to isolate those integrants that bring about a high degree of music participation in the public secondary schools.

In the chapters which follow, the literature relative to the study will be reviewed; the method of research and procedure will be explained; the results of the study in terms of integrants will be determined, and the results of

the study in relationship to the school systems surveyed will be evaluated.

The ensuing chapters will also contain statistical charts of the data collected and the summary, conclusions, and implications of the study.

PREVIEW



## **CHAPTER II**

### **REVIEW OF LITERATURE**

In the last twenty years a vast amount of literature has been published in the area of music education. As these years have brought great changes in the music education program in the public schools, so have they brought continuing changes in the literature. One philosophy of music education was expressed in this manner (Dykema and Gehrrens, 1941, p. xxi11):

Music must be made so delightful, so satisfying an experience during school days that a very large number of children will learn to love it so deeply and to play and sing so well that when school days are over they will still want to continue to play and sing and listen--perhaps even create. They will want to keep on studying, too, so as to achieve more and more skill--and therefore greater and greater satisfaction from their own performance. Because they love music they will want to associate with other people who also love it. In the end, Music becomes for them a release from dullness and frustration--even from pain: an exalter of the human spirit; a stimulant toward a more friendly attitude as they mingle with other human beings; a necessary part of normal happy living.

Seventeen years later, Broudy (National Society for the Study of Education, 1958, p. 63) made this observation about a philosophy of music education:

Any serious attempt to defend one set of basic concepts in this area as against another will lead into general philosophy. This is so because to describe the musical experience is, in part

at least, a problem in aesthetics; to define the role of musical experience in life as a whole is a problem of ethics and value theory; to test the relation of music to cosmic and human nature is a problem of metaphysics, and the entire discussion should be respectful of the rules of logic.

Perhaps Sunderman (Jones, 1960, p. 12), in his expression of the philosophy of music education, states the most applicable view for this educational area of continuing change:

Any concept or function of music education must be experienced significantly--deeply, intensely, personally; it must become an integrated part of the individual. It must provide newer insights, newer attitudes, newer skills, newer experiences, and newer consummations of dispositions toward music. Their totality must eventually furnish insight for a conception of a philosophy of music education. Their final consummation will be the fruition of a cultural message of significant proportions.

Because of the rapidly changing concepts in music education in the last three decades, this review of literature will deal only with the current literature. A discussion of how and why these changes came about will not be attempted in this study.

The problem of drop-outs in the secondary school music program has been the center of much discussion in recent years. In a study conducted in Wichita, Kansas, the following conclusions were stated (Duerkson, 1959, pp. 1-2):

Weighing the answers of the students against their parent's more mature observations, the Wichita researchers concluded that insufficient time and a faulty teacher-student-parent relationship are the factors largely responsible for drop-outs at the tenth grade level.

As stated in this quotation, the drop-outs at the tenth grade

level were studied. Most schools offer music from tenth through twelfth grade as electives. Therefore, the choice of continuing in music at this level is left to the student.

Begin (1959, pp. 3-4) had this to say about the drop-out problem in the secondary schools:

The drop-out problem as it applies to instrumental music has been the subject of much discussion and study for the past few years. Music educators have delved into the reasons why great numbers of students fall by the wayside, in a search for answers to a problem which in some communities assumes alarming proportions. The problem manifests itself very differently in various-sized communities and deserves closer scrutiny.

Basically, discussion and research about this drop-out problem has been handled in the following fashion. Regardless of what research technique was used, the problem was approached by asking the question, "Why do students drop out of music?" This writer proposed that the question should be put in the opposite manner. What factors (integrants) of music education tend to keep students in the secondary music education program?

Using this question as the frame of reference for the study, the current literature was then examined for trends emphasizing certain aspects of the secondary music education program in the public schools. Upon identification of these trends, they were listed as topics.

The presentation of the review of literature will be in the following order: (a) topic headings will be listed, (b) representative quotations or citations of the trend emphasized will be given, (c) a brief discussion of the