A STUDY OF DROP-OUTS IN INSTRUMENTAL MUSIC IN FIVE SELECTED SCHOOLS IN MICHIGAN

Thesis for the Degree of Ed. D.

MICHIGAN STATE UNIVERSITY

Hal A. Bergan

1957

This is to certify that the

thesis entitled

A Study of the Drop-outs in Instrumental Music in Five Selected Schools in Michigan

presented by

Haldor A. Bergan

has been accepted towards fulfillment of the requirements for

Ed.D. degree in Administrative & Educational Services (Guidance & Counseling

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Date February 27, 1957

A STUDY OF DROP-OUTS IN INSTRUMENTAL MUSIC IN FIVE SELECTED SCHOOLS IN MICHIGAN

By

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AN ABSTRACT

Submitted to the School for Advanced Graduate Studies
of Michigan State University
of Agriculture and Applied Science
in partial fulfillment of the requirements
for the degree of

DOCTOR OF EDUCATION

Department of Administrative and Educational Services
Guidance and Counselor Training

1957

Approved_____

A STUDY OF DROP-OUTS IN INSTRUMENTAL MUSIC IN FIVE SELECTED SCHOOLS IN MICHIGAN

ABSTRACT

This study was concerned with the analysis of responses to a survey questionnaire containing background information and attitudes concerning discontinuance of instrumental music experience in five selected Class "A" high schools in Michigan. Questionnaires of one hundred forty-eight who had discontinued study of instrumental music and of one hundred forty-seven who were still in the program were analyzed. Because of the exploratory, descriptive nature of the study, the data were tabulated and summarized by percentages. The findings indicated:

1. That the occupation of a parent seemed to be reflected in the ability to purchase a good instrument, parental interest, and acquaintance with the teacher. Where the parents of the student were acquainted with the teacher, there was a much more positive expression of attitude toward the teacher and the musical experience. A greater per cent of the parents of non-drop-outs were acquainted with the teacher than was the case with the drop-outs.

2. The highest incidence of drop-out followed ninth grade graduation.

3. Many students cited the policy of "transfer of instruments" as a prime cause of drop-out.

4. Very few orientation practices were discovered in the schools studied.

5. Sixty-two per cent of the drop-outs were classified among the weaker players in their group.

6. The largest drop-out appeared among players of "transfer instruments" and stringed instruments.

7. The majority of drop-outs had started playing in the fifth grade and averaged three and one-half years in the program.

8. Students want their teacher to be more friendly and interested in their interests and other activities.

The principal findings would suggest:

1. That teachers should strive to become acquainted with the parents of the students they teach.

2. That more orientation is needed, especially at the ninth grade level.

3. That "transfer of instruments" should be accompanied by careful counseling of both student and parents.

The exploration of data seems to indicate a need for more consideration of the problem by counselors and teachers in order to develop a program which may prove more satisfying and better meet the needs of students.

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A DISSERTATION

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Guidance and Counselor Training

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ACKNOWLEDGMENTS

The author is grateful to the Directors of Music in the co-operating schools for their assistance in the collection of data for this investigation.

The author wishes to express his sincere appreciation to the members of his Doctoral Committee: Dr. Walter F. Johnson, Chairman; Dr. Cecil V. Millard; Dr. Charles F. Schuller; and Dr. Harold J. Dillon for their interest, suggestions, and encouragement.

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CHAPTER I

THE PROBLEM

Introduction. Great numbers of grade school students begin the study of a musical instrument each year. Only a few stay with the program into the upper grades and college. Obviously the satisfactions that these students could be receiving from their musical education are not being realized. This fact is particularly perplexing since the trends of our culture with its free time are pointed toward ever increasing emphasis on recreational activities. Here is an educational need and objective which is not being met.

Need for the Study. The National Music Educators Conference, the American Music Conference, State Music Associations and affiliates have made outstanding progress in establishing the teaching of music as an integral part of the curriculum. To date, musical instrument manufacturers have appeared more concerned about the drop-out problem than have educators.

Supervisors of music and responsible people in the commercial field maintain that approximately 75 per cent of the students who start instrumental music education fail to continue until their high school course is completed.

The Long study of drop-outs in Sacramento, California found that only 22.7 per cent of 123 students who had

participated in instrumental organizations in junior high were still playing in the senior year in high school.[1] The Educational Music Magazine indicates that 90 per cent of all music students discontinue.[2]

The foregoing figures are startling and would perhaps lead one to conclude that the remaining 10 to 25 per cent were vitally interested in music. However, university directors complain that the drop-out problem becomes even more serious at each successive grade level. It is apparent that more information is needed about the staying power of music students.

Statement of the Problem. The purpose of this study was to identify students' reasons for discontinuing instrumental music before the completion of their school course. Responses to a survey questionnaire administered to a like number of drop-outs and non-drop-outs were analyzed in an attempt to discover findings which might help educators to improve their programs of instrumental music. To more adequately investigate the problem of music students discontinuing their special programs the main problem was

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[1]Leland Reed Long, The Attitudes of Secondary Students in Instrumental Music, unpublished Master's Thesis, Stanford University, 1946, 201 pp.

[2]Bill Reid (pseud.), "I'm a Nice Pupil," Educational Music Magazine, 31:33 (Jan. 1952).

expanded into several subsidiary problems. These follow.

Students drop instrumental music because:

1. They are improperly motivated through:
   (a) High pressure tactics
   (b) Influence of friends
   (c) Pressure from parents
2. They are not selected by test methods which will increase their chances of making progress.
3. The music teachers do not establish positive working relationships with the parents of their students.
4. The objectives of music education are not made clear.
5. Of the lack of orientation and co-operation between elementary, junior high, and senior high school.
6. Of the discouraging junior high school practice of transferring instruments.
7. Of the low quality of school-provided musical instruments.
8. Of poor pupil-teacher relations.
9. Of the selection of low motivating music materials.
10. Of poor methods of evaluation.
11. Of lack of recognition in the group.

12. Of unrealistic demands upon their time.
13. Of the influence of others who drop.
14. Of problems of class schedules.
15. Of the necessity or desire to spend their time earning extra money.

Scope of the Problem. The study was concerned with the analysis of the responses to a questionnaire and attitudinal rating scale administered to two hundred drop-outs in the instrumental music program in five class A schools in Michigan. The same questionnaire was also administered to two hundred students who were at that time participating in a high school band or orchestra. This procedure was based on the assumption that these students would have received expressions of the real reason for discontinuance from the drop-out, also that they themselves may at some time have seriously considered dropping for some expressed reason. Thus the responses of the non-drop-outs are intended as a check against those of the drop-outs.

The selection of schools included in the survey, steps employed in the development of the survey instrument, and methods concerned with the procurement and analysis of the data will be discussed in Chapter III.

Definition of Terms. A drop-out was defined as a student in a senior high school who at one time had played a recognized band or orchestra instrument, had participated

in the school music program and was not at present participating in a school organization. A non-drop-out is defined as one who is at the present time participating in an established school instrumental organization. Transfer-of-instrument refers to the general practice of starting students in grade school upon clarinets, cornets, and violin and then transferring them to other instruments in the seventh or eighth grade.

Limitations of the Study. The investigator recognizes the inevitable limitations inherent in a study of this nature. The sizes of the cities selected would likely produce situations which would not be representative of all drop-outs. Social and economic differences in cities of similar size could also be limiting factors. Although the precautions were taken to select cities where it was felt that the greatest care would be exercised in the administration of the instrument, the very fact that it was administered by different individuals in each school presents the possibility of influence of personality, varying degrees of rapport established and effects of past teacher-pupil relations.

Every attempt was made to keep the instrument free of subjectivity and bias in the analysis of the data. Nevertheless, the possibility of error is ever present in

the compilation of data.[3]

The element of lapse of time between drop-out and response to the instrument must be given consideration. Many of the students were responding three to five years after they had severed relations with the musical organization. Their real reasons could be forgotten, tempered with time and colored in retrospect.

Plan of the Study. A review of the research pertiment to the problem of this study is included in Chapter II. The procedures and techniques of the study are summarized in Chapter III. The main body of the analysis of the data collected for the study is presented in Chapter IV through VI. Chapter VII contains the summary, findings, conclusions, recommendations and implications for further research.

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[3]Frederick Lamson Whitney, The Elements of Research, (New York: Prentice-Hall, Inc., 1942), 476 pp.

CHAPTER II

REVIEW OF LITERATURE

A careful investigation of research carried out in the field of music reveals little pertaining to drop-outs. There is, however, an abundance of literature in the field of music education and guidance which is related to the hypotheses which are to be investigated in this study. The investigator feels that the rapid growth of school music in this country may contain implications for this study, consequently a brief review of the literature pertaining to this development is included at this point.

Historical Development of Instrumental Music. The year 1906 found orchestras established in schools in Chelsea, Massachusetts, Richmond, Indiana, and Dayton, Ohio. A band had been founded in Joliet, Illinois, in 1913 -- a city which was to set the pace for the school band movement. Orchestras flourished during the next thirty years and many cross-road villages were able to boast of a fine school orchestra.

The establishment of the high school R.O.T.C. during World War I brought the school band a more prominent role in the total picture of education. School and community leaders saw the band as an excellent publicity medium, one of several

factors which abetted its rapid growth.[1] Bands were needed for every regiment and hundreds of directors received their initial training in this manner.[2] Many of these men, plus former professional musicians and private teachers were brought into the schools. Very few of the early directors had received any training which would prepare them for the school situation. The situation did not improve rapidly because the music departments of the teacher training institutions were dominated by men who were inexperienced on the secondary level. Many teachers were not able to adjust to the school situation and the resultant failure led to the development of a false attitude toward their work and toward their pupils.[3] There have been too few teacher-conductors and too many conductor-teachers who placed their own professional ambitions ahead of the progress of their students.[4] Nevertheless, a great many of the pioneer leaders were fully cognizant of the rich potentialities of the musical organization as was ably expressed by Karl Gehrkens in 1915: that

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[1]F. E. Clark, "Fifty Years of Music Education in America," Music Educators Journal, 36:23-25 (April, 1950).

[2]Edward Bailey Birgie, History of Public School Music in the United States, (Philadelphia: Oliver Ditson Company, 1937), p. 206.

[3]Charles Boardman Righter, Success in Teaching School Orchestras and Bands, (Minneapolis: Paul A. Schmitt Music Company, 1945), pp. 2-3.

[4]Ibid., p. 14.

"the ultimate aim of music teaching in the public schools is to cause children to know, to love, and to appreciate music in as many forms as possible, and thus to bring added joy into their lives and added culture and refinement into their natures."[5]

A national survey was conducted in the year 1919 for the purpose of determining the status of instrumental music in the schools. A total of 375 schools responded to the survey: 278 of them had orchestras, 128 owned and loaned instruments to students and 88 had bands. Interest in bands flourished with the advent of the state and national band contests. The first national contest was sponsored by the band instrument manufacturers and was held in Chicago in 1923. As a result of numerous complaints from educators, the manufacturers turned the administration of the contests over to the committee on instrumental affairs of the Music Supervisors National Conference. The contest movement increased the number of school bands far above all expectations.[6]

Our teacher training institutions have taken the lead following World War II in an attempt to revive the school orchestra. Their success is attested to by the fact

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[5]Clark, op. cit. p. 24

[6]Gerald R. Prescott and Lawrence W. Chidester, Getting Results with School Bands, (New York: Carl Fisher and Minneapolis: Paul A. Schmitt, 1938), pp. 6-10.

that there are now eighteen thousand school orchestras in comparison to thirty-eight thousand school bands. The revival of the school orchestra has resulted directly from the work of teacher training institutions which are turning out students who are capable of teaching string classes. It must also be noted that the above numbers do not give a true picture because the orchestras do not begin to compare in membership to that of bands.

Research Regarding the Present Status of Instrumental Music. The American Music Conference estimates that 7,500,000 school children are at present enrolled in public, private and parochial school instrumental classes and with private teachers.

A survey made in schools of New York State under the direction of the state supervisor of music, Joseph Saetveit, found that the number of students who played instruments had tripled since 1947.[7]

The American Music Conference Survey also finds that this phenomenal growth is accompanied by some most encouraging concomitants, namely: that classical record sales constitute 30 per cent of the total record industry's total dollar volume, that music camps cannot accommodate all who

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[7]J. C. Kendel, "Facts on Musical Activity in America," The School Musician, 26:11 (April, 1955).

clamor for admission and that there is a revival of interest in the community orchestra.[8]

Research on Teacher Preparation. The American Music Conference Survey states that the growth of school music has expanded since World War II along with the expansion of purchasing power. However, increased purchasing power has not provided equal musical opportunities for all children. George, in his study of small schools in Nebraska, states that one of the most acute problems facing the small school administrator is that of the organization and administration of a good music education program.[9]

The George study found that there were a total of four hundred and forty-six music instructors in five hundred and thirty-six class B, C and D schools in Nebraska. One hundred and three of the class C and D schools reported having no music program. A total of one hundred and thirty music teachers were teaching on special and emergency certificates. Nebraska permits such certification as a temporary measure to give a teacher time to complete requirements, yet some of these teachers had taught as high as fifteen years on such certificates. Three hundred and eighteen of the music teachers had earned college degrees but in a majority of the

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[8]Ibid., p. 10.

[9]Ira George, "The Music Teacher in the Small High School," Music Educators Journal, 36:38 (Feb., 1950).

cases these teachers had had little or no work in musical training. One teacher had taught music for twenty-five years without having earned a single music credit. Another school had two teachers of music, one having one hour of credit and the other one and one-half hours.

Mohr made a study of music teaching problems of elementary teachers in Colorado which supports the findings of the George study in Nebraska.[10] Questionnaires from five hundred and seven elementary teachers were analyzed. The results revealed that (1) many of the teachers were unprepared and that a third of them had had no course work in methods of music teaching; (2) teachers who had a background of college course work in music displayed greater interest; (3) teachers on the upper levels complained that children came to them without any background for music study; (4) most teachers were more concerned about learning techniques than in gaining an understanding of outcomes from music education.

Research on Music Education Practices. Kuhn made a study in Illinois for the purpose of studying the status of music education in that state and its relation to general

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[10]Estell Elgar Mohr, "Music Teaching Problems of Colorado Elementary School Teachers," unpublished Doctoral Dissertation, Stanford University, reported by William S. Larson in Music Educators Journal, 36:48 (Feb. 1950).

education.[11] The following findings are of interest in connection with this study of drop-outs:

1. The music program is more limited in the smaller schools.
2. 20 per cent of the elementary schools did not include music in the curriculum.
3. High schools with high per capita cost had larger enrollments than schools with lower cost.
4. Most programs are centered entirely about performance groups.

In order that the music program may better contribute to general education, the author recommends that (1) elementary teachers need to be better trained; (2) the program needs to be extended to all pupils; (3) performance groups should grow out of a broad general program.

Sigler made a study of high school music practices in South Carolina by means of an analysis of fifty-six questionnaires sent to music directors.[12] He found (1) that there was an over-balance in both instrumental and vocal organizations in terms of stress placed upon large groups; (2) that very few string programs existed; (3) very few music offerings existed for pupils not enrolled in performing groups;

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[11]Wolfgang Kuhn, "A Study and Appraisal of Music Education in Selected Public Schools of Illinois," unpublished Master's Thesis, University of Illinois, Urbana, 1953, reported by William Larson in Music Educators Journal, 41:41 (Jan. 1955).

[12]Roy Sigler, "A Study of the High School Music Practices in South Carolina," unpublished Master's Thesis, Ohio University, 1953, reported by William S. Larson in Music Educators Journal, 41:52 (April, 1955).

(4) solo and ensemble participation needed to be encouraged; and (5) that schedule conflicts, financial support and teaching loads seemed to be problems most often cited as barriers to progress.

Objectives of Music Education. The above studies would indicate that music education has far to go in order to achieve the objectives set up by its founders. Leading music educators are cognizant of the fact that music can and must serve the needs of all boys and girls. School music must be a source of joy, happiness, achievement and satisfaction.[13] The contributions which the study of music can make toward aiding students to meet their personal and social needs must be considered in the planning of the music curriculum and be incorporated into classroom activities.[14]

Rush, past president of the Music Educators Conference, states that too few teachers have read and tried to put into practice the purposes and objectives as stated in the resolutions of the Conference.[15] The purposes and objectives of any part of the school program must be in line with

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[13]Marguerite Hood, "Our Heritage Responsibility," Music Educators Journal, 38:19 (Jan. 1952).

[14]Gerald Whitney, "Are We Proficient," Music Educators Journal, 38:20 (Jan. 1952).

[15]Ralph Rush, "Basic Purposes and Objectives of Music Education," Music Educators Journal, 38:43 (Jan. 1952)

the total school program. The well rounded music program has four directions of responsibility:

1. The students who participate
   (a) to provide wholesome recreation
   (b) to aid in holding youth in school
   (c) to encourage scholarship, co-operative effort, self-reliance, initiative, integrity, democratic practices and persistence
2. The academic program of the school
   (a) to strengthen and vitalize the music program
   (b) to encourage music for every child
3. School community
   (a) to serve as a means of unifying and stimulating group morale
   (b) to develop qualities of loyalty, belongingness, and good citizenship
   (c) to stimulate interest in wholesome musical activity
4. The community at large
   (a) to provide a wholesome relationship between school and community

Conflicting Goals. Ernst feels that secondary school music often suffers as a result of poor public relations because music directors do not take time to clearly define their objectives.[16] They have been overly preoccupied with

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[16]K. D. Ernst, "Where Do We Go From Here?" Music Educators Journal, 40:17 (Jan. 1954).

the desire to gain recognition, obtain financial support and prepare for performances and have failed to focus upon clearly defined objectives which are understood by other educators. Schools must provide opportunities for all students on the basis of individual need. Similar points are again emphasized in an article by Bernasconi.[17] Directors often set up their goals without considering goals, interests and needs of their pupils in their organizations. The director then proceeds to employ threats and coercion to attain his goals. The result is a conflict of purposes and the development of tensions which can lead to maladjustment and drop-out from the organization.

In his article on "The Tensions of Music Learning," Cahn points out that the idealism of music educators coupled with boundless enthusiasm is capable of producing both beneficial and tragic results.[18] He terms it regrettable when students come to believe that life is to be anxious, tense and tragic, and if students develop physical and mental conditions as a result. Students do not give up music but the procedures of music education.

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[17]Melvin Bernasconi, "Instrumental Music and the Philosophy of Music Education," Music Educators Journal, 40:48-50 (June, 1954).

[18]Meyer M. Cahn, "The Tensions of Music Learning," Music Educators Journal, 40:24-25 (April, 1954).

Teachers should strive to reduce tension and produce an environment conducive to mental health and growth. The teacher can produce a healthy environment by relating subject matter to student needs and interests; by setting up an atmosphere of friendliness and respect for the individual; by being fair and by providing for individual differences.

Pressures are often products of a teacher personality and may result from lack of security, dislike of job, poor health, unsuccessful social participation and emotional instability.

The very core of music consists of physical and emotional tension. Additional problems of tension are presented by anxious rehearsals, deadlines of performance, goals of performance standards, the attitudes of students, their parents, the community and the administration. The rehearsal may prove boring and frustrating for the gifted student and at the same time produce a high state of anxiety in the slow student who is worrying about keeping up with the group and his acceptability with the group. The continual starting and stopping and consequent interruption of any musical continuity interspersed with the director's imposition of his standards makes for tension on the part of the players.[19]

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[19]Ibid., p. 25

On the other hand, poor discipline, poor intonation, careless playing and lack of precision can also create an atmosphere of tension. If this latter type of playing is to be controlled by the traditional European method of stern, unbending discipline, then an atmosphere will be created which will affect every relationship.

If we dismiss the music aspect and consider only the large group, there is still the problem of the individual and his status in the group, his acceptance and rejection, his basic needs and the manner in which they are served. The director may better serve these by limiting his ambitions, playing easier music and making fewer appearances.[20]

Motivation. The eminent music educator Gehrkens states that all effective discipline involves a teacher who knows the subject, loves children, enjoys working with them, understands that each child is an individual influenced by his heredity and environment, and as a result each child will have problems, aspirations, likes, dislikes and tastes of his own.[21] The teacher must be cognizant of the fact that the child learns best as a result of his own activities and experiences and when he has some choice as to what is important

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[20]Ibid., p. 25.

[21]Karl Wilson Gehrkens, "A Page or Two of Opinion," Educational Music Magazine, 31:9 (Jan.-Feb., 1952).

for him to do. The severely regimented program is more likely to thwart his desire to learn. It is the duty of the teacher to encourage and to train the pupil to experience high moments.

The same issue of the Educational Music Magazine contains an article on motivation by Reider which is closely related to the above article. The author brings out the following points in connection with motivation:

1. Setting up realistic goals is motivating.
2. Music motivation is secured through selection and organization of material toward that goal.
3. Motivation can be present in the daily assignment.
4. Motivation may be secured in a planned review.
5. Motivation may be improved by continual evaluation of teaching methods.
6. There is motivation in the teacher's manner.
7. There is motivation in the form of attractive materials.
8. There is motivation in recognition of individual achievement.
9. There is motivation in the distribution of pupil responsibilities.[22]

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[22]Kathryn Sanders Reider, "Motivation for Music Classes," Educational Music Magazine, 31:31-32 (Jan.-Feb., 1952)

Teacher Attitudes. Edgar refers to the Ehlert study of weaknesses of music directors which disclosed that the lack of personality, lack of teaching skill and poor discipline headed the list.[23] In order to maintain good discipline, the teacher must be fair, possess a sense of humor, avoid talking too much, make use of personal conferences, give students responsibility and know the student and his parents.

In view of the fact that a part of this study lies in the realm of pupil-teacher relationships, the Wickman Study of Children's Behavior and Teachers' Attitudes seemed to have a number of implications.[24] The study began as a study of problem children in two large cities. As the study progressed it appeared that the attitudes of the teachers were fundamental to behavior attitudes of their pupils. The report reveals some facts as to teacher behavior toward the misbehavior of their pupils. Teachers in the two cities were requested to list undesirable behavior.[25]

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[23]Alvin Edgar, "Handling the Discipline Problem," Music Educators Journal, 41:59 (Jan. 1955).

[24]E. K. Wickman, "Children's Behavior and Teachers' Attitudes," (New York: The Commonwealth Fund Division of Publications, 1928), 247 pp.

[25]Ibid., p. 8.

Teachers seemed to be in general agreement as a group as to what they considered undesirable conduct, however individual teachers stressed certain facets of conduct more than others. The author points out that children who conformed to the standards demanded by many of the teachers would certainly not be normal. He also points out that much of the behavior which proves so distressing to the teacher is normal behavior for the child. The behavior becomes a problem because of the way the teacher reacts to it.

The vast disagreement among teachers as to the importance they attached to various types of behavior seems to be accounted for by differences in their nervous systems, emotional experiences, inherent attitudes toward child behavior and in their reaction to their jobs. Teachers seem to be more sensitive to overt, aggressive behavior, the type of behavior which is frustrating to their control of the room. In other words, teachers appear to be more concerned with the type of behavior which had an immediate effect upon themselves than with the more serious problems which affect the welfare of the child. When requirements are too severe or when they frustrate the child's purpose, he is likely to attempt to evade requirements, circumvent them, attack the source and refuse to conform or withdraw.[26]

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[26]Ibid., p. 137

The author points out that sometimes this withdrawal may result in escape to a new activity to which he may make a valuable contribution but more often they result in regression.

The teacher is caught between the administrative problem of maintaining order so as to be able to teach and that of attempting to understand the behavior of each child she teaches. The teacher is responsible for educational accomplishments of her pupils and pressures are applied on her to meet the standards set up by the school and the community. Children who frustrate this purpose are attacking both the teacher and the school. The frustrated individual must secure release from tension to achieve a state of satisfaction. This frustration often results in attack upon the child in order that the teacher may restore his equilibrium -- an attack which results in loss of self respect and wounded pride for the child. The child eventually feels that it is impossible for him to meet the imposed standards or he resolves to retaliate.[27]

Overemphasis on Performance. Recent articles written by both school administrators and music educators reveal that there is increasing concern in regard to the overemphasis on musical participation in performance groups. Pressures applied by the director can only lead to a neglect of the

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[27]Ibid., p. 173.

needs of the children he serves. A situation necessitating the winning of contests and of staging extravaganza shows in order to gain support is a reflection on the administration, community and the teacher.[28]

Wilson feels that schools put too much emphasis upon performing groups whose very existence is centered in public performance, local glamor, trips and contests; that the students in these groups are being exploited by the director and community for the purpose of building up prestige for the director and community.[29] The author questions the justification of a program in terms of contests and competitive festivals and the resultant dictatorial attitude taken by many directors of such groups. The emphasis should be placed upon a development of a love for the cultural and artistic things in life. The attention and financial support which is now focused on performing groups should be spread out for the benefit of a great many more young people in our schools. The music program should provide experiences which will enrich their lives, build character, provide physical and emotional release and wholesome fun for all students.

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[28]Music Education Research Council Leaflet No. 206, Music Educators Journal, 37:28 (Apr. 1951).

[29]Harry Robert Wilson, "This is our Task," Music Educators Journal, 10:23 (Mar. 1952).

A leading school administrator of a large city system also feels that the music program places too much emphasis upon preparation for performances to the exclusion of other musical activities. More time needs to be devoted to bringing children to love music through listening to records and singing and playing for pure enjoyment.[30] The development of musical art and technique can proceed hand in hand but not when all emphasis is placed upon the building of technique through uninteresting drill.[31] Perhaps the overemphasis upon drill accounts for the reason that, while it is normal for young children to love music, teen-agers seem to hate it. The stress placed upon performance often produces a situation where directors are actually proud of the number of students they are able to turn away in making their selection.[32]

Parents are rightfully disturbed when their children are denied musical experiences because they don't sing well enough or when large sums of money are spent on equipping performance groups and yet no provision can be made for the

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[30]M. C. Schinnerer, "An Administrator Talks About Music," Music Educators Journal, 37:18 (Apr. 1951).

[31]Donald S. March, "Instrumentalists or Musicians?" Music Educators Journal, 36:60 (Sept. 1949).

[32]Virginia Austin, "Will Someone Explain Why We Don't Overhaul Secondary School Music?" Music Educators Journal, 41:44 (Jan. 1955).

remainder of the students. A recent survey was made of hundreds of former members of these performing groups. It was found that they were not continuing with their music nor did they attend concerts. Many people have felt that the defects in our music education have been concealed by a false optimism.

The juke box has become the musical library for the vast majority of our youth. Our symphony orchestras and Metropolitan Opera are begging for audiences and financial support. The musical education of the majority of our students is neglected in favor of the minority who can perform. There is no place for the student who cannot sing or play well, or who cannot be relied upon to attend all rehearsals and to co-operate with the group.[33]

Guenther states that students are driven from music by overly exacting teachers, teachers who overemphasize drill and take all of the fun out of music. In spite of the handicaps involved in the music education of many children, they still want it to be a part of their lives.[34]

The Educational Music Magazine reports on the uncomplaining music student who is imposed on by his teacher.

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[33]Arlan R. Coolidge, "A Look at Music Education and America's Juke Box Culture," Music Educators Journal, 42:37 (Feb. 1956).

[34]Felix Guenther, "Letter to an Amateur Musician," Music Educators Journal, 37:11 (Jan. 1951).

The teacher is late to lesson appointments, compares him unfavorably to friends of his, scolds him when he makes a mistake and tells him how badly he plays in comparison to his older brother. The article goes on to say that he accepts the teacher's attitude in stride but that he is shortly one of that large body of 90 per cent of all music students who drop music.[35]

Research on School-Leavers. Eckert and Marshall made a comprehensive study of two hundred and fifty thousand school-leavers in the State of New York.[36] This study found that three out of five students drop out of school before graduation. The following findings seem to have implications for this study:

1. 62.2% of male school-leavers and 69.7% of feminine school-leavers took part in no extra-curricular activities.
2. Only 5.8% of school-leavers had held office as compared to 14.4% of graduates.
3. Only 9% of feminine school-leavers and 6% of male school-leavers continued with any type of musical activity.
4. There is a need for a realistic evaluation of the school program in terms of its aims.

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[35]Bill Reid (pseud.), "I'm a Nice Pupil," Educational Music Magazine, 31:33 (Jan.-Feb. 1952).

[36]Ruth E. Eckert and Thomas O. Marshall, When Youth Leave School, (New York: McGraw-Hill Book Company, Inc., 1938), 360 pp.

5. School-leavers seem to have few contacts or friendships with adults. Many of the adults given as references hardly remembered them and knew so little about them that their contribution was of little value.

6. The school-leavers had little home life and did not regard their home as a place of possible recreation.

7. Recreational activities which were started in school had been dropped almost immediately upon leaving school.

8. Only 8% of school-leavers enjoyed listening to good music.

9. As a group they had little interest or contact with the school after leaving it.

10. Teachers knew practically nothing about the home environment of the school-leaver.

11. The leisure time activities engaged in by the school-leavers did not indicate that such activities in school had made much of an impression.

12. School-leavers felt little concern for their civic responsibilities and some became offenders shortly after leaving.

13. They left school with attitudes which made it difficult for them to adjust to adult society.[37]

The conclusions of this study would indicate that all teachers need to be more actively engaged in the giving of guidance to the pupils they teach. Certainly many of these pupils would never have dropped if their teachers had taken a more personal interest in their welfare. The fact

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[37]Ibid., p. 255

that teachers seemed to know so little of these pupils would indicate that little use had been made of the cumulative records. A careful study of the pupil's background enables the teacher to better understand incidents of behavior observed in the classroom. A knowledge of pupil experiences, hobbies and interests provides a common plane for the establishment of support and the introduction of means by which subject matter can be made meaningful to a particular individual. The simple mention of certain special interests or hobbies can very often serve to provide a pupil with status in the eyes of his peer group and a resultant feeling of membership in the group.[38]

The Dillon study of thirteen hundred school drop-outs shows that 70 per cent of this number came from homes where they lived with both parents and that they seemed to be children of the average wage-earner. The tenth grade level proved to be the highest point of drop-out, followed by the next largest group on the ninth grade level. 25 per cent dropped at the eleventh and twelfth grade levels. It was of interest to this investigator to note that the above information was quite similar to like information concernin g the drop-out in instrumental music.[39]

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[38]Clifford E. Erickson, A Basic Text for Guidance Workers, (New York: Prentice-Hall, Inc., 1947), pp. 227-239.

[39]Harold J. Dillon, Early School Leavers, (New York: National Child Labor Committee, 1949), pp. 1-94.

Many of Dillon's findings seem to have implications for the music director, especially since it has often been observed that students are held in school by some activity which gives the individual status.

The purpose of the Dillon study is to identify characteristics of the drop-outs; to find ways by which those who show symptons of the drop-outs can be made to realize the value of a high school education; to re-evaluate the school curriculum so that it may better serve the needs of all youth.

The study revealed that approximately 70 per cent of the early school-leavers indicated reasons for drop-out which were related to school, such as: preferred work to school, not interested in school work, could not learn and was discouraged, failing, disliked certain teacher, disliked certain subject. The remainder of the group gave financial reasons and personal reasons such as ill health and the fact that friends had left.

The Dillon study makes note of the fact that the above reasons may not represent the primary reason for leaving school. Stated causes could be influenced by such factors as the immaturity of the individual and the time lapse between the interview and actual drop-out.[40]

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[40] Ibid., p. 82

It was found that 73 per cent of the five hundred and eighty-six early school-leavers had failed to participate in extra-curricular activities. The remaining 27 per cent had participated in one or two. These findings closely parallel those of Eckert and Marshall.

The Dillon Study lists the following as symptoms of early school-leavers:

1. Fairly consistent regression in scholarship from elementary to junior to senior high school.
2. Frequent grade failures in the elementary school.
3. High frequency of grade or subject failure in the junior and senior high school.
4. Marked regression in attendance from elementary to junior to senior high school.
5. Frequent transfers from one school to another.
6. Evidence of a feeling of insecurity or "lack of belonging" in school.
7. Marked lack of interest in school work.

The following recommendations seem to have significance for a study of drop-outs in instrumental music: Know the student as an individual; obtain the student's confidence; provide an educational program wherein the students can experience achievement; demonstrate the relationship between education and life; provide occupational recognition; recognize signs of trouble; make use of the records; and secure parent interest and co-operation.[41]

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[41] Ibid., p. 82

The most recent study of school-leavers in Michigan was conducted by Meyers.[42] The study included 441 high schools and 31,417 pupils. It was encouraging to note that Michigan now ranks ninth in the nation in holding power. Seventy per cent of Michigan children are completing their schooling. The lower incidence of drop-out in small schools with smaller classes may be accounted for by the fact that (1) the teacher is more likely to be acquainted with the parents and thus take more of an interest in the pupil; (2) the school is more a center of community interest; and (3) there are fewer job opportunities. Most drop-outs are not involved in extra-curricular school activities, thus they lack a feeling of belongingness in the school situation. They are not always the less intelligent but those who have lost interest, fail to see the value of a high school education or dislike the school, teachers and subjects. The study recommends improvement in extra-curricular activities and curriculum provisions for part time work and early detection of potential drop-outs.

Social Relations of Adolescents. The Progressive Education Association's report re-emphasizes the recommendations made by the investigators of school-leavers.[43]

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[42]George R. Meyers, "Seventy Percent of Ninth Grade Students Graduate," The State Journal, Wed., April 18, 1956, p. 38.

[43]Progressive Education Association Committee, Personal Development of Boys and Girls, Progressive Education Association (New York) 1940, 243 pp.

The area of personal-social relations appears to be of primary interest to adolescents. They desire to be accepted by the peer group. The resultant feeling of belonging is essential to their state of well being and contributes to feelings of personal satisfaction. Thwarting of fundamental drives for social acceptance is likely to produce feelings of insecurity and personality problems. The teacher should provide experiences wherein the child may interact satisfactorily and thereby gain confidence for a new situation. Many children will require teacher assistance in learning to respond to a new situation in a manner which is anxiety reducing. Teachers ought to be alert to behavior characteristics which seem to prove annoying to the peer group and set up barriers to satisfactory performance.

The teacher who encourages and calls attention to special abilities of students helps them gain status in the eyes of the peer group.

The school may be guilty of undemocratic practices by condoning leadership of cliques and showing favoritism to children of certain racial and social-economic structures. Likewise, the employment of highly competitive devices may set up situations which are damaging to both those who succeed and fail in them. It becomes even more dangerous when such device is used for the furtherance of teacher goals.[44]

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[44]Ibid., 243 pp.

The teacher's own emotional maturity and security is likely to be reflected in the relationship of the group. The resultant tone of such a classroom is more likely to make for mutual feelings of friendliness and acceptance. Such an environment is more likely to aid children in making suitable adjustments which will enable them to operate with maximal efficiency and to eventually assume the responsibilities of a democratic way of life.[45]

Hughes made a study of the effect of musical participation on social development. The purpose of the study was (1) to determine those students in selected grades who appear to be best socially developed; (2) to determine the individual students in the same grades who seem socially backward; (3) to investigate the musical background of all students; (4) to investigate the effect of musical participation and accomplishment of these students on their social development. An investigation of fifty-nine case studies indicated that: (1) people who rated high in social development also rated high in musical participation; (2) those who rated low in social development also rated low in musical participation; (3) there was much relationship between the student's popularity with his classmates and his participation in music; (4) the students who were well adjusted

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[45]Ibid., 243 pp.

socially seemed interested in all kinds of musical activity; (5) the environment of the students had much to do with their musical participation.[46]

Research on Attitudes of Teen-Agers Toward Music. The most pretentious music research was conducted by the Music Journal under the direction of Ennis Davis in 1951 and 1952. This survey included 3660 young people throughout the United States. The study is national in character in that urban and rural areas throughout the nation are represented. The purpose of the survey was to discover the attitudes of young people toward music, toward practice and toward their instruments. The study is slanted toward the more talented students in our schools in that participation was motivated by prizes for individual essays. The study included 900 instrumental students. 680 of the total had at one time played a musical instrument and were not playing at this time, however a large number of these were pianists. It is interesting to note that the study was not designed to measure drop-outs or student-teacher relationships, yet one-fourth of the students brought it up in their essays.[47]

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[46] JoAnn Montgomery Hughes, Fifty-Nine Case Studies on the Effect of Musical Participation on Social Development, Master's Thesis, Ohio University, 1951, p. 236.

[47] A National Study Sponsored by Music Journal, The Attitudes of Teen-Agers Toward Music, (Reprinted from issues September, 1951 through April, 1952), pp. 1-24.

What Music Do Young People Prefer. Music preferences appear to be influenced by such factors in the environment as socio-economic level and size of community. There appears to be a growing percentage of those liking classical music as one progresses from rural areas, to village, town and city. The enjoyment of religious music follows an inverse ratio. The ability to appreciate classical music appears to increase with age; a gain of eight per cent was found in the fifteen year olds over the twelve year olds and another gain of eight per cent in the eighteen year old bracket. Approximately 40 per cent of the teen-agers preferred popular music, 25 per cent rated classical music as first choice and 8 per cent folk music. Over 50 per cent of the students reported listening to music for general enjoyment, 21 per cent enjoyed it as a mood escape and 14 per cent enjoyed it as a physical outlet. Personal pleasure, personal ambition, social motives and career ambitions seem to comprise the motives for study of music. Modern youth appears to possess a sensible and wholesome attitude toward music. They do, however, believe in music for occasion, a fact which may contain implications in the method of presenting materials.[48]

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[48]Ibid., pp. 11-15

Teen-Agers and Music. The study found that reasons for discontinuing music study were identical with the reasons given for not starting it. Reasons given by both groups included financial reasons, no instrument, no talent, dislike, disinterest, too busy, teacher attitudes, no progress, pressure, inconvenience and dislike of practice. Thirty per cent of the respondents who had studied an instrument were no longer playing. The drop-outs had played an average of two and one-half years.

What Do They Think of Their Teachers. The study made no attempt to measure students' attitudes toward their teachers, yet 25 per cent of the essays contained attitudes on the subject. It was most encouraging to note that 75 per cent of the group had only praise for their teachers. Their expressions are an indication of the fact that the music teacher is in an ideal position to aid students in the solution of their problems.

The drop-outs did not seem to hold the same high opinion of their teachers. Over 50 per cent of them cited student-teacher relations as the primary cause for their failure to continue the study of music. Many of them, 23 per cent, were very critical of teacher selection of materials.[49]

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[49]Ibid., pp. 18-19

20 per cent described their teachers as possessing violent and uncontrollable tempers. Teachers were termed as "hot headed", "grouchy" and "punitive". 13 per cent were unhappy with teaching methods and 12 per cent of the complaints were based upon outright dislike of the teacher without any reason given. Some, 9 per cent, considered their teachers slipshod, careless and bored. A number, 6 per cent, complained that their teachers talked too much and 4 per cent found their teachers lacking in inspiration and encouragement.

Attitudes Toward Performance. All students were asked to evaluate their reactions toward music participation. Over half of the students, 56 per cent, stated that it gave them a wonderful feeling beyond their ability of description. 58 per cent claimed that the performance of music made them feel important and provided them with feelings of satisfaction and personal achievement. Almost a fourth of the students referred to music as a source of escape, relaxation and a change of pace in daily routine. The essays also revealed that a majority of the students seemed to enjoy performing in public.

Why Study Music. This phase of the study found that two-thirds of the young people who submitted essays studied music for the personal pleasure that it gave them.[50]

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[50]Ibid., p. 31

20 per cent asserted that they did not like music study. Specific attitudes of this group included teacher attitude, practice, literature, tastes and discouragement. Many startling statements were received from the 70 per cent of respondents when they were asked for specific reasons as to why they enjoyed it: 4 per cent stated that musicians make good money, 32 per cent gave social advantages as their reason, over 10 per cent planned to make it a career. The author mentions that so very few of the latter are ever likely to attain their goals and deplores the fact that more young musicians have not been taught that music should first of all be an adjunct to good living.[51]

Conclusions. The study points up the fact (1) that we do not have broad enough participation in school music, too large a proportion of our students are neglected; (2) that one of the greatest factors in the loss of interest in music is the false set of standards held by their elders -- more emphasis is needed upon improvement rather than upon perfection; (3) that overemphasis on careerism leads to the frustration voiced in the essays of the students; (4) that teacher attitudes and qualifications must be remedied; (5) that students want more change of pace in

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[51]Ibid., p. 31

their music; and (6) that students should be taught to read music more efficiently.[52]

Long's study of attitudes and interests of secondary students in instrumental music is the only specific study of the drop-out in music. The study investigates the drop-out problem in the schools of Sacramento, California. The study is based upon the assumption that the teacher must have a knowledge of students' feelings toward music in order that he may intelligently redirect and strengthen present interests and stimulate new interests. Interest scales and questionnaire techniques were employed in a survey of students on three different levels: (1) students in the sixth grade from seventeen elementary schools; (2) students in the ninth grade from five junior high schools; and (3) students in the graduating class of the two city high schools. This procedure was followed by the administration of an original music interest inventory to students currently enrolled in music in one high school. This inventory was designed to measure student reaction of like or dislike to one hundred musical activities.[53]

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[52]A National Study Sponsored by Music Journal, "The Attitudes of Teen-Agers Toward Music," Music Journal, 10:13 (May, 1952).

[53]Leland Reed Long, The Attitudes of Secondary School Students in Instrumental Music, Master's Thesis, Stanford University, 1946, 201 pp.

The sixth, ninth and twelfth grades were selected because preliminary studies had shown that the greatest point of drop-out took place at the close of the ninth grade. It was also suspected that a high incidence existed at the close of the sixth and twelfth grades.

The data revealed that of 682 students completing the sixth grade, 387 were electing to continue some form of music in junior high school. Reasons for not continuing were: dislike of teacher, dislike of instrument, dislike of loss of time, parent compulsion and loss of interest. To the question as to whether they had thoroughly enjoyed their musical experience, only 45 out of 188 instrumental students responded with an unqualified yes. Ninety-seven out of 202 ninth grade instrumental students stated that they had enjoyed their musical experience. However, only 53 of these were planning to continue in high school. Reasons for not liking music were: dislike of teacher, loss of time, afraid of effect upon grades, dislike of instrument, loss of interest and dislike of materials. A total of 123 seniors had participated in instrumental music in junior high school, 68 had played some in high school and 28 were playing their instruments currently.[54]

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[54]Ibid., pp. 83-102

These students were planning to go on to college and 14 of them planned to play in a musical organization. Schedule conflicts appeared to be the most crucial deterrent to participation on the high school level. The following recommendations were made:

(1) There is need for a critical examination and reorganization of the junior high school instrumental program.

(2) Technical standards must be sacrificed for enjoyment, particularly on the junior high school level.

(3) Greater care should be exercised in the selection of materials.

(4) The number of periods per day should be increased in order to permit music participation.

(5) Colleges should grant credit for applied music.

(6) The teaching load of music teachers should be lightened.[55]

This study gives support to the findings of Mr. Long that music materials used in junior high schools contribute to a loss of interest and resulting drop-out. The purpose of the study was (1) to make a compilation of all available materials for junior high school instrumental classes; (2) to evaluate all materials as to student interest value, program interest value, musical interest value and grade

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[55]Ibid., pp. 83-102

of difficulty; (3) to present the materials as a guide to junior high music directors. The study indicates that (1) there is a distinct need for better materials, especially in the field of string instruments; (2) follow-up materials for elementary books for wind instruments were poor in quality; (3) there was a noticeable dearth of materials for teaching of mixed instruments at the beginning level.[56]

Pupil Needs. All children desire friendship, respect and admiration. They wish to excel in activities which are held in high regard by their fellow students. It is essential to their well-being that they experience personal achievement and success in some activity which seems worth while. On the other hand, failure in anything is likely to be disturbing. It is very unfortunate when a child fails in some activity in which he is very interested but disastrous if he fails in all activities.[57]

Most students take up music for the purpose of their own pleasure and for prestige in their peer group. When teachers or parents demand too much of them they will rebel.

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[56]Ernest Maurice Hubbert, An Evaluation of Music Materials for the Beginning, Intermediate, and Advanced Orchestras at the Junior High School Level, M. M., The University of Southern California, 1951, p. 293.

[57]Harl Douglas, Secondary Education for Youth in Modern America, American Council on Education, Washington, D. C., 1937.

The teacher who places the needs of the students first is more likely to hold their interest. The result will be a relaxed, happy atmosphere, and the children will derive pleasure from their study.[58]

As a result of preliminary research on drop-outs, it is apparent that the problem would be greatly minimized as a result of pupil-centered instruction in a friendly and co-operative atmosphere based upon mutual respect.

Erickson discusses the distinctive role of the teacher to aid pupils.[59] This is particularly true of the music director, who, as a result of his opportunity for an association over a period of several years and because of the individual attention required in instrumental music, has an excellent opportunity to discover and help students with their individual problems. In order to realize the maximum of this potentiality, it is essential that the director provide a climate which is permissive and free of threat. As a result of this friendly atmosphere students will feel understood and free to bring their problems to the director during the many opportunities for individual contact.[60]

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[58]Dorothy G. Knowlton, "The Slump in Music Study," Music Journal, 12:27, September, 1954.

[59]Clifford E. Erickson, A Basic Text for Guidance Workers, (New York: Prentice-Hall, Inc., 1947), pp. 227-246.

[60]Carl R. Rogers, Client Centered Therapy, (New York: Houghton Mifflin Company, 1951), p. 369.

If teachers are to be successful in preparing students for effective citizenship, they must utilize every opportunity for the practice and cultivation of democratic principles. The music group is a social situation which is rich in opportunity for the development of principles of leadership, fellowship, responsibility and sharing in decisions. The very functioning of the organization is dependent upon the reliability and dependability of its individual members.[61] The group centered leader has faith in the members of his group and helps to provide the conditions whereby they will eventually be capable of assuming a greater degree of leadership. This assumption enables the leader to be confident and comfortable with the group. Group members have a tendency to behave toward others as their leader behaves toward them.[62] Children desire to be grown up and they imitate the type of behavior they see.[63] The child tends to absorb emotionally the patterns of behavior of those who dominate the environment in which he lives. Expressive experiences enable the teacher to understand the needs of the child. Instruction must be geared to this principle of respect for the individual if it is to train for democratic living.[64]

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[61] Erickson, op. cit., pp. 227-247

[62] Rogers, op. cit., pp. 337-348

[63] Bernard Iddings Bell, Crises in Education, (New York: Whittlesey House, McGraw-Hill Book Co., Inc., 1949), p. 32

[64] Herold Hunt, "The Arts: Promoters of Understanding," Music Educators Journal, 37:28 (Sept. 1950).

Teachers often fail to provide a permissive climate wherein the child may experience freedom. The child is more likely to grow intellectually in an atmosphere which is permeated with a spirit of friendliness and affection. Instead of giving them this needed affection and understanding, the school has often been guilty of being cold, indifferent and overly critical. A deadly marking system and the imposition of adult standards has often contributed to their lack of security. Teachers are often prone to attempt to force upon pupils their own standards of beauty instead of helping them develop standards of their own.[65] If the school hopes to derive moral and spiritual values from music education, they must first be reflected in the character, personality and life of the music educator.[66]

The Future of Music Education. Music educators can make a real contribution to the improvement of personal living, family and community citizenship by making it possible for more children to gain understanding of good music and to experience emotional satisfaction and enjoyment.[67]

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[65]Earnest O. Melby, "Education, Freedom and Creativity," Music Educators Journal, 38:14-20 (June, 1952).

[66]Earl Enyeart Harper, "Moral and Spiritual Values in Music Education," Music Educators Journal, 40:57, (June, 1954).

[67]E. T. McSwain, "Improving the Music Curriculum in the Elementary School," Music Educators Journal, 40:23-24, (June, 1954).

The tremendous growth in school enrollment in the next ten years presents a great challenge to music educators. The emotional development of these young people will be conditioned by the feelings, attitudes and appreciations afforded them. What music is to mean to these people as adults depends upon the quality of instruction provided by the teachers. The value they will place upon it for their children will be dependent upon its significance in their own lives. The effectiveness of the music program is also dependent upon the readiness of the music directors to improve their understanding of the living-learning process. Teachers who are sensitive to the needs, purposes and feelings of the child will be more effective in leading them to enjoy and love music. Experience in instrumental organizations should be evaluated in terms of its meaning and satisfaction to children. When emphasis is placed upon standards of performance, tensions, frustration and psychological barriers may be experienced. Musical activities are for the child and the child who has learned to play for his own satisfaction and enjoyment is fortunate. Teacher methods of motivation and evaluation need to be appraised.[68]

Dr. Strong has recently completed a new test for music educators and musicians which appears to hold promise for

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[68]Ibid., p. 24

the future of music education. The norm group consisted of hundreds of successful music educators and musicians which were divided into four groups -- female educators, male educators, female musicians and male musicians. In comparing the patterns of interest with criterion groups in other occupations it was found that the musician was a very special kind of person. The performance and the teaching of music appear to require a similar set of interest patterns. There was concern at first about separating the two categories because many performers teach and many teachers perform, however a sharp differentiation does appear to exist. Both were closely related to interest patterns found in advertising, ministry and architects, but a wide variation was found in contrasting to the patterns of scientists.[69]

Summary

The foregoing literature seems to indicate that music education has digressed from its goal of "music for every child and every child for music". The literature also reveals the fact that leading educators and administrators are concerned over the situation, also that their concern stems from the fact that they are well aware of the educational potentialities of the music education program.

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[69]Stanford University, "What Makes a Musician," Music Educators Journal, 11:23, (March, 1953).

Although much of the literature seems to blame music teacher-pupil relations, the reader must take cognizance of the fact that music education has thrived because of the importance attached by a great many educators to these very points which are cited as weaknesses. A great many former graduates of the schools express eternal gratitude for the guidance received from a music educator who was interested in their welfare.

Over-emphasis upon performance results in the expenditure of teacher time and money on a comparatively small number of pupils. However, much of the blame for this situation should be assumed by administrators and communities. This over-emphasis may keep the organization so busy that little time is left for the real values of music education. It is possible that it may contribute to the decision of so many high school graduates to have nothing to do with music in college. Likewise the selection of too difficult materials may result in too much emphasis on drill which could create a distaste for music.

CHAPTER III

PROCEDURE AND TECHNIQUES OF THE STUDY

The survey method was employed to investigate the problems outlined in Chapter I. This chapter reports the procedure used for selecting the sample, a description of the sample, development of the survey instrument and procedures for analyzing the data.

Development of the Instrument. In both its initial and final form the survey instrument consisted of two parts. When originally constructed, the first part contained forty-five questions of general information to be used in obtaining an accurate description of the students reporting. The second part, which initially contained forty-six items, was an attitudinal scale which required the students to rate his reactions to his musical experience on a "very important," "fairly important," or of "no importance" continuum.

The contents of the instrument, to a great extent, reflect the thinking of hundreds of drop-outs who have been interviewed by the investigator. Likewise, each revision of the instrument incorporated suggestions contributed by music directors, drop-outs and non-drop-outs in musical organizations. The instrument also reflects the thinking

as revealed in the writings of leading people in the fields of guidance and music education.[1]

The instrument was presented to four professors of the Education Department of Michigan State University for their critical review. Many helpful suggestions were received as to form and structure of questions and statements. The instrument was rearranged and administered to a pilot group of students at Sexton High School. This administration indicated that adequate information could be obtained with the instrument but the twenty-five minutes needed for completion indicated a need to shorten the instrument. The instrument was reconstructed with forty-two questions in part one and twenty-six statements in part two. The instrument was again submitted to three of the four professors for their final approval. A trial administration was given to students at Sexton High School with a resulting cut of from ten to fifteen minutes.

The Doctoral Committee suggested that the survey instrument be administered to two hundred drop-outs and two hundred non-drop-outs in the five schools selected. The survey instructions were identical for part one for both groups, however the non-drop-outs were asked to answer the attitudinal scale on the basis of either reported experience

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[1]See Appendix A

of their friends or their own feelings if they had ever considered dropping instrumental music. The intention here was to obtain an assessment of both the drop-out's and the non-drop-out's attitude toward persisting in music education.

Sampling Procedure. The problem of why students drop out of instrumental music was discussed with various members of the School of Education of Michigan State University. Each professor with whom the problem was discussed concurred that the problem had merit and could make a definite contribution in the field of music education.

The study was first considered on a national basis, however it was the opinion of the writer's committee that five schools selected from the State of Michigan would serve as well.

A thorough search was next conducted for related studies. The Music Educators Journal devotes a column in each issue to all research pertaining to music education. A thorough perusal of all issues dating back to the inauguration of the column revealed one survey which had been conducted in Sacramento, California. Further inquiries revealed that both the American Music Conference and the American School Band Masters organization were contemplating such a study. The investigation brought to light the fact that there is an increasing amount of interest in the problem.

The writer next discussed the problem with a number of music educators in the state of Michigan. Some were greatly concerned over the problem and some were unaware of the magnitude of the problem in their own schools, as was later evidenced by the study. All expressed interest in participating in such a study, even though it would mean considerable extra work for them.

It was decided that the study should be conducted in five Class A schools in the state of Michigan. This delimitation would insure somewhat similar conditions as: a different director at each educational level, similar job opportunities, added distractions of a larger community, and increased number of school and social activities. Numerous reports, observations and experiences have convinced the investigator that the problem is considerably less in the smaller community and primarily as a result of the variables mentioned above.

The directors of music of the participating schools were asked to secure the names of all drop-outs in a high school. If there were two hundred drop-cuts, every fifth name was selected; if eighty, every other name was selected, and so on.

The investigator suggested that the drop-outs be assembled under the direction of the director administering the instrument. The administration of the instrument to the

non-drop-outs presented less of a problem in that it could be executed during the rehearsal period.

The instruments were mailed to the respective schools on January 13, 1956, requesting that they be completed by February 6, 1956. The closing and the opening of the new semester interfered with the intended date line. Follow-up letters were mailed February 11, 1956. The first questionnaires were returned February 16, 1956, and the remainder during the ensuing four weeks. A long distance call was employed for the purpose of setting a date for the delivery from the last school. The delay was not too serious in view of the fact that hand scoring of the instrument proved to be a very laborious process.

Schools Included in the Study: The five schools cooperating in this study were Kellogg High School of Battle Creek, Arthur Hill High School of Saginaw, Creston High School of Grand Rapids, Jackson High School and Southeastern High School of Detroit. The above mentioned schools are three-year high schools. Since all information was provided on a confidential basis, schools will be referred to by letters of the alphabet. School A has a band of eighty pieces and an orchestra of forty; School B has a band of eighty and an orchestra of thirty; School C has a band of sixty and an orchestra of twenty-five; School D has a band of seventy-five and an orchestra of twenty-seven; School E

has a band of ninety-six and an orchestra of sixty members. All of the schools place emphasis upon instruction of stringed instruments. It is obvious that a high mortality rate exists in the field of instruction in stringed instruments.

Procedures for Analyzing the Data. The analyses of the questionnaires are summarized in tables. Each "attitude" or factor is reported separately with responses given both by percentage and by numerical frequency. In most cases data are analyzed separately for male and female respondents. The results were first tabulated on charts by schools. All charts were then placed on a large master chart which showed numerical response to each item as given by masculine and feminine respondents from each school. The results were next summarized on the questionnaire form and the responses were converted to percentages and placed on a copy of the form for easy reference.

Summary. The instrument was developed as a result of observations and interview techniques employed by the investigator, expressions of directors of music and drop-outs and a comprehensive review of literature in the fields of music education and guidance. The first part of the instrument was in the form of a questionnaire intended to provide background information for cross checking with the attitudinal scale of the second part of the instrument. The

administration of the instrument was facilitated by the co-operation of the directors of music in the five schools involved in the study. The survey instrument was of the normative type and was designed for the purpose of revealing factors which contributed to the discontinuance of music study. The instrument was revised several times and given two trial runs.

CHAPTER IV

ANALYSIS OF QUESTIONNAIRE DATA

Characteristics of the Drop-outs. The one hundred and forty-eight drop-outs averaged 16 years of age and were in the eleventh grade. About the same number of drop-outs lived with both parents as did those participating in the program. Over one-third of parents of both drop-outs and non-drop-outs are gainfully employed. Although more of the parents of drop-outs were working in the skilled and unskilled trades than were found among the non-drop-outs, their number includes children of a college president, superintendents of schools and representatives of twenty other professions. Grades in music for drop-outs averaged 2.6 as compared to 3.1 for non-drop-outs. A similar variation was found in reported grade averages in other subjects.

Comparison of Socio-economic Backgrounds. The occupation of the parent or parents was recorded as an index to socio-economic status. It is possible that socio-economic status is a factor in music training of parents, their interest, progress, ability to own an instrument, quality of the instrument, availability of private lessons and opportunity to hear good music. Table I presents an occupational analysis of parents of both drop-outs and non-drop-outs.

TABLE I

SOCIO-ECONOMIC BACKGROUNDS OF
DROP-OUTS AND NON-DROP-OUTS
AS INDICATED BY WORK OF PARENTS

Job Classification	Drop-Outs	Non-Drop-Outs
Labor	85	65
Clerical and Sales	13	26
Business	15	21
Professional	23	32
No Response	12	3
Totals	148	147

Parental Musical Background, Training and Interest. It hardly seems necessary to point up the significance of the musical training and background acquired by parents. Famous musicians give credit to a patient and musical parent who gave constant supervision and assistance to them in their daily practice. Similar parental supervision has long been observed among most successful music students. The average child does not turn off the television in order to get in his daily practice.

It does seem symptomatic to this study that the parents of sixty-five non-drop-outs, 44.8 per cent, had

musical training in comparison to forty-one, or 28.4 per cent, of the drop-outs. We also note that a considerable variation exists between parental interest of non-drop-outs, 83.4 per cent, as compared to 69.4 per cent of the parents of drop-outs.

Instrument Played by Drop-outs. The tables showing instruments played by drop-outs are divided into two sections: Table II shows the instruments on which students usually start playing in grade school and Table III includes the so-called transfer instruments. The transfer to these instruments is usually made from one of the instruments listed in the first table and such transfer is usually made in the seventh or eighth grade.

TABLE II

INSTRUMENTS ON WHICH STUDENTS ARE USUALLY STARTED IN GRADE SCHOOL

	Violins	Clari-nets	Cor-nets	Drums	Flutes	Alto Saxa-phone
Males	8	9	14	8	3	2
Females	22	17	2	4	3	1
Totals	30	26	16	12	6	3

TABLE III

DROP-OUTS ON TRANSFER INSTRUMENTS

	Viola	Oboe	String Bass	Bari-tone	Trom-bone	French Horn	Bass	Bass Clar.	Bass Sax.
Males	2		2	6	10	5	4	3	2
Females	2	1	2	2	5	3		3	
Totals	4	1	4	8	15	8	4	6	2

Indicating the trombone as a transfer instrument is questionable. Though it is thought of as such for students starting in the grades, junior high students usually start their program on this instrument.

Music educators have long felt that there was a direct relationship between drop-out and transfer of instruments. The scarcity over the nation of these transfer instruments gives support to this observation. Surprisingly, the study revealed only one oboe player and no bassoon players. Most instrumental organizations are lacking these in sufficient strength, although all schools make an attempt to have them.

The percentage of violins, 20 per cent, gives support to the often expressed observation that the mortality rate is more serious among the stringed instruments. The percentage of clarinets, 17 per cent, was surprising since the clarinet has been considered one of the popular instruments.

Last Grade in Which Drop-Outs Participated. The five schools studied follow the 6-3-3 plan. It is interesting to note the sudden increase in the drop-out rate from the end of the fifth grade to the end of the sixth grade. Increasing tempo of social life and competition from the other activities takes a significant toll again at the end of the eighth grade, culminating in the peak of drop-outs at the close of the ninth grade -- 35.1 per cent. Table IV gives the percentage of drop-outs at the end of each grade level. Music educators have long been aware that the end of the ninth grade was the critical period. It may well be because of the new situation and changing social environment as well as a graceful opportunity for escape from an activity which no longer provides satisfaction. The situation is deplorable from the standpoint that this is the very point toward which the music program is focused -- the point at which they should be ready to participate fully in an organization capable of playing fine music.

TABLE IV

POINT OF DROP-OUT AT END OF EACH GRADE

	5	6	7	8	9	10	11
Males	2	4	6	14	29	12	15
Females	5	9	4	15	23	10	
Totals	7	13	10	29	52	22	15
Percentage	4.0	8.7	6.8	19.5	35.1	14.8	10.1

Position of Drop-outs in the Organization. The fact that fifty-six, or 37.8 per cent, of the drop-outs had held from fourth to first chairs in the organization may come as a surprise to the reader. This figure, however is tempered somewhat by the fact that many of them played in small sections, such as bass clarinets, viola and French horn, where nearly anyone would find little difficulty in being assigned one of these chairs. The other ninety-two, or 62.2 per cent, were toward the end or at the end of the sections. The first figure challenges the validity of the statement that potential drop-outs are in a no talent classification.

The drop-outs averaged three and one-half years of participation in the school music program. Three and one-half years -- at the close of which almost a third of the respondents expressed the feeling that they could see no use for music in their futures. Very few responses wore

received to questions pertaining to solo work and method books completed. They were unable to remember the names of any books they had completed and there was little evidence of solo work.

Student Ownership of Instrument. One cannot help but notice the similarity in the ratio of parents of drop-outs trained in music to those of non-drop-outs. The parent interest factor is also very similar. It is very possible that the two do have a direct relationship to the fact that 48.6 per cent of drop-outs owned their own instruments in comparison to 69 per cent of the non-drop-outs. The difference in economic background of the two groups is hardly great enough to be of significance in this variation.

This matter has been a subject of discussion among music educators and school administrators for many years. It has become accepted practice that the Board of Education provides rental instruments for those who play viola, cello, string bass, percussion, oboe, bassoon, bass and alto clarinet, French horns, baritone and bass saxaphone, baritone and bass. These are considered more expensive instruments which students do not usually purchase. Students are expected to purchase violins, clarinets, cornets, flutes, trombones and saxaphones. These are also available for rental to beginners in a majority of schools. Theoretically the student is expected to purchase his own instrument at the end of the

first year. However, in actual practice, many use school rental instruments until they transfer to junior high or high school. Further implications of this practice will be treated in the analysis of the attitudinal scale.

The majority of drop-outs in this study started playing in the fifth, sixth and seventh grades. They were given class lessons which ranged from three to five fifty-minute classes a week. One school reported having pre-instrumental class work in the third grade. 25.9 per cent of the drop-outs and 37 per cent of the non-drop-outs reported that they had had prior instruction. Piano instruction may possibly account for the variation here and would also contribute to greater progress in the study of other instruments.

Many of the drop-outs responded to the question pertaining to the incident which caused them to lose interest in this manner: "When went to high school," "fear of try-outs," "high school course," "no instrument," "never liked it," "tired," "teacher crabby," "teacher," "new band teacher," "everyone else dropped," "tired of practice," "lost teeth," "wanted to play different instrument," "parents not interested," "sports," "moved to a new school."

Less than 50 per cent of the drop-outs responded to questions concerning the length of time the musical experience seemed to be fun and when it ceased to be fun. Twenty-nine indicated that it was always fun. Twenty-nine wrote

that it was fun for a year to a year and a half, and eight stated that it was never fun. Forty stated that it never ceased to be fun and four wrote that it used to be fun until the new teacher came and the "lectures started".

The schools used in this study do give music aptitude tests. Physical aspects are taken into consideration, especially for those playing school-owned instruments. The following tables show the affirmative and negative responses of drop-outs and non-drop-outs to questions regarding testing for aptitudes and selection of instrument.

TABLE V

APTITUDE TESTS TAKEN

	Yes	No	No Response
Drop-Outs	46	96	2
Non-Drop-Outs	56	77	11

TABLE VI

TESTED FOR APTITUDE FOR CERTAIN INSTRUMENT

	Yes	No	No Response
Drop-Outs	16	116	2
Non-Drop-Outs	21	122	2

Table V would indicate that the practice of aptitude testing had been inaugurated in the grade schools at a date when many of the respondents were farther along in school or they had possibly forgotten. Table VI indicates that physical and emotional characteristics are not strongly considered in connection with placement on a certain instrument. On the other hand, it is possible that these observations are made and that the student is not aware of the fact.

There seems to be little difference in awareness of vocational opportunities between drop-outs, 48 per cent, and non-drop-outs, 55 per cent. The figures from the individual schools would indicate that such orientation practices are more localized than general. This reference should not be construed as a recommendation for encouragement in careers in music. Rather it would seem to indicate that children should be made aware of the fact that a knowledge of music can lead to many occupational opportunities and enhance many others.

Music Appreciation, Attitudes and Opportunities. Although the quality of listening was not defined, practically all of the non-drop-outs and drop-outs claim that they do enjoy listening to music. On the other hand, as is shown in Table VII, 73 per cent of the non-drop-outs attend concerts and enjoy the experience as compared to 49 per cent of the drop-outs.

TABLE VII

SHOWING APPRECIATION, ATTITUDES AND OPPORTUNITIES

	Drop-Outs			Non-Drop-Outs		
	Yes	No	No Response	Yes	No	No Response
Listening enjoyment	144	0	4	140	5	2
Concert attendance	77	77	4	108	37	2
Use of recordings	48	94	8	79	64	3
Use of films	58	84	6	88	54	5
Relationship of music to future happiness	57	87	4	65	80	2

The variations in the figures of Table VII would indicate that possibly music appreciation techniques are employed more extensively at a higher grade level after many of the drop-outs have left or that again it is more localized in practice. Table VII will be referred to again in the chapter on recommendation.

Parent Guidance. Parent organizations have been growing in popularity for many years, consequently it came as a surprise that none of the five schools had such an organization. The situation is reflected by the fact that only 52 of the drop-outs and 78 of the non-drop-outs stated that their parents were acquainted with the music teacher. While

it is true that this organization is primarily employed as a medium for the raising of money, it can serve to promote a more extensive and better relationship between teacher and parents and as an excellent vehicle of much needed guidance for both the child and parents. The directors were acquainted with 63.4 per cent of the drop-outs whose parents were in the white collar class as compared with only 35.6 per cent of the parents of drop-outs who were laborers. In one city only one child of a laborer reported that his parents were acquainted with the music teacher. This comparison of teacher acquaintance has several explanations. Parents in the former category are more likely to work in places frequented by teachers, belong to the same organizations, and are more frequent participants in parent activities of the school.

Encouragement and Orientation. Table VIII shows percentages of response of non-drop-outs and drop-outs to questions pertaining to orientation procedures. The percentages of the drop-outs were figured in Table VIII on the basis of those dropping out at the close of the eighth grade and above. It is assumed that a person dropping at that time would be included in any orientation procedures.

The five co-operating schools attempt some activity in the way of orientation. However, Table VIII would indicate inadequacies in the program. Approximately two thirds

of both groups profess to having received encouragement from their junior high director. A similar percentage of non-drop-outs, 62 per cent, received encouragement from the senior high director, yet only 36.6 per cent of the drop-outs felt so encouraged. One could raise the question as to whether or not the process of selectivity was in operation at this point. It is also noteworthy that almost identical percentages of both drop-outs and non-drop-outs claim acquaintance with the senior high school director. The fact that 16 per cent of drop-outs and 32 per cent of non-drop-outs were invited to the high school would indicate that the practice is more local in nature than general. It would seem that the apparent differentiation in orientation practices could be quite significant at this stage which many children approach with apprehensiveness and feelings of insecurity. The demonstration of friendliness and personal interest on the part of someone in this new situation could be of significance in the formulation of student attitudes and decisions.

TABLE VIII

ENCOURAGEMENT TO CONTINUE MUSIC

(Per Cent Affirmative Response)

Statements in Questionnaire	Drop-Outs	Non-Drop-Outs
1. Encouraged by junior high director	59%	66.8%
2. Encouraged by senior high director	36.6%	62%
3. Were all junior high students invited to senior high prior to graduation?	16%	32.4%
4. Acquainted with senior high director	36%	64.1%

Attitudes Toward Musical Experience. The questionnaire section closed with the posing of the question as to whether they felt that the musical organization provided worthwhile experiences for those who participated in them. The response to this question was most encouraging to the investigator, as reports and first hand observation had resulted in a predisposed pattern of thought. An overwhelming positive response was received from both non-drop-outs, 94 per cent, and drop-outs, 85 per cent.

CHAPTER V

ANALYSIS OF ATTITUDES TOWARD INSTRUMENTAL MUSIC EXPERIENCES

Chapter V analyzes responses to the second section of the instrument, which is in the form of an attitudinal scale. Each item is discussed separately and summarized in a table in much the same manner as the informational material in Chapter IV. It will be noted that the titles of the respective tables are abstracted from the items which they summarize; consequently they are not as complete or self-contained in this respect as would normally be desirable.

Influence of Others on Drop-Outs. The statement concerning this aspect proved to be of importance for twenty-one males out of eighty-seven, or 22 per cent. Nineteen females out of sixty-one, or 29 per cent, considered it to be an important factor. Twenty-four per cent of the females rated it as fairly important in contrast to 10 per cent of the males. The importance of this statement was borne out by the fact that twenty-nine out of seventy-five male respondents, or 40 per cent, considered it very important and twenty-two of the seventy-two female respondents, or 34 per cent, regarded it similarly.

Table IX summarizes the influence of others in dropping out. Some of the respondents responded to the item

"Motivated against their will" in the same manner as they responded to this item. It is possible that there may be a relationship.

TABLE IX

INFLUENCE OF OTHERS

	Degree of Importance (Per Cent)			
	Very Important	Fairly Important	No Importance	No Response
Drop-Outs:				
Males	22	10	41	14
Females	29	24	36	5
Non-Drop-Outs:				
Males	11		23	1
Females	20		35	5

Transferred to Another Instrument. Most grade students are started on violins, cornets, clarinets and flute. This procedure has become an accepted practice because of a number of practical reasons. The physical limitations of many grade children present problems in coping with such instruments as the cello, viola, slide trombone and basses. Another important consideration is that of availability. Cornets, violins and clarinets are plentiful on the used instrument market. There are many low priced models and they are found in greater quantities in the attics of parents and relatives. From an economic standpoint, it is not possible for a Board of Education to furnish all instruments needed for a band

and orchestra on a rental basis. Many of the others are more expensive and require considerable cost for upkeep. The foregoing considerations have resulted in the widely accepted practice of transfer from the three mentioned basic instruments at the level of the seventh or eighth grades. The process of transfer is not settled at this point, however. The senior high director, in his need and desire for more complete instrumentation than that required or desired by the junior high director, must transfer still more students.

Transfer has long been considered a real problem by many directors. The shortage of French horns, oboes, bassoons, basses, violas and cellos as attested to by the leaders of many symphony orchestras, community orchestras and bands and service bands gives support to the fact that it is a real problem and likewise one which directors have not managed with the greatest of success.

The conscientious director who has the needs and welfare of the individual student at heart attempts to make the transfer only as a result of a very careful study of the physical, emotional and socio-economic background of the child. Even so, a number of guidance workers have commented with alarm concerning the dangers involved which could result in frustration, regression in scholastic achievement and a bitter distaste for music. The director is then torn

between a philosophical attitude toward the child and the practical one of satisfying the school authorities who hired him to produce a band or orchestra which can in turn bring glory to the school and community.

The educational value of an instrumental organization is dependent upon a well balanced ensemble. Otherwise it is impossible to interpret a composition as intended by the composer. This fact, coupled with the above mentioned factors, tends to create a state of director anxiety which often disregards the best interests of the individual who must give up the instrument of his original choice. The transition is often made on the spur of the moment and in effect is an arbitrary one.

The violin is considered the basic instrument for transfer to viola, cello and bass; the clarinet for transfer to oboe, saxaphone, bass clarinet, alto clarinet and bassoon; the cornet is the basic instrument for transfer to the trombone, baritone, bass and French horn.

Table X summarizes the data in the study which indicates the effect transfer of instruments had upon decision to drop out.

TABLE X

TRANSFER OF INSTRUMENTS

	Degree of Importance (Per Cent)			
	Very Important	Fairly Important	No Importance	No Response
Drop-Outs:				
Male	17.2	14.9	62.0	5.7
Females	31.1	13.1	50.8	4.9
Non-Drop-Outs:				
Males	30.6	38.6	28.0	2.6
Females	44.4	27.7	23.6	4.1

It is interesting to note that a considerably larger per cent of females, 31.1 per cent, than males, 17.2 per cent, rated this a factor of primary importance. A very similar relationship was found among the non-drop-outs -- 44.4 per cent of the females in contrast to 30.6 per cent of the males. The results are almost reversed in the "fairly important" category, 14.9 per cent of the males to 13.1 per cent of the females; and a similar situation arises among the non-drop-outs -- 38.6 per cent of the males to 27.7 per cent of the females.

Observation would indicate that a greater number of girls are transferred to instruments such as the oboe, bassoon, bass and alto clarinets, cello, viola and string bass and that this practice has created some feeling of dissatisfaction for a large per cent of the drop-outs and non-drop-outs as well.

Poor Instrument. Table XI shows the percentage response of drop-outs and non-drop-outs. This item was considered very important by 24.5 per cent of the female drop-outs and fairly important by 21.3 per cent.

TABLE XI

POOR INSTRUMENT

	Degree of Importance (Per Cent)			
	Very Important	Fairly Important	No Importance	No Response
Drop-Outs:				
Males	19.5	12.6	51.7	16.0
Females	24.5	21.3	47.5	6.5
Non-Drop-Outs:				
Males	13.3	44.0	38.6	4.0
Females	29.1	37.5	30.5	6.9

The full importance of this statement may be augmented by a short review of general practice. All of the schools furnish rental instruments to beginners. School Boards usually purchase "third line" instruments for the purpose of renting to beginners and they are not always kept in the best state of repair. A prevalent idea persists among parents that a cheap instrument will suffice for the first two or three years until they find whether or not the child will make progress and stick with it. Progress is impossible on many of these instruments and

directors are often amazed at the tenacity of a child to stick with it as long as he does. It is possible that this factor contributes considerably to the serious mortality found among string players -- 25.6 per cent, as mentioned in Chapter IV. Many parents spend three hundred dollars for a wind instrument, yet a sibling who is playing a violin must be happy with a thirty dollar instrument.

Student-Teacher Relations. Studies of the early school leaver have indicated that student-teacher relationships seemed to be of significance to pupil decision to leave school. Table XII shows that those who have dropped consider teacher attitudes toward them to be of considerable importance.

TABLE XII

ATTITUDES OF DROP-OUTS TOWARD TEACHERS

	Degree of Importance (Per Cent)			
	Very Important	Fairly Important	No Importance	No Response
1. Lacked understanding of personal problems				
Male	29.8	17.2	37.9	5.7
Female	11.4	27.8	57.3	3.2
2. Lacked concern over my interests				
Male	19.5	25.2	44.8	10.3
Female	16.3	16.3	65.5	1.6
3. Not friendly				
Male	22.7	18.3	40.2	17.2
Female	31.1	32.2	50.8	14.7

Table XIII indicates that the non-drop-outs placed even greater importance on student-teacher relations. The tables include a breakdown into male and female categories because of the apparent differences existing between them. For example, 29.8 per cent of the boys rate teacher lack of understanding as "very important", while only 11.4 per cent of the girls consider it "very important". A greater per cent of the girls, 27.8 per cent, rated it "fairly important", while a smaller per cent of the boys, 17.2, rated it thus. The question could be raised here whether this would indicate that boys are more sensitive to teacher lack of understanding than girls. Perhaps one could hypothesize

that girls are likely to have a closer relationship with their mothers at this age than high school age boys are likely to have with their fathers. Perhaps the boys feel the need of understanding outside of the home more than girls do. It could also indicate that male teachers may appear to be more understanding of girls and less understanding of those of their own sex. Again, the situation may vary with different teachers, as is indicated by the fact that none of the boys in one school rated this statement as highly important. Table XIII would seem to emphasize the fact that teachers must have an understanding of their pupils before they can teach them.

Whereas 22 per cent of the drop-outs ranked lack of teacher understanding as very significant, 18.2 per cent felt that their teachers were not concerned over their interests.

In contrast to the above mentioned points, 31.1 per cent of the female drop-outs checked lack of teacher friendliness as "very important" as compared to 22.7 per cent of the boys. It was also interesting to note that the non-drop-outs rated this point one of the most important on the list, 41.3 per cent of the males and 40.2 per cent of the females. Only 32 per cent of the males and 19.4 per cent of the females considered it of "no importance". Here again the non-drop-outs may be registering their own personal feelings on the matter.

TABLE XIII

RESPONSE OF NON-DROP-OUTS TO STUDENT-TEACHER RELATIONS

	Degree of Importance (Per Cent)			
	Very Important	Fairly Important	No Importance	No Response
1. Lacked understanding of personal problems				
Males	29.3	26.6	40.0	4.0
Females	22.2	29.1	47.2	1.3
2. Lacked concern over my interests				
Males	25.3	29.3	40.0	5.3
Females	23.6	33.3	40.2	2.7
3. Not friendly				
Males	41.3	18.6	32.0	6.6
Females	40.2	31.9	19.4	6.9

Director too Strict and Lacked Sense of Humor. The wisdom of combining these two attributes may be open to question, however the writer feels that a sense of humor is able to temper strictness, thus promoting efficient discipline and yet minimizing occurrences of frustration. Table XIV shows that 22.9 per cent of the female drop-outs considered this statement in the "very important" category and 21.3 per cent rated it as "fairly important". Of the non-drop-outs, 25.3 per cent of the males and 26.3 per cent of the females termed it "very important".

TABLE XIV

TOO STRICT

	Degree of Importance (Per Cent)			
	Very Important	Fairly Important	No Importance	No Response
Drop-Outs:				
Males	19.5	21.8	43.6	14.9
Females	22.9	21.3	49.1	6.5
Non-Drop-Outs:				
Males	25.3	28.0	40.0	6.6
Females	26.3	29.1	37.5	6.9

Most children like discipline and order. A majority of students can be led to understand that an instrumental organization without good discipline is chaos. The musical organization offers an ideal situation for the practice and development of self-discipline. Directors in training may not receive enough practice in the development of this type of discipline and the examples set for them may often be quite the opposite.

The analysis of this point and the following leads the investigator to speculate as to the ability of students to distinguish between them. Observation would indicate that many students confuse the one with the other. An analysis of individual schools indicates that the issues are similarly checked and that drop-outs in three schools considered both issues relatively unimportant. Because of the apparent

relation of the two, further implications of the "too strict" attitude will be discussed under the "undemocratic attitude".

Director Undemocratic. The wide variation between male and female scores on this point is both interesting and surprising. Only eight of the boys, or 9.1 per cent, rated this point of primary importance in comparison with fourteen girls, or 22.9 per cent. The variation persisted in the "fairly important" category -- males 16 per cent and females 27.8 per cent.

TABLE XV

UNDEMOCRATIC

	Degree of Importance (Per Cent)			
	Very Important	Fairly Important	No Importance	No Response
Drop-Outs:				
Males	9.1	16.0	56.3	18.3
Females	22.9	27.8	47.5	1.6
Non-Drop-Outs:				
Males	29.3	28.0	36.0	6.6
Females	26.3	36.1	33.3	4.1

By tradition, the relationship of the conductor to the musical organization has been autocratic. Perhaps it is expecting too much that the last vestiges of such an inheritance should disappear in one generation, especially since the pioneers in the school instrumental field were products and advocates of autocratic principles.

The instrumental musical organization by nature presents a widely differing situation to the educator from the usual classroom situation. Each student is equipped with a noise maker, which is a tempting medium for the expression of his pent up feelings at inappropriate times. The group is often three to four times the size of the average class in other subjects. This, in itself, would present a real challenge to most classroom teachers.

Music is an exact science. Commendation cannot be given for "almost right", because "almost right" is often more aggravating than a beat off or a half step out of tune. The dilemma of the music director is often expressed by parents expressing their exasperation at the sounds of their one struggling child.

The writer is not attempting to excuse the lack of practice in democratic principles but rather to explain the conditions which make it more difficult than in average educational situations. Perhaps the blame rests more with institutions of higher learning which have not succeeded in demonstrating the potentialities of the music group for the practice of democracy and the employment of effective methodology.

Sarcasm. No doubt many directors have at times resorted to sarcasm as a defense mechanism against their own frustration and impatience. The discourse under the

undemocratic heading would indicate that there would seem to be inherent conditions ever present which could provoke one to sarcasm. However, one cannot excuse the use of sarcasm by a teacher. It can only lead to futility and maladjustment. It was encouraging to note that this point appeared to be among those considered of least importance as seen in Table XVI. The males gave it a rating of 13.7 per cent in comparison to 21.3 per cent of the females. The responses were fairly evenly distributed among the five schools, with one school being slightly higher. It is possible that intended facetious statements may sometimes be misinterpreted by students as sarcasm.

The use of sarcasm could conceivably color and seriously affect student responses to a majority of the attitudes listed. With this fact in mind, all those checking this point were sorted and checked as to possible relationship to feelings of inferiority and feelings of hostility. The investigation disclosed that 94 per cent of those checking sarcasm also checked feeling of inferiority as very important. All of these, with the exception of one, also rated feeling of hostility as very important or fairly important.

TABLE XVI

DIRECTOR SARCASTIC

	Degree of Importance (Per Cent)			
	Very Important	Fairly Important	No Importance	No Response
Drop-Outs:				
Males	13.7	19.5	48.2	18.3
Females	21.3	9.8	44.2	24.5
Non-Drop-Outs:				
Males	24.0	25.3	28.0	9.3
Females	26.3	26.3	26.3	21.1

Director Demanded Too Much Time and Not Enough Time For Other Activities. Table XVII shows that the time element is more important to the males. Twenty-one and eight-tenths per cent of the males termed it of prime importance in contrast to 13.1 per cent of the females. It was also rated as very important by 24 per cent of the non-drop-outs. The response seems to indicate that 20.7 per cent of the drop-outs resent time given to music because it takes away from time which they would like to devote to social life and athletics. Thirty-six per cent of the male non-drop-outs considered the time element highly important in contrast to 22.2 per cent of the females. There are more activities competing for the time of the males. It is also possible that girls may possess a stronger musical interest factor.

TABLE XVII

TIME ELEMENT

	Degree of Importance (Per Cent)			
	Very Important	Fairly Important	No Importance	No Response
Drop-Outs:				
Males	21.8	11.5	31.6	27.4
Females	13.1	21.3	55.7	9.8
Non-Drop-Outs:				
Males	24.0	29.3	41.3	5.3
Females	26.3	37.5	27.7	6.9

TABLE XVIII

INTERFERES WITH OTHER ACTIVITIES

	Degree of Importance (Per Cent)			
	Very Important	Fairly Important	No Importance	No Response
Drop-Outs:				
Males	29.8	17.2	34.4	18.3
Females	24.5	27.8	45.5	2.2
Non-Drop-Outs:				
Males	36.0	30.6	18.6	14.6
Females	22.2	30.5	38.8	8.3

Dislike of Music Selected and No Part in Selection.

Radio and television have contributed to the formation of a great variety of rather pronounced musical tastes -- tastes which are likely to be definitely expressed at an earlier age than was the case twenty years ago. These modern devices have not contributed to the simplification of the music educator's task. It is only natural that students should desire to play the music they hear on radio and television. It is likewise impossible for a director to select music which will satisfy all these divergent musical tastes. Table XIX presents a summary of the responses to this attitude.

TABLE XIX

DISLIKE OF MUSIC SELECTED

	Degree of Importance (Per Cent)			
	Very Important	Fairly Important	No Importance	No Response
Drop-Outs:				
Males	21.8	17.2	40.2	20.6
Females	27.9	24.5	44.2	32.7
Non-Drop-Outs:				
Males	20.0	34.6	37.3	8.0
Females	22.2	34.7	34.7	8.3

After a study of a great many programs for public performance, one is prone to question the extent of teacher-pupil planning which was involved in the selection of music.

Directors are likely to be governed by their own preconceived ideas. There is considerable evidence in the educational literature that student-teacher planning of subject matter and classroom procedures increase pupil interest.

Tests and Grades Did Not Reflect My Achievement. The music grade is perhaps the most subjective grade given in school. The grade is primarily the result of accumulated director impression over the marking period. The submissive individual is likely to receive a higher grade because of good citizenship. The more important players, such as heads of sections, will be evaluated almost daily, while those at the end of the section are seldom heard. Tables XX and XXI show that both drop-outs and non-drop-outs were quite critical of evaluation methods.

TABLE XX

GRADES AND TESTS DID NOT REFLECT ACHIEVEMENT

	Degree of Importance (Per Cent)			
	Very Important	Fairly Important	No Importance	No Response
Drop-Outs:				
Males	16.0	19.5	41.3	22.9
Females	21.3	16.3	41.3	8.1
Non-Drop-Outs:				
Males	24.0	38.6	33.3	4.0
Females	31.9	33.3	27.7	6.9

TABLE XXI

RECEIVED LOW GRADES

	Degree of Importance (Per Cent)			
	Very Important	Fairly Important	No Importance	No Response
Drop-Outs:				
Males	17.2	12.6	49.4	20.6
Females	22.9	26.2	50.8	
Non-Drop-Outs:				
Males	33.3	26.6	34.6	5.3
Females	36.1	30.5	27.7	5.5

Student Did Not Feel That He Was Achieving The Musical Satisfaction That He Had Hoped For. One has only to recall the expression on a child's face when he receives his first musical instrument or the enthusiasm expressed by a group of children upon meeting for their first instruction to feel the full impact of the response to this statement. The sixty-four students, 41.2 per cent, who rated this statement as "very important" and thirty more, 20.2 per cent, who considered it "fairly important" were once among the young hopefuls who looked forward with great anticipation to many happy hours of musical satisfaction and co-operative group effort. Now they are among the disillusioned and an almost exact percentage states that they can see no place for music in their future. The response is not an indictment of music per se, as is evidenced by the fact that a large majority of the

drop-outs stated that they still enjoy listening to music, although the quality was not defined. However, it does seem to be an indictment of methods of music education. Is it that too much emphasis is placed on routine drill, too much preparation is made for concerts and festivals, that there is too much preoccupation with preparation for scheduled performances to the neglect of student satisfaction in the performance of good music for its own sake?

Table XXII points out that a large percentage of both drop-outs and non-drop-outs were disappointed in their musical experience.

TABLE XXII

DID NOT FIND EXPECTED MUSICAL SATISFACTION

	Degree of Importance (Per Cent)			
	Very Important	Fairly Important	No Importance	No Response
Drop-Outs:				
Males	34.4	16.0	33.3	16.0
Females	50.8	26.2	18.0	4.9
Non-Drop-Outs:				
Males	42.6	25.3	24.0	8.0
Females	48.6	31.9	13.8	5.5

Just a Back Chair Player. Drop-outs and non-drop-outs responded to this statement in almost identical proportions. Thirty-three and three tenths per cent of the drop-out males and 41.3 per cent of the non-drop-out males considered the

statement "very important". Likewise, 36 per cent of the female drop-outs and 33.3 per cent of the non-drop-out females rated it "very important". The importance attached to this statement may come as a surprise to many, especially if one fails to consider one of the basic reasons for a child desiring to play in the beginning. The child desires to be a recognized member of an organization which will give him status with his peer group. Few organizations have more appeal for the grade child than do the musical organizations. Children are often so highly motivated that they will take their savings for a new instrument and do odd jobs in order to earn money for lessons.

Table XXIII summarizes the responses to the foregoing statement.

TABLE XXIII

JUST A BACK CHAIR PLAYER

	Degree of Importance (Per Cent)			
	Very Important	Fairly Important	No Importance	No Response
Drop-Outs:				
Males	33.3	16.0	34.4	16.0
Females	36.0	14.7	45.9	3.2
Non-Drop-Outs:				
Males	41.3	24.0	26.6	8.0
Females	33.3	25.0	27.7	13.8

The response feeling to this statement does not necessarily result from the fact that a child holds a chair at the end of the section. The last chair player in a symphony orchestra or in any fine musical organization feels that he is important to the group. The last chairs are often held by the newer members of the organization, who rightly expect to be eventually moved toward the head of the section.

Since the back chair players are usually the newer members and the weaker players, they are the ones who are likely to need the most help. Back chair drop-outs have made the comment that they did not feel that they had received a fair share of attention in the rehearsal, also that the attitude of the director, and consequently of the other members, made them feel unimportant to the group. This feeling seems to be closely related to the statement that the director did not help them with their problems, as was indicated by 33.5 per cent of the drop-outs and by 37.4 per cent of the non-drop-outs. Table XXIV summarizes the responses of this group.

TABLE XXIV

PROBLEMS UNAIDED

	Degree of Importance (Per Cent)			
	Very Important	Fairly Important	No Importance	No Response
Drop-Outs:				
Males	35.6	9.1	39.0	6.8
Females	29.5	24.5	44.2	1.6
Non-Drop-Outs:				
Males	38.6	29.3	21.3	10.6
Females	50.0	25.0	19.4	5.5

Not Given Responsibility. Table XXV portrays the percentages of drop-outs and non-drop-outs who checked this item as a very important factor. The non-drop-outs appear to attach greater significance to this statement than do the drop-outs. It is possible that those who have been members for a longer time are more sensitive to the fact that they have not been given responsible duties and that they are resentful of the influence of cliques. A large percentage of both non-drop-outs and drop-outs also considered this factor "fairly important" -- 33.3 per cent of the non-drop-outs and 19.5 per cent of the drop-outs.

The musical organization affords opportunities for all to perform some type of service. It is always enlightening to note the importance which students attach to even the most menial of duties when recognition is a concomitant factor.

A high school teacher made the observation recently that a certain boy's face would always light up when mention was made of the orderly way in which he had arranged the chairs in the room. All young people are looking for means of achieving status in the group and many of them will go to extremes in order to attain recognition. An expression of commendation or gratitude contributes toward his feeling of importance.

TABLE XXV

NOT GIVEN RESPONSIBILITY

	Degree of Importance (Per Cent)			
	Very Important	Fairly Important	No Importance	No Response
Drop-Outs:				
Males	16.0	17.2	48.2	18.3
Females	19.6	22.9	52.4	49.1
Non-Drop-Outs:				
Males	29.3	32.0	36.0	2.6
Females	25.0	34.7	34.7	5.5

Worried About Playing in Front of Others and Over Try-Outs. Table XXVI shows that this item was of great importance to 27.5 per cent of the males and to 47.5 per cent of the female drop-outs. Observation would tend to temper the element of surprise at this differentiation. The differentiation is almost as great as that found in sensitivity to sarcasm between the two sexes. The intended

facetious remark about an individual's playing is often interpreted as sarcasm and is just as effective in the creation of feelings of anxiety. This attitude was considered very important by 45.3 per cent of the males and by 41.6 per cent of the female non-drop-outs. The reversal in attitude of the sexes is difficult to account for. One might hypothesize that the males are treated with greater severity on the higher plane and that the female non-drop-outs have finally adjusted to the situation. However, it must be remembered that the non-drop-outs are responding as a result of reasons given them by drop-outs as well as to their own personal feelings on the issue. It was also of interest to note that both drop-outs and non-drop-outs gave this attitude the lowest "no importance" rating.

TABLE XXVI

WORRIED ABOUT TRY-OUTS AND PLAYING IN FRONT OF OTHERS

	Degree of Importance (Per Cent)			
	Very Important	Fairly Important	No Importance	No Response
Drop-Outs:				
Males	27.5	31.0	21.8	19.5
Females	47.5	21.3	31.1	
Non-Drop-Outs:				
Males	45.3	22.6	25.3	6.6
Females	41.6	29.1	25.0	4.1

Felt Snubbed and Disliked Certain Persons. This attitude was considered highly important by only 10.3 per cent of the males and by 16.3 per cent of the female drop-outs. The ratio among non-drop-outs, as shown in Table XXVII, was similar. It would seem to suggest the possibility of greater sensitivity to the attitudes and reactions of others. It was particularly interesting to note that school "D" did not register any drop-out responses to this item and that only two were found among the returned instruments of school "B". However, four of the non-drop-outs of each of these schools registered a protest. The writer had expected the investigation to reveal a closer relationship between this item and the sarcasm attitude than was found. The assumption resulted from both personal and recorded observations which indicate that teacher attitudes toward members of a group seem to set the tone for the group.

TABLE XXVII

FELT SNUBBED AND DISLIKED CERTAIN PERSONS

	Degree of Importance (Per Cent)			
	Very Important	Fairly Important	No Importance	No Response
Drop-Outs:				
Males	10.3	17.2	49.4	22.9
Females	16.3	21.3	59.0	3.2
Non-Drop-Outs:				
Males	20.0	22.6	50.6	6.6
Females	25.0	34.7	36.1	4.1

Relationship of Work to Drop-Out. A distinction was made in the study between working for extra spending money and having to work, because of the feeling that the former may indicate a decided lack of interest in continuation with music, while the latter may be more of a legitimate reason. Tables XXVIII and XXIX present a comparison of responses from drop-outs and non-drop-outs. More non-drop-outs, 23.8 per cent, than drop-outs, 16.8 per cent, placed emphasis on the importance of working for extra money. Eighteen per cent of the male drop-outs considered this statement significant to 14 per cent of the female drop-outs. The male desire for extra money for cars and dates may account for this variation. An even greater variation is noted between male and female non-drop-outs. The ratio is reversed in the "fairly important" category, however here we find the female sex placing more emphasis on extra spending money than the male. While 36 per cent of the non-drop-outs felt that the necessity to work was an important factor in drop-out, only 15.5 per cent of the drop-outs so indicated. This variation could be accounted for by the fact that a number of non-drop-outs may have received this response from friends who had discontinued for this reason. Non-drop-outs could also be evaluating the statement as a logical reason. More girls, 16.3 per cent, than boys, 14.9 per cent, found it necessary to work. An even greater proportion of girls, 16.3 per cent, than boys, 9.1 per cent, rated it in the second category.

TABLE XXVIII

WORK AS A FACTOR IN DROP-OUT

	Degree of Importance (Per Cent)			
	Very Important	Fairly Important	No Importance	No Response
For extra spending money				
Males	18.3	19.5	40.2	27.1
Females	14.7	27.8	52.4	4.9
Had to work				
Males	14.9	9.1	52.8	22.9
Females	16.3	16.3	62.2	8.1

TABLE XXIX

NON-DROP-OUTS RATE IMPORTANCE OF WORK

	Degree of Importance (Per Cent)			
	Very Important	Fairly Important	No Importance	No Response
For extra spending money				
Males	29.3	30.6	34.6	5.3
Females	18.0	38.8	34.7	8.3
Had to work				
Males	38.6	18.6	33.3	9.3
Females	33.3	29.1	30.5	6.9

Dislike of Practice. Mention was previously made in regard to the close relationship existing among the various attitudes. It is very possible that many respondents would find extreme difficulty in differentiating between primary and secondary causes. The inclusion of this item as an attitude could very logically be questioned. It is more likely an end result of most of the attitudes in the instrument. However, it more than likely is a primary cause to many who may not be able to identify the fundamental reason.

The question could well be raised as to whether anyone normally likes to practice at all stages of musical development. This question brings up the problem of motivation, which in turn could be most plausibly solved by the inculcation of a love of music and the joy of expressing one's self through music as an end goal. It is possible that teachers may place so much emphasis upon extraneous motivating devices that the fundamental objective of both child and teacher becomes lost in a maze of intrinsic activity. In Table XXX it will be noted that dislike of practice appeared to be a causal factor of a majority of the drop-outs and non-drop-outs.

TABLE XXX

DISLIKE OF PRACTICE

	Degree of Importance (Per Cent)			
	Very Important	Fairly Important	No Importance	No Response
Drop-Outs:				
Male	31.0	14.0	35.6	19.5
Females	24.5	27.8	47.5	0.0
Non-Drop-Outs:				
Males	33.0	22.5	51.0	.1
Females	38.0	25.0	44.0	.5

Schedule Conflicts. It had been anticipated that schedule conflicts would prove an important factor in discontinuance of music study. The importance of this item was attested to by 33.1 per cent of the drop-outs. It was rated of no consequence by 49 per cent. The importance of this point was confirmed by 39 per cent of the non-drop-outs. Table XXXI presents a breakdown of the responses of both drop-outs and non-drop-outs. The large number of one section classes and the work program in the large schools undoubtedly takes a large toll in high school.

TABLE XXXI

SCHEDULE CONFLICTS

	Degree of Importance (Per Cent)			
	Very Important	Fairly Important	No Importance	No Response
Drop-Outs	33.1	17.5	32.4	17.0
Non-Drop-Outs	39.4	26.4	26.4	7.4

Influenced by Others. One student reported that everyone else was dropping, perhaps indicating that a couple of her friends were dropping. It was interesting to note that 29.5 per cent of the girls rated this as important in contrast to 10.3 per cent of the boys. The non-drop-outs, 12.9 per cent, seemed to consider this point of less significance than others. The variation in rating between boys and girls might lead one to hypothesize that girls are more susceptible to the influence of friends who have dropped out than are the boys. Observation over a period of years would indicate that it is a point which cannot be overlooked. Table XXXII presents a breakdown by sex of attitudes of drop-outs and non-drop-outs.

TABLE XXXII

INFLUENCE OF DROP-OUTS ON OTHERS

	Degree of Importance (Per Cent)			
	Very Important	Fairly Important	No Importance	No Response
Drop-Outs:				
Males	10.3	13.7	55.1	20.6
Females	29.5	8.1	60.6	1.6
Non-Drop-Outs:				
Males	22.6	18.6	49.3	9.3
Females	16.6	12.5	68.0	2.7

Unable to See any Use for Music in the Future. An almost exact number of both drop-outs and non-drop-outs responded to this item, 36 per cent and 35.3 per cent respectively. In the foregoing items, students have been reacting to internal and external conditions associated with music education. This response may represent an attitude toward the total program. Table XXXIII presents percentages of male and female responses of both drop-outs and non-drop-outs.

TABLE XXXIII

UNABLE TO SEE USE FOR MUSIC IN THE FUTURE

	Degree of Importance (Per Cent)			
	Very Important	Fairly Important	No Importance	No Response
Drop-Outs:				
Males	33.3	12.6	35.6	18.3
Females	37.7	18.0	39.3	4.9
Non-Drop-Outs:				
Males	33.3	16.0	38.6	12.0
Females	37.5	19.4	33.3	9.7

The unexpected response to this item prompted the writer to endeavor to determine any identifying characteristics such as socio-economic or past musical history which could possibly have been of significance in bringing about this reaction. The fifty-two drop-outs who had responded were sorted out and their replies to significant parts of the questionnaire were recorded as found in Table XXXIV. The fact that only 9.6 per cent of those responding were children of white collar parentage, while 34.4 per cent of the parents of all drop-outs fell in the white collar classification, may possibly have a relationship to this response. The supposition is supported by the findings which revealed that a scant 11.5 per cent of this response group came from parentage with musical backgrounds. The figure represented 14.6 per cent of the total number of drop-outs whose parents

had had musical training. Nearly a third of the drop-outs of supposedly interested in music parentage responded to the "no use for music attitude". Very little importance can be attached to this fact, as the total response represents almost a third of the total number of drop-outs.

This investigation began with a predisposed feeling that parental background would be a very important factor, and that these children would consist primarily of those who did not own an instrument or have the opportunity to take private lessons. However, it was found that over half of those who could see no use for music in their future did own their instruments. Over a third of them had taken private lessons, a number which represents over one-third of the total number of drop-outs who had studied privately. Very little differentiation was found in music grades and the instrument played by those in this group did not seem to be important. Their point of drop-out was evenly spread, with the exception that only 3.8 per cent of this group dropped in the eleventh grade, whereas 10.1 per cent of the total number of drop-outs had discontinued at that time. This fact would seem to indicate that music educators are failing to sell the most important concomitant of music education. It was of interest to note that less than 10 per cent of drop-outs of school "B" checked this point, again an indication that teacher practices and methods are reflected in the attitudes of those they teach.

TABLE XXXIV

COMPARISON OF PERCENTAGE RESPONSES OF DROP-OUTS SEEING NO USE FOR MUSIC WITH DROP-OUTS IN GENERAL

Statement	No Use for Music: Percentage of Fifty-Two Responding	No Use for Music: Drop-Outs in General
1. White collar parentage	9.6	34.4
2. Parents with music training	11.5	27.7
3. Parent interest	59.2	67.5
4. Ownership of instrument	51.9	48.6
5. Private lessons	34.6	31.7
6. Director helped understand value of music for future.	34.6	38.5

CHAPTER VI

COMPARISON OF FACTUAL DATA AND EXPRESSIONS OF ATTITUDE TOWARD INSTRUMENTAL MUSIC EXPERIENCES

This chapter represents an attempt to discover identifying or qualifying characteristics which may influence responses or situations found in the preceding two chapters. In reality, it represents further analysis of data gathered as a result of external and internal comparisons of the two sections of the survey instrument. The writer wishes to place emphasis on the term "further" because the preceding two chapters also contain considerable comparative data.

Chapter IV disclosed the facts that the parents of a majority of the drop-outs were not acquainted with the music teacher, and that the majority of those parents who were acquainted fell in the white collar classification. The writer next investigated the possibility of any relevant relationships between teacher-parent acquaintance and attitudinal response, especially in the area of pupil-teacher relationships. From Table XXXV it will be seen that where parents were not acquainted with the teacher there was a higher incidence of expression of negative attitudes of the drop-outs toward their experience in instrumental music.

TABLE XXXV

EFFECT OF TEACHER-PARENT ACQUAINTANCE UPON ATTITUDES OF DROP-OUTS

Attitudes	Percentage of Frequency of Acquainted	Percentage of Frequency of Non-acquainted
1. No aid with problems	19.2	40.6
2. Teacher lacked understanding	11.5	28.1
3. Teacher not concerned over other interests	23.0	15.3
4. Teacher not friendly	17.3	31.2
5. Teacher too strict	13.4	25.0
6. Teacher undemocratic	11.5	16.6
7. Teacher sarcastic	0.0	40.6
8. Grades and tests unjust	9.6	22.8
9. Received low grades	9.6	25.0
10. Lack of recognition	7.6	22.8
11. No use for music in future	30.7	37.2

Identifying Characteristics of Those Claiming a Poor Instrument. Of the thirty-two respondents who rated this item as very important, the parents of 25 per cent fell in the white collar occupational classification. The remainder were either from the laboring group or unidentified. It

would appear that socio-economic factors may have some relationship to the quality of instrument owned by a family. Slightly more than a fourth, or 28 per cent, came from parents professing a musical background. It is possible that these factors are of considerable importance in determining the quality of instrument purchased. There also seemed to be a relationship between the quality of the instrument and discontinuance of music study, as indicated by the fact that only 18.7 per cent of this group continued with music beyond the ninth grade. Lack of talent could hardly have been the determining factor, since 50 per cent of this group held one of the first four positions in the organization. Further investigation disclosed that 46 per cent of this group owned their own instrument and that the remaining 54 per cent were playing school-owned instruments. Chapter V devoted considerable space to the implications and relationship of a poor instrument to cessation of music study. Consequently, this is not discussed more fully here.

Instrumental Problems Unaided. Since 33 per cent of drop-outs rated this item as highly important, the writer was motivated to investigate the possibility of significant factors. Cross comparisons with data in the questionnaire section of the instrument revealed two areas which seemed worthy of consideration. Table III in Chapter IV disclosed that a great many of the drop-outs played transfer instruments. Examination of the data revealed that 57.3 per cent

of this group of fifty-two pupils played instruments which fell in this category. The fact that these instruments are among those presenting the most technical problems also seems to be of consequence. This observation may well have relationship to the discovery that 79 per cent of the group checking this item as very important held positions toward the end of their respective sections. This last statement poses the possibility that those holding last chairs may be neglected and consequently feel that they are not receiving a fair share of attention.

Relationship of Socio-Economic Status to Attitudes Concerning Teacher Authoritarianism. Questionnaire responses were divided according to occupational status of the parents of the respondents into labor and white collar categories in an attempt to discover any possible relationship with attitudes toward discipline procedures and feelings of inferiority. The data revealed that responses to teacher strictness were evenly divided between the two occupational categories. However, 16 per cent of the respondents whose parents were in the labor category rated undemocratic practices as "highly important" in contrast to 9 per cent of the white collar classification. No isolated conclusion should be drawn from this finding without also considering the factor of parent-teacher acquaintance, which was predominately slanted toward the white collar class.

The data pertaining to feeling of inferiority was next considered. This inquiry revealed that 9 per cent from the white collar classification had responded to this item in contrast to 7 per cent from the labor classification.

Teacher Sarcasm. Questionnaire data was probed for salient factors which might reveal further characteristics about the twenty-five drop-outs who rated this item as "very important". Well over half of this group, 68 per cent, held positions toward the end of their respective sections. It might seem reasonable to assume that the poorer players would be more sensitive to facetious remarks about their playing. Further examination of data revealed that 76 per cent of this group had discontinued music study before coming to the high school.

Not Achieving Musical Satisfaction. Since 41.2 per cent of all drop-outs had rated this attitude as highly important, the questionnaire data were examined for salient identifying characteristics. The investigation included analysis of items pertaining to living with both parents, both parents working, musical background and interest, point of drop-out, position in the group, ownership of instrument and private lessons. Little could be found which would distinguish this group from drop-outs in general. The sharpest point of variation was found in their position in the section in which they played. Thirty-nine per cent of those

who responded to this group held one of the first four positions in their respective sections; thus the majority were in back chair positions.

Feeling of Being a "Back Chair Player". The forty-five drop-outs responding in this manner were sorted and examined for qualifying data. A study of the data revealed that the parents of 88.8 per cent of this group were classified in the labor category. This figure represents almost 50 per cent of the total drop-outs in the labor classification. Such factors as parent interest, music grades and time of dropping out presented no distinguishing features when compared with drop-outs in general. An investigation of the relation of parent musical training disclosed that 86.7 per cent of this group came from parents who had not had the advantage of musical training. The data also revealed that only 20 per cent of this group had held positions within the first four chairs. While it would be difficult to establish the causality of these factors for the "back chair player feeling", the apparent relationship is noteworthy.

Those checking this attitude were next compared with their rating of other feelings of inferiority. The findings revealed that 42 per cent of those checking "lack of recognition" also checked the "back chair feeling"; that 50.3 per cent of those who responded to "worry over mistakes" also checked this item; and that 53 per cent of those who reported

"feeling snubbed" had also checked it. A survey of the data would lead one to suspect the role of socio-economic factors.

Dislike of Practice. Although this attitude could possibly be a resultant of either one or a combination of the attitudes considered in the instrument, the writer felt that an explanation of data pertaining to original motivation and type and quality of the instrument might prove to be of significance. A comparison with the item of "not wanting to play in the beginning" showed that 32 per cent of those checking "dislike of practice" had also rated original motivation as "highly important". This figure represents 42 per cent of all drop-outs responding to original motivation. Twenty-eight per cent of the "dislike of practice" group also rated "transfer of instruments" as highly important. Another 36 per cent of this group complained of the quality of their instruments.

Summary. One of the most interesting and important findings of this chapter was the relationship of parent-teacher acquaintance on attitudes of the drop-out toward his musical experience and toward his teacher. Parent-teacher acquaintance seemed to make for more positive attitudes. A majority of this group came from parents in the labor category. This group also appeared more negative in their attitudes toward their teachers and to their musical experience.

CHAPTER VII

SUMMARY, CONCLUSIONS AND IMPLICATIONS FOR FURTHER RESEARCH

The Problem. This study was concerned with the analysis of responses to a survey questionnaire containing certain background information and expressions of attitude concerning instrumental music experience in five selected Class "A" high schools in Michigan. The responses of one hundred forty-eight high school students who had dropped out of instrumental music and one hundred forty-seven non-drop-outs were analyzed to ascertain reasons given for discontinuing activity in instrumental music.

With the high drop-out rate in instrumental music in public schools today and with the paucity of research concerning reasons for this, it was felt that such a study would provide much needed information for counselors and teachers in coping with the problem.

Because of the exploratory, descriptive nature of the study, it did not lend itself to intensive statistical treatment. Consequently, the data were tabulated and summarized by computation of percentages only.

The Findings. Each item in the two parts of the questionnaire was analyzed and considered separately in Chapters IV and V. In Chapter VI comparisons of responses

were made and discussed. Among the findings considered most important were:

1. Where parents were acquainted with the teacher, student responses tended to be more positive.

2. A much larger proportion of the students whose fathers' occupations could be classified in the "white collar" category indicated that their parents were acquainted with the teacher than was the case with students whose fathers' occupations were in the "laboring" category.

3. Directors of Music in the schools studied indicated that they felt that music teachers needed:

(a) More extensive training in child growth and development.

(b) To be more sympathetic to student needs and interests.

(c) To make more extensive use of audio-visual aids.

4. The highest incidence of drop-out followed with ninth grade graduation.

5. Very few orientation practices were discovered in the schools studied.

6. The majority of the drop-outs had started playing their instrument in the fifth grade and had averaged three and one-half years in the music program.

7. Socio-economic factors appeared to be related to:

(a) Quality of instrument owned.

(b) Opportunity to take private lessons and attend concerts and parental interest.

8. The largest drop-out appeared among players of stringed and transfer instruments.

9. Sixty-two per cent of the drop-outs were classified among the weaker players in their groups.

10. More parents of non-drop-outs were acquainted with the teacher than was the case with drop-outs.

The following conclusions and recommendations are based upon the above findings:

1. The fact that 62 per cent of the drop-outs were classified among the weaker players in the group could indicate a need for a re-evaluation of methods of recruitment and selection.

2. The teacher should make more of an effort to become acquainted with the parents of the children they teach.

3. Transfer of instruments should be accompanied by careful counseling of both student and parent.

4. There appears to be a need for more orientation, especially at the ninth grade level.

5. More extensive use of audio-visual aids might add to interest and appreciation of music.

6. Students want their teachers to be more friendly and interested in their other activities.

Implications for Further Research.

1. A study of differences in rate and reason for drop-out between small town and city schools might possibly point up prevalent practices in the small school which larger schools should endeavor to emulate.

2. The investigator also believes that a parallel study of towns with fine adult music educational opportunities and of towns without these opportunities could produce results worthy of emulation.

3. Additional valuable information would most likely have been secured by a combination of questionnaire and interview techniques: i.e. to follow up part of the questionnaire with interviews.

4. A controlled study over a period of years with a number of schools in one city might point up more effective methods of testing, selection and counseling.

5. The investigator feels that a high incidence of negative expression to the questionnaire may possibly reveal potential drop-outs, in which case the questionnaire could be a valuable counseling tool.

APPENDIX A

Section 1: Table Showing Description of Drop-Out Situation as Found in Selected Schools

Section 2: Table Showing Orientation Practices Found in Schools

Section 3: Information Concerning Use of Tests for Selection of Instrumental Music Students

Section 4: The Instrument

(a) Background Information

(b) Attitudinal Scale

Section 1

Table XXXVI shows the number and percentage of drop-outs in each school.

TABLE XXXVI

NUMBER OF NON-DROP-OUTS AND DROP-OUTS IN EACH SCHOOL

School	Non-Drop-Outs	Drop-Outs	Percentage of Drop-Outs
A	120	113 dropped past semester	- -
B	136	300	69.0
C	85	177	67.6
D	102	350	77.5
E	135	250	65.1

It was not possible to obtain the exact number of drop-outs from School "A". However, the fact that 113 dropped out the past semester would indicate that the total would be rather high. It is interesting to note that three schools show a percentage which is below the investigator's estimate of 75 per cent. It is possible that more could be found among those students who had already dropped out of school.

Section 2

Table XXXVII presents orientation procedures practiced in the five co-operating schools.

TABLE XXXVII

NINTH GRADE ORIENTATION PRACTICES

	Schools*			
	A	B	C	E
1. Are 9-A instrumental students invited to senior high during preceding semester?	Try to	No	Yes	No
2. Does senior high director interview and try out students coming from sending school?	Try to	Yes	Yes	Yes
3. Does senior high director become well acquainted with 9-A students?	No	Fairly well	Some	No
4. Does orientation provide an opportunity for 9-A's to meet senior high instrumental members in an informal situation?	No	No	No	No

*No reply to these questions by School "D"

Section 3

INFORMATION CONCERNING USE OF TESTS FOR SELECTION OF MUSIC STUDENTS

The five schools make use of aptitude tests in the selection of students for instrumental study. No school reported the use of the Seashore. Three used promotional tests put out by instrument manufacturing concerns, one used an original test, and one the McCreary Rhythm and Pitch Test. Four schools considered physical characteristics in the placement on an instrument. Selection was done mostly as a result of student choice in School "B". School "A" reported the use of pre-band instrumental classes in the third grade. Three schools start beginners in the fourth grade, School "E" starts strings in the fourth grade and other instruments in the fifth grade, and School "B" starts all students in the seventh grade. Students in Schools "A" and "E" do not go directly to first band or orchestra upon entering Junior High. All schools reported that emphasis in Junior High School organizations was placed upon the development of fundamentals and that performance was incidental.

The Directors of Music were asked whether they felt that their directors were as sympathetic and understanding of student needs, interests and problems as they would like them to be. One director answered with an unqualified "yes", two with a qualified "yes", and two answered in the negative.

Two directors were of the opinion that music teachers needed more training in child growth and development. There seemed to be a general feeling among all directors that the music program could be enriched through more extensive use of audio-visual aids.

STUDENT QUESTIONAIRE

Part I - Background Information

Please answer the following questions thoughtfully and accurately. You are not to sign your name.

1. Male_____ Female_____

2. Age_____

3. Year in school_____

4. Do you live with both of your parents?_____

5. Do both parents work?_____

6. Occupation of father. _____

7. Did your parents have a musical background? _____

8. Are your parents interested in music? _____

9. What grades did you usually receive in music? _____

10. What is your average grade in other subjects? _____

11. Instrument played _____

12. Last grade in which you participated in school organization. _____

13. What chair did you hold in the section? _____

14. How many years had you played up until the time you dropped out of band or orchestra? _____

15. What method books had you completed? _____

16. What solos had you played? _____

17. Did you own your own instrument? _____

18. Were you playing a school instrument? _____

19. Did you take private lessons? _____

20. Did you have class lessons when first starting? _____

21. If so, how many per week? _____
How long was each lesson? _____

22. How soon after starting to play did you start to play in an orchestra or band? _____

23. Can you remember the incident which first caused you to lose interest? _____

24. In what grade did you start your instrument? _____

25. Had you had any previous education in regard to instrumental playing or instruments? _____

26. Were you given a test to determine your musical ability? _____

27. Were you tested to determine which instrument you were best fitted for? _____

28. Do you enjoy listening to music? _____

29. Have you attended many concerts and enjoyed the experience? _____

30. For about how long did playing your instrument seem to be fun? _____

31. When did it cease to be fun? _____

32. Were you ever told of the many vocational opportunities in the music field? _____

33. Did the director often play recordings of fine band and orchestra music for you? _____

34. Were you told of the fun students have at music camps or shown films of Interlocken and others? _____

35. Did your director help you understand the value of music for your future happiness? _____

36. Did you have a Band Parents Organization? _____

37. Was your director acquainted with your parents? _____

38. Were you encouraged by your junior high director to continue in high school? _____

39. Were you encouraged by the senior high director? _____

40. Were all junior high students invited over to high school music dept. before graduatio

40. Were all junior high students invited over to high school music dept. before graduating? _____

41. Did senior high director attempt to get acquainted with junior high students? _____

42. Do you feel that the musical organization provides valuable experiences for those who participate in them? _____

A study of Drop Outs In Instrumental Music

Directions: The following list of statements is thought to include some of the reasons why students drop out of musical organizations. The expression of your honest opinion may be of assistance in minimizing the causes for drop out.

Try to judge each of the following statements in regard to it's importance in influencing you to stop playing in the school organization.

Place a check mark in the column which most closely describes the importance of the statement as your reason for dropping out.

Directions to students who are now playing in school organizations.

We would like to find out from you who are now playing in organizations just what you consider the most important reasons for dropping out. You may base your judgement upon statements of acquaintances or your own personal feelings.

Part II - Attitudinal Scale

	Very Important	Fairly Important	If no Importance
1. I really didn't want to play in the beginning but was talked into it. If so, by whom? director--parent--friends--			
2. Was changed to an instrument that I didn't want to play.			
3. Never had a decent instrument to play.			
4. Director did not help me with my problems.			
5. Director lacked understanding in my personal problems.			
6. Director not concerned over my interest, other subjects and activities.			
7. Director not friendly or interested in me as a person.			
8. Director too strict and lacked a sense of humor.			
9. Director was undemocratic.			
10. Afraid of sarcasm of director.			
11. Director demanded too much of my time.			
12. Didn't like the music played and never had a part in the selection of music.			
13. Grades and tests in music did not reflect my achievement.			
14. Received low grades.			
15. Did not feel that I was achieving the musical satisfaction that I had hoped for.			
16. Felt that I was just a back chair player.			

	Very Important	Fairly Important	Of no Importance
17. I was not given any responsibility in the organization and was not getting the recognition that I desired.			
18. I was afraid of making mistakes, afraid to play in front of others and worried about tryouts.			
19. Felt snubbed and disliked certain persons in the organization.			
20. Didn't like to practice.			
21. In too many activities and too little time was left for social activities and sports.			
22. Wanted to work part time for extra spending money.			
23. Had to work to earn all or part of my expenses.			
24. Wasn't possible to adjust schedule so that I could continue.			
25. Influenced by others to drop.			
26. Can't see any use for it in my future.			

APPENDIX B

Section 1: Copy of Letter Requesting Co-operation of Individual High Schools

Section 2: Copies of Replies

Section 3: Copy of Letter Containing More Specific Instructions

Section 4: Copy of Follow-up Letter

Section 5: Copy of Letter Preceding Return of Questionnaires

APPENDIX B

Section 1: Copy of Letter Requesting Co-operation of Individual High Schools

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Section 1

608 North Jenison
Lansing, Michigan
December 2, 1955

Mr. Donald D. Armstrong
Supervisor of Music
Grand Rapids Public Schools
Grand Rapids, Michigan

Dear Mr. Armstrong:

Many of us have been greatly concerned for a number of years over the alarming drop-out rate in instrumental music. The study of the problem which I have made to date would indicate that it runs over 75% in metropolitan areas. Many believe that the situation holds serious implications for the future of music in our schools and, in fact, I know of a number of retrenchments resulting directly from this problem.

I am making a study of this problem, the results of which will be reported to co-operating schools, Music Educators National Conference and American Music Conference. I hope to come up with some findings which will aid in cutting down the high mortality rate. I believe that the answers rest with those who have dropped out of the program.

Would you be willing to co-operate in this study? The study could be carried out in one of your high schools. It would first be necessary to get the names of all in high school who have played a band or orchestra instrument and are not at present playing in the school band and orchestra. This could be done through the co-operation of the principal and home room teachers. I have prepared questionnaires which could be passed out to 40 of these in the home rooms and completed during that time. The questionnaires would not be signed and the school would not be mentioned. Your school would be one of a number in the state.

I do not anticipate that this will take much of your time. It would be more a problem of facilitating the identification and number of drop-outs, distribution and collection of questionnaires, and a short questionnaire regarding general aspects of your problem.

I sincerely hope that you will be able to participate in this study.

Best wishes,

Hal A. Bergan

Section 2

GRAND RAPIDS PUBLIC SCHOOLS

Grand Rapids, Michigan

December 7, 1955

Mr. Hal Bergan
J. W. Sexton High School
Lansing, Michigan

Dear Hal:

We are proud to pursue your study of drop-outs. Send on the material and we shall carry on. Thanks for the opportunity and your patient courtesy.

Sincerely yours,

/s/ Donald D. Armstrong

Donald D. Armstrong
Supervisor of Music

DDA:rer

Saginaw Public Schools
ARTHUR HILL HIGH SCHOOL
3115 Mackinaw Street
Saginaw, Michigan

December 14, 1955

Mr. Hal Bergan
J. W. Sexton High School
Lansing, Michigan

Dear Hal:

I, too, have been greatly concerned over the drop-out rate in instrumental music. I will be willing to co-operate in any way that I can with your proposed study.

Sincerely yours,

/s/ Earl Burnett

Earl Burnett
Band Director

Section 3

608 North Jenison
Lansing, Michigan
January 10, 1956

Mr. Earl Burnett
Arthur Hill High School
Saginaw, Michigan

Dear Mr. Burnett:

Thank you kindly for your expression of willingness to participate in a study of drop-outs.

I plan to have questionnaires ready to send out next week. If you can have all drop-outs in your high school identified by then, we will be all set. Perhaps it may be easiest to get home room teachers to get the names of all in their rooms who at some time played an instrument and are not playing in the school band or orchestra now. We are using this sampling method: You will be sent 40 questionnaires; if you have 120 drop-outs, take every third name, etc.

We are also giving the questionnaire to 40 students in band or orchestra. They are to fill it out on the basis of what they know or think were the reasons for friends dropping out.

It would be best if you could assemble the 40 drop-outs for the questionnaire. If this is not practical, you may have them fill them out in their home rooms.

I greatly appreciate your co-operation on this study and I sincerely hope that the results will be of benefit to us all.

Best wishes,

Hal A. Bergan

Section 4

608 North Jenison
Lansing, Michigan
February 11, 1956

Mr. Homer C. LaGassey
Supervisor of Instrumental Music
Detroit Public Schools
Detroit, Michigan

Dear Mr. LaGassey:

I am writing to inquire whether you received the package of questionnaires which I mailed to you on January 13.

I would appreciate receiving the completed questionnaires at your earliest convenience.

Sincerely yours,

Hal A. Bergan

Section 5

DETROIT PUBLIC SCHOOLS
467 West Hancock
Detroit 1, Michigan

March 2, 1956

Mr. Hal Bergan
Sexton High School
Lansing, Michigan

Dear Hal:

I have this day sent you, under separate cover, the questionnaire pertaining to the study of music drop-outs. I had a chance to glance through some of them, and they seem to be in good order.

Mr. Emerson Ballmer of Southeastern High School took the project most seriously, which I believe will be reflected in the manner in which the questionnaires were done.

I will be most anxious to learn of the results and want to thank you for inviting us to participate in the study.

Best wishes,

/s/ Homer C. LaGassey

Homer C. LaGassey
Assistant Director
Music Education Department

HCL:JRB

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