

THE DEVELOPMENT OF CRITERIA FOR MUSIC IN GENERAL EDUCATION  
AT THE UNIVERSITY LEVEL

by

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S. E. B.

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## CHAPTER I

CHAPTER I  
INTRODUCTION

A Clarification of Terms

The expression "general education" has come into use during the last score of years and largely supercedes the expression "liberal education." The latter, meaning literally an education to "set one free," can be interpreted in a broad sense as an education which is directed toward preparing individuals to have knowledge, understanding, and competence to deal independently and cooperatively with important social, political, and personal problems. However, there is some feeling that the educational program of many liberal education institutions has become so specialized and narrow in scope that the term "liberal" should no longer be used, for fear that it will be construed to refer to the educational programs of these schools, rather than to the original purpose of the expression. The McGrath Report states:

The original purposes of liberal education in preparing men and women for a free life which they would share with all their countrymen in a free society, has been overshadowed by specialized vocational training. Liberal arts colleges have been so preoccupied with the training of psychologists, chemists, and musicians, that they have neglected the education of the free man.<sup>1</sup>

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<sup>1</sup> E. J. McGrath, et al. Toward General Education. New York: The Macmillan Co., 1948, page 11.

It is for the foregoing reason that "general" often is substituted for "liberal," although the choice may not be a happy one, since "general" may be interpreted in different ways; in addition, some authors do not use these two words synonymously. Webster<sup>1</sup> offers the following among his definitions of the word "general": "Of or pertaining to the whole of a body, society, organization or the like"; "Not restrained or limited to a precise import or application; not specific; not entering into details or minutiae"; "Concerned or dealing with universal rather than particular aspects"; "Pertaining to, affecting, or applicable to, many, or the greatest number of, persons, cases, or occasions"; "Not precise or definite; approximate."

The point must be mentioned that in the present study the expression "general education" is used only in connection with higher education unless otherwise indicated. Primary and secondary education are, of course, general, and the expressions "life adjustment" and "common learnings" have been popular in describing general education at these levels.

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<sup>1</sup> Webster's New International Dictionary of the English Language, Second Edition, unabridged. Springfield, Mass.: G. and C. Merriam Co., 1946, page 1043.

Perhaps mention should be made of the usage of the terms "social" and "political" in the present study, since these terms sometimes are used in the same statement. "Social" refers to any situation in which interaction between individuals can or should take place. "Political" refers specifically to governmental matters.

#### Definition of General Education

Many theories now prevail on what is and is not general education, and what approaches and methods are most suitable for attaining the desired ends. A short, all-inclusive definition of the expression is difficult, perhaps impossible; however, a few representative definitions have been selected from the literature and are presented, followed by the definition of general education as it is interpreted for use in this study.

The executive committee of the Cooperative Study presents the following as an end goal of general education: "To develop an intelligent, socially sensitive layman able and willing to discharge his responsibilities as a citizen, a community member, a friend, and a member of a family, and equipped with interests and powers to give meaning and satisfaction to life."<sup>1</sup> The committee mentioned further that highly specialized skills and interests were no

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<sup>1</sup> A Final Report of the Executive Committee of the Cooperative Study in General Education. Cooperation in General Education. Washington: American Council on Education, 1947, page 208.

guarantee of civic effectiveness, social responsibility, or personal happiness and worth.

Hauptfuehrer states the following as the purpose of the liberal arts college and general education:

The function of the liberal arts college is to enable its students to live a life which is reasonably secure emotionally, receptive and inquiring intellectually, understanding and tolerant socially and discerning and discriminating culturally. These abilities must also be supplemented with a general comprehension of the nature of the physical world as demonstrated by scientific discovery and research and a general knowledge of the social and political and cultural organization of society of the present time and its relation to such organization of society in the past.<sup>1</sup>

The Stanford School of Humanities presents the following brief, and rather general, definition: "Let us say, therefore, that the purpose of a liberal education is to develop the highest capacities of man's total nature so that he may both respond harmoniously to the world about him and rebuild the world closer to his crucial needs of the moment and his highest aspirations."<sup>2</sup>

The McGrath Report summarizes the purposes of general education as follows: "It prepares the student for a full and satisfying life as a member of a family, as a worker, as a citizen--an integrated and purposeful human being.

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<sup>1</sup> George Hauptfuehrer. "The Music Department in the Liberal Arts College." Association of American Colleges Bulletin. 34:1948, page 477.

<sup>2</sup> Report of the Fourth Annual Conference held by the Stanford School of Humanities. Continuity in Liberal Education: High School and College. Stanford, California: Stanford University Press, 1947, page 4.

It does not overlook differences in talent, interest, and purpose; nor does it attempt to form everyone in a single mental and spiritual mold."<sup>1</sup>

The North Central Association of Colleges and Secondary Schools presents a three-point definition of general education:

First, general education is intended for everyone--not merely for the select few who become scholars or who enter the professions. No longer will preparation for college entrance dominate the curriculum of the high school which is committed to the objectives of general education. The program of such a school will be planned to meet the varied needs of all of the young people of the community which it serves.

Second, general education is concerned with the total personality--not merely with the intellect but with emotions, habits, attitudes. General education regards the student as a single unified being rather than a compartment of knowledge, one of feelings and another of beliefs. This means that specific general education programs must be defined in terms of what the learner is or does rather than in terms of course content or a body of knowledge.

Third, general education is concerned with the individual's non-specialized activities. It consists of preparation for efficient living, no matter what one's vocation. This does not at all imply a lack of concern for vocational training. Since two of the responsibilities of every person are a contribution to society and the earning of his own living, general education should include the choosing of a vocation in relation both to one's own aptitudes and interests and to the needs of society.<sup>2</sup>

The committee making the preceding report also mentions that the above definition is really only an introduction

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<sup>1</sup> E. J. McGrath, et al., op. cit., page 9.

<sup>2</sup> A Sub-Committee of the General Education Committee Commission on Curricula of Secondary Schools and Institutions of Higher Education of the North Central Association of Colleges and Secondary Schools. General Education in the American High School. Chicago: Scott, Foresman and Co., 1942, page xii.

to general education, since the ends cannot be separated from the methods for obtaining them. The methods are discussed later in the committee report.

A definition of general education for use in the present study cannot be stated satisfactorily until several issues concerning method and approach are discussed. The discussion which follows is intended to bring out some of the features which must be considered in formulating the definition.

An analysis of the foregoing definitions and goals of general education brings out one feature which is common to all: general education should be considered in terms of outcomes. The scope of these outcomes is debatable to some extent, since the question arises as to how many kinds of education should be recognized. The majority of the literature concerning general education seems to infer two classifications: general and vocational; inter-relationships are admitted, but an attempt is made to maintain as much exclusiveness as possible. For example, matters quite directly related to vocational education, such as the respective problems of the architect, engineer, or lawyer, are considered outside of the field of general education. However, several of the preceding definitions seem to infer that general or liberal education is the whole of education,

of which vocational education is a segment. The report from the Stanford School of Humanities, previously cited, is an example of such interpretation, unless the term "liberal" is intended in a different sense than "general." Likewise, the definition quoted from the report of the sub-committee of the North Central Association states that, although concern is with non-specialized activities, at least the choosing of a vocation should be included in general education.

Another classification of types of education appears in the McGrath Report,<sup>1</sup> which names three divisions: general, electives, and specialized. General was intended for all students, electives were the advanced courses desired by the particular student, and specialized pertained to vocational education.

Although there is only minor disagreement concerning the desired goals or outcomes of general education, much controversy arises when methods are to be designed to meet these goals. Present educational philosophy falls into two schools of thought, or in some area between the two extremes.<sup>2</sup> One school of thought believes that in the

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1 E. J. McGrath, et al., op. cit., pages 17-21.

2. See the following in this connection: The Fifty-first Yearbook of the National Society for the Study of Education. Part I: General Education. Chicago: The University of Chicago Press, 1952. Chapter I by T. R. McConnell; H. T. Morse, editor. General Education in Transition. Minneapolis: The University of Minnesota Press, 1951. Chapter V by C. H. Faust and Sidney Hook.

great original classics are found the principles and values which can be applied to the problems arising in any era or society. Such an educational philosophy must, from its definition, emphasize rather rigid organization of subject matter areas, and the subject matter would be required of all students. Another school of thought does not believe that an analysis of the great works of the past is sufficient to develop the ability to solve present-day problems, although such knowledge may have value as a first step. Emphasis is placed on experimentation and direct experience in matters closely related to life situations, in order to determine what possible uses and values actually exist. This philosophy also emphasizes individual differences, recognizes the complexity of the individual personality, and aims toward the fulfillment of the needs of each personality. Therefore, emphasis is on the satisfaction of these needs, the curriculum being a flexible instrument for the achievement of the needs. Programs emphasizing general education range from one extreme, such as the "Great Books" curriculum of St. John's University, to the other extreme, typified by the functional courses of the General College of the University of Minnesota. The majority of programs seem to be a compromise between the two extreme philosophies.

Since the dominant goal of general education, as stated and inferred in various definitions, is the reali-

zation of certain outcomes by each individual of a society, certain plans for subject-matter organization must be considered. For example:

The opponents of a common curriculum take the position that to the degree that the outcome is a standardized view of our cultural heritage, it seems to be incompatible with the fundamental processes by which solutions and agreements are reached in a democratic society. Also, a common curriculum seems to them to be inconsistent with what is known about individual variations in interests, motives, aptitudes, abilities, and the processes of development and learning.<sup>1</sup>

The following is a continuation:

Because those who have been working at programs of general education are so pre-occupied with problems of content, it has been almost habitual to think of general education as equivalent to a certain set of courses (particularly divisional courses), whether required or not. But a moment's consideration casts doubt on this conventional point of view; one realizes that the course one student takes for specialized purposes another may take as a part of his general education. After reflection, one may conclude that general education should be thought of in terms of outcomes rather than in terms of courses, and that perhaps the Harvard Committee was wise when it stated that general education is to be conceived more in terms of method and outlook than in terms of content.<sup>2</sup>

As mentioned earlier, the purpose of the foregoing discussion has been to bring out features which must be considered in defining general education. An examination of the literature, as well as curricular offerings of

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1 The Fifty-first Yearbook of the National Society for the Study of Education, op. cit., page 9. Chapter by T. R. McConnell.

2 Ibid., page 10.

representative institutions of higher education, indicates that the majority of present opinion favors varying degrees of flexibility in the curriculum for the realization of the objectives of general education. Although there is a marked tendency to refer to some courses or groups of courses as comprising the general education program, most schools offer opportunity for considerable choice within the various required divisions, thus making some effort to satisfy variations in the needs and interests of the individual students.

The definition of general education, as interpreted for use in the present study, can now be stated:

General education is any and all experience which contributes to the satisfaction of the needs of the particular individual in his role as a person and member of society, but which is not concerned primarily with the peculiar needs and demands of his vocation or intended vocation.

The term "need" in this connection is not considered as a synonym for "desire" or "want," although doubtless the wants of the individual often are the same as his needs. It is intended that the satisfaction of needs should refer to the improvement of personal, social, and political competencies and well-being. Emphasis is on attaining desired outcomes through the experiences most likely to effect these outcomes for the particular individual. The definition acknowledges the variations in

individuals, and infers that much variation in curricular offerings is necessary. This does not mean that no requirements be made, but that each requirement offer many possible avenues for its fulfillment. Individual guidance is a key factor in such a program.

In conclusion, the fact must be realized that there can be no clear-cut dividing line between general and vocational education from the standpoint of the educational experiences themselves. The general education approach attempts to choose course material which can have a direct relation to the life experiences of the layman, and attempts to present this material with emphasis on values, understandings, and appreciations. Skills and techniques are utilized only to the extent to which they are needed to carry out the above approach. However, most courses primarily designed as general education have value also for the future specialist in the field. Also, even the most highly specialized technical course or education can be general education for some students, depending on the purpose for which it is pursued and the outcomes resulting from the study. In addition, the personal satisfaction received from performing professional duties and the increased personal, social, and political awareness and understanding resulting from some vocations are examples of general education as a by-product of vocational education.

### History of General Education<sup>1</sup>

History tells us that formal education was directed toward social and cultural ends in the golden age of Greece and earlier. The curriculum was small, consisting at first of training in citizenship, military science, literature, religion, music, and physical education. The purpose of education was to prepare the individual to be a cultured, useful member of society.

Historians are divided on opinions of the status of education during the Dark Ages and Early Middle Ages. The conventional viewpoint is that education dropped to a low level during these periods. Another viewpoint is that education was of fairly high caliber during these periods, but that this fact cannot be verified because of the loss of most of the records and other corroborative evidence. It is known that during the educational age known as "Monasticism" many scholars withdrew from the current world of affairs and dedicated their lives to translating and organizing the ancient classics, attempting to preserve the learning of the past. Emphasis was on satisfactory preparation for life in the next world.

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<sup>1</sup> Early historical information is from the following: Ellwood Cubberley. A Brief History of Education. Boston: Houghton Mifflin Co., 1922; Frederick Eby and C. F. Arrowood. The Development of Modern Education. New York: Prentice-Hall, Inc., 1940; E. W. Knight. Twenty Centuries of Education. Boston: Ginn and Co., 1940.

Somewhat later such men as Boethius, Cassiodorus, Alcuin, and Maurus advanced educational interest by preparing criticisms and text books based on the ancient classics, particularly the writings of Aristotle and leaders in the church. This period of the Middle Ages, known as "Scholasticism," concentrated on intellectual discipline, and is characterized by the following: "The chief problem of scholasticism was to harmonize reason and the Christian faith, to support the Church doctrines by reasoned argument, to justify faith by reason and theology by logic."<sup>1</sup>

In the Late Middle Ages the program known as the "Seven Liberal Arts of the Middle Ages" flourished. This program consisted of two divisions, the "trivium" and "quadrivium." The former contained three subjects: grammar, rhetoric, and logic. The latter contained four subjects: arithmetic, geometry, astronomy, and music. In more advanced study and higher education the student could pursue ethics and theology. In conjunction with the academic education of this period, much informal education was available to the nobility--the only class which received a fairly broad general education in the period under discussion. This education, known as "chivalry,"

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<sup>1</sup> E. W. Knight, op. cit., page 118.

was of the following nature:

Chivalry placed emphasis on the so-called "seven arts of the Middle Ages": riding, archery, fencing, swimming, hunting, rhyming, and whist-playing or chess playing. The "ten commandments" of the system required that each participant in it pray, defend the church, shun sin, fight for his lady, engage in loyal war, defend widows and orphans, defend the right, travel, love God, and observe the advice of true men.<sup>1</sup>

It is likely that the first truly forward movement in education of comparatively modern times began with the period known as the Renaissance. The awakening of interest in the present world, in emotional as well as intellectual factors, in the appreciation of nature and of beauty, and in improvements in all spheres of life gradually was accomplished. Progress was slow, the procedure of analyzing the past for direction to the present and future being the method in vogue at first. The procedure of experimenting with present existing phenomena arrived slowly.

Probably a major reason for emphasis on liberal education in these early times and even as recently as the eighteenth century was that little specialization was needed. The vast majority of all persons fell into the classes of statesman, merchant, and peasant, or other semi-skilled or unskilled labor, and the necessary knowledge and skills of the callings could be acquired quickly

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<sup>1</sup> E. W. Knight, op. cit., page 110.

in apprenticeship, making formal education in the specialty unnecessary. However, formal liberal education was enjoyed only by the few of the elite classes until fairly recent times.

First tendencies toward specialization in education are observed with the addition of law and medicine to the curriculum in the Late Middle Ages. As the sum total of the world's knowledge continued to grow, it became evident that everyone could not be expected to master everything. The world, once simple, was becoming more and more complex. The thirst for knowledge and spirit of inquiry of the Renaissance and the drastic societal changes caused by the Industrial Revolution were largely responsible for the trend toward vocational specialization and its emphasis in the curriculum. New professions requiring much study and research appeared, and older professions grew in scope and knowledge to the extent that they required more training than that which could be learned in brief practice. Fields such as medicine became so complex that they were sub-divided into smaller divisions, and specialization was both needed and required in each division. In a similar manner occupations and trades formerly enjoyed by one man were revolutionized with the advent of machinery. Machines which could do separate operations much more efficiently than man with his simple tools

brought about the division of capital and labor and their resultant problems. Assembly line techniques and the division of labor demanded a large number of highly specialized skills.

With the need of vocational specialization becoming so imperative, it was inevitable that higher education would eventually emphasize vocational preparedness and slight liberal education, even in those institutions specifically dedicated to liberal ideals.

Further slighting of general education can be credited to the secondary schools. Many high schools established two programs, one for the future college student and one for the student who did not plan to enter higher education. The former program featured concentration in fields which would satisfy college entrance requirements and served largely as pre-professional training. The latter program stressed the development of the knowledge and skills needed in some vocation planned by the student after graduation. A broad, cultural education was at best a concomitant to these two programs: college preparatory and vocational.

The eight-year study of curriculum<sup>1</sup>, commenced two decades ago, presented evidence that students who had a

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<sup>1</sup> W. M. Aikin. The Story of the Eight-Year Study. New York: Harper and Brothers, 1942.

broad secondary education, directed toward satisfying the needs of present and future living, succeeded as well in college study as those who had the pre-college curriculum. These results have caused considerable controversy in curriculum planning. The present-day trend in secondary education is toward a broad, cultural, functional program for the most part, with opportunity for some vocational specialization for those who need or desire it; however, many of the earlier programs are still in existence.

The emphasis of the past few years on general education in this country probably is largely a result of the failure to solve satisfactorily the many social, political, and economic problems of the present age. German educational philosophy, which has become prominent in our country, has stressed the extension of knowledge rather than the dissemination of it<sup>1</sup>. There has not been a favorable balance between these two needs of education. The emphasis of the German educational philosophy on research has resulted often in highly specialized education, with a lack of concern for problems of personal and social adjustment.

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<sup>1</sup> See in this connection: Bernard Phillips, "The Humanities and the Idea of Man." The Journal of General Education. 2: 129-137, 1948.

Counts<sup>1</sup>, in a discussion of changes which have taken place in our society in recent generations, mentions that our world, which at one time was small, and then became large, is now once again small because of transportation facilities. Our transportation being so swift, we can no longer consider any part of the world as being very far away, nor are we any longer protected by our oceans. Domestically, people in one section of our own country can no longer ignore those in other sections. This adds up to the fact that knowledge and understanding of all peoples of the world has become vitally necessary, and increasing emphasis must be placed on problems of cooperation.

Perhaps one of the strongest reasons for emphasis on general education in this country is that a democracy demands it. Democracy can be completely realized only if each person takes the responsibility for doing his part as an individual and as a citizen; otherwise he must be told what to do, and the path is gradually paved for a dichotomy of dictator and populace. Democratic behavior requires broad knowledge and understanding.

Special attention to the development of general education programs began in the early 1930's, although

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<sup>1</sup> G. S. Counts, Education and the Promise of America. New York: The Macmillan Co., 1946, pages 7-13.

strongest emphasis on such programs started in the past decade. Today many schools are experimenting with a general education curriculum. The curriculum, teaching methods, and administrative organization of the various programs differ considerably. Most of these programs can be considered still in the experimental stage, and will no doubt undergo some revision, dictated by the results of this education. Some of the institutions of higher learning which can be considered as pioneers in general education experimentation are the following: Columbia, Harvard, Dartmouth, Swarthmore, Bard, Sarah Lawrence, Bennington, Yale, Colgate, Michigan State, University of Minnesota, University of Florida, University of Chicago, and the University of Wisconsin. Locally, Kansas State College, Baker University, and Bethel College have introduced programs recently.<sup>1</sup>

General education programs of the present largely fall into one or more of the following divisions:

- 1) distribution requirements---required courses in various areas, divisions, or departments;
- 2) comprehensive survey courses---fused courses usually grouped in the categories of natural sciences, social sciences, and humanities;
- 3) functional courses---courses dealing

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<sup>1</sup> Repeated reference to some of these schools and their programs during the course of the present study is for the reason that such schools are responsible for much of the recent literature on general education.

directly with practical real life problems; 4) the "great books" curriculum---a study of the great original works in all fields; 5) individual guidance.<sup>1</sup>

At the present time a true evaluation of the approaches just named would be inconclusive. A first step, an analysis of the soundness of the curriculum and methods in accordance with the desired outcomes of general education, might be attempted, but this must be followed by substantial data on the effects of the education on the lives of the students themselves. Such data is not at hand at this time.

Some distinguishing features of the various approaches to general education are worthy of brief mention at this time.

Programs which utilize division or departmental requirements may be sound if broad coverage is required, if there is sufficient cooperation between the areas, divisions, and departments, and if there is some attempt at integration of the various materials. It is likely that these above conditions often are not met.

Comprehensive survey courses were organized for the purpose of showing the relationships among materials which

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<sup>1</sup> For a discussion of these and other features of general education, the following is recommended: Report of the Harvard Committee. General Education in a Free Society. Cambridge: Harvard University Press, 1945.

formerly were taught as isolated subjects. When the survey courses are successful, the material usually increases in interest and meaning for the student; when the courses are poorly organized and taught they may result merely in the accumulation of isolated facts.

Functional courses, mentioned earlier, are an attempt to deal with actual problems which occur or probably will occur in the lives of the students. In this program the attempt is made to break down the barrier between school studies and life outside of the school. One common criticism of functional programs is that some of the subjects included may not be worthy of school time, and the materials may be acquired just as efficiently through some other agency.

The "great books" curriculum, also mentioned earlier, is a study of the great originals in the various fields. Students supposedly will learn to think independently and make discriminating judgments through this method. Common criticisms are that the transfer of learning from the originals to present-day practical problems cannot be guaranteed, and that the study may be overly intellectual, possibly lacking in interest. However, the value of direct contact with the great original works, as against contact with later revised editions and writings about the original works, must be recognized.

Individual guidance often is carried on in connection with certain courses. This is an attempt to recognize the individual needs of students and give them assistance in solving problems in the subject concerned. Some universities and colleges have aids entitled "precepts."<sup>1</sup> These precepts, composed both of graduate students and professors, each have a certain number of students to assist in individual sessions. This service usually is required for all freshmen and optional for sophomores.

#### History of Music in General Education

Music was included in the early Greek curriculum. To quote from Cubberley, "Music, the literature and religion of their own people, careful physical training, and instruction in the duties and practices of citizenship constituted the entire curriculum."<sup>2</sup> However, the music of the Greeks was considerably different in nature from present-day music. The actual expression was in the recitation of the poetry, the music being used as an accompaniment and enhancement to this activity.

Early church philosophy condemned music because of its ability to affect the emotions. Music was permitted in the churches, but was regarded merely as a means for

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<sup>1</sup> See in this connection: Colgate University, The Colgate Plan of Education. Colgate University: mimeographed form, page 1.

<sup>2</sup> Ellwood Cubberley, op. cit., page 16.

more effective presentation of the spoken word. Care was taken that nothing of an apparent emotional nature occurred, and no instrumental music was permitted, except as accompaniment to the singing.

The attitude of the church toward music stemmed from the early Greek beliefs about the modes of that day. Certain modes were described as being capable of causing certain traits and emotional states. Such names as strong, courageous, sensuous, lascivious, carnal, exciting, and many others were used in connection with certain modes, decisions depending greatly on the pitch of the mode. Although, as mentioned previously, music as known to the Greeks, was an important part of the curriculum, only music practices which would help to develop the virtues classed as desirable by the religion and the state were taught in school. Thus, it is understandable why the church would be wary and suspicious of music and greatly censor its use, preferring to use it as little as possible in order to minimize chances for corruption.

Since the church controlled education, music in American schools was practically non-existent in the first two centuries of settlement in this country.<sup>1</sup> However, progress was being made in European countries.

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<sup>1</sup> The following present detailed information on the present discussion: Gustave Reese. Music in the Middle Ages. New York: W. W. Norton and Co., 1940; E. B. Birge, History of Public School Music in the United States. Philadelphia: Oliver Ditson Co., 1937.

During the Middle Ages music in the churches developed greatly. Also, the secular music of the troubadours and minnesingers was gaining in popularity. By the time of the settlement of the American Colonies, secular music and serious composers were flourishing in several European countries.

A few singing societies were formed in the American colonies during the early eighteenth century, and their main purpose was to improve the quality of singing in the church service. Formal education was concerned chiefly with the "three r's" and a few other subjects whose immediate practicality supposedly justified their inclusion in the curriculum.

Later on in the colonies, by the early part of the nineteenth century, the rigid attitude toward music began to relax; however, it was replaced by another opinion which has done much to discourage music in general education. This opinion was that music participation in any form requires a special talent or aptitude. If this is not present, all attempts in musical endeavor are wasted. This "all or none" philosophy toward music has retarded somewhat its study from the appreciation, avocation, social, and mental and physical hygiene aspects, prevalent in music education today. The theory that the study must be of a professional nature or not at all

has been hard to eradicate. It can be traced to the Germanic educational tradition, featuring specialization in one's most talented endeavor and research to find additional truths, but ignoring the dissemination of that knowledge needed by all.

The work of Lowell Mason in the Boston schools of the 1830's can be credited as an early attempt to prove that music talent exists in most children, but in varying degrees, just as all other talents do.

Music in higher education in the United States began to appear in the late 1700's.<sup>1</sup> Harvard and Dartmouth were two of the first schools to permit music. Harvard students had a singing society by 1786, and some use of "fuguing pieces" occurred even earlier than this. Harvard also formed an orchestra in 1808 which has lasted continuously to the present. Dartmouth formed a Handel Society in 1807. This organization was opposed to "fuguing pieces" and wanted to cultivate higher tastes in music. Programs and orations on music were held frequently.

All music used by the above groups was of a religious nature until near the middle of the nineteenth century, when some secular music started to gain admittance. It

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<sup>1</sup> Historical information on music in higher education is from the following: E. V. Jeffers. Music for the General College Student. New York: King's Crown Press, 1944; Vincent Jones. Music Education in the College. Boston: C. C. Birchard and Co., 1949.

is interesting to note that in 1835 Oberlin College announced a "Professor of Sacred Music"; however, after 1842 the word "sacred" was deleted, thus showing a change in attitude.

It is not definitely known what proportion of the student bodies took part in musical activities, but music of these times was not yet regarded as a specialized study.

In the last quarter of the nineteenth century college enrollments started to increase greatly, and many new subjects were introduced. Music now joined the formal curriculum. Some schools emphasized theory, history, and musicology, while others emphasized performance, and still others stressed all of these. Thus, the emphasis on performance exemplified by the European conservatories and the studies in musicology of the continental universities were exerting an influence on American music study. Music now was tending toward a specialized, professional study for the few, but general education ideas continued to prevail to some extent and music credit was allowed toward the Bachelor of Arts degree, although there was much variation between schools in the courses which allowed this credit.

The various kinds of music appreciation courses made their appearance near the beginning of the present century. These courses spread rapidly until at the present time

many institutions of higher learning offer one or more courses attempting to promote appreciation in the general student.

With the recent emphasis on general education, the fused courses in the humanities were formulated, and music was given a place in this study. Scripps College, Claremont, California, claims to have been the first college to incorporate music in the required humanities courses, commencing this in 1928.

In connection with this part of the study, an attempt was made, through written communications with leaders and scholars in the field of general education, to discover schools with outstanding programs of music in general education. Results were helpful, and some information was obtained which had not been found in the literature on the subject. Programs specifically directed toward general education are still quite novel, although all of the programs reviewed for the present study have incorporated music in the humanities courses or have special music courses.

Two courses, one at Harvard University and one at Baker University, will be described here as representative of present-day attempts at music in general education. The former university has a course called "Music I," which offers an extensive view from the beginning of the Christian

era to the present.<sup>1</sup> The class meets three times weekly, twice for lectures, illustrations, and demonstrations, and once in small groups for discussions. Piano, phonograph, and projector are employed often in class meetings, and much musical illustration is used. The piano is emphasized, since there need be no interruptions of the music and the music seems very real to the students. Professors from other university departments lecture to the class on social, political, and religious backgrounds of the eras under discussion. Listening periods appropriate to the period under discussion are held outside of class. A syllabus containing all technical information needed in the class is presented to each student at the beginning of the semester. Material is presented in chronological order. Tests are given from music not known to the students. All questions are based upon factors or qualities in the music itself.

Baker University<sup>2</sup> offers music in a fused course entitled "Man and the Fine Arts," which carries four semester hours of credit, two each semester. The history and development of architecture, painting, sculpture, graphic art, and music are traced, with emphasis upon

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<sup>1</sup> A. T. Davison. "The Humanistic Approach to the Teaching of Music." Volume of Proceedings of the Music Teachers National Association. 43: 67-79, 1949.

<sup>2</sup> R. C. Stutzman. A Status Report of Man and the Fine Arts---A General Education Course at Baker University. Unpublished masters thesis, University of Kansas, 1951.

the place of the arts in man's social development, and as little consideration as possible of the more technical details of these arts. The lecture method is used. The chronological approach is used, and generous use is made of audio and visual aids in reference to artist and composers. Lectures also attempt to integrate the arts with historical, political, and social factors of the periods under consideration. Interest appeal is made a major factor in the choice of materials. Students must do wide outside reading in this course. The course is required of all students who do not pass an entrance proficiency examination in the arts. The tests in the course are mostly on factual knowledge and of the multiple choice type. Occasionally, students are required to write an essay without reference to notes during class time. The tests and essays, plus notebooks containing reports of listening, concerts, outside reading, and the like comprise the evaluation used in this course.

Thus, it has been observed that music in ancient times was a part of general education. Later, music virtually disappeared from the formal curriculum; when the church attitude relaxed somewhat, music again appeared in higher education, and was regarded for a few years as a non-specialized activity, consisting mainly of singing societies. After the inclusion in the curriculum of the

more technical and advanced courses, the trend was toward specialization; however, recent emphasis on general education has brought about increased interest concerning the possible values of music study for the general student. Today's programs are of two main kinds; the course which attempts to integrate all of the arts, and the course which is primarily concerned with music, but brings in other factors as they apply to the matter at hand.

One criticism of the integrated arts course is that rarely does the student receive a sufficient foundation in any one of the arts. It is necessary that either he receive enough education through such a course to meet his needs and abilities, or that he be sufficiently stimulated to continue his studies in one or more of the fields of art. This weakness often is alleviated by offering one or more advanced general courses in the arts or humanities. The major value of the integrated course is that the relationships of the arts can be shown, perhaps resulting in increased understanding and interest in all the arts, and thus, a broader cultural background.

Individual music courses designed for the general student have not as yet achieved universal recognition for worth. According to the literature, a major fault lies in teaching methods which result either in an uninteresting, watered-down, mis- or non-directed listening

course, or, to the opposite extreme, in a course crowded with technical knowledge not needed by the general consumer of music. However, the fact that music appreciation courses are so numerous is at least a sign that the desire to provide music education for the general student is present.<sup>1</sup>

### Statement of the Problem

Recent emphasis on the importance and needs of general education suggests that all institutions of higher learning re-direct effort toward the realization of the desired outcomes of general education. One feature of such effort is the determination of the contribution which each subject of the curriculum can make toward the realization of these desired outcomes. If musical experience can contribute in any manner or degree toward the realization of the needs and goals of general education, the nature of such experience should be determined.

### Need for the Study

The problem of music in general education has been largely one of opinion and inadequately guided practice. Opinion, to be of definite value, must be substantiated

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<sup>1</sup> Music appreciation courses will be treated more in detail in Chapter II.

by evidence. A few attempts have been made to verify certain opinions by objective evidence; however, no studies have been discovered in which a list of criteria for music in general education has been explicitly formulated from existing related evidence. Such a procedure is one of the necessary first steps in evaluation and curriculum planning.

#### Purpose of the Study

The purpose of the present study is to determine criteria which must be satisfied for the thorough realization of the contribution of music to general education.

#### Method of the Study

1) Presentation of literature related to the study

Representative selections from literature concerned with the subject of music in general education will be presented for the purpose of showing the various issues in the field, together with some of the opinions and data connected with these issues.

2) Determination of the desired outcomes of general education

Reading and study in general education will be undertaken for the purpose of determining the desired outcomes or objectives of general education.

3) Determination of the contributions of music to general education

Reading and study in the various fields of musical experience will be undertaken to discover qualities or features in music which appear to have a relationship to the desired outcomes of general education. Only those features which are supported by adequate evidence will be retained. Such evidence must fall into the following inter-related categories: (the results of) a) practical application or use; b) directed observation; c) controlled experiment; d) scholarly opinion.

4) Determination of the criteria for music in general education

A crosshatch diagram, which will give visual representation to the possible areas in which music contributes to general education, and which will also help to focus attention on possible relationships, will be constructed. The criteria for music in general education will be determined from the relationships evident in the crosshatch and from the evidence in support of the features of general education and music.

## CHAPTER II

CHAPTER II  
RELATED LITERATURE: MUSIC  
IN GENERAL EDUCATION

As stated in connection with the need for the study, no studies have been discovered in which a list of criteria for music in general education has been formulated from related evidence; however, numerous articles, as well as a few theses and books, have appeared in recent years on various phases of music in general education.

Sources cited have been selected with the purpose of presenting several issues involved in music in general education in order to show the complexity of this problem. Accordingly, the literature falls, in a general manner and with some overlapping, into the following four classifications and is presented respectively in this manner:

- 1) criticisms and suggestions for music appreciation courses;
- 2) teaching experiments in music appreciation;
- 3) integration of music with other subjects;
- 4) philosophies of music in general education; teaching, administrative, and organizational problems of music in general education.

Criticisms and Suggestions for Music Appreciation Courses

Hanson<sup>1</sup> points out that many students receive the bachelor of arts degree although they have received little or no understanding and appreciation of the arts. They usually have fared better in the sciences. He also states that the appreciation courses in music are usually taught by the youngest, least-experienced, lowest-salaried member of the staff, although adequate, successful teaching in appreciation demands great background and teaching experience. Hanson also emphasizes the need of much expensive equipment, such as records, recording equipment, scores, visual aids, listening rooms, and practice rooms, and the difficulty of obtaining a place for these in the budget. In regard to teaching for appreciation he believes that knowledge of the history and background of the music and of definitions of terms and styles is important, but will not result in complete appreciation. "In music this basic problem is concerned not with history, not even with aesthetics, but with the sensitizing of the ear to an awareness of the elements which go together to make music."<sup>2</sup> An appreciation of the medium itself is the most important factor, and can be gained by careful, and sometimes repetitious, listening to and studying of rhythm, melody,

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<sup>1</sup> Howard Hanson. "Music in the Liberal Arts College." The Journal of General Education. 1: 156-159, 1947.

<sup>2</sup> Howard Hanson, op. cit., page 158.

harmony, and form, in this respective order, and in musical settings ranging from the simple to the complex.

Davison offers in this same connection a picturesque description of music appreciation courses as they have been known in the past and perhaps are too often known in the present.

Courses in music history and appreciation were often miniature rest cures where the college behemoths--the crew men and the football players--relaxed their weary muscles, listened absently to the instructor's remarks, were moved by the sound of music to drowsy contemplation of the outdoors, and finally took asylum in the oblivion of deep sleep.<sup>1</sup>

Davison states that there has been too much studying "about" music and not enough experience "in" music. He emphasizes working from music and with music and using copious musical illustrations.

Jones expresses the following: "The future type of course should aim at an eventual appreciation of what actually transpires in music, a recognition, classification, and analysis of musical effects."<sup>2</sup> Jones, however, does not minimize the need of some biographical and other related material. He states that the aim of a general course in music literature should be an acquaintance with representative works of each important epoch in music history presented in the various media of musical expression.

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1 A. T. Davison, op. cit., page 68.

2 Vincent Jones, op. cit., page 192.

The following procedures are indicated: recognition of themes and rhythms, incidental historical and biographical data, individual reactions in reference to enjoyment and reasons for opinions, and some individual research along lines of special interest. Attention will be centered also on the phases of rhythmic, formal, melodic, harmonic, descriptive, and pictorial elements. Also some attention will be given to the philosophical bases of certain types of music. Jones also discusses three methods of presentation which he calls the logical, chronological, and psychological approaches. He points out the strong and weak points of each of these.

Thompson some years ago realized the fallacies and shortcomings of music appreciation courses as they usually were conducted:

In a History and Literature or Appreciation course of a sadly familiar sort, the teacher enters the classroom, calls the roll, returns quiz-papers, and announces the next assignment. These preliminaries over, a few glittering generalities, a few 'facetiae', a few 'stories' about the music (usually invented after it was written), one or two popular opinions, time-tried and safe, and the class is under way! Biographical details of the musicians are cut to a minimum. References to the forms of the music are passed over gingerly, as if the technical aspects of composition were a subject which could hardly be broached without losing converts to Music and jeopardizing the enrolment in the course. After saying everything which seems to him pertinent, the teacher turns to the musical

illustrations. The mawkishness and insipidity of these courses are often irritating to students.<sup>1</sup>

Blehm<sup>2</sup> designed five study units on the music of contrasting types of compositions and composers, these units starting with the familiar and proceeding to the more unfamiliar. Students learn how to use melody, harmony, and rhythm from studying these factors in the music of the various composers. Development of understanding is fostered through a study of controversial issues.

#### Teaching Experiments in Music Appreciation

Soule<sup>3</sup> conducted an experiment at the Teachers College of Connecticut, New Britain, Connecticut, during the winter term of the year 1949-50. The purpose of the experiment was to discover whether or not participation in string, woodwind and brass combined, and vocal ensembles would enhance appreciation of these mediums and of music in general. All students were required to take music appreciation for one quarter and the experimental group was

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1 Randall Thompson. College Music. New York: The Macmillan Co., 1935, page 72.

2 R. I. Blehm. A Plan for Developing Music Appreciation on Senior High School Level. Unpublished masters thesis, University of Kansas, 1946.

3 R. C. Soule. A College Course in Music Appreciation Through Participation. Unpublished doctoral dissertation, Teachers College, Columbia University, 1950.

chosen at random from this class. All members participated for a few weeks in each of the ensembles, played a short time on each of the instruments, and conducted the ensemble. Practice rooms were provided for use outside of class periods, and some extra instruction on techniques was given. During the class periods easy arrangements of tuneful material were played and discussed, with recordings being made of the remarks and reactions of class members. During the last few weeks of the quarter some listening periods intervened between the performing periods. The criteria used for evaluating the results of the training were interest, awareness, understanding, and initiative. Results on all of these were quite high in regard to instruments and voices, although not as high on the larger forms and meanings, caused, in part at least, by the short duration of the course. Enthusiasm in general was high throughout, even though performing skills naturally were at a low level and the music did not sound very satisfactory. Those with the least musical background received the most value from the course.

Stopher<sup>1</sup> organized an experimental class in the Thibodaux Elementary School, Thibodaux, Louisiana. The

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<sup>1</sup> M. T. Stopher. A Course in Music Appreciation. Unpublished masters thesis, University of Kansas, 1949.

class was comprised of 28 members of both sexes, from 12 to 16 years of age. It met for one semester, three times weekly, each period 45 minutes in duration. Student backgrounds were determined by preliminary questioning of all students. The method of teaching was highly individualized. An attempt was made to start with the individual and his background and increase his appreciation by increasing his understandings and knowledge of musical phenomena. Phonograph records, piano, class singing, demonstrations, and discussions were utilized. At the end of the course an examination was given which measured factual information for the most part. Results of the entire course seemed to be quite favorable.

Keston<sup>1</sup> endeavored to determine which of two teaching methods was the most effective in teaching music appreciation. For the experiment, which lasted an entire school year, one hundred and forty-seven junior and senior high school students of the University of Minnesota High School were divided into three experimental groups and three control groups. The control groups listened to phonograph recordings of classical music without any comment by the teacher other than the announcement of the music to be heard. The experimental groups listened to these recordings and, in addition, were subjected to lecture material

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1 M. J. Keston. "An Experimental Evaluation of Two Different Methods of Teaching Music Appreciation." The American Psychologist. 4: 289, 1949. (A summary presented at the program of the fifty-seventh annual meeting of the American Psychological Association.)

designed to arouse interest in the music to be heard. The following tests were administered at the beginning and end of the school year: Keston Music Preference Test, Keston Music Recognition Test, and the Oregon Music Discrimination Test. Information also was gathered from I. Q. tests, grade point averages, socio-economic ratings, Seashore Measures of Musical Talent, Kwalwasser Test of Music Information and Appreciation, and the Kwalwasser-Ruch Test of Musical Accomplishment. Analyses of covariance were run between the final music preference test scores of the experimental and control groups. All other variables were held constant or eliminated statistically from the study. Results revealed a significant difference between the experimental and control groups, with the method of instruction which utilized lecture material in conjunction with the recordings proving superior to the method which uses recordings without comment.

#### Integration of Music with Other Subjects

Williams points out some of the relationships between music and other subjects. "The educational objectives for example of the voice teacher are strikingly similar to those of the English or Speech teacher: diction, enunciation, communication of mood and meaning, analysis of text."<sup>1</sup>

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<sup>1</sup> T. W. Williams. "The Influence of General Education on Music Curricula." Volume of Proceedings of the Music Teachers National Association. 43: 80-84, 1949.

He further points out the relationship of acoustics or the physics of sound to the natural science field, and the possibilities of relating composers and their music to political beliefs and social systems of the time and place. Beethoven and Shostakovich were used as examples. Williams also maintains that we need to develop more music teachers and students who are able to think in terms of their relation to the basic problems of the world in which they live.

Wheelwright<sup>1</sup> discusses three methods for presenting music in general education. One method is the music appreciation course. Another method consists of including music in a humanities course and presenting unrelated lectures on phases of the different arts. The third method consists of having related, integrated lectures and discussions on phases of the different arts, supplemented by extra listening time outside of class.

Dickinson<sup>2</sup> mentions that a primary purpose of including music in a humanistic course of study is to establish the relation of music to the other humanities and to show that its quality as a study and that many of its techniques are

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<sup>1</sup> D. S. Wheelwright. "Music in the Humanities." Volume of Proceedings of the Music Teachers National Association. 41: 87-93, 1947.

one with those of the other humanistic disciplines. He also emphasizes the importance of the cultivation of the "aesthetic experience," an inner transformation on the part of the student from an unfocussed to a focussed artistic sensibility."<sup>1</sup> He states that the general student must grasp the meaning of the principles behind the technical phenomena. One major goal of this student is to learn to hear a wide range of music with discernment.

Stutzman<sup>2</sup> made a status report on an integrated fine arts course at Baker University. This course, "Man and the Fine Arts," traces the history and development of architecture, painting, sculpture, graphic art, and music, with emphasis upon the place of the arts in man's social development.

Philosophies of Music in General Education:  
Teaching, Administrative, and Organiza-  
tional Problems of Music in General  
Education

Jeffers<sup>3</sup> made a study of the evolution of music for the general college student. This was accomplished by

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1 G. S. Dickinson, op. cit., page 47.

2 R. C. Stutzman, op. cit.

3 E. V. Jeffers, op. cit.

making a detailed study of the programs, past and present, of Harvard, Oberlin, and Vassar, since these schools have been pioneers in college music and have exerted strong influence. The beginnings of music study and music societies in college life of the eighteenth century are discussed, as is also the slow growth of music departments. The advent of study for the development of highly specialized performance is shown to be an influence of the European conservatory. Musicological studies are credited to the influence of the continental universities. The problem of credit for applied music, as well as for other music, is touched upon. Jeffers lists the following philosophies of music as reasons for music study by the general student: 1) morals; 2) mental discipline; 3) therapy; 4) culture; 5) record of civilization; 6) leisure time; 7) integrated study.

The McGrath Report<sup>1</sup> includes in its six objectives of general education the following: "...4) to increase the students awareness of beauty and his desire to create it, 5) to cultivate habits essential to physical and mental health."<sup>2</sup> In discussion of these points the report states that appreciation of beauty demands both an awareness of

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1 E. J. McGrath, et al., op. cit.

2 Ibid, page 23.

this quality and a desire to create it. The opinion is that at present little is done in general education to satisfy these requirements, especially the latter one. In regard to point 5), music is considered as a means of maintaining an emotional balance and high spiritual life. The balance of emotional tension and serene mental attitude will replace to a great extent the intense materialistic cravings of the typical poorly adjusted individual. Further emphasis is placed upon this point because of the increase of leisure time through the past several decades. The report states that truly worthy, satisfying activities must occupy much of our leisure; otherwise boredom, frustration, and conflict occur, and we may face a degeneration analogous to that of the pleasure-loving Romans.

Belooof stresses the importance of regarding music in general education as a means for developing personality and character. He makes the following suggestion for the music teacher: "It means that he must turn from the idea of producing either music producers or consumers to the production of social intelligence and personality adjustment through musical experiences."<sup>1</sup>

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<sup>1</sup> E. R. Belooof. Music in General Education For Teachers. Unpublished doctoral dissertation, Teachers College, Columbia University, 1950.

Beloof presents the following list of opportunities which music offers for the development of personality and character:

- 1) The wide range of possibilities for creative or emotional participation, passive to intense, individual to large group, and untrained experimentation or exploration to virtuosity.
- 2) The wide range of possibilities for group experience, varying from the ideal situation of a small group, held together not only by a common musical interest but by friendship (group polarity) to the large groups which are really a complex of sub-groups held together by an interest in musical performance.
- 3) The expansion of the periphery of the personality through the simultaneous sensitization of the individual with the provision of an outlet for the emotional energy thus created.
- 4) The opportunity offered for the development of an interest which may be satisfying at any age.
- 5) Power drives which may be realized or sublimated in a socially desirable way through technical mastery of a musical instrument.
- 6) Leadership, and other evidences of maturation, such as acceptance of responsibility, which may be developed from the group experiences.
- 7) The possibility of a person achieving social status through his musical skill.<sup>1</sup>

The author also lists the following activities for general education, especially appropriate for the future classroom teacher: attendance at concerts, recitals, lectures about music, community singing, musical performance and exploration, musical aptitude test, musical dramatics, folk songs and dances, listening to radio and records, and some musicology and theory taught in a functional manner.

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<sup>1</sup> E. R. Beloof, op. cit., pages 76-77.

Grout<sup>1</sup> stresses the place of musicology in the education of the undergraduate student, defining musicology as an understanding of the many problems surrounding the music. Optimum appreciation demands this in music education. The author expresses his viewpoint:

But the enjoyment of music is not merely a matter of sensations and emotions; it is this, of course, but it is also a rational activity. It increases with increase of knowledge. And my plea is simply for more of the kind of education in college that is aimed at the fuller enjoyment of music through fuller knowledge of music in every one of its aspects.<sup>2</sup>

Grout lists three steps or procedures used in the acquisition of a knowledge of music: 1) experience--singing, playing, listening; 2) analysis--discovery of what and how the music is made; 3) synthesis--relating the music to other music, to other arts, to present and former periods of civilization, and to any other feasible medium.

Sternfeld<sup>3</sup> reiterates the frequently-voiced opinion that the humanities have been losing out in education, and that we must fight to balance humane against mechanical values. He mentions that most general students enter college with less literacy in music than in other subjects,

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1 D. J. Grout. "Musicology and the Undergraduate Student." Volume of Proceedings of the Music Teachers National Association. 38: 190-199, 1944.

2 D. J. Grout, op. cit., page 196.

3 F. W. Sternfeld. "Music As A Humanistic Study." Volume of Proceedings of the Musical Teachers National Association. 43: 85-92, 1949.

thus necessitating an elementary approach to music. The author believes that another confusing item in college music is the difference in opinion concerning what the qualifications for a college music teacher should be. Preferences range from specialized performers of conservatory caliber and education to music scholars with a broad education. Thus, it is difficult to stabilize music faculties throughout the country. Sternfeld maintains that the objective in musical literacy for the general student is the grasp and judgment of style. Styles should be compared both to those of contemporary and historical nature, and some integration with history and literature should take place in this process. Playing and singing should be part of the program for the general student. Applied music justifies credit if the style, form, and other factors of the music are studied and applied in musical activity. The author suggests that in learning composition the student first analyze styles and forms, imitate, then originate.

Firebaugh<sup>1</sup> also points out some theories and practices which create difficulties in determining the philosophy of the music department in higher education: 1) there is a restriction on which music courses can be counted toward

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<sup>1</sup> J. J. Firebaugh. "Music in a Liberal Arts Curriculum." Musical America. 69: 35, 1949.

the liberal arts degree; 2) applied music is regarded as a technique rather than an intellectual discipline; 3) music is undisciplined and non-intellectual because it is highly emotional. In regard to the last point, Firebaugh states that this criticism is not valid, since it is never applied to literature, poetry, and other highly emotional arts. The author offers some suggestions worthy of note for the teacher.

(The teacher must) undertake the very difficult task of trying to specify in words the complex synthesis of feeling and idea in a good musical composition. At its best, this effort can produce critical results of a high order--intellectual perceptions quite as acute as those precipitated by discussions and analysis in any other field. The critical activity at its best can develop both the intellectual faculties and the emotional awareness of the students. The teacher's own contribution, however, is less important than his success in enabling the student to express his own attitudes.<sup>1</sup>

Hauptfuehrer<sup>2</sup> emphasizes the importance of participation in musical performance for the liberal arts college student. He expresses the view that many insights and appreciations may be gained through performance which cannot be gained through listening. The avocational value of some degree of performance ability also is mentioned. The author says that the general student should cover as much literature in as many styles and periods as possible.

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1 J. J. Firebaugh, op. cit., page 35.

2 George Hauptfuehrer, op. cit.

Much of this also can be done in performance as well as listening periods. The chorus and instrumental groups should make this a major objective.

Lang<sup>1</sup> maintains, as many others have done, that higher education has done quite well in educating the music students who are specializing in this art, but has failed in the music education of the non-specialist; in addition, many liberal arts colleges have treated music as music for the specialist, which is not in accord with the purpose of the liberal arts philosophy. He also mentions the dissension and lack of unity and purpose in the music departments themselves, bringing out the point of the differing views of the performing musician and the musicologist. The author advances the opinion that in studying music in humanistic education the procedure should be to awaken interest first, and then lead the student to the experience of beauty in art and subsequently to its understanding. He stresses the importance of knowing all of the cultural background concerning the music.

Valentine<sup>2</sup> presents the opinion that one of the main reasons that music has received so little attention in a liberal arts program is that the musicians involved in these

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1 P. H. Lang. "Music and the Liberal Arts College." Volume of Proceedings of the Music Teachers National Association. 42: 32-44, 1948.

2 Alan Valentine. "Music and Reconstruction in American Education." Volume of Proceedings of the Music Teachers National Association. 40: 17-25, 1946.

programs have been slow to face the issue. The question of whether music teachers are primarily musicians or educators again comes to the fore, as do also the questions of whether music is a study or a creative art, and whether credit toward a degree should be given for technical mastery. The author brings forth the interesting observation that an outstanding weakness of the music profession is the fact that there are so many branches of the profession, and there are no set criteria for education and proficiency which qualify a person to be called a musician. Valentine points out that law and medicine are outstanding professions largely for the reason that they have required high standards in acquiring knowledge, have maintained high standards in practice, and have strong national organizations.

Welch<sup>1</sup> contrasts the purposes of liberal arts musical education against those of conservatory education. The purpose of the former is to develop musical culture, otherwise known as appreciation, and the purpose of the latter is to develop competent performance and other professional aspects of music. The author asserts that music courses designed to lead to appreciation must center around music literature in much the same manner that courses in other fields center around the literature. English literature is mentioned

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<sup>1</sup> R. D. Welch. "Music Department and Music School." American Association of University Professors Bulletin, 36: 276-289, 1950.

as an example. A suggested liberal arts program includes a course in introduction to the materials, forms, literature, and history of music (deduced from musical experience), some harmony and counterpoint (to serve as language and vocabulary), courses in historical periods (to develop awareness of critical, philosophical, and aesthetic questions), first-class provisions for listening to music, and a few hours of applied music (to help contribute to musical literacy and appreciation of the mediums of musical expression.)

In summary, the opinions and ideas expressed in the course of this chapter can be classified in eight categories. Any additional related discussion will appear after the discussion of the eight points.

- 1) The bachelor of arts degree may be received with little knowledge of the arts.

The tendency toward specialization and narrow curriculum of some liberal arts institutions was discussed earlier. The fact remains that the arts, if used in reference to fine arts, may be neglected in many liberal arts courses.

- 2) Music appreciation courses have been very ineffective.

This opinion, quoted from several authors, applies to most of the courses of the past and also the present. The

music appreciation course is the standard offering for the non-specialist in most institutions of higher education. Major criticisms are that often no attempt is made to increase awareness and understanding of musical phenomena, vital factors concerning the music and its background are not brought out, integration with related materials in other fields is slighted, and necessary technical elements of the music are ignored, resulting in an insipid, watered-down course, boring both to student and teacher.

- 3) True music appreciation can be gained only if the student gains awareness and understandings of the music itself.

This opinion is presented as a reaction against the course which spends too much time on material "about" music, and neglects experiences "in" music. Although the former may also aid in increasing appreciation, it is not the vital element. A knowledge of the elements which comprise music, such as tone, melody, rhythm, harmony, form, and style, studied in their natural settings and in a logical manner, are regarded as necessary for appreciation.

- 4) Participation in listening, analysis, and performance all can aid in the development of appreciation.

Most students in a general music course will spend most of their time in listening to music, and in analysis

and discussion of the music and musical effects. Data in this chapter supports the view that listening is more meaningful when correlated with lectures, analysis of the music, or related material than when listened to without these activities. However, data also are presented which show that participation in music performance, even at a very elementary level, increases the appreciation of the participants. A wide variety of instruments was covered. Those who already had basic knowledge of most of the instruments expressed little gain in appreciation. The fact remains that a first-hand experience in an activity usually will lead to some understandings of this activity which could not be gained in any vicarious situation. Thus, the value of some playing and singing for the general music student is evident.

- 5) A knowledge of all significant factors related to the music may enhance appreciation of the music and also serve as an integration with related fields.

Knowledge of the significant related factors to the music, although not in itself capable of bringing about complete appreciation, helps to give meaning to the music and increase the understanding of the entire musical situation, thus adding to the appreciation.

- 6) Creative activity may aid in the development of appreciation.

The complete aesthetic experience involves a desire not only to listen to or perform music, but also to

create it. It is possible that some elementary education, might be fitting in general music classes at higher levels.

- 7) Music is needed for aid in the maintenance of emotional balance, social development, and satisfying use of leisure time.

Music possibly may be a balancer of tension in the body. The physical exertion involved in musical performance may also have value as an outlet for energy. Most musical activities are group activities. It may be possible that enjoying a common musical experience may enhance group feeling, sociability, and, in general, improve the social adequacy of the participant. The human race now has more leisure time than in earlier generations. It is necessary to have some satisfying activities for this leisure time; otherwise boredom and frustration will result. Music can be a worthwhile contributor to these leisure hours.

- 8) There is a lack of unity in the philosophy of music and music departments in higher education.

It is interesting to note that the music teachers themselves may be reluctant to face the issue of music in general education, many possibly interested in music only as a professional study, and considering music for the non-specialist as of relative unimportance. Also, there is a lack of stabilization in what the education of a music teacher in higher education should be. Choices range from highly specialized performers or theorists to

musical scholars with a broad educational background. Another controversy exists on how much, if any, applied music is suitable for the non-specialist and can be counted toward the bachelor of arts degree.

Throughout all the discussion of music appreciation no formal definition of the word "appreciation" has been given. Inference in some instances is that the word is more or less synonymous with "liking" or "enjoying." At other times the factor of understanding seems dominant; however, majority opinion infers a combination or interaction of enjoyment and understanding.

The essential procedures for teaching music appreciation have been mentioned frequently in the literature, and are summarized in the above points; however, it is possible that these do not cover all of the possibilities. Many people seem to receive considerable emotional satisfaction from certain music and know nothing about the intrinsic and formal factors of this music. A knowledge of the latter may increase their appreciation and enjoyment of the music, but again it may not do so in all instances. The same may be said of a knowledge of the background and related factors to the music. There evidently are some factors which influence tendencies toward certain musical preferences which have not been enumerated in the

foregoing discussions. Further study on the nature of musical preferences is necessary for enlightenment.

At no place in the literature covered for the present study has an attempt explicitly been made to set up a list of criteria, the attributes of which must be satisfied for a thoroughly acceptable program of music in general education. Reports on general education tend to slight music somewhat, and as indicated previously, many musicians may not be seriously interested in general music education. The exploration and pioneering in the field has been in the hands of the few, and some of these are not musicians, but administrators and educators in other fields. The question of what music can contribute to general education and how this contribution can be realized is as yet undecided. The present study hopes to contribute to the answer of this question.

## CHAPTER III

## CHAPTER III

## DESIRED OUTCOMES OF GENERAL EDUCATION

The purpose at the present stage of the study is to discover all possible objectives or desired outcomes of general education; accordingly, literature on general education was covered in an attempt to find these desired outcomes. The six points which are stated and discussed in this chapter, although formulated by the writer, are actually the result of opinions, expressed or implied, in the literature on general education.<sup>1</sup>

The question naturally arises as to the validity of the choice of desired outcomes. An analysis of the literature disclosed that there is very little controversy over the desired outcomes of general education. All of the concepts stated and discussed in this chapter appear to be agreed upon by most authors and agencies, either by direct statement or inference, and no ideas which cannot be included within one or more of the six desired outcomes presented in this chapter were mentioned by the majority of authorities.

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<sup>1</sup> The bulk of the literature examined was published in the years 1945-1952 inclusive. The philosophies and programs presented in the few earlier works contain nothing which is not presented, summarized, or extended in the later works.

The six statements of desired outcomes of general education which follow are not listed in order of importance or any other set order. All these concepts are regarded as necessary for complete general education, and any minute differences in importance, if such exist, will not be given consideration in this study. After the statement and brief discussion of the general nature of the desired outcomes, each concept will be re-stated and discussed. Elaboration and documentation is presented to verify the desire and need of the concept, and to offer other pertinent information to the subject under discussion. For the most part documentation presented in this chapter represents the opinions and findings of authorities in the matters under consideration.

The six statements of the desired outcomes of general education are:

- 1) General education should result in the ability to make logical judgments through the processes of reasoning.
- 2) General education should result in adequate command of the basic non-vocational skills needed in daily living.
- 3) General education should result in the ability to engage in competent participation in social and political affairs.

- 4) General education should result in adequate functional knowledge of the physical and biological laws and information needed for competency and satisfaction in daily living.
- 5) General education should result in conscientious, intelligent application of ethics to personal and social matters.
- 6) General education should result in an emotionally sound and satisfying life.

Controversy in the field of general education largely is concerned with the problem of approach, which was discussed in Chapter I. There is a philosophical position which denies that emotion should be given special consideration in education. Higher learning is concerned mainly with the development of the intellect. Other factors are left to agencies outside of the school. Therefore, this opinion would tend to minimize, eliminate, or revise the sixth desired outcome discussed in this chapter. However, the foregoing opinion seemingly occupies a minority position at the present time, so the sixth outcome is retained in the present study.

In formulating the desired outcomes of general education used in the present study it was impossible to make complete separation between all of the various statements of these objectives. For example, statements 1), 5), and 6), which emphasize techniques, skills, and attitudes necessary for learning, or acceptable behavior, naturally would

be applied to the other three points, in which abilities are emphasized. Mention also must be made of the fact that, although the outcomes have been broken down to fairly specific concepts for the purpose of discussion, in educational practice they would be, for the most part, developed in various degrees and combinations of fusion.

Each outcome of general education should be regarded as highly flexible, allowing for a tremendous range of individual differences and needs. Also, it should be kept in mind that individuals vary greatly in the extent to which they can satisfy certain outcomes, and in the method and materials needed to realize these outcomes.

### Statement and Discussion of the Desired Outcomes of General Education

- 1) General education should result in the ability to make logical judgments through the processes of reasoning.

A vital need for the satisfaction of this concept is that the ability of all persons to perform independent, critical thinking on a level congruous with intelligence and education is a requirement for the functioning of a democracy, our chosen way of life and form of government.

The term "democracy" needs some statement of interpretation for the present study. The following quotation

points out a significant factor in the organization of a democracy; it also emphasizes the need for tempering individual thought and initiative with social or group feeling:

But, no matter what data of human life are taken for illustration, there is but one basic social problem--that of I and We--how to organize things so that each of the multitude of individuals that constitute modern societies can make his own life statement and yet not encroach upon the others around him, how to encourage each individual to develop his capacities to their uttermost limits, but without slighting those of his neighbors. Every man wants to create his view of life, to make his gesture or statement, to put down in some objective material what he is, what he feels and thinks. But every man must recognize that in our kind of world this drive for expression must not be permitted to intrude upon the well-being of society.<sup>1</sup>

In a democracy man has neither the desire to be master or slave. He desires freedom and independence, but realizes that he must not encroach upon these same rights for others. Simply stated, democratic feeling is a proper fusion of individual and social factors--a fusion of "I" and "We."

This interpretation of democracy requires cooperation of all for proper functioning. In order to enjoy the opportunities of such government, each individual must accept the responsibilities involved. A major

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<sup>1</sup> Harold Rugg. Foundations for American Education. New York: World Book Co., 1947, pages 44-45.

responsibility is to aid intelligently in the running of social and political affairs. This demands that the individual be able to do independent, critical thinking on a level with his general ability. Otherwise, others will do his thinking and make his decisions for him and he will become a follower and not a participant. The end result of such a process is dictatorship. Bayles<sup>1</sup> states:

Second to none and perhaps first of all, democratic education should promote on the part of every individual and in the highest possible degree the ability to wrestle with problems independently--to think reflectively. If the citizens of a nation are to bear equally the burden of making crucial decisions on matters which concern them as a nation, the general welfare requires that they be able to make wise decisions. Achievement of such wisdom requires, first, an adequate body of accurate and pertinent information known by or easily available to all, and second, widespread capacity to use this information ably--to think with clarity and precision.

The report of the Executive Committee of the Cooperative Study in General Education also emphasizes the importance of thinking ability in the general education program.

Proponents of general education do not believe that students should not be taught to think. On the contrary they affirm their conviction that training in the various methodologies of thought is essential if our people are to come to grips with the perplexing and complex problems of our age. In the prescribed

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<sup>1</sup> E. E. Bayles. The Theory and Practice of Teaching. New York: Harper and Brothers, 1950, page 34.

subject matter they would, therefore, give a large place to the cultivation of what Mr. Hutchins would call the 'intellectual virtues.' The ability to think clearly, logically, and cogently should be one of the prominent intellectual characteristics of those who leave our colleges and universities.<sup>1</sup>

A report by the University of Chicago contributes the following:

The general courses of the College reflect, furthermore, the College's concern with teaching students to think for themselves rather than with providing a mass of information on a host of subjects concerning which it might be pleasant to have students informed, or even with a set of general truths. It is not the purpose of the College to instruct members of the rising generation what to think, but, rather, to teach them how to think. Its purpose is not indoctrination but the development of power to form sound judgments with respect to those questions which are the concern of everyone.<sup>2</sup>

The Harvard Committee expresses the following opinion:

It is erroneous to conclude that because Harvard College requires no subjects to be studied by all students that it, therefore, offers no training in the essentials of general education. It is clearly of much more importance that honest thinking, clearness of expression, and the habit of gathering and weighing evidence before forming a conclusion be encouraged than it is that students be required to take any particular group of introductory courses.<sup>3</sup>

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<sup>1</sup> A Final Report of the Executive Committee of the Cooperative Study in General Education, op. cit., page 203.

<sup>2</sup> Present and Former Members of the Faculty, University of Chicago. The Idea and Practice of General Education. Chicago: The University of Chicago Press, 1950, page 17. Chapter by Clarence H. Faust.

<sup>3</sup> Report of the Harvard Committee, op. cit., page 190.

In connection with the value of thinking, versus the acquisition of information or knowledge for its own sake, one writer<sup>1</sup> mentions that education often is little more than an "isolated series of informational exercises." A major fault is that teachers often pass on only the conclusions of research to the students, whereas experience with the processes which eventually lead to the conclusions would have resulted in increased understanding and would have shown the actual thinking involved in the problem. The writer also maintains that ideas which at the time of consideration are insufficiently supported by evidence should not be discarded, but should be discussed. Additional facts might arise which could increase the evidence. The McGrath Report<sup>2</sup>, in listing objectives of general education, includes the following: "2) To cultivate habits of reflection and the processes of reasoning employed in reaching valid judgments."

- 2) General education should result in adequate command of the basic non-vocational skills needed in daily living.

Apart from those skills needed in a vocational connection, there may be a large variety of basic skills

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<sup>1</sup> S. J. French. "Only the Educated Shall Be Free." American Association of University Professors Bulletin. 34: 1948, page 665.

<sup>2</sup> E. J. McGrath, et al., op. cit., page 22.

needed for competent and satisfying daily living. A few, such as reading and writing, may be needed by practically everyone, although the nature of the life of the individual largely may determine the degree of this need. Whatever skills are needed in performing activities which result in needed competencies and satisfactions for the particular individual would seem to be the skills which should be developed. For example, one person might need some degree of skill in playing a particular musical instrument, another might need this same capacity for painting in water colors, still a third might need skill in typing. The particular needs would be determined largely by the nature of the individual and the society.

The more common can be organized into two major divisions. These are skills of communication and the skills of mathematics. The former group includes the skills needed in speaking, reading, writing, and listening, plus the skills needed in non-verbal communication activities. The latter group includes the skills needed for engaging in the multiple activities in which accurate quantitative relationships must be understood and expressed. The McGrath Report mentions the following as an objective of general education: "1) To cultivate habits of effective communication by word and by number."<sup>1</sup>

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<sup>1</sup> E. J. McGrath, et al., op. cit., page 22.

Offerings in this phase of higher education for the most part attempt to offset deficiencies in tool subjects. English grammar and its application in rhetoric seem to be universal requirements for freshmen in institutions of higher liberal education. In addition, many colleges and universities require upperclass students to pass an English proficiency examination before acceptance for a degree. Sometimes a foreign language is required for the purpose of providing additional education on the structure and function of language. In recent years correctional reading programs have come into prominence, and this service is being used extensively by students desirous of correcting undesirable reading habits and improving reading speed and comprehension.

One prevailing view of the basic skills of communication is that integration is an inherent quality of these skills: "Essentially, a communication course would seem to be one in which the four aspects of linguistic communication--reading, writing, speaking, and listening--are combined in an integrated program rather than being taught as fractions, if at all, in separate courses."<sup>1</sup>

Another point of view is that training in the basic skills of communication is a concomitant of learnings which

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<sup>1</sup> H. T. Morse, editor, op. cit., page 156. Chapter by H. B. Allen.

are directed primarily to other goals. Hutchins presents an example of this from his personal experience in the following:

It is sad but true that the only place in an American university where the student is taught to read, write, and speak is the law school. The principal, if not the sole, merit of the case method of instruction is that the student is compelled to read accurately and carefully, to state accurately and carefully the meaning of what he has read, to criticize the reasoning of opposing cases, and to write very extended examinations in which the same standards of accuracy, care, and criticism are imposed.<sup>1</sup>

Some institutions of higher learning require one year of mathematics for the liberal arts student, although many schools give the choice of a requirement in the division of mathematics and sciences.<sup>2</sup>

- 3) General education should result in the ability to engage in competent participation in social and political affairs.

This statement concerns the need for developing an individual who can help with the solution of the many complex social and political problems of the present day. This need, although appearing to be societal, also is individual, since decisions reached in social and political matters will affect also the individuals of the society.

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<sup>1</sup> R. M. Hutchins. Education for Freedom. Baton Rouge, La.: Louisiana State University Press, 1943, page 7.

<sup>2</sup> The University of Chicago requires one year of mathematics for the general student.

Perhaps there has never been a more vital period than the present when a thorough understanding of sociological, economic, and various governmental ideas and practices is needed by every member of society. Problems of capitalism, communism, depression, war, price controls, race prejudice, and many other issues must be studied and understood by each member of a democracy in accordance with his ability to do so.

Some of the problems which face modern society, as well as the necessity of a well-informed populace are pointed out in the following:

In our present unhappy world crisis, one fact stands out with terrifying clarity, namely, that the price of ignorance in the modern world is catastrophe. The survival of democratic values demands of every citizen that he have a modicum of insight into how society operates. The growth of technology and the ever increasing specialization impose the need for greater and greater social interdependence. Science and invention hold the promise of unlimited material progress, but they also hold the threat of unlimited destruction. Whether progress or destruction is to triumph depends upon how quickly and how effectively we are able to advance our collective intelligence in the management of our social life.<sup>1</sup>

The changes in our society and its growth from the simple to the complex have been pointed out by Counts.<sup>2</sup>

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1 The Fifty-first Yearbook of the National Society for the Study of Education, Part I: General Education. Chicago: The University of Chicago Press, 1952. Op. cit., page 133. Chapter by Arthur Naftalin.

2 G. S. Counts, op. cit.

He mentions that our world, once small then grown large, is again small because of ease and speed of transportation. This point emphasizes the need for understanding and cooperation among peoples of our own country, also those of other countries. Other features of our society which require study and understanding by all are that our frontiers are now filled and closed, people are more transient than formerly, the closely-knit patriarchal family is losing power, self-sufficient farm and rural neighborhoods are disintegrating, and small business is disappearing. One popular claim, that the population may become stable, is not materializing.

The major education which is directed toward preparing individuals to cope with the problems of society is found in the social sciences or social studies programs. The tendency toward integration is pronounced in the various fields--sociology, economics, geography, and sometimes history. Levi presents the following needs of social science:

Individuals in the modern world enter into personal relations with others in primary organizations such as the family and the school. They participate with others in making political decisions as fellow-members of a political state. They share the common problems of earning a living and of economic decision. They

are all members of a community within which persons spend their leisure and engage in activities of worship.<sup>1</sup>

Levi also lists the following purposes of social science instruction:

1) To provide a genuine understanding of the society within whose frame we live. 2) To exhibit those conflicts of value which underlie all political and economic decisions. 3) To provide the social knowledge which is a prerequisite to wise decisions of social policy. 4) To enlarge social sensitivity in those areas in which institutional change is desirable. 5) To prepare and encourage the individual toward intelligent social action.<sup>2</sup>

In a study reported by Dunkel, means by which the student can learn human needs and social factors through the study of art are listed by one of the teachers taking part in the study. The student should grow in the following behavior:

....4) The ability to understand the evolution of art forms from antecedent forms which, influenced by geographic, economic, and social factors, make new art forms by fulfilling human needs. 5) The ability to perceive, interpret, and enjoy art practices of past civilizations; to realize that art pieces of past civilizations were also functional and communicated often the ideas and feelings compatible with the social structure which the leaders were trying to build.<sup>3</sup>

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1 A. W. Levi. General Education in the Social Studies. American Council on Education: Washington, 1947, page 3.

2 A. W. Levi, op. cit., page 3.

3 H. B. Dunkel. General Education in the Humanities. Washington: American Council on Education, 1947, pages 11 and 12.

Some social scientists are firmly convinced that higher education has been doing very little toward preparing students for actual participation in political affairs. The following is an example:

There is much too little being done by American colleges and universities in preparing young men and women for actual participation in politics; in other words, in operating our democratic system of government. Of their failure in this respect college and university authorities are only vaguely conscious.<sup>1</sup>

- 4) General education should result in adequate functional knowledge of the physical and biological laws and information needed for competency and satisfaction in daily living.

As civilization becomes more and more industrialized, the necessity for understanding of many natural physical laws would appear to become increasingly important, both for the welfare of the individual and society. In addition, a knowledge of the organic nature of man and the lesser organisms is needed for intelligent, healthful living and survival.

Counts states the following:

Our knowledge only needs to be incorporated into a comprehensive program for the care and education of the individual from birth--a program designed to discover and correct all remediable physical defects, to form proper habits of diet, elimination, work, play, and rest, to train in the use of all forms of

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<sup>1</sup> T. H. Reed and D. D. Reed. Evaluation of Citizenship Training and Incentive in American Colleges and Universities. New York: The Citizenship Clearing House, 1950, page 7.

medical assistance, to insure the acquisition of a modicum of functional knowledge, and to develop a sense of concern for guarding and promoting the health of the entire American community.<sup>1</sup>

The following comments are made in the catalogue of Michigan State College concerning biological science for the general student:

The over-all purpose of a basic course in Biological Science is to motivate and guide the student in the development of an active interest in his position in the biological world. Thus, its recurrent theme is man himself. Biological Science seeks to develop in students a greater knowledge and understanding of life processes as expressed by such factors as the assimilation and utilization of energy, growth and its characteristics, structure and function, adaptation to environment, reproduction and inheritance, aging and death. Here, too, is provided the introduction to ecology, the cooperative and competitive relationship among plants, animals, and their environment.

In getting a foundation of biological knowledge, students should develop ability in the setting-up and analyzing of problems, the observing and recording of scientific data and their clear and logical interpretation. These studies should stimulate intellectual curiosity in biology; develop appreciation of present and possible future achievements of biological science; and encourage recognition of and readiness to be guided by competent biological authority.<sup>2</sup>

The Michigan State College viewpoint of the physical sciences in general education:

Competent students in this course should learn to formulate and analyze problems, interpret and evaluate data, use tables, apply simple formulas, read

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1 G. S. Counts, *op. cit.*, page 115.

2 Michigan State College Annual Report. The Basic College. East Lansing, Michigan, 1945-46, page 5.

and interpret maps, charts, graphs, and diagrams. Not only are readings and discussions parts of the course program, but certain facts and principles are demonstrated in laboratory periods where students, by their own manipulations, gain some idea of the precision of physical science equipment and the importance of care in handling it. There, they may also acquire a more objective attitude toward problems and a greater understanding of the factual and logical basis for scientific reasoning.

The broad objectives include a coordinated study of the nature and inter-relations of matter, energy, space, and time as illustrated by the reactions and properties of chemical elements and compounds; the influence of mechanical, gravitational, electrical, and thermal forces; the transformation and transmission of energy. Geological changes studied go back to the records taken from ancient rocks and fossils, but also include changes as timely as the very practical problems of soil erosion. The earth in relation to the sun and other heavenly bodies gives an impression of the vastness of time and space; this same relationship yields understanding of the seasons, climate, weather, and other practical considerations.<sup>1</sup>

The Harvard Report<sup>2</sup> states that a science course at the introductory level is needed for the general student, and that such a course or courses should represent broad syntheses within the areas of science and mathematics. Teaching should not be concerned only with technical vocabularies and skills, and knowledge of accumulated fact and theory from the past, but should also be concerned with an examination of basic concepts, the nature of the scientific enterprise, the historical development of the subject, its great literature, and interrelationships with other areas of interest and activity.

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1 Michigan State College Annual Report, op. cit., page 6.

2 Report of the Harvard Committee, op. cit., page 221.

French<sup>1</sup> mentions several ideas for making science courses satisfactory for the general student, as well as pointing out shortcomings of previous science survey courses at Colgate University. He maintains that science courses designed for technical training are of very little value for the general student, and also states that it is possible to teach science with a minimum of technical jargon. General education science courses should utilize the problem approach and consist of a study of the methods used and solutions of significant historical problems of science. The author favors a rather detailed study of a few select problems which illustrate past or present crises in science and are of personal or social importance to the student, rather than an attempt to make an extremely broad covering of the fields. Not only the results and conclusions are important, but the student also should learn how the scientist attacks and solves problems. The courses should utilize considerable laboratory work, demonstrations, and make use of all needed sources of information.

There is evidence that some attention is being given to meeting the needs of the non-specialist in science.

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<sup>1</sup> S. J. French. "Science in General Education." The Journal of General Education, 1: 200-205, 1947.

The following observation was made, after a survey of present-day trends in science in general education:

Practical applications of scientific knowledge, in terms of a happy and useful life, are increasingly included in science courses for purposes of general education. Although this procedure is recognized as desirable by many instructors in both physical and biological sciences, instructors in biological sciences seem to have less difficulty in identifying practical topics or problems than do those in physical sciences. A trend in courses in biological science is to deal with man rather than to deal with selected topics from botany and zoology.<sup>1</sup>

- 5) General education should result in conscientious, intelligent application of ethics to personal and social matters.

In recent years other aspects of education than the purely intellectual have received consideration. Attention is being given to the whole personality of the child and his adjustment to life. Methods, of course, differ in attempting to reach the objectives. Some programs consist of courses dealing primarily with real life problems, other programs range all the way to extreme bookishness. One report mentions the wide range of objectives of general education, and includes such features as intellectual, moral, emotional, and aesthetic in a

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<sup>1</sup> The Fifty-first Yearbook of the National Society for the Study of Education, op. cit., page 139. Chapter by Louis M. Heil.

thorough program.<sup>1</sup> This same report continues:

He must likewise develop for himself a set of high moral standards to govern his conduct and to provide the means by which he can appraise the behavior of his fellows. The exhibition of selfishness among legislators and other directive groups, to say nothing of the common man, makes it abundantly clear that education has a crucial responsibility in giving moral direction to our youth.<sup>2</sup>

Another source states that education must satisfy physical, intellectual, moral, and artistic features.

This latter source continues with the following:

Physical and intellectual maturity are not enough. By themselves, particularly if narrowly conceived, they may produce not a man but a powerful brute of highest cunning and resourcefulness. To become a man he must also achieve moral maturity and assume the role of a responsible member of society.<sup>3</sup>

The McGrath Report lists the following among the objectives of general education "...3) To assist the student in developing a code of ethics and a consistent philosophy of life."<sup>4</sup>

After a discussion of the idea that a basic goal in democratic education is the full and continuing development of the individual, another report states the following:

If this is the goal for democracy and for education, it is to be served by an education which rests on a philosophy of individualism, not individualism as a

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1 The Executive Committee of the Cooperative Study in General Education, op. cit., page 204.

2 Ibid, loc. cit.

3 G. S. Counts, op. cit., page 116-117.

4 E. J. McGrath, et al., op. cit., page 22.

doctrine of enlightened self-interest, but individualism as the full development of the individual in the development of his society. In order to fulfil himself in the context of this moral philosophy, the individual must give part of himself to the others with whom he lives and works. It is one of the tasks of liberal or general education to teach him the moral attitude involved.<sup>1</sup>

- 6) General education should result in an emotionally sound and satisfying life.

The importance of the emotions--the role of feelings, attitudes, and aesthetics in life adjustment and happiness, is the present issue for discussion. The theory that emotion is a powerful factor in connection with the learning process was presented over a half-century ago by William James in his "Principles of Psychology"; however, educators have been slow to face the issue until the past few years. One educational issue which probably deserves more attention in present-day consideration is the possibility of inspiring students to put into practice the knowledge and understandings which they have acquired in formal education. Often enthusiasm, an emotional element, is lacking as an incentive. An example of the need for inspiration is presented by Reed in a discussion of the requirements of a satisfactory introductory course in American Government:

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<sup>1</sup> The Fifty-first Yearbook of the National Society for the Study of Education, op. cit., pages 42-43.

It should be staffed not necessarily by great scholars but by persons of outstanding teaching ability with a definite interest in training young men and women for participation in politics and capable of inspiring in young people the desire to do so. It is at this stage that the desire to share activity in the operation of our democracy must be inculcated. . . . In the conduct of the course every practicable device for arousing student interest in political participation and for bringing students into actual contact with public officials and political leaders and organizations should be employed.<sup>1</sup>

Some experimental evidence is now being produced to substantiate theories of the importance of emotional factors in education. Among such experiments is a noteworthy example of the relation of pleasant and unpleasant experiences to memory. Meltzer and Stagner<sup>2</sup> studied how well college students remember pleasant and unpleasant experiences. About 15 per cent more pleasant items than unpleasant items were recalled; however, a few of the subjects remembered more unpleasant items than pleasant items. Most psychologists now hold the belief that both pleasant and unpleasant emotional experiences are retained better than experiences having no emotional value.

Corey expresses the following opinion of the importance of the emotional aspect in education:

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<sup>1</sup> T. H. Reed and D. D. Reed, op. cit., page 54.

<sup>2</sup> Reported in the following: S. Stansfeld Sargent. The Basic Teachings of the Great Psychologists. New York: Garden City Publishing Co., Inc., 1944, page 219.

One of the basic characteristics of learning--and a characteristic that is frequently overlooked by persons interested primarily in intellectual development--is the "feeling" aspect. We like or dislike, accept or reject, feel pleased or displeased, in greater or lesser degree, with every experience we have. Whatever is learned about a person, a group of persons, an object, a practice, an institution, or an idea is accompanied by an evaluation of it. Any sharp distinction between intellectual and emotional experience is unrealistic.<sup>1</sup>

The following also is pertinent:

This view of general education is developed on the assumption that the emotional and psychological life of young people, the social and cultural attitudes they bring to their studies, their particular talents and abilities, their relations to other human beings--all these, as well as their intellectual ability to meet the demands of their teachers, are basic considerations in planning a program of general education. Instrumentalism assumes, in fact, on the basis of much educational and psychological research that the ability of students to function intellectually is greatly affected by their attitudes, their emotional drives, and the particular character of their talents.<sup>2</sup>

Eight principal emotional needs of children are stated and discussed by Rath and Burrell:<sup>3</sup> 1) the need for belonging; 2) the need for achievement; 3) the need for economic security; 4) the need to be free from fear; 5) the need for love and affection; 6) the need to be free from

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1 The Fifty-first Yearbook of the National Society for the Study of Education, op. cit., pages 58-59. Chapter by S. M. Corey.

2 Ibid, page 173. Chapter by M. S. MacLean and Esther Raushenbush.

3 L. E. Rath and A. P. Burrell. Do's and Don't's for the Needs Theory. New York: Ad Art Printing Service Inc., 1950.

guilt; 7) the need for self respect; 8) the need for guiding purposes. The authors mention that research is now in progress to test the importance of these needs:

All of the experiments to date tend to support the theory: as teachers try to meet the emotional needs of children learning tends to improve as measured by scores on standardized tests; social acceptance tends to increase; extreme forms of aggression tend to decrease; the frequency of on-set and the intensity of certain physical symptoms seem to decline and school attendance tends to increase. Given this much basis in experience, it seems worthwhile to continue efforts to experiment with different groups in many different places.<sup>1</sup>

One of the necessary concerns in a discussion of a satisfying emotional life is that of aesthetic experience. Flaccus<sup>2</sup> defines aesthetics as the theory of the beautiful. He points out the ambiguity of the term "beautiful," stating that to some the term means that which is regular, harmonious, directly and wholly pleasing, while to others a broader meaning is used to cover anything which is artistically effective. The latter then often would not satisfy the requirements of the former. He also points out the relationships of aesthetics to such fields as philosophy, sociology, and psychology.

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1 L. E. Rath and A. P. Burrell, op. cit., page 1.

2 L. W. Flaccus. The Spirit and Substance of Art. New York: F. S. Crofts and Co., 1947, pages 3-10.

Aesthetics are studied for the most part in the field of studies known as the humanities. The name "humanities" refers in general to the arts and works of man, and includes such subjects as literature, music, the other fine arts, English composition, speech, foreign languages, philosophy, religion, psychology, and sometimes history and library science.

The humanities serve as a record of the attempts of man to illustrate his aspirations and feelings through various mediums of expression. For example, literature, language, philosophy, and history represent verbal attempts at expression, art uses the visual medium, and music uses the aural medium. Perhaps some acquaintance with all of these is necessary for appreciation of the nature of the humanities and knowledge of the nature of the various peoples themselves.

One opinion of the purpose and value of the humanities is the following, the words of Ralph Barton Perry as quoted by Dunkel: (The humanities) 'make man more man in the eulogistic sense of the word; (the studies) which contribute to a 'good life' based on free and enlightened choice among values.'<sup>1</sup>

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<sup>1</sup> Ralph Perry. The Meaning of the Humanities. Princeton: Princeton University Press, 1938; quoted by H. B. Dunkel, op. cit., page 16.

In a discussion of leisure time, and the possible contribution of the humanities to this leisure time, the Executive Committee of the Cooperative Study in General Education declares the following:

If this additional leisure time is to be put to constructive use, the arts must find a larger place in the curriculums of our high schools and colleges. They will not only permit our people to occupy themselves with interesting and useful activities; they will also serve as a catharsis for the release of the nervous energy excited by our complex and closely integrated social life. It is unnecessary here to develop the conception that students should not only be made aware of aesthetic values but should also be given an opportunity to learn the techniques by which beauty may be created in their own lives.<sup>1</sup>

Rugg<sup>2</sup> emphasizes the importance of creative expression in developing the personality of the individual and in promoting a vital forward-looking society. A history of the important concepts and personalities in various fields of art is presented, beginning with the past century and ending with a discussion of present-day tendencies. The importance of the quality of "feeling" is brought out, and special emphasis is given to the role of body response and movement in creative self-expression. The creative act itself is described as self-expression of self-imagination in a designed form.

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1 A Final Report of the Executive Committee of the Cooperative Study in General Education, op. cit.

2 Harold Rugg, op. cit. Part IV, Chapters XIII and XIV.

The relationship between creative stimulation and the emotions is mentioned in the following by Lowenfeld:

Since it is an established fact that nearly every emotional or mental disturbance is connected with a lack of self-confidence, it is easily understood that the proper stimulation of the child's creative abilities will be a safeguard against such disturbances.<sup>1</sup>

The same author continues:

If the child expresses himself according to his own level, he becomes encouraged in his own independent thinking by expressing his own thoughts and ideas by his own means. The child who imitates becomes dependent in his thinking, since he relies for his thoughts and expressions upon others. The independent, thinking child will not only express whatever comes into his mind but will tackle any problem, emotional or mental, that he encounters in life. Thus his expression serves also as an emotional outlet.<sup>2</sup>

In concluding this chapter, it must be reiterated that the six concepts which have been stated and discussed in this chapter--the desired outcomes of general education--are the result of opinions expressed or implied in literature on general education.

The following is a summary listing of the six desired outcomes of general education:

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1 Viktor Lowenfeld, Creative and Mental Growth, New York: The Macmillan Co., 1947, page 6.

2 Ibid, page 7.

- 1) General education should result in the ability to make logical judgments through the processes of reasoning.
- 2) General education should result in adequate command of the basic non-vocational skills needed in daily living.
- 3) General education should result in the ability to engage in competent participation in social and political affairs.
- 4) General education should result in adequate functional knowledge of the physical and biological laws and information needed for competency and satisfaction in daily living.
- 5) General education should result in conscientious, intelligent application of ethics to personal and social matters.
- 6) General education should result in an emotionally sound and satisfying life.

## CHAPTER IV

## CHAPTER IV

## CONTRIBUTIONS OF MUSIC TO GENERAL EDUCATION

The purpose of this chapter is to determine what contributions music can make to the realization of the desired outcomes of general education previously stated and discussed.

Selected literature in the following fields or aspects of music was studied: 1) the use of music in primitive cultures; 2) folk music of modern society; 3) the influence of music on behavior; 4) aesthetics and education in music; 5) miscellaneous supplementary materials. During the study of this material various uses of music which could apply to people in general and not to professional musicians in particular were discovered and given consideration. When a particular idea appeared to be more than an assumption and was substantiated by evidence, this idea was tentatively adopted and a search was made for additional corroborating evidence. This procedure resulted in some rejection and revision of content before the chosen contributions were considered adequately supported. Contributions chosen appeared to have a relation to general education. Possible verification of this supposition, as well as the nature of the contributions, is determined later in the study.

Supporting evidence for the apparent contributions of music to general education is of various types, falling into the following inter-related categories: (the results of) 1) practical application or use; 2) directed observation; 3) controlled experiment; 4) scholarly opinion. A greater amount of evidence was discovered for some contributions of music than for others; however, this fact merely emphasizes the probability that the particular use of music is more definitely proved in the one instance than in the other, or that possible additional evidence for the less well substantiated uses was not discovered or is not yet in existence. In addition, it may mean that some uses are broader in scope than others, more frequent or more generally recognized. Therefore, the extent of the evidence does not determine the relative importance of the contribution. The purpose in this part of the study, as in that in which the desired outcomes of education were considered, is to consider all possible contributions, but not to attempt to weigh the relative importance of each.

In the organization of the contributions of music to general education, the attempt was made, for the sake of clarity and meaning, to make each statement of a contribution include a broad area under which more specific features could emerge if necessary. In accordance with this attempt,

four contributions of music are stated. There can be no clear-cut separation between these and much inter-relationship is evident. Separation has been made in order to give emphasis to certain important features. The first three statements of contributions indicate uses of music and conditions which music can bring about for people in general. These three statements in particular are closely related. It is quite likely that uses 1) and 2) are somewhat dependent for their existence on use 3). However, throughout the study the attempt will be made to distinguish among these three uses, using evidence where it seems to have the most direct relationship. The fourth statement indicates a discipline necessary for satisfactory musical experience.

The four statements are:

- 1) Music can serve as a medium for the expression, communication, and recording of feelings, aspirations, and ideas.
- 2) Music can enhance social activity and promote social consciousness and adaptability.
- 3) Music can influence moods and serve as a regulator of tension.
- 4) Music can serve as a medium for the development of the powers of discrimination and judgment.

Statement and Discussion of the Contributions  
of Music to General Education

- 1) Music can serve as a medium for the expression, communication, and recording of feelings, aspirations, and ideas.

The conclusions reached by those who have studied music practices in many cultures, both by direct observation and by analysis of existing remnants from the past, are that music through the ages has been a medium for self-expression and for attempted communication of the desired message to others.<sup>1</sup> In the early days transmission was accomplished largely by word of mouth to others and to future generations from father to son. Later permanent recording was made through written notation, and with the arrival of our present system of notation, fairly exact recording has been guaranteed.

The role of music in primitive cultures, especially non-Caucasian, was primarily utilitarian; although it is likely that the recreational aspect of music was a concomitant factor to the various musical activities. Most expression was connected with the numerous religious practices, or activities allied to these, and communication

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<sup>1</sup> For a discussion of pre-historic art see the following: H. W. Van Loon. The Arts. New York; Simon and Schuster, 1939, chapter II.

was intended for the god governing the activity in which help was needed or praise intended. Vocal utterance and the dance were the basic media of expression and communication and these two media existed as one. Drums and instruments were used only for accompaniment purposes.

Perhaps the nature of self-expression through music, and vocal expression in particular, is made more clear by the following:

Self-expression in singing is the process of manifesting one's own thoughts and feelings in and through the medium of song. Expression takes the form of the use of language (words), sounds (voice) or other means of communication, in an endeavor to convey the singer's concepts or feelings with force, vividness, clarity or other desirable qualities.<sup>1</sup>

In the following Diserens and Fine have noted the widespread use of music, not only in connection with the religion of native cultures, but in all cultures:

Let us first note that every people, savage or civilized, ancient or modern, seem to have utilized music as an accompaniment to their religious practices. Our historians of music and the notices on primitive music in nearly every work on ethnology substantiate the statement.<sup>2</sup>

The importance of music in religion and allied activities in the lives of the early Africans is pointed out by the following: "The earliest traces of music in native

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1 V. A. Fields. Training the Singing Voice. New York: King's Crown Press, 1947, page 41.

2 C. M. Diserens and Harry Fine. A Psychology of Music. Cincinnati: University of Cincinnati Press, 1939, page 134.

Africa are found in the dances of worship. No matter what form of religious cult was practiced, music took an important part in its ritual."<sup>1</sup>

As discussed earlier in the present study, musical expression was virtually inseparable from religion for many centuries, and the uses of music for secular purposes and for enjoyment per se were not widespread until several centuries ago. As music became used for intensifying the expression of any and all feelings, aspirations, and ideas, it fell roughly into two general classes; 1) folk music--music originating with the people; 2) serious or formal music--music composed by professional musicians.

The following seems to be an adequate and accurate definition of folk music:

A folk song is a spontaneous expression of the thought and feeling of the people with whom it originated. It comes out of some deep and inherent feeling which originates in the heart of an individual who is inspired by some profound emotion or some overpowering thought which he puts into music. It is then accepted by other people and sung by them. After a long period of time, it takes form and then represents the people by whom it has been sung over and over again for many years, and even, perhaps, for centuries of time.<sup>2</sup>

The nature of folk song among the African natives is shown by the following: "In like manner, many of the songs

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<sup>1</sup> Maud Cuney-Hare. Negro Musicians and Their Music. Washington: The Associated Publishers, Inc., 1936, page 6.

<sup>2</sup> B. M. Brooks and H. A. Brown. Music Education in the Elementary School. New York: American Book Co., 1946, page 308.

are found based on a fable or folk tale, or descriptive of a social custom of a tribe or nation. Here, through music, we find a related myth that has existed for centuries."<sup>1</sup>

From the same author an integral quality of folk song, spontaneity, is described: "Their power of invention and improvisation may last for hours. Expert in adapting song to current events, they indulge in mockery, ridicule, and sarcasm, or in flattery or praise of men and happenings."<sup>2</sup>

Another source presents additional data on the presence of free improvisation in folk song: "For it may be well to remember that while savages and barbarians have an abundance of fixed and permanent songs, they are also fond of improvising and that much of their singing is the spontaneous expression of a new thought at the moment of the singing."<sup>3</sup>

A picturesque description of how folk songs originate is presented in the following account of folk song development in the United States:

A people make a three-thousand-mile march between the eastern and western oceans. Songs traveled with

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1 Maud Cuney-Hare, op. cit., page 16.

2 Ibid., page 19.

3 The American History and Encyclopedia of Music.  
W. L. Hubbard, editor in chief. New York: Irving Squire,  
1908, page 2. Chapter by Frederick Starr.

them; songs were born along the way. Every hamlet produced its crop of local ballads of murders, disasters, and scandals. Every occupation had its specialized poesy. Every fiddler put his own twists on the tunes he learned from his pappy. Every child had its own skipping jingle, a little different from the next child. Songs flowered up out of the lives of the people as liberally as wild flowers on the West Texas plains in April, and most of them vanished as quickly, sowing the land with seed for the next springtime crop of songs. Those songs that lived to walk the long, lonesome road with the people have been largely written down by folklorists during the past fifty years.<sup>1</sup>

It is true that during the past fifty years or so there has been considerable interest in recording and collecting folk music. Folklorists have visited the various regions, taken the tunes down in music notation as they were sung or played, and have then published this music; thus, opportunity is being provided for all peoples to become acquainted with the folk music of all other peoples. This, of course, was impossible before this music was recorded in the universal symbols of music notation. A worthy example of the development of folk music in modern life is the corrido of Mexico.<sup>2</sup> The corridos spring up in a region spontaneously and are gradually lengthened and improved by the people in this region. These songs tell the stories of important events, the

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<sup>1</sup> J. A. Lomax and Alan Lomax. Folk Song: U. S. A. New York: Duell, Sloan, and Pearce, 1947, page vii of preface.

<sup>2</sup> P. F. Ross. "Spanish Melody Plus Indian Rhythm." Modern Mexico. 19: 13, 31, 1946 (July).

doings of local heroes, gossip, and similar matters. The melody is monotonous and repetitive. When these songs reach a satisfactory form and length, they are published and distributed to the people by printing shops in the various towns. Most folk songs are short but the corrido is known for its excessive length.

In a discussion of the contribution of formal serious music to the subject under discussion, one major issue must be clarified: the degree of communication between the composer and the performer or listener. It appears evident that in folk songs and all other vocal music the communication of the ideas, and possibly the feelings, of the originator or composer can be accomplished with a fair degree of success, providing the language is understood by the performer and listener. In the instrumental sphere, communication by means of program music, if the described features are known to the performer and listener, might approximate the results of vocal music. However, in instrumental music which is not intended as a description of a definite concrete matter, but which is merely a product of inspiration, possibly brought on by some esoteric factor in the composer's life, difficulty in communication is an inherent factor. Thus, the degrees in difficulty of communication must be realized and provided for in any thorough study of music.

Opinion is divided on the subject of communication through abstract music. There are those who believe that no direct communication of feeling, idea, or aspiration is possible. For instance, the listener contemplates the music, but the feelings or ideas which he receives as a result of the musical experience are determined by his background, education, and personality, plus his mood at the time of contemplation. If the foregoing is true, then any discussion of abstract music in relation to communication is inappropriate. However, another point of view maintains that there can be some communication between the composer and performer or listener, but that the degree of reception of the expression, may vary considerably. One author<sup>1</sup> points out that it would be merely a coincidence if the listener were moved by the same emotional response as that which had stimulated the composer. As analogies in support of his position, he mentions that viewing the anger of actors on the stage does not instill anger, also, that comic characters can cause amusement without exhibiting amusement themselves. He states the following concerning music: "Music causes an emotional response in its hearers, but such emotion is not necessarily of the same type as what is musically represented,

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<sup>1</sup> Victor Bennett. "Music and Emotion." The Musical Quarterly. 28: 406-414, 1942, 412.

and is independent of the same."<sup>1</sup> Another source, not in complete agreement with the preceding account, maintains that the "reactions" which aroused the artist are comprehended in various degrees by the one who contemplates or listens:

This may be interpreted to mean that art is an individualistic rendering in a communicable form of the spiritual reactions established between man and the outer world, an objectified representation of some experience through which he has lived or by which he has been stimulated. While these expressions have nothing to do with practical realities, they are communicated in such a vivid way as to arouse in the reader, hearer, or observer reactions which in varying measure correspond to those which moved the artist.<sup>2</sup>

In consideration of the ideas presented in the foregoing discussion of folk music and formal music, there is a preponderance of evidence that music can serve as a means of communication. Undoubtedly there are degrees of extent and clarity in communication, exemplified by the concrete nature of vocal folk songs and other songs and the abstract nature of instrumental nature.

2) Music can enhance social activity and promote social consciousness and adaptability.

There is reciprocal action between the two parts of the above statement: "enhance social activity" and

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1 Victor Bennett, op. cit., page 414.

2 H. D. McKinney and W. R. Anderson, op. cit., page 23.

"promote social consciousness and adaptability." The enhancement of social activity is a result of the increase in social consciousness and adaptability of the individual members; the increase in social consciousness and adaptability may result from social activity through or with music. The statement is worded in its present form for the purpose of emphasis on the use of music in various social situations and also its effect upon the individual.

In native cultures probably no group activity takes place in which music does not play a vital part. "In all civic ceremonies and social institutions pertaining to christening, marriage, death or the political life, the dance ranks in importance with the feast."<sup>1</sup> The use of music in the various phases of the religion of these cultures has previously been discussed, and perhaps this use of music to enhance religious ceremony has been not only the earliest, but also the most wide-spread use of music in the social activity of all cultures.

Observations in modern society show that music is becoming widely used in various social activities. The use may be passive, in which members listen to musical performance, or active, in which members participate. The

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<sup>1</sup> Maud Cuney-Hare, op. cit., page 13.

extent to which music actually contributes to these various social activities would be difficult to measure, but the fact remains that such uses of music do not appear to be diminishing.

The development of social consciousness and adaptability is necessary if enhancement of social activity is to take place. Reference once more to the native cultures indicates that this was accomplished. Everyone participated in the musical activities, and with great enthusiasm. The fact that participants in the dance could work themselves into frenzies gives evidence that a common feeling or "group feeling" was established. In addition, the classroom observations of the writer of the present study indicate that the general social nature of the music class is heightened considerably immediately following the performance of a selection which has had much appeal for all, or nearly all members of the class. Of course, the music factor is not the only one which influences such a situation. The natural effervescence of young adolescents must be taken into consideration. However, it is this feeling that one is sharing an intense emotional experience with others that results in social consciousness of the group in which this process takes place. A feeling of belonging or "oneness" is established:

Teaching an egocentric or psychically wounded person the elementary values of social contact and integration is best done by giving him the experience of being part of a group that enjoys the pleasing atmosphere of an activity eagerly sought by all its members.<sup>1</sup>

Much supporting data for the development of social consciousness and adaptability can be found in the literature connected with the use of music in mental hospitals. This literature can be of particular value in contributing to the subject under discussion for the following two reasons: 1) the majority of mental patients are extremely desocialized; treatment which improves the social consciousness and adaptability of these patients should offer indications of use which could be of benefit to persons somewhat better orientated socially; 2) much of this literature is of an objective nature, based on scientific research and study, and has demonstrable validity and reliability.

Authorities believe that participation of the patient is a necessity for improvement in social consciousness and adaptability. The patient needs to have the feeling of taking part in his own rehabilitation. Allport says: "People must have a hand in saving themselves; they cannot and will not be saved from the outside."<sup>2</sup>

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<sup>1</sup> Willem Van De Wall. Music in Institutions. New York: Russell Sage Foundation, 1936, page 38.

<sup>2</sup> G. W. Allport. "The Psychology of Participation." Occupational Psychology. 20: 54-62, 1946; quoted by Doris Soibelman. Therapeutic and Industrial Uses of Music. New York: Columbia University Press, 1948, page 111.

Dykema<sup>1</sup> mentions the sense of comradeship and the feeling of belonging generated by participation in group effort. He also brings out the fact that group participation in music demands and develops cooperation, consideration for others, and mutual dependence. To enlarge upon this, the very nature of group musical activity makes impossible a satisfactory performance unless all members fully cooperate and make their contribution to the total effect. This latter consideration is an important item in education for group living, although the situation is brought about by the demand of group musical performance and is not a condition effected entirely by the music itself. There probably is interaction of these two factors in the ideal situation.

Dykema is a champion of group or community singing. In the following he describes the nature and results of this activity from the ideal standpoint:

In well-conducted community singing, the participants are by "precept and example" lead [sic] to regard the song as an expression of a situation which they enjoy; they find their fun, their relaxation in "putting the song over," in entering so freely into the situation that they frequently seem to make the song an expression of themselves.

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<sup>1</sup> P. W. Dykema. "Some Social Aspects of Music in Therapy." Proceedings of the Music Teachers National Association. 39: 1945, page 59.

This group freedom is so infectious that the participants, most of whom would be too shy to sing alone, almost unconsciously add their voices to the others and enjoy the beneficial effects of forgetting their depressing worries and releasing their harmful tensions.<sup>1</sup>

Altshuler<sup>2</sup> describes the procedure used in promoting group singing in a representative mental hospital. Group singing in the wards is introduced by a theme song which should be familiar to most of the patients in the ward. National, patriotic, religious, folk, sentimental, and comic songs are emphasized because of possible familiarity, ease of comprehension, and possible association with the past. Dancing also is a part of the program. Many patients have been made socially conscious through the music program.

Discussed in this same article was the physiological manner in which music affects the individual and makes possible the contact with the world of reality. Music attacks the thalamus, the seat of sensation and emotion. Some musical stimulation probably can take place at this level; however, the musical impulses may go on to the cortex. When the cortex, the center of higher intellectual activities, is thus stimulated, the patient to some extent forsakes his world of phantasy and approaches the world of

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1 P. W. Dykema, op. cit., page 60.

2 I. M. Altshuler. "The Part of Music in Resocialization of Mental Patients." Occupational Therapy and Rehabilitation, 20: 1941, pages 84-85.

actuality, enabling the psychiatrist to establish contact with him.

There is evidence that repeatedly successful social experiences in music will have some carry over to the general social life of the individual, thus increasing consciousness and adaptability not only at the time of musical experience but at other times and in other matters as well.

The following case study is presented in detail by Altshuler in order to give evidence in support of the foregoing statement. The patient, thirty years of age when admitted to the hospital for the second time in November, 1937, had been diagnosed as a schizophrenic, mixed catatonic and paranoid type.

When music was played she would display some attention, but failed to cooperate. In November, 1938, during rehearsal of Christmas songs she became more alert, listened attentively, smiled and began to sing. In March, 1939, she began to sing regularly in group singing. Music in allegro particularly affected her. In December, 1939, she first spoke to the lady choir conductor and said "Merry Christmas" and added that she missed her. One day she sat down to the piano and played perfectly and spontaneously "Lay My Head Beneath A Rose." Shortly after she began to display interest in her personal appearance and remarked "I need a new outfit." Further progress in her social consciousness manifested itself in solo singing before the group, then reading the news before the class, then asking other patients to join the class. She finally became a regular member of the group. She has been given three short paroles and behaved well at home. Needless to say that the daily activities and particularly the music and song played an important role in her gradual resocialization.<sup>1</sup>

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<sup>1</sup> I. M. Altshuler, op. cit., page 85.

In the discussion of this contribution of music to general education, musical activity has been discussed from the group standpoint, where its value appears to be most evident. However, in conclusion, it is fitting to point out at this time that solo performance also may have some value in promoting social consciousness and adaptability. The soloist, if his performance is competent, usually wins approval from his audience, may therefore feel that he is one of this group, and may quite possibly be a respected and admired member of various social groups. Naturally the vast majority of persons are not competent enough to receive recognition and satisfaction in this manner. Also, there is a danger that the soloist, even though an amateur, may seek more and more isolation in order to concentrate on his specialty, and that actual social rapport will not be established with any group.

3) Music can influence moods and serve as a regulator of tension.

In connection with the foregoing statement mention must be made that a mood is generally considered as a state of feeling which is not directed toward any specific factor and is not caused by same, whereas an emotion generally is considered as a fairly specific state of feeling, directed

toward or caused by some objective factor. However, there appears to be a great amount of freedom taken in the use of these two terms. For the purpose of clarity in the present study the term "mood" must be used, since no evidence has been found which indicates that music can create or influence specific emotions.

Music as a "regulator of tension" naturally is interwoven with the mood aspect. As a matter of fact it would appear that the change in tension is a primary factor in influencing the mood; however, another factor, the release of tension through the physical activity involved in various types of musical participation, is a means which seems to be somewhat outside of the strictly musical aspect of tension. Evidence presented in this discussion primarily is in support of the ability of music itself to influence feeling states and tension. The bulk of the experimental literature is concerned with listening; however, performance and creative activity certainly must not be regarded as of lesser importance in the relation to mood or feeling state merely because experimenters have been emphasizing listening, probably for the reason that this is an activity quite common to all persons.

Since listening is the major activity affecting the general public, a few of the considerations involved are

mentioned at this time:

The hearing of music does not necessarily lead to listening. When we perform music we hope that our audience will listen, but our best efforts may fail. This should not dismay us, but should rather prompt us to find out why it happened. There are several possible reasons. First, we all listen to music that affects us pleasantly, but unless we have to pay attention for professional reasons, we try hard to ward off and ignore music that we dislike. Moreover, music which afforded us pleasure yesterday may turn into an irritation today. Second, listening to music with full attention and enjoyment requires a comparatively free and open mind. When we are fatigued, preoccupied or worried, depressed or excited, music which at other times would grip us and hold our attention may fail to do so.<sup>1</sup>

Mursell<sup>2</sup> believes that the most important extrinsic factor in listening is the mood of the listener. However, he states that if the composition is of powerful influence, the prevailing mood is not all important, since the proper mood may be quickly established by the music. In continuing, he says that when the preceding emotional and affective state of the listener is very strong and is in conflict with the mood of the music the result will be disturbing. Program notes and oral comments are often used to assist in establishing the desired mood and mental state for the various musical selections on the program.

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<sup>1</sup> Willem Van De Wall. Music in Hospitals. New York: Russell Sage Foundation, 1946, page 13.

<sup>2</sup> J. L. Mursell. The Psychology of Music. New York: W. W. Norton and Co., Inc., 1937, page 205.

The power of music to exert strong influence has been suspected since ancient civilization. Although the following accounts of early superstition and philosophical opinion, some of which were given brief mention earlier, cannot be regarded as substantiating evidence, these accounts are presented at the present time to provide some historical background for the contribution of music under discussion.

The ancient native tribes believed music to have magical powers and attempted to use it in their elaborate healing rituals. Aristotle believed music could serve as a catharsis:

Aristotle states in Politics 8:1340 b 8 that if insanelly overwrought ("enthusiastic") persons 'listen to enthusiastic melodies that intoxicate their souls,' they are brought back to themselves again, so that their catharsis takes place exactly like a medical treatment.<sup>1</sup>

The following is a continuation of the Aristotelian view of music and catharsis, using religious excitement as an example. His first statement indicates his belief in the possibility of establishing approximately common moods through music:

For any experience that brings a violent reaction in some soul exists in all, although the degrees of intensity may vary--as for example in pity and panic,

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<sup>1</sup> Curt Sachs. The Rise of Music in the Ancient World East and West. New York: W. W. Norton and Co., Inc., 1943, page 253.

and also in extreme religious excitement. Since some persons are very susceptible to this form of emotion, under the influence of sacred music, when they use melodies that greatly excite the soul, they are reduced to a normal state, just as if they had received medical treatment and purgation.<sup>1</sup>

Aristotle believed that the Greek modes differed widely and could cause various reactions in those who heard them. The following is his viewpoint, shared by other ancient philosophers:

Aristotle says in his *Metaphysics* 8:5 that 'the medical scales differ essentially from one another, and those who hear them are differently affected by each. Some of them make men sad and grave, like the so-called Mixolydian, others enfeebled the mind, like the relaxed harmonias, others, again, produce a moderate and settled temper, which appears to be the peculiar effect of the Dorian; the Phrygian inspires enthusiasm.'<sup>2</sup>

Plato also believed in this power of the Greek modes to influence behavior and moods. In the *Republic*<sup>3</sup> a discussion between Socrates and Glaucon takes place in which the character of the modes is discussed. The Mixolydian and Hyperlydian were thought to be mournful and plaintive. The Ionian and the Lydian were the soft, relaxed harmonies. The Dorian, Hypodorian and Phrygian were of noble and moderate character and considered the only modes suitable for

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1 D. M. Schullian and Max Schoen. Music and Medicine. New York: Henry Schuman, Inc., 1948, page 58.

2 Curt Sachs, op. cit. page 248.

3 The Republic of Plato: Book III. Translated by Alexander Kerr. Chicago: Charles H. Kerr and Co., 1903, articles 398-399, pages 27-30.

use in education and life in general.

The following is another opinion:

According to Schopenhauer, music lies at the heart of all things, lives upon their essence and influences all. Music is independent altogether of the world of concrete things and could, to a certain extent, exist if there were no world at all. It is a copy of Will itself, a most intimate expression of the infinite and eternal energy which is the essence of the Universe. This is why the effect of music is so much more powerful and penetrating than that of the other arts. They speak only of shadows, but music speaks of the thing itself.<sup>1</sup>

In recent years there has been a spirit of empiricism surrounding the supposed powers of music. Attempts are being made through scientific experimentation to find out what music really can do and the type of music or musical conditions which bring about the various results. As a result of the study of much pertinent data, Gaston<sup>2</sup> indicates that factors such as fast tempo, accented rhythmic figures, staccato and percussive effects, and loudness are stimulating qualities in music, whereas slow tempo, legato passages, lack of accent, and softness are relaxative qualities. In addition, soft strings and woodwinds naturally are more relaxing than loud brass and percussion.

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1 C. M. Diserens and Harry Fine, op. cit., page 89.

2 E. T. Gaston. "Dynamic Music Factors in Mood Change." Music Educators Journal. 37: 42, 44, 1951 (Feb., March.)

A large body of experimental literature is developing concerning the influences of music on mood and tension. In the discussion of the use of music as an aid in developing social consciousness and adaptability, mention was made of the contribution of experimentation in mental hospitals to this area of knowledge. Similarly, much of the experimentation related to the present discussion has been motivated by the recent emphasis on the use of music in hospitals, particularly in mental hospitals. Interest in the possibilities of music in industry also has made a contribution.<sup>1</sup>

The experimental literature on the effect of music on mood and tension can be divided roughly into two general types: 1) introspection--the individual's analysis of his own feelings; 2) Observations of variations in physiological and physical reactions. Some examples of each type are now presented.

One of the most extensive introspective investigations of mood took place several decades ago:

An investigation by Schoen and Gatewood on the effects of music on moods was prompted by the results obtained from a study of more than 20,000 mood-change charts on which that number of persons in various parts of the country had reported the effects produced upon their

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<sup>1</sup> The following is an adequate introduction to the nature and problems of music in industry: B. E. Benson. Music and Sound Systems in Industry. New York: Mc-Graw-Hill Book Co., Inc., 1945.

moods by 290 phonograph recordings of vocal and instrumental music. Only one test was made with each group. An analysis of the data indicated that in general not only does a musical composition produce a change in the existing affective state of the listener but also that its effect upon a large majority is strikingly uniform.<sup>1</sup>

Hevner<sup>2</sup> varied such elements as rhythm, harmony, and tempo in a series of musical selections. Listeners were asked to report their reactions. Results were quite general, and the composition as a whole seemed to be the main factor in mood judgments; however, results had some significance. The major mode was described as happy and playful, the minor mode as sad and dreamy; firm rhythms were vigorous, flowing rhythms, graceful and tender; complex dissonances were exciting, even agitating, whereas consonances were happy and serene.

Rigg<sup>3</sup> tested the influence of tempo on mood. Five musical phrases of equal duration, all somewhat different in melodic and harmonic nature, were played on the piano at six different tempos. Tempos were alternated, not progressive. The subjects, varying in musical background,

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1 Max Schoen. The Effects of Music. New York: Harcourt Brace and Co., 1927. Reported by Doris Soibelman, op. cit., pages 66-67.

2 Kate Hevner. "Experimental Studies of the Elements of Expression in Music," American Journal of Psychology. 48: 246-268, 1936; reported by Doris Soibelman, op. cit., page 71.

3 M. G. Rigg. "Speed as a Determiner of Musical Mood." Journal of Experimental Psychology. 27: 566-571, 1940.

checked two main headings: 1) serious-sad; 2) pleasant-happy. Also there were several sub-headings under each of these. General results showed that fast tempos tended to make the music of a pleasant-happy quality, while slow tempos tended toward a serious-sad quality.

The observation and measurement of physiological and physical reactions, which result in data of a highly objective nature, have been pursued for the purpose of determining what changes actually take place in the organism as the result of various musical stimuli. One of the early experiments was performed by a French musician of the eighteenth century, A. E. M. Gretry.<sup>1</sup> He checked his pulse by holding his finger on it while he sang at different tempos. He reported that his pulse quickened somewhat when he sang at the fast tempos and that the opposite occurred at slower tempos. Whether or not he took into consideration the fact that faster tempos might call for additional energy, which, in turn, would speed the pulse rate is not mentioned.

Diserens<sup>2</sup> conducted a series of various physiological and physical observation experiments. He used college

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1. Doris Soibelman, op. cit., page 26.

2 C. M. Diserens. "Reactions to Musical Stimuli." The Psychological Bulletin. 20: 173-199, 1923.

students of both sexes with varying backgrounds in music. Music, chiefly of the classical instrumental type, was played on the Edison phonograph, and comparisons of the measured or observed feature were made with and without music. His conclusions were the following:

1. music tends to reduce or delay fatigue and consequently increases muscular endurance;
2. music has no definite effect on precision or accuracy of movement; if the rhythm is not adapted to the rhythm of the work, it reduces accuracy in typewriting and handwriting, the result being shown in an increased number of errors;
3. music speeds up such voluntary activities as typewriting and handwriting. It also accelerates respiration.
4. music increases the extent of muscular reflexes employed in writing, drawing, etc.
5. music reduces normal suggestibility, except in the case of direct suggestion involving color in which suggestibility is increased;
6. music seems to have a tendency to produce a shift in normal preference for chromatic and achromatic impressions, the change being toward the blue end of the spectrum and the white end of the achromatic series;
7. music has a tendency to reduce the extent of illusions by acting as a distracting factor;
8. music influences the electrical conductivity of the human body as manifested by increased fluctuations in the psychogalvanic reflex.<sup>1</sup>

Since the pioneer experiments of Diserens many more experiments have been conducted on the measurement and observation of physiological and physical reactions with and without music. Many of these experiments add a questionnaire in which the subjects of the experiment attempt

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<sup>1</sup> C. M. Diserens, op. cit., page 196.

to indicate their feelings and any other pertinent data; thus, both introspective and objective evidence are gained from the experiment.

There has been considerable recent experimentation at the University of Kansas to determine influences of music on mood and tension; consequently, a number of experiments have been completed which will add evidence to the support of the contribution of music now under discussion. Since there is a considerable number of experiments illustrating the various approaches to the problem, those experiments selected for use at this time will be mentioned very briefly. In most cases only the nature and results of the experiment will be considered.

Unkefer<sup>1</sup> found that playing sedative music for patients during the pre-coma phase of insulin coma therapy and playing mildly stimulative music during the post-coma phase can smooth out this treatment. This is an application of the Iso principle: matching the existing mood of the patient with music, then, if desired, making gradual changes. Michel<sup>2</sup> also made use of the Iso principle. Subjects were patients of the disturbed, restless type. It

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1 R. F. Unkefer. The Effect of Music in Insulin Coma Therapy. Unpublished masters thesis, University of Kansas, 1950.

2 D. E. Michel. A Study of the Sedative Effects of Music for Acutely Disturbed Patients in a Mental Hospital. Unpublished masters thesis, University of Kansas, 1950.

was found that, in general, relaxative music had a quieting effect upon these patients. Most of the music was unfamiliar to all patients. The pleasure principle is thought to have played some part in the change, as is also the awareness of the patients that they were receiving extra attention.

Perry<sup>1</sup> measured the ability of subjects of high school age, and with some musical background, to learn braille reading with and without music. All subjects possessed normal vision; the blind condition was simulated by the use of taped glasses. Results showed that music facilitated the learning of braille by these subjects, and that quiet, non-stimulative music had resulted in the best learning. The conclusions are that nervous tension and the threshold of touch are affected by music. In another performance experiment Hahn<sup>2</sup> observed the effect of varying musical stimuli upon the work of students in an engineering drawing class. Five class periods of the same class group were used. Three periods received no music, one received continuous popular music, and the other received continuous classical music. Results showed that more work was accomplished with music and that there was better accuracy.

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<sup>1</sup> Doradeen Perry. A Study of the Effects of Music in the Learning of Braille by Seeing Subjects. Unpublished masters thesis, University of Kansas, 1945.

<sup>2</sup> M. E. Hahn. "Music and Engineering Drawing." Kansas Music Review. 9: 9, 21-22, 1947 (December.)

Results were better with classical music than with popular music.

An interesting experiment on the effect of music on posture was conducted by Sears.<sup>1</sup> Twelve subjects of ages and backgrounds of a considerable variety were used. Five recordings chosen to represent different degrees of stimulation were played. Through a one-way mirror photographs were taken one-half minute after each recording started and again two-and-one-half minutes after the beginning of the recording. All subjects were seated on identical stools with no back rest. Conclusions from the results of photographs and observations were that music evokes changes in posture and that the same type or piece of music evoked similar changes in all subjects, but in different amounts.

Livingston<sup>2</sup> used another approach to the idea of music influencing moods and similar moods in all of those exposed to the stimuli. Subjects with a substantial musical background and some ability to improvise either by voice or instrument were used. Each subject was handled separately. Four pictures of varying types, two of which were objective and two of which were non-objective, were contemplated at

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1 W. W. Sears. Postural Response to Recorded Music. Unpublished masters thesis, University of Kansas, 1951.

2 F. S. Livingston. A Study of Musical Responses to Pictorial Stimuli. Unpublished masters thesis, University of Kansas, 1951.

separate intervals by the subject. The subject then improvised his feelings and impressions on voice or instrument. Results showed a similarity in mood in these improvised responses among the various subjects. The conclusion is that moods in art can be perceived similarly by people. Gerren<sup>1</sup> also made use of the possible connection between art and music. He selected eighteen subjects of varying ages, and backgrounds and played five recordings of instrumental music of supposedly various degrees of stimulation while the subjects contemplated four varying non-objective pictures. Subjects also studied these pictures without music being played. Results of questions on these pictures showed that music tends to make more specificity in response and that responses tend to be more favorable and optimistic with music than without.

Additional data on the relationship of mood in music and art were brought forth in an experiment by Cater.<sup>2</sup> Several preliminary experiments were performed, using students from classes of painting, drawing, and architectural design at the Kansas City Art Institute. The purpose in the preliminary stages was to determine optimum

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1 N. L. Gerren. Responses to Non-Objective Pictures With and Without Music. Unpublished masters thesis, University of Kansas, 1948.

2 M. L. Cater. The Effect of Music on Painting. Unpublished masters thesis, University of Kansas, 1949.

working conditions. In the final experiment he played two radically contrasting musical selections, one very stimulative, the other very relaxative. Each selection was played continuously for thirty minutes. Ten advanced art students each painted a water color during these two thirty-minute periods. Observations showed that the subjects appeared to be more nervous during the playing of the stimulative music and to be more calm during the playing of the relaxative music. Results in the paintings, all of which were non-objective, showed a predominance of dark colors and abrupt, sharply-defined lines with vertical tendency during the stimulative music. Light colors and flowing, wavy lines with much horizontal tendency were the most evident features of the paintings composed during the relaxative music. These various tendencies were prevalent in the work of all ten artists.

The foregoing experiments have been presented to demonstrate the many possible approaches to the influence of music on moods and tension. The numerous physiological changes which are caused by music, the changes in physical and mental performance when certain types of music are heard, and the examination of one's own feelings, all are part of the problem. Current enthusiasm indicates that more data will be forthcoming in these areas.

4) Music can serve as a medium for the development of the powers of discrimination and judgment.

Discrimination and judgment probably are vital factors in any educational field. Scholarly opinion regards discrimination as particularly necessary in any field in which the desired goal is appreciation and enjoyment: "That musical discrimination, as so understood, is a capacity of the highest importance, that it is a natural and inevitable expression of musical responsiveness, that it is a characteristic quality of a truly musical person is so obvious that no one is likely to question the proposition."<sup>1</sup>

In any thorough music education program the individual will become acquainted with many kinds of music. Since most persons have only a modest amount of time to devote to music, the music which gives the most satisfaction to the individual naturally must be given preference. For leisure-time listening or performance the individual must be able to choose from his broad acquaintance of music that which means most to him:

Without laying claim to more skill than he can win through his own efforts, the layman has at his disposal definite means of extending his artistic knowledge and developing his sensibility. In acquiring

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<sup>1</sup> J. L. Mursell. Education for Musical Growth. New York: Ginn and Co., 1943, page 172-173.

such means he will not only add power unto himself, and give himself a justifiable sense of modest pride in personal achievement, but also, in becoming a sounder judge, he will be able to use the time that he has for listening to music, reading, etc., to the best possible advantage. In brief--in learning to appreciate--to size up, to judge as fully as possible, the music we hear, the books we read, the pictures or architecture we see--we are able to equip ourselves so that we receive the fullest possible enjoyment from them.<sup>1</sup>

In reference to the need for discrimination, the argument may arise that a typical mountaineer resident may thoroughly enjoy many of the ballads and tunes of his own people, know nothing of any other music, yet spend his spare time happily with this music; therefore, no need of discrimination and judgment exists. However, in this supposition the idea has been ignored that the mountaineer will need to develop discrimination even in the relatively narrow boundaries of his own folk music. He must learn to discriminate between what appeals to him and what does not. Also, there is the probability that if he were acquainted with a vast amount of music of many kinds, he might be able to select music from this potential which might give him even greater satisfaction. Coupling this with his folk music, he might receive more total satisfaction than previously.

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<sup>1</sup> H. D. McKinney and W. R. Anderson. The Challenge of Listening. New Brunswick, New Jersey: Rutgers University Press, 1943, page 4.

One interpretation of the manner in which discrimination is used appears in the following rather picturesque passage, concerned not so much with different types of music as the differences in worth of similar types:

To come back to music, compare "Isoldens Liebestod," Grieg's song Ich Liebe Dich, and the average torch song. Once more the theme is human love, but how differently conceived, felt, and treated. Once more you have the gamut--ecstasy asserting itself on the brink of oblivion, a worthy sentiment feelingly expressed, the crude bellowing of a discontented cow. There again the differences are obvious. It is the universal explanation, the universal criterion. Here is the reason why the best music of Beethoven is better than the best music of Chopin, why the best waltzes of Chopin are better than the best waltzes of Johann Strauss.<sup>1</sup>

The terms "good" and "bad" as applied to music are used in several ways. Many persons apparently believe that good music can be defined as a sincere expression of profound emotional inspiration, whereas bad music is a trivial expression of the commonplace or vulgar in emotion. If this standard is used, the worth of music must be decided by a highly-educated, musically-sensitive person who possesses the qualities both of the musician and the philosopher. The goal of education would be to attempt to reach appreciation of the good and do away with the bad. Discrimination should result in preference of

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<sup>1</sup> J. L. Mursell, op. cit., page 177.

the former to the latter. Referring to Plato:

This much I myself am willing to concede to the majority of men,--that the criterion of music should be pleasure; not, however, the pleasure of any chance person; rather I should regard that music which pleases the best men and the highly educated as about the best, and as quite the best if it pleases the one man who excels all other in virtue and education.<sup>1</sup>

For a modern interpretation Gehrkens states as one of the desired objectives for attainment by the end of elementary school: "A gradually developing taste for the better music rather than the poorer, this being evinced by the choice of the best songs available in school; and by a growing desire to sing, play, and listen to better and better music outside of school."<sup>2</sup>

Kant makes the following distinctions: "That which gratifies a man is called 'pleasant'; that which merely pleases him is 'beautiful'; that to which he accords an objective worth is 'good'."<sup>3</sup> To enlarge on this use of "good," if a man views a vase from the standpoint of appearance alone, he is making a judgment of the "beautiful." Any feeling of pleasure must follow the judgment, not precede it. However, if he views the vase from the

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<sup>1</sup> Plato. Laws, Book II, Translation by R. G. Bury. New York: G. P. Putnam's Sons, 1926, page 109.

<sup>2</sup> K. W. Gehrkens. Music in the Grade Schools. Boston: C. C. Birchard and Co., 1934, page 3.

<sup>3</sup> T. H. Greene, editor. Kant Selections. New York: Charles Scribner's Sons, 1929, page 378.

standpoint of how well it can hold flowers, or a certain quantity of water, he is making a judgment of the "good." According to Kant, a judgment of the beautiful, being entirely disconnected from any use or value of the judged object, ascribes universality in agreement. A judgment of the "pleasant" is entirely dependent upon the taste of the individual, and wide variety can be expected in this judgment:

To one violet colour is soft and lovely, to another it is faded and dead. One man likes the tone of wind instruments, another that of strings. To strive here with the design of reproving as incorrect another man's judgement which is different from our own, as if the judgements were logically opposed, would be folly. As regards the pleasant therefore the fundamental proposition is valid, every one has his own taste.<sup>1</sup>

Another interpretation, and one which seems to fit more congruously into present-day educational trends, is that "good" and "bad" in music should be used only in relation to the individual--how well this or that music meets the needs of the particular individual involved. This philosophy seems to be somewhat in agreement with that of Kant, since "good" refers to the use or worth of the music for the particular individual. Music education is concerned with broadening the scope of knowledge, offering the opportunity to get acquainted with as many

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<sup>1</sup> T. H. Greene, editor, op. cit.

kinds and degrees of musical experience as possible, and giving the student ample opportunity to develop in the ability to discriminate for himself and in relation to the needs of his own personality. It is possible that a student may comprehend the sincerity and skill with which an inspiration is conveyed, yet the selection in question is not of vital concern to him.

Such terms as "sincere," "profound," "complex," "dramatic," "exciting," "trivial," "vulgar" and the like probably are somewhat less obscure in reference to music than the terms "good" and "bad"; however, there is considerable disagreement in any given situation between even those most capable in discrimination and judgment.

Krone says:

The new school is surely concerned with the development of taste and appreciation in children. This part of creative learning is not brought about by imposing adult standards of excellence upon students. They must have a chance to help in the setting up of their own standards, and to help in the judging and evaluating of the work of others as well as their own.<sup>1</sup>

In closing this discussion, the idea should be mentioned that the actual choosing of music for personal enjoyment and satisfaction perhaps depends on many factors. Schools have attempted to increase appreciation

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<sup>1</sup> B. P. Krone. Music in the New School. Chicago: Neil A. Kjos Music Co., 1941, page 82.

by increasing the student's understandings in music, and knowledge about the background of the music. Undoubtedly the foregoing procedure is a part of the picture; however, it does not explain why a student may even then not enjoy the music, why he yet enjoys certain music of his earlier life although he may recognize in some measure the triviality of this music, or why he enjoys some music which he understands but vaguely. It may be possible that there are certain things in the general nature or personality of the student and also details of his background which influence musical preferences. Such, at least, is the opinion of McKinney and Anderson: "What we actually get from music depends upon what we can bring to it, upon our natural aptitudes, our musical skills, our general backgrounds, our peculiar temperaments."<sup>1</sup>

In conclusion, the contributions of music to general education which have been stated and discussed in this chapter were formulated as a result of the study of the literature in the following fields: 1) the use of music in primitive cultures; 2) folk music of modern society; 3) the influence of music on behavior; 4) aesthetics and education in music; 5) miscellaneous supplementary materials.

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<sup>1</sup> H. D. McKinney and W. R. Anderson, op. cit., page 7.

Contributions were chosen which appeared to have some relationship to the desired outcomes of general education previously determined.

The following is a re-statement of these contributions:

- 1) Music can serve as a medium for the expression, communication, and recording of feelings, aspirations, and ideas.
- 2) Music can enhance social activity and promote social consciousness and adaptability.
- 3) Music can influence moods and serve as a regulator of tension.
- 4) Music can serve as a medium for the development of the powers of discrimination and judgment.

## CHAPTER V

CHAPTER V  
DETERMINATION OF CRITERIA FOR MUSIC  
IN GENERAL EDUCATION

The culmination of the present study is the determination of the criteria. In this study a criterion ~~is~~ is a condition or consideration which must be satisfied to bring about a contribution of music to general education. In this chapter the relationship of each contribution of music to each desired outcome of general education will be determined, and a criterion designed as a guide to the realization of each possible contribution.

Explanation of the Crosshatch Technique

The technique used in the present study to give visual representation to the areas of general education to which music can contribute, as well as to help focus attention on possible relationships among these areas of general education and music, is known as a "crosshatch."

A crosshatch diagram usually contains two lists of factors, one list being in a horizontal direction across the top of the page, the other in a vertical direction

down the left hand side of the page. When lines inclosing each factor are extended, squares or similarly shaped areas are formed, one each for every possible relationship of the two lists of factors. The fact that there is a relationship is indicated by drawing lines or other designation across the appropriate square or similar figure. If there is a desire to indicate degrees of importance of relationship or contribution, this is done by leaving the area blank to represent little or no importance, using single lines (single hatch) for moderate importance, and crossed lines (crosshatch) for much importance.

An example of the foregoing type of technique is found in a study made by Koos.<sup>1</sup> He discovered and listed the peculiar functions of the junior high school--such as recognition of individual differences and guidance--from a canvass of the literature. He then determined the features of organization of the junior high school--such as program of studies and ability grouping--from a survey of procedures in junior high schools. The blank, single, and crosshatch techniques were used, the hatches indicating the various degrees of bearing of the feature of organization upon the likelihood of the performance of each

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<sup>1</sup> L. V. Koos. The Junior High School. Boston: Ginn and Co., 1927, pages 129-132.

function. The purpose of the study was to present evidence which, if used in school organization, would result in the adaptation of the features to the performance of the functions. It was mentioned that the degrees of importance of the relationships were based on the opinion of the author, not on scientific evidence.

There is a study in progress at the present time in which a consideration is made of three factors instead of the usual two.<sup>1</sup> A committee from the Middle Atlantic Region of the Cooperative Program in Educational Administration determined that there were three main factors for consideration in the field of educational administration: 1) content--the contents or concepts peculiar to the field; 2) method--methods of performing the functions necessary in the field; 3) sequence--the time sequence and relationships of the activities. Each of these dimensions was discussed, then a tri-dimensional figure drawn up in which relationships of the three factors could be visualized, thus aiding in the necessary study and analysis.

In the present study the purpose is to determine all possible contributions of music to general education, and

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<sup>1</sup> Cooperative Program in Educational Administration. A Tri-dimensional View of the Job of Educational Administration. New York: Teachers College, Columbia University, 1951 (mimeographed form.)

to formulate necessary criteria: conditions and considerations which must be satisfied for the realization of the contributions. There will be no attempt to estimate the relative importance of each criterion, if differences do exist. Therefore, only two kinds of indication are necessary: one to show contribution, another to show no contribution. The decision was made to indicate contribution by a crosshatch and no contribution by a blank area. The results are shown in the table on the next page.

TABLE I

CROSSHATCH INDICATING  
TO THE DESIRED

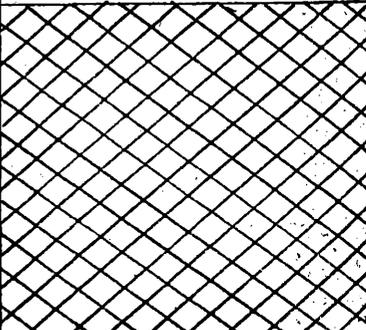
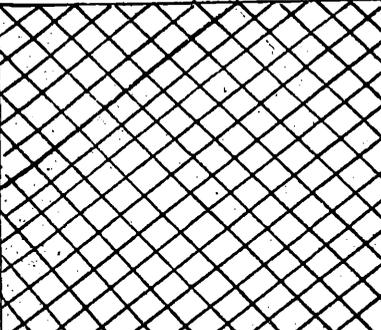
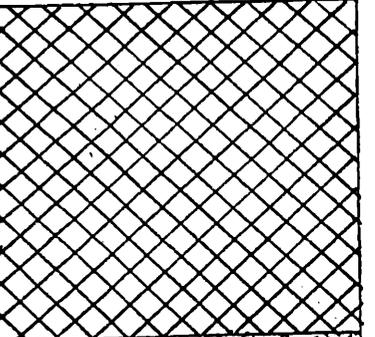
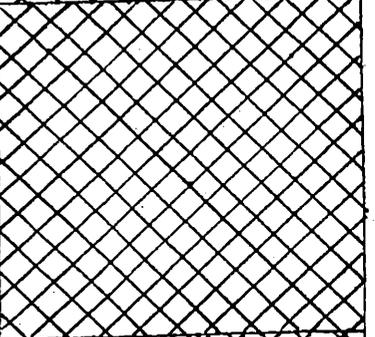
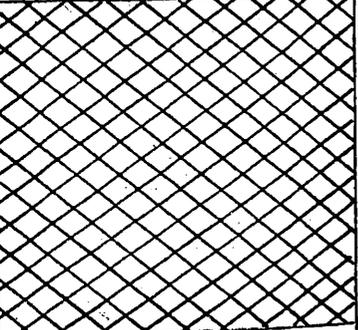
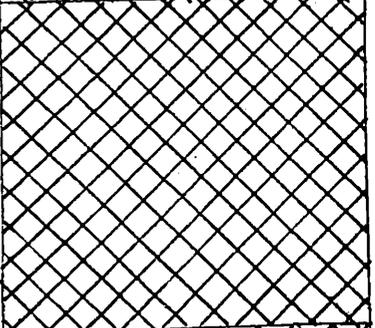
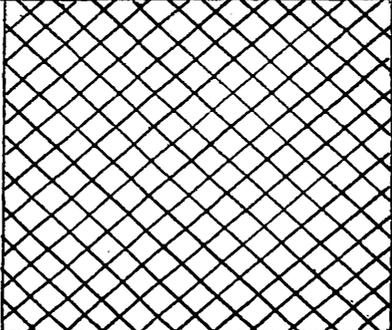
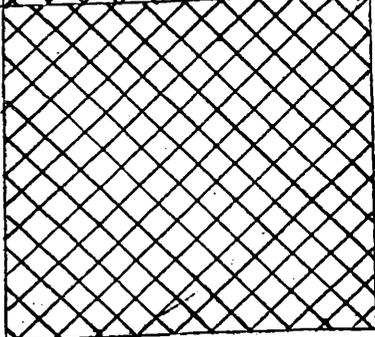
AREAS IN WHICH MUSIC CAN CONTRIBUTE  
OUTCOMES OF GENERAL EDUCATION

 -- Area of Contribution 130  
 -- Area of No Contribution

Desired

Outcomes of General Education

Contributions of Music to General Education

|  | 1) General education should result in the ability to make logical judgments through the processes of reasoning. | 2) General education should result in adequate command of the basic non-vocational skills needed in daily living. | 3) General education should result in the ability to engage in competent participation in social and political affairs. | 4) General education should result in adequate functional knowledge of the physical and biological laws and information needed for competency and satisfaction in daily living. | 5) General education should result in conscientious, intelligent application of ethics to personal and social matters. | 6) General education should result in an emotionally sound and satisfying life.       |
|--|---|---|---|---|--|---|
| 1) Music can serve as a medium for the expression, communication, and recording of feelings, aspirations, and ideas. |   |                                 |                                      |   |  |    |
| 2) Music can enhance social activity and promote social consciousness and adaptability.                              |   |   |                                     |   |  |   |
| 3) Music can influence moods and serve as a regulator of tension.  |   |   |   |    |  |  |
| 4) Music can serve as a medium for the development of the powers of discrimination and judgment.                     |                              |   |   |   |  |  |

### Nature of the Criteria

The problem of determining criteria for music in general education demands consideration of the following two factors: 1) all possible relationships or contributions of music, as defined in the four statements, to the six desired outcomes of general education; 2) conditions and considerations in musical experience or related experience which could, if successfully realized, bring about contributions to general education and therefore can be considered as criteria.

It was discovered that some variety existed in the manner of determining the criteria. For example, one contribution of music to one desired outcome of general education might result in the formulation of one criterion, but in another situation this single relationship seemed to justify two or more separate criteria. In reverse, a single contribution of music may contribute to more than one desired outcome of general education, but in some cases a single criterion adequately satisfied this relationship.

The exact condition or consideration stated in each criterion was determined by the previous evidence brought forward in support of each desired outcome of general education and apparent contribution of music to general education.

In some cases the evidence itself suggested the criterion. In other cases the criterion was a result of a logical conclusion drawn from the evidence. In all cases only relationships which seemed fairly direct were used. Although the first three contributions of music are somewhat related, and over-lap, the attempt was made to make the division and use of each as exclusive as possible. Areas in which no contribution of music could be discovered, or in which no reliable supporting evidence had been presented, were omitted in the selection of criteria. For example, music is used regularly in religious services and may be a means of religious expression; however, no evidence was discovered by the writer of the present study in support of the position that music in this connection resulted in improvement in ethical behavior either during or after its use. Perhaps music can assist in producing a happy, emotionally sound individual, and such a person would be inclined toward conscientious attention to the ethical side of life, but this idea would be difficult to substantiate with evidence.

Much relativity and over-lapping exists in the various statements of the criteria. As in the case of the desired outcomes of general education and the contributions of music to these outcomes, separation in many cases is for the purpose of emphasis. One criterion may indicate the

need for certain music materials, whereas another infers a needed type of activity. One may point toward mental discipline or method of study; another may indicate need for some study correlated with music. Also, the degree of specificity is not the same for all criteria.

It is possible that many of the criteria could be satisfied in one music course; however, allowance for individual differences would indicate a necessity for many types of courses.

The following is a statement of the criteria, eight in number, in the order in which they were formulated from the crosshatch. The method of determination and the justification of each criterion, also brief mention of some specific activities which might be of value in the particular consideration under discussion, are presented after this statement:

- 1) Musical experience in general education should include opportunities for the development of basic musical skills.
- 2) Musical experience in general education should include study of the folk music of many cultures and eras.
- 3) Musical experience in general education should include study of the various types of formal compositions by composers of many cultures and eras.

- 4) Musical experience in general education should include correlated study of personal and social background factors related to the particular music under consideration.
- 5) Musical experience in general education should include opportunities for the various means of self-expression.
- 6) Musical experience in general education should include opportunities for active participation in group musical enterprises.
- 7) Musical experience in general education should include opportunities for the study of music representative of all possible affective states.
- 8) Musical experience in general education should include critical analysis and attempted evaluation of the music; the goal of these efforts should be the development, in each individual, of the ability to judge and discriminate independently, and in accordance with his own emotional needs.

Preceding each criterion is a statement of the numbers of the desired outcomes of general education and the contribution of music to these outcomes involved in the criterion under consideration. If the reader desires the content of the statements of the desired outcomes and contributions of music, he can obtain these by referring to the crosshatch.

#### Statement and Justification of the Criteria

Desired Outcome: 2

Contribution of Music: 1

Criterion: Musical experience in general education should include opportunities for the development of basic musical skills.

Evidence has been advanced in support of the idea that competency in the basic skills of communication--speaking, writing, reading, and listening--is a desired outcome of general education. The idea that music can serve as a medium of expression and communication has been advanced and supported. A conclusion based on the evidence seems to indicate that opportunity should be provided for the development of the skills necessary for both the active and passive phases of musical communication. The degree of development of these skills would depend on the needs of the particular individual. The active phase of communication includes the skills involved in such activities as singing, playing an instrument, and dancing; the passive phase would include such activities as listening and music reading.

Apart from the subject of communication, the inference in the literature of general education is that any basic skill which helps the particular individual to meet his non-vocational needs should receive attention. This consideration suggests the provision of opportunities for developing those basic musical skills which may be needed as a means of expression.

Desired Outcome: 3

Contribution of Music: 1

Criterion: Musical experience in general education should include study of the folk music of many cultures and eras.

The necessity for all citizens to have a degree of competency in social relationships and political affairs has been determined as a desired outcome of general education. Major success in any social or political relationship demands understanding of the characteristics of those with whom relationships are expected. The forces which make people what they are and motivate them to behave the way they do must be understood in any attempt to enter satisfactorily into social relationships; otherwise, necessary procedures for reaching agreements and compromises cannot be applied.

Analysis of the literature has shown that folk music--the basic musical expression of the masses--has been a vital element in all major societies since primitive times. Most of this music is vocal and of short duration, thus being a fairly direct communication of feeling, aspiration, or idea, with a minimum of obscurity. It is evident that an analysis and experiencing of such recorded expression can promote some understanding of the history,

aspirations, problems, and emotional natures of the people with whom the music originated, since the music itself is a direct result of an attempt to express and communicate these factors.

Desired Outcome: 3

Contribution of Music: 1

Criterion: Musical experience in general education should include study of the various types of formal compositions by composers of many cultures and eras.

This criterion, similar to the preceding one, also is concerned with the communication of feelings, aspirations, and ideas through music, and the contribution of the reception of this communication to the understanding of the person or peoples represented by the music. As previously mentioned, these understandings are necessary for successful social relationships and resultant social and political competency. It has been pointed out earlier in the present study that direct communication in formal music is somewhat difficult, particularly in instrumental music which is not intended to be descriptive of material things. Thus, there will be a wide range in the extent of communication, if any at all is achieved, since the composer is intent upon expressing his own very intimate feelings, impressions, or ideas. On the contrary, much folk music in its final form is a very concrete, easily communicated

expression, representative of a group or an entire culture. However, there is a definite relationship between these types of music, since the composer's expression is largely a result of his personality, which, in turn, may be to a considerable extent a result of the influences of the society and era to which he belongs. Therefore, formal music can be considered as having a relation to social competency, providing some degree of communication takes place.

Desired Outcome: 3

Contribution of Music: 1

Criterion: Musical experience in general education should include correlated study of personal and social background factors related to the particular music under consideration.

Mention was made in the discussion of the preceding criterion that communication is more difficult and complex in formal music, particularly music of the abstract instrumental type, than in folk music and other vocal music.

When communication through music is obscure or absent entirely, such communication possibly could be improved by a knowledge of the influences which helped give birth to the particular musical expression. If while experiencing the music the performer or listener has an understanding of pertinent background factors, he may in some

degree recapture the motivating forces which led to the original musical expression of the composer. Any communication of such nature undoubtedly will offer some insight into social influences of the society and era in question, since these have affected the life of the composer. Thus, some contribution through formal music can be made to the desired outcome of social and political competency. It should be realized that the personal temperament, character, and philosophies of the composer, although not always brought about directly by social factors, would also play a large part in his musical expression.

Correlated study of background factors related to folk music probably would result in very little improvement in communication, if any; nevertheless, this study might prove interesting and enjoyable.

Desired Outcome: 6

Contribution of Music: 1

Criterion: Musical experience in general education should include opportunities for the various means of self-expression.

The great importance of the emotional factor in education has been brought out in the present study. In connection with experiences which could contribute to emotional satisfaction, emphasis was placed upon those activities which give the individual opportunity for giving

expression and design to his feelings and ideas. The word "creative" generally is used in referring to this expression of the individual's own feelings, in contrast to the strict imitation or copying of the expression of others. The preceding sentences should not be interpreted to mean that no emotional satisfaction can result from performing or listening to the creative efforts of others, or from imitating their styles or techniques.

Since music is one of the mediums of expression, creative expression in music should, if successfully employed, result in some degree of emotional satisfaction. Creative ability in music does not necessarily refer only to composition and improvisational activities, although these may be of prime importance, but may also refer to any musical activity in which the individual feels he is expressing something of his own personality, making musical discoveries for himself, or making an original contribution to the music. All musical activities--from free composition or improvisation, and self-expression in the dance to singing and listening activities--can contain the creative element.

Desired Outcome: 3 and 6

Contribution of Music: 2

Criterion: Musical experience in general education should include opportunities for active participation in group musical enterprises.

The fact that the ability to engage competently in social and political affairs is a desired outcome of general education has been stated and supported in the present study. In a like manner, the use of music as an aid in arousing social consciousness, with resultant increase in social adaptability, has received attention. The first logical step in social and political competency would seem to be the ability to engage in satisfactory social relationships in the small, more intimate groups, such as family, clubs, church, and other community groups. If social competency and understanding cannot be attained in these relatively intimate relationships, there probably is little chance of much success in state, national, and international affairs.

The bulk of the evidence related to the social possibilities of music supports active participation as necessary for the greatest degree of success. Since the general public participates in music for the most part in relatively small gatherings, and since most organized music groups are of a more or less intimate nature, the direct contribution of music appears to be to the more intimate social

relationships. Evidence indicates that the most valuable social situation is brought about when all members of a group are participating actively in music which all members are enjoying. Some of the common activities of this nature are orchestras, bands, ensembles, choruses, group or community singing, and dancing classes.

The fact that social benefits resulting through music have emotional satisfaction as a concomitant justifies the mention of this contribution to the desired outcome of general education concerned with a satisfying emotional life. It is doubtful if any great degree of social consciousness would develop without the presence of emotional stimulation.

Desired Outcome: 4 and 6

Contribution of Music: 3

Criterion: Musical experience in general education should include opportunities for the study of music representative of all possible affective states.

The most heavily documented contribution of music to general education defined in the present study concerns the abilities of music to influence moods and regulate tension. Thus the emotional well-being and satisfactions possible from the realization of the foregoing abilities make a direct contribution to the desired outcome of general education concerned with an adequate knowledge of biological information for healthful, satisfying living;

contribution also is made to the desired outcome pertaining to an emotionally sound and satisfying life. In the former instance the possession and intelligent use of the knowledge that music can influence moods and tension can be an aid to emotional health, which, in turn, contributes to the total health of the individual. For this reason music can be considered as a study in health education. It is this ability of music to influence emotional health through the regulation of mood and tension that contributes to an emotionally sound and satisfying life.

The problem to be considered in formulating a suitable criterion is the manner in which the individual can be made aware of all possible affective potentialities existing in music, so that he may make use of these in meeting his emotional needs. Satisfying experiences in many types of feeling and mood must be attained in school life in order that the individual will develop favorable attitudes toward music, carry broad musical knowledge and interests into his future life, and continue the satisfying use of music. Musical activity in this connection seems to suggest experiences in many types of music, representative of all possible shades of affective states. Probably no one curricular or extra-class activity can be designated as the best source for

achievement of the preceding objective; all musical experiences can make significant contributions. The type of activity in itself may play a major part in emotional satisfaction.

Desired Outcome: 1 and 6

Contribution of Music: 4

Criterion: Musical experience in general education should include critical analysis and attempted evaluation of the music; the goal of these efforts should be the development, in each individual, of the ability to judge and discriminate independently, and in accordance with his own emotional needs.

The necessity, for personal and social reasons, for each individual to develop competency in forming judgments through the use of logical reasoning has been discussed and supported in the present study. The idea that maximum satisfaction from music demands the continuing development and use of the powers of judgment and discrimination also has been brought out and supported. Since thorough musical experience makes this demand, such experience can be considered as making a definite contribution to the desired outcome of general education concerned with the ability of each individual to make logical judgments. In addition, because discrimination is necessary for any considerable degree of emotional satisfaction from music, the development and use of this ability can make a contribution to a satisfying emotional life. Music, then,

is one of the areas in which exercise of judgment and discrimination can and should take place.

The method of realizing the desired goal would entail many factors, some of which have been brought out in preceding criteria. For example, knowledge of background factors related to the music may be an aid in determining the nature and sincerity of the music, as well as an aid to communication. Broad coverage of music representative of all affective states would broaden the scope for discrimination in line with personality needs. Further method would demand some analysis of the elements which compose the music, in order to discover the actual musical phenomena and effects which bring about the subjective reactions of the individual and influence his judgment of the music.

In closing, the following statement of the eight criteria for music in general education, as formulated from the desired outcomes of general education and the contributions of music to these desired outcomes, is presented for the purpose of summary:

- 1) Musical experience in general education should include opportunities for the development of basic musical skills.
- 2) Musical experience in general education should include study of the folk music of many cultures and eras.

- 3) Musical experience in general education should include study of the various types of formal compositions by composers of many cultures and eras.
- 4) Musical experience in general education should include correlated study of personal and social background factors related to the particular music under consideration.
- 5) Musical experience in general education should include opportunities for the various means of self-expression.
- 6) Musical experience in general education should include opportunities for active participation in group musical enterprises.
- 7) Musical experience in general education should include opportunities for the study of music representative of all possible affective states.
- 8) Musical experience in general education should include critical analysis and attempted evaluation of the music; the goal of these efforts should be the development, in each individual, of the ability to judge and discriminate independently, and in accordance with his own emotional needs.

## CHAPTER VI

CHAPTER VI  
SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

The first concern of the present study was the formulation of a definition of general education which could determine the philosophy of the study. Several representative current definitions were stated, followed by a discussion of two rather contrasting philosophies for the realization of general education: emphasis on required subject matter and emphasis on individual student needs. General education finally was defined as any and all experience which contributes to the satisfaction of the needs of the particular individual in his role as a person and member of a society, but which is not concerned primarily with the peculiar demands of his vocation or intended vocation.

An attempt was made to state some of the significant historical features of the non-vocational side of education, particularly music education. The gradual trend from general to specialized study and the current emphasis on personal and social values were important features of the discussion.

The problem was stated as a need for a determination of the means by which each subject of the curriculum can contribute

to the desired outcomes of general education and specifically, for the present study, the possible contributions of music to general education. The need for the study was evident from the fact that no research was discovered in which the problem of the present study was solved or partially solved. The purpose of the study was defined as an attempt to determine criteria which must be satisfied for the thorough realization of the contribution of music to general education.

Chapter II presented literature containing various issues for consideration in the use of music in general education. The literature was organized into the following categories: 1) criticisms and suggestions for music appreciation courses; 2) teaching experiments in music appreciation; 3) integration of music with other subjects; 4) philosophies of music in general education; teaching, administrative, and organizational problems of music in general education.

Educational literature was studied in order to determine the desired outcomes of general education. Results of these efforts appear in Chapter III. The objectives which were stated or inferred by the vast majority of the authors were chosen for use in the present study. There was very little disagreement on the outcomes by the various authors or agencies. The following is a re-statement of these desired outcomes, as

formulated for use in the study:

- 1) General education should result in the ability to make logical judgments through the processes of reasoning.
- 2) General education should result in adequate command of the basic non-vocational skills needed in daily living.
- 3) General education should result in the ability to engage in competent participation in social and political affairs.
- 4) General education should result in adequate functional knowledge of the physical and biological laws and information needed for competency and satisfaction in daily living.
- 5) General education should result in conscientious, intelligent application of ethics to personal and social matters.
- 6) General education should result in an emotionally sound and satisfying life.

The procedure for determining the features of music which might have a possible relationship to the desired outcomes of general education was similar to that procedure used for obtaining the desired outcomes. Each proposed contribution was, of necessity, submitted to rigorous examination in the light of the possible supporting evidence. Any suggestion for something that music might do was discarded if it could not be adequately substantiated by fairly objective evidence. The features of music which seemingly could make some contribution to general education were stated and supported in Chapter IV. The following is a re-statement:

- 1) Music can serve as a medium for the expression, communication, and recording of feelings, aspirations, and ideas.

- 2) Music can enhance social activity and promote social consciousness and adaptability.
- 3) Music can influence moods and serve as a regulator of tension.
- 4) Music can serve as a medium for the development of the powers of discrimination and judgment.

In Chapter V a crosshatch diagram, placing the desired outcomes of general education on the horizontal axis and the contributions which music apparently can make to these outcomes on the vertical axis, was prepared. This diagram in its completed form gave visual representation to the nature of the relationships and helped to focus attention on possible contributions of the areas of music to the areas of desired outcomes. When a possible relationship was noted, it was traced back to the supporting evidence. If the evidence was considered adequate, a condition or consideration which, if satisfied, could result in the realization of the contribution, was formulated as a criteria. The following is a re-statement of the criteria for music in general education:

- 1) Musical experience in general education should include opportunities for the development of basic musical skills.
- 2) Musical experience in general education should include study of the folk music of many cultures and eras.
- 3) Musical experience in general education should include study of the various types of formal compositions by composers of many cultures and eras.
- 4) Musical experience in general education should include correlated study of personal and social background factors related to the particular music under consideration.

- 5) Musical experience in general education should include opportunities for the various means of self-expression.
- 6) Musical experience in general education should include opportunities for active participation in group musical enterprises.
- 7) Musical experience in general education should include opportunities for the study of music representative of all possible affective states.
- 8) Musical experience in general education should include critical analysis and attempted evaluation of the music; the goal of these efforts should be the development, in each individual, of the ability to judge and discriminate independently, and in accordance with his own emotional needs.

### Conclusions

- 1) Criteria which must be satisfied for the realization of the contribution of music to general education have been determined.

The objectives or desired outcomes of general education, as they are stated and inferred in the literature, were adopted. Characteristics of music and musical experience which seemed able to contribute to the realization of the desired outcomes were formulated from evidence. Each possible contribution was analyzed separately to ascertain its exact nature, and a criterion was supplied to aid in the realization of the potential contribution. All conclusions on the various relationships and chosen criteria were based directly on evidence and logical conclusions from such evidence.

- 2) There is a possibility of incompleteness in evidence and criteria.

When an attempt is made to discover all possible

features of any given subject--in the case of the present study, the desired outcomes of general education and apparent contributions of music to these outcomes--the likelihood of omission of some feature or features is always present. When evidence is gathered through the literature of the various fields, such evidence depends on very broad and intensive study. Perhaps some feature, considered and rejected, could have been adequately supported by evidence not at hand. Also, in the future it is possible that additional data may be advanced through experimentation and practice. In addition, future trends in education may alter the nature of the desired outcomes to some extent, thus, in turn, changing the criteria somewhat. Final results in any study similar to the present one will depend on the foregoing considerations.

- 3) There is a moderate degree of subjectivity in the method used for the determination of the criteria.

The criteria were developed from the desired outcomes of general education, the contributions of music to these outcomes, features in the supporting evidence, and conclusions based on these features. Since criteria were determined from the evidence, adherence to such evidence would largely govern the nature of the criteria, thus guaranteeing some degree of objectivity in the procedure. In addition, the criteria, supported by evidence, could be considered to be fairly valid. However, the exact use of the evidence and the statement of the criteria depend somewhat on the individual conducting

the study. Although the evidence would not permit great freedom in the determination of the criteria, some variation in the conditions and considerations regarded as essential might be possible. If a study similar to the present one is attempted again, such a study might include a determination of criteria, based on the same evidence, by a number of persons. Taking the composite judgment of several persons would tend to eliminate the errors in the subjective judgment of individuals.

A related factor to the foregoing discussion is that a cursory analysis of the crosshatch diagram does not give a direct indication of the exact nature of the contribution. However, such indication would be difficult in a study requiring analysis into the nature of the contribution and method for its realization.

### Recommendations

#### 1) Recommendations for use of the criteria

There are several ways in which the criteria developed in this study can be used for evaluation and curriculum planning. Although the criteria are not all-inclusive of what must be known and done in the music program in higher education, these criteria do emphasize certain fairly specific considerations which should be satisfied. A next step is the provision of specific activities which, if successfully realized, can

bring about the particular contribution.

One use of the criteria could be in an investigation of existing curricular offerings and extra-class activities. An examination of catalogue course descriptions would be a preliminary step, followed by interviews with instructors and possibly some auditing of classes to find out what actually appears to be taking place in the classroom. A similar procedure could be followed for extra-class activities. The foregoing procedure, if thorough, should give indications of opportunities for satisfaction of the criteria.

If opportunities for the satisfaction of the criteria appear numerous, the extent to which actual realization of the criteria occurs would be a next consideration, curricular revisions and additions depending largely on the results of such investigation. As a preliminary step, one possibly worthwhile procedure would be to attempt to discover how well the students believe they have satisfied the criteria. A survey questionnaire, questions based on the criteria and designed to encourage opinions on both curricular and extra-class activities, could be designed for the purpose. However, the foregoing procedure would not by any means result in a complete or even entirely true picture of the situation. For example,<sup>1</sup> an analysis of student opinion at Dartmouth College in reference to the "Great Issues Course"--a course including

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<sup>1</sup> T. W. Braden. The Great Issues Course. Reprinted from the Dartmouth Alumni Magazine issue of October, 1947.

lectures and critical discussion of current issues of society, and required of all seniors--revealed that many students complained bitterly about the course. However, the fact was discovered that some of the students who complained the most and said that they were getting nothing from the course were the ones who sat up the latest at night in the dormitories, heatedly debating the issues considered at the previous lectures and discussions.

The criteria could be used also as a basis or guide for building an evaluative instrument. One suggestion is to build a comprehensive examination which will attempt to measure the extent to which the individual has satisfied the criteria. It might be profitable, if a supposedly thorough program is offered in the school, to administer the examination to students at the beginning of their college career and again at the end of their senior year. Results of this testing should give implications for further research and study.

## 2) Recommendations and considerations for related study

The prolific literature on general education of the past several decades, while ably pointing out needs of this education and advancing apparently logical methods for the realization of these needs, does not contribute very much scientific data in support of the many issues.<sup>1</sup> The recommendation is made for

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<sup>1</sup> A cooperative project, sponsored by the University of Minnesota, is concerned with this subject: H. T. Morse, editor, op. cit.

scientific studies which will attempt to verify or nullify existing theories, as well as produce additional evidence which may stimulate further experimentation. For example, studies are needed which will attempt to determine actual changes which are taking place in the behavior of students, and the factors which are causing these changes. Knowledge of the relative contribution which such factors as cultural advantages outside of school, intelligence, and curiosity make to educational results should be obtained in connection with the planning of curriculum. A further recommendation is made for studies which will attempt to determine the type or types of students attending the institution, and the probable needs of these students. Such information also is essential for the intelligent building of any curriculum.

Returning to music, a recommendation is made for a study which will attempt to discover what part music is playing in the life of the general student five, ten, or twenty years after graduation. A knowledge of the extent of use and nature of use of music, also preferences in music and musical experience, might be of service in evaluating the present curriculum and making plans for the future.

In conclusion, it is hoped that this study, by its attempt

to decide what contributions music can make to general education and formulate criteria as a guide to the realization of these contributions, may stimulate interest and further research into the potentialities of all areas of learning in relation to general education.

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