

A CRITICAL ANALYSIS OF PUBLIC SCHOOL
INSTRUMENTAL MUSIC FROM THE
EXPERIMENTALIST'S VIEWPOINT

Thesis for the Degree of Ed. D.

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Mort Mark Glosser

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This is to certify that the

thesis entitled

**A Critical Analysis of Public School
Instrumental Music From the Experimentalist's
Viewpoint**

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By
Mort Mark Glosser

A THESIS

Submitted to the School of Graduate Studies of Michigan
State College of Agriculture and Applied Science
in partial fulfillment of the requirements
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Department of Secondary Education

1953

THESIS

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Instrumental music education in the public schools has been found to be focused on music rather than on the pupil who studies music. The problem was to analyze instrumental music in terms of the individual who participates in school music organizations.

The three opposed educational philosophies of realism, idealism, and experimentalism were defined and their implications for instrumental music compared. Realism was found evident in that group of music educators who are concerned with the technical mastery of those skills with which they would attain certain standards of performance. Idealism was found evident in that group of music educators who are less concerned with mechanical skills and more concerned with what ennobling music does to the mind and soul. Both of these philosophical viewpoints, however, rest upon certain traditional and absolute concepts. Little evidence of experimentalism was found in the field of instrumental music. It was the purpose of this study to project the philosophy of experimentalism into this particular educational area, in order that instrumental music and pupil might grow reciprocally.

Certain implications became clear. Both the realist and idealist insist upon the pupil conforming to the results of adult experience. The experimentalist points out

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that learning under either of these educational philosophies and living in a democracy presents a dualism, since the success of a democracy depends upon the discriminative powers of its citizenry. The philosophy of experimentalism rests upon reconstruction as opposed to conformity. Therefore, it does not attempt to arrive at any absolute panacea. However, certain temporary hypotheses were proposed as having common bearing upon both instrumental music participation and democratic citizenship.

The experimentalist would place great value on freedom and socialization in the rehearsal, not as ends in themselves but as means for developing a fruitful individuality. In large groups, such as the band or orchestra, he would make use of sub-groups as an aid toward increased participation in defining aims and evaluating progress. In an experimental setting leadership emerges from the group and passes from one individual to another. Aims and curriculum must be flexible and interaction must be free and active if there is to be that dynamic interplay of ideas which the experimentalist seeks. The ideals and authority of the perfectionists in music should be enlisted into discussions of problems, but they must meet the practical test of relevancy to the experiences of the pupils involved. The music educator should be prepared with

alternative solutions to the pupil's problem so that the pupil may choose that which is most meaningful to him. Pupils should also be allowed opportunities to define and solve their own problems.

In this dissertation a new experimental method of evaluating the instrumental music group was suggested. Devices for achieving motivation and discipline by the pupil himself rather than by artificial external stimuli were explored. However, the devices and values presented from the experimentalist's viewpoint must not be accepted as ends but rather as guides to further discovery, in that they allow for verification and modification with each new human experience.



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CHAPTER I

THE PROBLEM

Instrumental music instruction in the public schools of America, although a product of the present century, is nevertheless deeply rooted in a traditional authoritarianism inherited from its non-educative ancestry in the European conservatory, concert hall, and military band, and increasingly nurtured by the demand for perfection at any cost. We therefore find its underlying philosophies of today reflecting the educational thought of periods previous to its very inception as an educational agency. Only a few music educators have dared the scorn of their music colleagues by admitting the conflict. One of these is William S. Larson, Chairman of Music Education at the Eastman School of Music, Rochester, New York, who says:

But so far as keeping pace with general trends in education, in which the individual is considered in the light of his innate potentialities for development, music education has been woefully negligent. Apparently, the acceptance of music into the curriculum has been so sudden and its progress so rapid that attention has been directed mainly to the development of the subject rather than to the provision of opportunities for the growth of the individual who studies music.

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Certain music educators remain steeped in the educational philosophy of the last century and ignore completely the findings of modern research. Influential because of early contributions to school

music, they affect the thinking of many teachers.¹

Out of this situation emerges the problem of weighing the music-centered goals of the perfectionists in terms of those outcomes in pupil change which have most value in relation to the whole of life, as interpreted by a recent educational philosophy.

Statement of the problem. It is the purpose of this study (1) to probe the possibilities for the application to the teaching of instrumental music of a philosophy more consistent with life in a democratic setting; and (2) to explore specific teaching techniques aimed at removing this dualism between learning and living, whereby harmonious sound might be accomplished by socially harmonious method.

Importance of the study. A significant percentage of the school-age boys and girls in America take part in an instrumental music program supported by democratic taxation and under the name of education.²

¹ W. S. Larson, "The Need for an Adjustment to Modern Trends in Music Education," Music Educators National Conference Yearbook, 1937, pp. 50-51.

² The National Survey of Public Interest in Music completed by A. S. Bennett Associates, Inc., for the American Music Conference in 1948, reported that 20% of the forty-five million children under twenty years of age had learned to play an instrument. Another 35% of the growing school population indicated an intention to learn.

In the administration of this music program two opposed schools of thought have been represented, which has resulted in the rift between the mechanistic technique-minded camp, on the one hand, and the expression-minded camp, on the other hand. There has been a particularly marked cleavage between instrumental and vocal music on this score.

While speaking on a symposium, in answer to Professors Kilpatrick and Mursell of Columbia University, Lyman Bryson stated at the M. E. N. C. Biennial Convention of 1936 in New York:

Now, I don't believe that by swinging entirely away from technique toward expression you can build quite the kind of curriculum you want in music, for either the adult or the child. I think perhaps the dichotomy is a false one; and we need some kind of a better combination than we have ever had before; but not giving up one thing or another.³

In this study an attempt is made to view these and other opposed forces in the light of their employment in meeting the needs of the individual pupil in a democratic society, with an eye toward discovering a more defensible philosophy of instrumental music education than either of the above represents.

³ Lyman Bryson, A Symposium, "The Place of Music in the Curriculum and in Life," Music Educators National Conference Yearbook, 1936, pp. 49-50.

The importance of such a study is further pointed up by Kilpatrick:

They [many educators] separate education from life, and make of education a mere and bare preparation for a life later to be lived. Possibly music has, in the past suffered as much from such separation as any other kind of education.

We who would teach must then first cultivate the life already existent in our own pupils and get it going so joyously and vigorously that it itself will seek for its own improvement from the inside out. Education has therein properly started, and then only can we older ones, with our stores of knowledge and skills, get a proper chance to help. . . .

Education is thus primarily not something adults do to child life. It is primarily something that child life does for itself. . . .

The school must find a way to make music a manner of living; the group living therein more joyously together; each pupil learning therein how to enrich his own life, both privately when by himself and publicly in other groups. . . .⁴

Since the goals of participation in a musical group and in a society are admittedly congruent, it is a further premise of this study that there need be no conflict between optimum musical performance and a democratic philosophy, once the musical performance is fully interpreted as a means rather than as the end result.

The Writer's interest in the problem. The writer has

⁴ William H. Kilpatrick, "The Philosophy of the Problem," Music Educators National Conference Yearbook, 1936. p. 38.

been associated with public school instrumental music for thirty years and has been an instrumental music director for nineteen years. As a graduate student in Education at Michigan State College, the writer became aware of the need for an application of the principles proposed by leading experimentalists to his particular area of instruction. Several of his instructors who had observed the perfectionism operative in current school instrumental music practices with its resultant denial of real pupil growth encouraged a further study of the application.

The plan of attack is that of philosophical research. The study does not attempt to propose any absolute cure-all. It assumes that growing experience should make for modification and that each educational experience is unique. The writer therefore makes no attempt at proving one approach to the problem to be superior to another, but rather, by the application of simple logical speculation, examines the problem in the light of those values held uppermost by a philosophy hitherto overlooked in this particular area of instruction. Such a study admits of definite limitations in that it deals with value judgements, and can consequently rest its case solely on its provocativeness and logical appeal.

The plan of the dissertation states the problem with its significance; reviews the three conflicting philosophies of realism, idealism, and experimentalism; traces the

history of public school instrumental music in America, pointing up those particular facets of its development which have particularly influenced its philosophy; analyzes the realism and idealism in the more prevalent practices in contemporary instrumental music instruction; and projects the philosophy of experimentalism into the actual operation of instrumental music instruction--its aims and curriculum, leadership, methodology, and evaluation. The study concludes with a summary of how the experimentalist instructor of instrumental music might view his position.

Review of the Literature. For the definition of realism and idealism, particularly valuable sources were the works of Breed⁵ and Horne.⁶

For the history of instrumental music in America, valuable sources were the books by Birge,⁷ Dykema and

⁵ Frederick S. Breed, Education and the New Realism (New York: The Macmillan Company, 1939), 237 pp.

⁶ Herman H. Horne, The Philosophy of Education (New York: The Macmillan Company, 1904), 295 pp.

⁷ Edward B. Birge, History of Public School Music in the United States (Philadelphia; Oliver Ditson Company, 1937), 323 pp.

Gehrkens,⁸ and Giles.⁹ In addition, several magazine articles and pamphlets were utilized in securing material for this chapter.

Material for the chapter on current instrumental music practices was gleaned over a period of several years from professional books, journals, yearbooks, interviews, professional meetings, and music festivals.

Ample material on the experimentalist viewpoint, apart from music, was found in the writings of Dewey, Kilpatrick, and others, with special credit due the clearly delineated definitions by Childs¹⁰ and Wynne.¹¹ The regions of group dynamics, leadership, and personnel yielded valuable suggestions for application to instrumental music instruction.

⁸ Peter W. Dykema and Karl W. Gehrkens, The Teaching and Administration of High School Music (Boston: C. C. Birchard and Company, 1941), 614 pp.

⁹ Ray Giles, Here Comes the Band (New York: Harper and Brothers Publishers, 1936), 205 pp.

¹⁰ John L. Childs, Education and the Philosophy of Experimentalism (New York: The Century Company, 1931), 264 pp.

¹¹ John P. Wynne, Philosophies of Education from the Standpoint of the Philosophy of Experimentalism (New York: Prentice-Hall, Inc., 1947), 427 pp.

Definition of terms used. The term instrumental music, as used in this study, includes the public school band, orchestra, instrumental solos, small ensembles, and those so-called "feeder-organizations" through which a pupil progresses in attaining band or orchestra membership. Such a definition would include all instruction in string, wind, and percussion instruments provided by public educational funds.

The term experimentalism is employed in this study to include those philosophies under which education is considered as a series of experiences in which the individual and his environment are inter-related, an on-going, emergent process in which each is constantly changing the other. Such a philosophy frowns on formalized method and standardized goals, seemingly inherent in our music program, as unprofessional and actually unscientific. Kilpatrick observes in this respect:

. . . any actual educational situation is essentially and inherently particular and never general. . . . Whoever deals educatively deals always with one or more persons--specific actual individual persons, not statistical averages--and these persons are here and now located within this special social situation and setting.¹²

¹² William H. Kilpatrick, "The Relation of Philosophy to Scientific Research," Journal of Educational Research, 24: 102, September, 1931.

Dewey often pointed out that it is the unskilled day laborer who follows a certain course imposed upon him by practices of the trade, and, of course, frequently expressed his aversion to any preconceived subject-centered final goals, such as have been reflected un-changed for several years in our national adjudicator sheet for bands and orchestras. Before it be assumed that experimentalism has no goals, Dewey and others have expressed very definite goals, but they focus on the individual and society, rather than, as in this case, on the mechanics of band or orchestra sound production or interpretation. To the experimentalist, the latter would have their place so long as they contribute to, but do not act as a governing factor super-imposed on, the former, or so long as they are used as means and not ends.

Instrumental music is a recent native-born American educational medium, with no prototype in the entire history of education. Experimentalism is a recent native-born American philosophy; hence, this analysis in which the educative elements of the former indigenous American product were, in a logically radical departure, interpreted in terms of those values vital to the other contemporary countryman, the latter to be further defined and interpreted in the following chapter.

CHAPTER II

THREE CONFLICTING PHILOSOPHIES OF EDUCATION

The frequent division of the philosophies of education into three categories must be recognized as purely arbitrary. There are probably as many philosophies of education as there are educators, and it is also probable that no single individual could be classified as subscribing exclusively to any one of these three philosophies.

However, in present-day educational thinking, there appears to be three conflicting points of view which are capable of delineation. Lodge, in his Philosophy of Education,¹³ organizes his discussion under the three headings, realism, idealism, and pragmatism. Wynne, in his Philosophies of Education,¹⁴ likewise makes use of a three-way division of educational thought by organizing his discussion under the three headings, authoritarianism, laissez-faire, and experimentalism.

Admitting, as already evidenced, that there exists a considerable degree of over-lapping in any narrowly restricted

¹³ Rupert C. Lodge, Philosophy of Education (revised edition; New York: Harper and Brothers, 1947), 350 pp.

¹⁴ John P. Wynne, Philosophies of Education from the Standpoint of The Philosophy of Experimentalism (New York: Prentice-Hall, Inc., 1947), 427 pp.

classification of philosophies, it is nevertheless expedient for the purpose of this study to briefly consider two opposed concepts of the relation between the individual and his environment, between mind and matter, as a point of departure for clarifying the viewpoint of experimentalism. In favor of added clarity, examples from the history of music are included.

I. REALISM

Realism may be said to denote the "common sense view that there is a material objective world which is independent of human experience."¹⁵ Although the Aristotelian neo-realist, such as Holt, holds to epistemological monism ("Mind and matter consist of the same stuff."¹⁶), while the Kantian critical realist "identifies mind with the brain [alone]"¹⁷, all realists unquestionably agree that "Consciousness does not do anything. It merely apprehends or contemplates. . . . [and that which] it is apprehending is objective, is not influenced

¹⁵ Walter S. Monroe, editor, Encyclopedia of Educational Research (New York: The Macmillan Company, 1950), p. 819.

¹⁶ The New Realism, p. 355, cited by Rupert C. Lodge, op. cit., p. 108.

¹⁷ Lodge, op. cit., p. 115.

or altered by being apprehended."¹⁸ Thus, to the realist, truth is that which conforms or corresponds to this objective reality.

All realists do not agree as to the nature of this objective world of reality. In fact, some couch it in the material, in science, in custom, in nature, or even in the super-natural. However, the Supernaturalists are more akin to the idealists and will be discussed in that connection.

We Americans have become decidedly realistic in recent years due to such factors as urbanization, competitive enterprise, scientific development, a rising spirit of nationalism, utilitarianism and a general emphasis on materialism.

To the realist, the following study would appear to be futile, subjective, lacking in concreteness, and promoting rugged individualism. Why go to the works of philosophers who knew little or nothing about music? It would be much more scientific to seek out what successful instrumental music educators have practiced, or, if one were to leave the field of music, behavioristic (S--R) psychology would be far more helpful than philosophy in determining how knowledge could best be disclosed to pupils. For, as Breed puts it, "Education, then, is not a process of

¹⁸ Lodge, op. cit., p. 118.

reconstructing the universe, but a process of teaching humans how to make their way in it."¹⁹

The realist probably thinks of music as having originated in the imitation of the sounds of nature, such as bird songs and the howling of the wind, or perhaps in the necessity of communicating with signal drums. To him, man has always been a product of his environment and has evolved as he discovered, by trial and error, the knowledge of the external world. He notes that certain Tennessee mountaineers, in their geographically isolated valleys, still use the shaped-note music of their colonial ancestors. He thinks of the periods in art as having been caused by accompanying events and might interpret the polyphonic period of Palestrina and Orlando Lassus (16 c.) as a result of early scientific discoveries.

One history of music written in 1927 by a Russian communist, S. N. Chemodanoff, aims to show "that music, like religion, has so far in European society been a means used by capitalistic ruling classes and the bourgeoisie to keep the exploited worker content with his lot."²⁰ Although

¹⁹ Frederick S. Breed, Education and the New Realism (New York: The Macmillan Company, 1939), p. 88.

²⁰ Warren D. Allen, Philosophies of Music History (New York: American Book Company, 1939), p. 171.

this view seems absurd to many, the realist could point to the fact that it was a practice among plantation slave-owners to select a good singer as the front picker in the cotton fields to speed up the workers. Another historian, Jules Combarieu, in 1907, attempted to parallel the evolution of music with Comte's law of positivism, a form of realism. Comte had listed three stages of man: (1) the theological, or fictitious; (2) the metaphysical, or abstract; (3) the scientific, or positive. Combarieu reasoned:

Music has known a theological age, with plainsong; a metaphysical age, with the great symphonists, Bach, Haydn, Mozart, Beethoven; and the present, with composers so occupied with realism, we might term the positive age."²¹

Many historians point to the "childhood", "youth", and "manhood" of music, as associated with the evolution of man, in a manner which parallels the culture-epoch theory in G. Stanley Hall's recapitulation theory. Biological analogies have also been numerous among educators; in fact, the culture-epoch theory may be said to trace as far back as Clement in ancient Alexandria, according to Good.²²

²¹ La Musique, ses lois et son evolution, p. 201, cited by Warren D. Allen, op. cit., p. 264.

²² H. G. Good, A History of Western Education (New York: The Macmillan Company, 1948), p. 263.

The aesthetic quality of music has bothered the realist-minded philosophers throughout our known civilization. Many have followed the path taken by Locke, who condemned music "because it wastes so much of a young man's time."²³ No doubt, they have felt its aesthetics too controversial to bother with. Some writers, such as Herbert Spencer and Charles Darwin, have attempted to psychologically analyze the aesthetics of music.²⁴ Pythagoras, the "father of musical science", is credited with taking music into the realm of numbers. It was he who discovered that the note sounded by a string may be defined by its proportionate length. This theory, further clarified by Euclid (about 300 B. C.) in his "Division of the Monochord", has remained the scientific basis of musical physics from the Greeks until the present. In 1711, Addison referred to Pythagoras in SPECTATOR, No. 334:

This man reduced what was only before noise, to one of the most delightful of sciences, by marrying it to mathematics; and by that means caused it to be one of the most abstract and demonstrative of sciences.²⁵

²³ Good, op. cit., p. 186.

²⁴ William Pole, The Philosophy of Music (New York: Harcourt, Brace and Company, Inc., 1924), p. 16.

²⁵ Allen, op. cit., p. 192.

On this basis of explaining partials above a fundamental tone, music was studied in the medieval Quadrivium as a mathematical science.

The practice of melody based on definite fixed degrees of a scale or mode was interpreted psychologically by Aristotle, and later by Helmholtz, by drawing an analogy between the division of the scale tones and the rhythmical division of poetry and music. Such division of the whole into related individual parts seems to be an important aspect of realism. Fixed degrees aid perception; e.g. the howling of the wind is a confused impression because of the lack of fixed relationship between the succeeding sounds. Here is a complete departure from the idealist view that all experiences are personal.

Our minds do not affect the objects we experience, they [modern realists] say, nor do those objects in any way depend upon mind for their existence. They are either represented in our consciousness as Kant said (critical realism), in which case there is a real world out there which corresponds directly to the world which is my consciousness; or they are, presented to to my consciousness (neorealism), in which case my consciousness in some way embraces the object of knowledge itself, and I experience it just as it is and just as it was before it entered my experience. In either case, of course, there is no unknown thing-in-itself. Things just enter into consciousness and are known."²⁶

²⁶ James D. Butler, Four Philosophies and Their Practice in Education and Religion (New York: Harper and Brothers, 1951), p. 292.

Thus, we see that the realists defines reality as that which is experienced and discovered mentally, but not invented or changed, by the individual's knowing. Only by assuming such an attitude can the world be rescued from the sorcerous voodooism of metaphysics and philosophy. Breed defines the realistic outlook:

. . . if the ultimate determinant of the truth of an idea is regarded as something beyond mere personal satisfaction, something external to the personality and not dependent upon it, something that can be definitely referred to as objective fact, and if the criterion of truth is regarded as conformity or consistency with such fact, then the outlook is realistic.²⁷

Here it is evident that the realist runs into trouble regarding music, the most subjective of all the arts, since it lacks all three dimensions of space and is dependent upon human discretion for each rendition. For this reason, it is a logical assumption that there exists in every musician and music-lover a degree of idealism somewhat commensurate with his appreciation of the art. The true realist would have none of this, as Breed puts it: "It [emotional satisfaction] is the gospel of every epicure, the solace of every wastrel, a pillar of defense for all who want to shirk the responsibilities of life."²⁸

²⁷ Breed, op. cit., pp. 35-36.

²⁸ Ibid., p. 108.

There is no room in realism for personal subjectiveness. There can be no perception without an object out there in reality, and some realists contend that the object would still exist even if there were no perceiver. Thus, "the individual does not make reality, he only discovers it."²⁹ To seek truth is to measure this reality so that we can fully comprehend, accept, and conform to it. It is significant in this respect that many philosophers, such as Pythagoras and Bertrand Russell, were also noted as mathematicians. This close association with mathematics, science, and common sense is in particular favor in our day. It is the basis of clinical medicine. Popular advertising is based, in many cases, on "causes". We know about sensations resulting from stimulants. Russell defines sense-data and sensation:

Let us give the name of "sense-data" to the things that are immediately known in sensation: such things as colours, sounds, smells, hardness, roughness, and so on. We shall give the name "sensation" to the experience of being immediately aware of these things.³⁰

It is, of course, assumed that each person of equal awareness will gain the same sensation from a given sense-data. To again quote Breed: ". . . nothing is exempt in the drive for scientific knowledge. Things and their relations,

²⁹ Butler, op. cit., p. 388.

³⁰ Bertrand Russell, The Problem of Philosophy (New York: H. Holt and Company, 1912), p. 17.

man and his reactions, including the purposive and the ethical, all come within the comprehensive grasp of science."³¹ The non-realist would object here to the inclusion of the "purposive" and the "ethical." As Lodge, an idealist, points out, many judgements are value-judgements. He lists, e.g., "It is more wrongful to kill than to lie or steal So too of the aesthetic judgements [art and music] . . . , and so are most judgements which fall within the field of religion."³² The realist would probably counter that the knowledge necessary for making all these judgements can be, and should be, acquired in advance of the time for making the judgement. For this reason, they prefer, in education, the problem method to the project method; ". . . problems are prior to and more fundamental than purposes. . . ."³³ It is useless bungling to allow pupils to follow purposes into pitfalls and blind alleys when the good teacher can avoid all this by giving of his knowledge of the past experiences of others. Thus, we make progress, by beginning a priori where others have left off, and proceeding, via the scientific method, to

³¹ Breed, op. cit., p. 19.

³² Lodge, op. cit., pp. 8-9.

³³ Breed, op. cit., p. 36.

greater accomplishments. There is no reason why each school boy needs to rediscover established laws for himself, when it is so much more efficient to pass on to him the cultural heritage. The best teacher is the one who can "get across" the most of this knowledge in the quickest time. He must know his subject well and use efficient methods. He believes that every meeting should get concrete results. T. P. Giddings, former music supervisor in Minneapolis and co-founder of the National Music Camp at Interlochen, describes such a teacher:

Some years ago I had the good fortune to teach with a red-headed teacher who knew how to teach efficiency. She got her work done with less fuss and feathers and less wasted time than any other teacher I ever saw. On the blackboard was the program for the day. When the clock pointed to the time indicated for the beginning of a lesson, she simply tapped once with her pencil to turn one lesson off and the next one on Her first task with a new set of pupils was to teach them to eliminate all false motions and to waste no time. I owe her a deep debt of gratitude, for she taught me a lesson.³⁴

Giddings was apparently describing here an elementary school teacher. The realist seems particularly given to the opinion that the younger years should be spent in the acquisition of facts and proper habits or

³⁴ T. P. Giddings, Grade School Music Teaching (Minneapolis: copyright by T. P. Giddings, 1919), pp. 5-6.

orderly sequential understanding, and, as Morehouse says, "let the theoretical, abstract, controversial, and application aspects be left until the students are more mature and more broadly prepared to go surely in those difficult paths."³⁵ Of course, there are realist professors at the graduate school level who feel that their students have not yet reached such maturity, although it is safe to say that the realist view diminishes in this regard in higher education. The realist feels that there may be a place for individual idiosyncracies within the family circle, but, once "out in the world," life takes on a general order common to all. It is this belief which has prompted the conclusion, as Adler writes:

The ultimate ends of education are the same for all men at all times and everywhere. They are absolute and universal principles. This can be proved. If it could not be proved, there would be no philosophy of education at all, for philosophy does not exist unless it is absolute and universal knowledge--absolute in the sense that it is not relative to the contingent circumstances of time and place; universal in the sense that it is concerned with essentials and abstracts from every sort of merely accidental variation.³⁶

³⁵ "Principles Governing the Differentiation Between Junior and Senior High School History", Historical Outlook, 15:157, April, 1927, cited by John S. Brubacher, editor, Eclectic Philosophy of Education (New York: Prentice-Hall, Inc., 1951) p. 362.

³⁶ "In defense of the Philosophy of Education," National Society for the Study of Education Yearbook, I, 1942, pp. 221-222, cited by Brubacher, op. cit., p. 188.

Thus, we can eliminate the relativeity of the here-and-now and go about the business of producing the useful citizen by:

"conditioning" the members of the rising generation so that their nervous systems take on an attitude of interest in, and conformity to, the world of fact; so that, as a result of their training in the atmosphere, problems, and techniques of science, they can interact, on equal terms, with the forces which make the physical, i.e., the real and factual, environment the thing that it is.³⁷

Realists are agreed that strict discipline, besides being conducive to efficiency in the school-room, is also a sociological reality in this "physical and real environment." Therefore, they see a two-fold justification for its practice. Ross L. Finney sums up this point of view rather succinctly thus:

There almost always will remain some necessity for compelling children to learn their lessons, and in extreme cases it is quite proper to motivate them with a whip. Then we shall have a school practice that parallels the social practice as it really is, and that can be justified by a well-balanced sociological theory. Moreover it will train efficient, law-abiding citizens; whereas it is to be feared that our soft, degenerate pedagogy does not.³⁸

Hence, the realist makes no distinction between reality and the real. When we refer to the "rising sun",

³⁷ Lodge, op. cit., p. 39.

³⁸ A Sociological Philosophy of Education, pp. 157-159, cited by Brubacher, op. cit., p. 389.

it is real to us but it is not a reality. Really the sun does not rise, but in the mind it does and it becomes a real thing. He also places reality higher on the value scale than he does humanity, because reality can be trusted and human beings cannot, hence, his justification for eliminating useless bungling and soft pedagogy. There is only one reality and everyone must conform to it.

Attention must be invited, however, to the historical and experimental facts. Where mankind has attempted to predetermine what is good for his fellow man, his society has crumbled. Where he has substituted his own experience for that of others and has imposed the implication of it upon others, he has developed robots, not thinking men.

II. Idealism

The idealist believes that the ideas of the mind and the self hold priority over things or matter, which, to him, are of secondary importance. In fact, he believes that "the only knowledge which they [the realists] have of an objective material world is their ideas about it."³⁹ Sometimes idealists are known as "transcendentalists", because they believe that the mind can transcend the mere sense-perceivable environment.

³⁹ Walter S. Monroe, editor, op. cit., p. 819.

The Supernaturalists hold a dual position, in that they recognize reality as being both material and immaterial, over which rules some sort of theism. "In this case truth depends not only on the use of reason and the senses but also on supernatural revelation,"⁴⁰ and can be attained only by the select.

All idealists would agree that ideas are independent of and more real than sensible objects, the latter serving only as a sort of foundation for the Absolute Mind at the top. All idealists do not agree, however, on what this Absolute is. This oldest of philosophies goes back before the Christian era. Some historians term Plato "the father of idealism" with his emphasis on reason and the stability of ideas, although idealism may be traced back into antiquity. Kant, mentioned in connection with realism, held that the self is a transcendental ego, which "contributes both quality and unity to the objective world."⁴¹ Fichte held that the self is an absolute ego, and if we act rationally we also act morally. But, perhaps the greatest idealist of this period was Hegel, the exponent of objective or absolute idealism. This idealism is represented in the individual (and the world) living out

⁴⁰ Walter S. Monroe, editor, op. cit., p. 819.

⁴¹ Butler, op. cit., p. 147.

an existence which has cohesion and form. Here Hegel reverts to Aristotle's synthesis of Socrates' flux and Plato's stability. Subject and object become the same as in the change from acorns-to oak trees-to acorns. And when applied to mind, thinking and being become one and the same. "I am what I think myself to be."⁴² Hegelian idealism has played an important part in American educational philosophy via W. T. Harris and the so-called "St. Louis School" of philosophy in the late nineteenth century. Many of our teaching concepts stem indirectly from this source. John Dewey is said to have "started his philosophical career as a Hegelian."⁴³ Other idealists have been Horace Mann and, more recently, Herman H. Horne. Horne devotes an entire book to definitions of the idealist viewpoint, and in his fifth and summary definition states:

Education is the eternal process of superior adjustment of the physically and mentally developed, free, conscious, human being to God, as manifested in the intellectual, emotional, and volitional environment of man.⁴⁴

⁴² B. A. G. Fuller, A History of Modern Philosophy (New York: Henry Holt and Company, 1938), II, p. 407.

⁴³ Stella Henderson, Introduction to Philosophy of Education (Chicago: University of Chicago Press, 1947), p. 240.

⁴⁴ Herman H. Horne, The Philosophy of Education (New York: The Macmillan Company, 1904), p. 285.

And so, we see that where realism emphasizes the external and physical environment, idealism emphasizes the internal and personal mind.

There has always been much of idealism associated with music. In ancient Far Eastern civilizations, the cosmos was time, space, matter, and music. All were congruent since they represented the same One. The shofar, a goat or ram's horn used to draw God's attention in Joshua's time, is still used today in synagogues on New Year's and the Day of Atonement.

One single magic deed of the shofar is referred to in the Bible, and a very strong one. When Joshua, the Judge, besieged Jericho, seven priests with shofarim strode round the town for six days, followed by the Ark of the Covenant; on the seventh day they did so seven times, and as they blew and all the people joined in with shouts, "the wall fell down flat, so that the people went up into the city, every man straight before him, and they took the city." Here Hebrew legend meets with Greek mythology. Amphion, Niobe's husband, son of Zeus and Antiope, reached for his lyre when he was about to found Thebes, and as he played the scattered stones gathered and built the walls by themselves. This is a fundamental idea behind all primitive and oriental music: sound governs matter.⁴⁵

In our day it seems to be a fundamental idea that sound can govern, at least to a degree, the outcome of religion, politics, battle, and athletics.

A somewhat different association of a musical

⁴⁵ Curt Sachs, The History of Musical Instruments (New York: W. W. Norton and Company, Inc., 1940), pp. 111-112.

instrument with idealism was the "nose flute." This flute was blown through the nostrils rather than the mouth, because the nose breath was supposed to come from the soul. In this connection, Herbert Spencer in his Principles of Sociology states that the "God Bless you"--or its equivalent--after a sneeze, originated with the wish that the sneeze would not force out the spirit.⁴⁶

With the Greeks, the lyre was the chief and the divine instrument. Attributed to Apollo, it expressed the "Apollonian side of Greek soul and life, wise moderation, harmonious control and mental equilibrium, while the pipes stood for the Dionysian side, for inebriation and ecstasy."⁴⁷

However, it is in connection with vocal music that idealism has bloomed in full. For hundreds of years, all respectable music was vocal and controlled by the church. Instrumental music was secular and considered banal. Plato had earlier (4 c., B. C.) outrightly condemned instrumental music. Music, to the Greeks, included poetry, and, as such, was considered as a basic subject. It could shape soul and character, with the added impulse

⁴⁶ cited by Will Durant, The Story of Philosophy (New York: Simon and Schuster, 1952), p. 285.

⁴⁷ Sachs, op. cit., p. 129.

of the text. Plato stated that if instruments were used to accompany the voice, they must stick strictly to the voice, with no added melodic or rhythmic embellishments.⁴⁸ This idealist aversion to decorativeness persisted through much of early Christianity. Papal edicts have warned against embellishment as being inferior and unmoral. The music of the human voice, to the idealist, was God-given to Adam and Eve in Paradise, or sprang from the emotions of early people. Music is inborn, and like body and soul, is a manifestation of spirit. Viewed in this manner, it is easy to see that the idealist is more concerned with melody, while his realist counter-part is interested in the rhythmic and harmonic structure. A tone, in the idealist conception, does not need to be harnessed by definite, related degrees and pulsations. To him the slowly dying-away of a single isolated church bell tone may be accompanied by a glorious sensation.

Aristotle had said that, as opposed to any other sense such as taste or touch, the objects of our musical ear resemble moral qualities, for when listening to such strains our souls are changed. Many later musicians and educators have gone back to the Greek concept of the

⁴⁸ Laws, 7:812, cited by Sachs, op. cit., p. 134.

aesthetic values of music. During the Italian Renaissance, music was introduced in many schools, and a careful distinction was drawn "between elevating and debasing music. Some writers were critical of the general run of music masters, who seem to have had a bad name."⁴⁹

The idealist adopt a type of psychology variously called purposive, organismic, or Gestalt. He thinks of the whole as greater than the sum of its parts. Such was the essence of Wagner's music drama. Wagner wished to combine all the arts into one. Attracted to the music drama of the Greeks, Wagner conceived of the opera as something more than an instrumental accompaniment to vocal gymnastics, and combined the two into one symphonic whole. By incorporating mythological and Biblical texts (even the Holy Eucharist), he raised the opera to a height of idealism unsurpassed to this day. Wagner was greatly influenced by the philosopher, Schopenhauer, one of the great idealists, of whom Butler writes:

[To Schopenhauer] Music is the highest of the arts, for it is independent of the forms of Nature The flow of tones in a Brahms symphony, for example, expresses what is behind Nature It is more thing signified than it is the sign. It is the "Copy of the Will itself." Seen in this light, the world described as embodied music is virtually as accurate a characterization

⁴⁹ Good, op. cit., p. 133.

as when it is described as embodied Will. So when a person loses his individuality in the enjoyment of a tonal flow, the subtly beautiful creation of a master, he becomes closely identified with the essence of things, and with the whole undivided essence, as closely as possible, while he still remains a creature of the natural order.⁵⁰

To one such as Nietzsche, this view would appear as a cowardly escape from reality. Morality, to Nietzsche, was man-made to achieve his own purposes, and it is recorded that Nietzsche seriously objected to Wagner's music because it didn't stimulate him physiologically in any way. It was his belief that music should cause an "urge to dance."⁵¹

However, the idealist does not regard man as a bundle of habits, but rather as a being with impulse and will. His behavior is governed by feeling, emotion, goals, and purposes, rather than by S--R bonds. It is not so important what problems a child can solve now. The important thing is what his interests and attitudes are. Arnold Tompkins defines interest as follows:

This feeling of unity with the subject under discussion is what is known as interest, the most pervasive idea in the art of teaching. The word interest (inter and esse) means to be between. When a pupil feels that the subject before him stands as a means

⁵⁰ Butler, op. cit., pp. 202-203.

⁵¹ Allen, op. cit., p. 146.

between his present, real self and his future, ideal self, he is interested in that subject.⁵²

The idealist here is not so much concerned with preparing the child for life as it is, as he is with developing in the child a capacity for life as it should be. As Horne puts it, "The school should supply to the pupil what the society which he will enter needs."⁵³

Great emphasis is therefore placed on the personality of the teacher. Horne says, "The teacher's success is nine-tenths dependent on his personality"⁵⁴ If the teacher, by his words, manner, appearance, and spirituality, represents the ideal to the pupils, there will be no problem of discipline. Devotion and eagerness are contagious, and far preferable to conquering the child. Such devotion and eagerness are directed toward ideals, however, rather than the child. To quote Horne from a different source:

It is better to center education in ideals for children and the race rather than in children themselves. After all, children are immature, dependent, and plastic members of the race. They are often irrational in their individuality. As Socrates said

⁵² The Philosophy of Teaching, pp. 86-121, cited by Brubacher, op. cit., p. 355.

⁵³ Horne, op. cit., p. 166.

⁵⁴ Ibid., p. 184.

in effect to the Sophists, not man, but reason is the measure of all things; not individuality, but universality; not percepts, but concepts. Ideals are the norm for all human experience, including that of children.⁵⁵

This side of the idealist philosophy should be emphasized, since it is here diametrically opposed to experimentalism. A vision of the child as a piece of clay to be molded is not shared by the experimentalists, who hold, with Protagoras and the Sophists, that man is the measure of all things. While parochial education is based largely on the concept of the plasticity of children, the experimentalist, as we shall see, holds that religion, like everything else, is relative to the individual, and, to be meaningful, must be experienced in a way meaningful to him, if it is to have any lasting value. Religion is not acquired from a choral recitation of the catechism anymore than democracy is understood from unisonal recitation of the pledge of allegiance to the flag. Such assembly-line techniques contradict all that is known about individual differences, and can, at best, guarantee only 'Sunday-morning-Christians and fair-weather Americans. Herein, perhaps, lies the idealist's most vulnerable point. Now and then he finds himself in an ugly situation which

⁵⁵ This New Education, p. 82, cited by Brubacher, op. cit., p. 419.

cannot be resolved by sweetness and light. At this point he is apt to meet reality with as much realism as the realist, although the motivating sources are diametrically opposed. Horne resolves such a dilemma as follows:

. . . idealism accepts the view of interest leading to effort and discipline as far as it goes, but recognizes that it may not go far enough. By way of supplement it is pointed out that some obligations are binding, that duties must be done, that right must be obeyed, that voluntary attention to the uninteresting but important is possible, that effort at times can and must be put forth, that discipline in doing the disagreeable that is necessary is worth while, that so effort may lead to interest, that even if interest never comes as a result of effort in such cases, still the obligatory thing must be done. . . . The latter may involve coercion and obedience in moral issues.⁵⁶

To the experimentalist, such an admission is a glaring example of inconsistency, and loaded with dynamite when placed at the disposal of the individual teacher's discretion.

There are also, in practical application, times when the idealist has to choose between change and stability. In such cases, he usually emphasizes the latter and thereby may be classed as a traditionalist along with the realist. However, he does not like to think of himself in this light, but prefers to concentrate on developing the child from within, a character-developing process which should be a function of all educational agencies. The experi-

⁵⁶ The Philosophy of Education, 1927 ed., pp. 312-314, cited by Brubacher, op. cit., pp. 386-387.

mentalist agrees on this point. Childs states that:

"Whether we realize it or not, all education, particularly in childhood, is in the nature of character education."⁵⁷

However, the idealist defines a definite formula for the step by step development of character. If these immediate aims of instruction are fully realized, the more remote ends will take care of themselves at the proper time and place. As Horne says:

It is a physical sin when the problems of mature life, either theoretical or practical, are forced upon the immature child. Our American life particularly in the factory towns, is in danger of gaining the world and losing its own soul.⁵⁸

Therefore, the curriculum must meet the mind of the pupil. This is important from the idealist's viewpoint because only such a curriculum will enable the child to gain control and use of his own mental powers. The important goal is to "know thyself." "As a man thinketh in his mind, so is he in life."⁵⁹

"He knows the truth, and the truth has made him free. He feels the beautiful, and the beautiful has made him

⁵⁷ John L. Childs, Education and the Philosophy of Experimentalism (New York: The Century Company, 1931) p. 135.

⁵⁸ Herman H. Horne, The Philosophy of Education (New York: The Macmillan Company, 1904), p. 41.

⁵⁹ Ibid., p. 277.

gentle. He wills the good, and the good has made him strong."⁶⁰

He becomes interested in the truth, the beautiful, and the good because the teacher is interested in them. "Interest begets interest." If the teacher is a good one, a contagious feeling more inspirational than all the forces of the physical world will permeate the room atmosphere. If this were not so, how could martyrs have endured the torture of being burned at the stake? There is certainly a conscience which cannot be observed through the microscope of biological science. There is certainly a sense more powerful than the five senses, and that is the sense of right and wrong.

In summary, the idealist is particularly concerned with the spiritual development of selfhood. He does not believe that such growth can be left to chance or to the test of material criteria. He does believe that certain worthwhile traditions are the safest signposts toward the good life, and therefore centers his educational philosophy on these eternal ideals.

⁶⁰ Horne, op. cit., p. 240.

III. EXPERIMENTALISM

The experimentalist adopts the position that reality rests neither in mind nor matter, of themselves, but in ordinary experience. He is not as concerned with ultimates as with the here-and-now. As for realism, it is a matter of record that the authorities in the scientific field have often directly reversed their own established laws. As for idealism, whose "ideas" are proper? Certainly, our ideas do not spring from some mysterious source. Our thinking is obviously a result of our past experiences. As long as history reveals conflict between the realists themselves and disagreement among the idealists themselves, it is a waste of time to search for universal absolutes which do not even exist.

The only absolute is change. The individual changes and his environment changes; in fact, both change the other. The individual is what he is only in terms of his relationships. It is a sort of mutual interaction, as when red and yellow are united to form orange. From the experimentalist viewpoint, when Dvořák returned from America to his native land to write his "New World Symphony", he did not write an American or a Bohemian Symphony, but something more than either: a Bohemian-American Symphony, as a result of having lived in both countries.

If the idealist would hold that folk songs helped promote the spirit of nationalism, the experimentalist would hold that art, society, and politics are complementary. They evolve together. He would regard musicology as a continuum, a chain of events. As Dewey says, "Nature and life manifest not flux, but continuity. . . ."61

However, this continuity is not of the genetic sort such as that which reasons that Egyptian civilization and art prepared the way for the Greeks, but rather, as Dewey expands the idea, it is of a sort in which our experience retains its individuality when the art of another culture touches us. And, our experience "takes unto itself and weds elements that expand its significance."62 Thus, the fruitful life is not that which takes over, in toto and vicariously, the experience of others, nor that which holds a blind faith in the experience of self.

While others are eager to know all about the technique, biography, and God-given genius of the composer, the experimentalist is less interested in the fruit of experience than in the experience (of listening or performing) itself. It is a personalized two-way communication. He is

61 John Dewey, Art as Experience (New York: Minton, Balch and Company, 1934), p. 323.

62 Ibid., p. 336.

less interested in what the critics have to say than he is in how pure this experience is for him. Repeated experiences will test the worthwhileness of the musical object. As Dewey says, "The highest because most complete incorporation of natural forces and operations in experience is found in art Art thus represents the culminating event of nature as well as the climax of experience."⁶³ And, as for the test of worthwhileness, Dewey says, "Distinctly fine art . . . occurs when activity is productive of an object which affords continuously renewed delight."⁶⁴

It may be seen by now that the experimentalist raises experience above the ordinary routine of everyday living. It is even the basis of his metaphysics, in that he exalts experience to a world view. Childs observes that "if human experience cannot give us an adequate account of realities, then man has no possibility of gaining such an account."⁶⁵ It is on the basis of this hypothesis that the experimentalist challenges all the

⁶³ John Dewey, Experience and Nature (Chicago: Open Court Publishing Company, 1925), pp. viii-ix.

⁶⁴ John Dewey, and others, Art and Education (2d ed., rev. and enl., Merion, Pa.: The Barnes Foundation Press, 1947), p. 7.

⁶⁵ Childs, op. cit., p. 46.

dogmatic authority resident in opposed philosophies. He, in a sense, shares the viewpoint of the sceptic "from Missouri." He will not admit, as have characteristically both realism and idealism, that the rank-and file are incapable of making intelligent decisions. He feels that such incapability is the result of limited experiences hampered by external authority. The way for people to learn to make decisions is to have the experience of making decisions. As long as we curb initiative and independence by the authoritarianism which has attached itself to opposed philosophies, we can only hope to maintain a very unsatisfactory status quo.

In accepting neither "free-will" nor determinism, singly, the experimentalist agrees with the idealist that man is truly a creative being having the power to reshape his world, but does not believe that all nature is the product of mind. Man "wins his freedom by developing the ability to anticipate consequences and to devise means which give him effective control over particular outcomes. Participate he must in the movement of natural and social affairs."⁶⁶

If, in school, the pupil is not yet able to anticipate these consequences and devise these means, as the

⁶⁶ Childs, op. cit., p. 61.

authoritarians rationalize, then he is not ready for the activity at all, and it should be replaced by an activity for which he is ready. The activity should be on a level low enough to seize the pupil's thought and also on a level high enough to reconstruct his thinking and the activity, as a result.

This [experiential interaction] not only holds true of our ideas, it appears to be equally true of the very structure of mind itself. This radically objective view of mind is one of the distinguishing features of the philosophy of experimentalism. Mind is not believed to be a transcendental faculty; nor is it considered to be an inherited, ready-made psychic structure which only requires formal exercise to discipline it for its varied intellectual tasks. Rather mind itself is something built in the very process of experiencing"67

Thus, the pupil becomes an end in himself, and we should be concerned that he seek not truth, but truths verified in experience, so that he may apply them consistently in all relevant situations, in school and in life. Such truths will most certainly include allowances for chance, the relative, the temporal, the novel, the problematical, and the uncertain, and therefore must be verified again with each new experience. In this respect, experimentalism differs from both of the other contrasted philosophies, because "realists insist as much as idealists

67 Childs, op. cit., pp. 8-9.

upon an unchanging and abiding reality."⁶⁸ Experimentalism agrees with realism that all knowledge comes to us by experience, and parallels idealism in its attention to the individual and society, as well as in the belief that the pupil's response to education should be active rather than passive.

Childs states that the experimentalist movement first appeared as "Pragmatism", but that "the pragmatic method [for testing the meaning of our ideas] is only one element in the total position of this philosophy."⁶⁹ Historically, some of its roots might be traced to the English empiricists of Kant's time, and perhaps also to some of Kant's own idealism. Darwin's theory of evolution played a significant role in the rejection of absolute permanency. Nevertheless, as stated in Chapter I, experimentalism may be said to be a recent American product. In fact, it is doubtful if it could be practiced in the schools of any other country. It could only operate in free public democratic education with an eye to the present and the future. It allies itself, quite naturally, very closely to the intent of Jeffersonian Democracy. It has also been

⁶⁸ Butler, op. cit., p. 285.

⁶⁹ Childs, op. cit., p. 5.

called "Instrumentalism", and rests largely on the philosophic thought associated around Peirce, James, and Dewey. It is significant that Horne also substantiates much of his idealism by the psychology of James. Recognizing this common ancestor, experimentalism explains that idealism is a narrower form of experimentalism. A person can have the ideal of honesty but not practice it when faced with a tempting situation in everyday experience. He may also be exposed to the written concept of it without ever knowing how to demonstrate it. Thus, the experimentalist is willing to be called an empirical idealist, since this full title connotes a grappling with the problems of the here-and-now as opposed to the head-in-the-sand attitude of transcendentalism.

While "education is life", it should at the same time contribute breadth and depth to the meaning of life. Thus, we can, with Dewey, define education as "that reconstruction or reorganization of experience which adds to the meaning of experience, and which increases ability to direct the control of subsequent experience."⁷⁰

Since the greater part of this study is devoted to the experimentalist viewpoint, its definition will be further expanded in succeeding chapters.

⁷⁰ John Dewey, Democracy and Education (New York: The Macmillan Company, 1916), pp. 89-90.

CHAPTER III

A BRIEF HISTORY OF INSTRUMENTAL MUSIC IN THE PUBLIC SCHOOLS OF THE UNITED STATES WITH ITS PHILOSOPHICAL IMPLICATIONS

Although, as stated in Chapter I, public school instrumental music is a twentieth century American product, a careful interpretation demands a study of its nineteenth century backgrounds.

The introduction of public school vocal music is usually attributed to Lowell Mason at Boston in 1838.⁷¹ Mason had been active in teaching music reading to the adult singing-schools, particularly in the South, and began his work with the Boston schools in the upper grammar grades, which would now be termed the junior high school. Sunderman, however, has apparently been more thorough in his research. He writes:

The first influential and outspoken champion of vocal music in American public schools was unquestionably, William Channing Woodbridge. He was the first important interpreter in America of the Pestalozzian principles of teaching music to school children. . . . It was his enthusiasm which interested the early school music leaders, Lowell Mason, Elam Ives, and George James Webb, in experimenting with these principles.⁷²

⁷¹ Peter W. Dykema and Karl W. Gehrken, The Teaching and Administration of High School Music (Boston: C. C. Birchard and Company, 1941), p. 1, gives this date as 1837.

⁷² Lloyd F. Sunderman, "History of Public School Music in the United States," Educational Record, 22:206, April, 1941.

Sunderman, nevertheless, goes on to agree that Lowell Mason is considered the father of American public school music and points out that Boston became the "seat of the Pestalozzian movement of elementary school music."⁷³

Later in the century music reading was gradually assigned to the six elementary grades, with so much weary repetition that the upper grammar grades "became in many schools almost a slough of despond."⁷⁴ This latter age of beginning adolescence with its accompanying emotional and physical problems, including that of the changing boy voice, has remained perhaps the most difficult problem for the vocal music educator.

In commenting on methods of teaching music reading in the elementary grades, Sunderman writes:

Early American methodologists of school music were divided into two camps--the "rudimentists" and the "combinationists." After 1870 the breach between the two widened. Music reading became the summum bonum of school music. Luther Whiting Mason represented the "song-singing plan", whereby the child first learned an abundance of fine songs by rote, afterwards learning them by note. Hosea Holt had faith in the "exercise plan" which required the child to be drilled in a host of musical exercises. These were taught independently of songs, but were later applied to music reading."⁷⁵

⁷³ Sunderman, op. cit., p. 207.

⁷⁴ Dykema and Gehrken, op. cit., p. 2.

⁷⁵ Sunderman, op. cit., p. 210.

This conflict has become further involved in recent years as various devices for teaching note reading have been put in practice, such as, singing number names for the eight degrees of the scale, singing the letter names of the notes, and the older European method of sol-feggio. Despite the successful claims made by exponents of these various methods, many unbiased observers still realize that, regardless of the method used, note reading in the elementary grades is still largely a rote activity. Martha White of the Michigan State College Music Education staff, a highly successful practitioner and keen observer in the field of elementary music, stated that she had yet to visit an elementary school system in which music reading by any of the above-mentioned systems did not rely on rote singing experience in the final analysis.⁷⁶ Certainly, one characteristic of all music class instruction, both vocal and instrumental up to today, has been the dependence on familiar European melodies. It is reported that Luther Whiting Mason's series of music readers were "based largely upon German school music books."⁷⁷

⁷⁶ Seminar in Elementary Music, Michigan State College, Summer, 1951.

⁷⁷ Dykema and Gehrken, op. cit., p. 2.

Agnes Samuelson comments on this factor in the American attitude:

The development of American music has been delayed by the same devotion to foreign excellence--by borrowing instead of creating--which so long slackened the progress of an American literature through which the soul of America speaks. Indeed, the complete satisfaction which we seemed to have enjoyed in singing the songs of others has postponed musical creativeness in our country a much longer period than our disposition to recite the poetry of others deferred production of truly American verse.⁷⁸

This attitude prevailed in America until most recently, and any American musician who was ambitious had to study abroad. Some even changed their names to foreign-sounding names as an aid to success.

Samuelson goes on to state:

There are of course, clear reasons for this [devotion to foreign excellence] in the nature of musical art itself, in the great universality of its language.⁷⁹

On this basis there are those music educators who pride themselves on teaching international good will through singing the songs of other countries. However, Vanett Lawler, MENC associate executive secretary in the NEA Washington offices, points out that the children of

⁷⁸ Agnes Samuelson, "The Place of Music in Education," Music Educators National Conference Yearbook, 1936. p. 27.

⁷⁹ Ibid., p. 28.

France and Germany have each been singing the folk songs of the other for many years while the two countries have intermittently engaged in war.⁸⁰

A cogently practical reason for the heavy American dependence on European melodies would seem to lie in the nature of copyright laws which made it much easier for an American publisher to pirate or reprint old European classics and folk melodies than to publish those of his own country. Accordingly, most American folk music was out of fashion in America's schools until it became fifty-six years old, since it was not included in the published song collections available in the schools.

Samuelson further sums up this American idiosyncrasy:

In the music-loving nations of Europe, music grew as language grew. . . . It came up from below. It is truly an expressive art.

In America, music began from above. It was handed down.⁸¹

Another serious obstacle to an American folk music in the schools throughout most of the nineteenth century was the continuance of the seventeenth and eighteenth century prejudice in favor of sacred music as against

⁸⁰ In a discussion meeting with the Alabama Music Educators Association Executive Board, Montgomery, Alabama, November, 1952.

⁸¹ Samuelson, op. cit., p. 28.

secular music. This same attitude, no doubt, was responsible for the late entry of instrumental music into the educational picture. Throughout the history of Western religion sacred music has been largely associated with the voice and music associated with instruments has been considered as secular and by some to be even vulgar. This attitude was noted in the previous chapter to have been held by Plato in the fourth century B. C. It was still held in America until late in the nineteenth century. Many churches even today allow no instrument other than the organ to be played, and some do not allow even an organ, all singing being unaccompanied.

Birge briefly outlines three centuries of American instrumental music as follows:

During the seventeenth century instrumental music was non-existent in the colonies. In the eighteenth century pipe organs began to appear in the churches, and instrumental music began to have a place as a social diversion, but its serious cultivation was generally regarded as frivolous if not wicked. This general attitude cast its shadow over three quarters of the nineteenth century. . . . Piano playing did not share in this prejudice, this being generally regarded as a fitting accomplishment, especially for young women.⁸²

Thus, when the first orchestras began to appear in the schools around 1900, they were directed by teachers of

⁸² Edward B. Birge, History of Public School Music in the United States (Philadelphia: Oliver Ditson and Company, 1937), pp. 176-177.

vocal music, with usually some piano background as their sole knowledge of instruments. There was no attempt at instrumental instruction in the schools. The players were either self-taught or students of some private teacher outside the school. The writer played the violin in such an orchestra as a youth in Northern Illinois. The high school orchestra was directed by the vocal music supervisor, who directed the school choral clubs and a church choir and supervised music instruction throughout the lower grades. The members of this orchestra received any instruction they gained privately from a traveling teacher who spent one day each week in several Northern Illinois towns, or from older players in the school and community. As Birge states: "Above all, and a fact of capital importance, the pupils passed on to each other in their own effective way what they had learned."⁸³ The repertoire of these early orchestras usually consisted of a few watered-down arrangements of some classic themes plus a few original rhythmic compositions sandwiched in by some folio compiler.

While the vocal music program of these directors had been influenced by the singing of the European schools,

⁸³ B irge, op. cit., p. 184.

this new musical step-child seems to have been without any educational ancestor. Birge writes, "The apparently spontaneous impulse in various communities, especially in the Middle West, to organize orchestras in the high schools began about the year 1900."⁸⁴ Naturally, with no class instruction, the instrumentation of these orchestras was highly variable. As a result, those early published arrangements had to be heavily cued so that they might be performed by any combination of instruments. Concerning the further evolution of the school orchestra Birge continues:

By the end of the first decade [20th C.] the movement had spread to many cities and towns in the Middle West. Orchestral organizations became early very active also in California, notably in Los Angeles, and the movement began at the same time to make headway in the Atlantic States.⁸⁵

Although there were a few isolated instances of successful school orchestras at the turn of the century, these groups must be associated with such dynamic personalities as Will Earhart at Richmond, Indiana (1898-1912), and Joseph E. Maddy at Rochester, New York, who was probably the first supervisor of instrumental music.

⁸⁴ Birge, op. cit., p. 178.

⁸⁵ Ibid., pp. 179-180.

George A. Eastman, Kodak inventor, gave financial assistance to the development of the Rochester program and to the School of Music there which bears his name. Clark reports that "By 1906, Osbourne McConathy had established an orchestra in Chelsea, Massachusetts, . . . , and Orville Wright one in Dayton, Ohio."⁸⁶ Maddy later continued Earhart's work at Richmond, Indiana, and in 1922 took the Richmond Orchestra to the Nashville meeting of the Music Supervisors National Conference where it apparently aroused a great deal of interest. By this time the orchestral contagion was on, and it may be called a movement.

It has grown increasingly since, except for those cases where it may have suffered by poor leadership or by over-emphasis on its cousin, the school band, to be discussed later. Much progress has been made since Earhart's early handful of assorted instruments which accompanied hymn singing by the whole school every Monday morning and which, when it played for the public, padded in professionals and former graduates with Earhart himself playing the violin. When Maddy took this orchestra to Nashville in 1922, it consisted of seventy-five students. The movement was on.

⁸⁶ F. E. Clark, Edward B. Birge, and Edgar B. Gordon, "Fifty Years of Music Education In America," Music Educators Journal, 36:23, April-May, 1950.

At this point it seems necessary to trace in other factors which made possible this phenomenal development, as well as those conditions which for so long retarded its inception.

Birge explains the delay in part:

But whether the feeling regarding instruments was one of suspicion or indifference, it was due to lack of opportunity to hear master works played with authority and distinction. It was not until the middle of the nineteenth century, when all sections of the country heard Ole Bull, Remenyi, Camilla Urso and the Germania Orchestra, that the American people awoke to a realization of what they had been missing. Between that time and the present all our remarkable orchestral development has taken place, with the balance moving strongly at present toward a preponderance of instrumental over vocal ensembles.⁸⁷

Bull, a Norwegian, Remenyi, a Hungarian, and Urso, a Frenchman, were all brilliant violinists who toured America during the latter half of the nineteenth century. In support of Birge's statement it is a fact that, of all our present American adult orchestras, the oldest is the New York Philharmonic which was not founded until December 7, 1842. As professional orchestras did develop there were no avenues of sound communication to carry their performances to the general citizenry, such as the radio programs, recordings, and sound films which were to follow in the present century.

⁸⁷ Birge, op. cit., p. 177.

Birge states that another obstacle to the entrance of instrumental music into the school curriculum was:

" . . . the attitude of school principals and superintendents. There had been no precedent for instrumental work in the schools either of this country or even in Europe. . . ."88

Birge might be challenged here, since the administrators were largely carrying out the mandate of a community desire for a college-dictated curriculum. As a matter of fact, no doubt all so-called "activities" are highly indebted to the formation of the National Association of Secondary School Principals in 1917. This association was, in effect, a rebellion against college dominance. Good states that this "rebellion began in the Middle West where the high school was most powerful."⁸⁹ Good further states that the Association dealt with extracurricular activities in its meetings, among other topics for discussion and that, "Although it may have been 'conceived in rebellion', what really interested the Association was the question of how the high school may best function as a higher common school."⁹⁰

⁸⁸ Birge, op. cit., pp. 177-178.

⁸⁹ H. G. Good, A History of Western Education (New York: The Macmillan Company, 1948), p. 522.

⁹⁰ Loc. cit.

When we read of the report on the Cardinal Principles of Secondary Education formulated by the Commission on the Reorganization of Secondary Education in 1918 and of the Progressive Education Association founded the same year which was to institute the eight-year study of thirty schools in 1933, it would appear that many administrators were far ahead of community demands in secondary education, particularly in their efforts to disprove the "fad" cry.

One other bit of evidence in favor of the administrators occurs in Article XII of the resolutions which the Department of Superintendence adopted in their meeting at Dallas, Texas in 1927. Smith reports that the Article read:

"We would record our full appreciation of the fine musical programs and art exhibits in connection with this convention. They are good evidence that we are rightly coming to regard music, art, and other similar subjects as fundamental in the education of American children. We recommend that they be given everywhere equal consideration and support with other basic subjects."⁹¹

Any group which would consider music and art education as "fundamental" in 1927 must be considered as having been somewhat in advance of general thinking.

⁹¹ H. F. Smith and Lilla Belle Pitts, "Fifty Years of Music Education In America," Music Educators Journal, 36:34, June-July, 1950.

Naturally, of all organizations the one which has been most responsible for the growth of music in the schools has been that organization of the music educators themselves. At a gathering of music educators in 1907 at Keokuk, Iowa, the formation of the Music Supervisors National Conference was conceived. Two years later the first formal meeting was held in Indianapolis. At the Chicago meeting in 1934, the name was changed to its present one of Music Educators National Conference. The M. E. N. C. is officially the music department of the N. E. A. The influence of this organization and its affiliate organizations on instrumental music is of such import as to require that certain significant events of their history be discussed later in the chapter, in favor of a more chronological order.

Another important milestone in the evolution of the school orchestra was the advent of class violin instruction. So long as the school had to scrape together those pupils who drifted in from outside individual instruction, the orchestra was bound to be at best a haphazard mixture. There were many barriers to the entry of class instruction. The authoritative musicians were products of the private studio instruction inherited from Europe. By and large they threw up their hands at the very thought of attempting to teach the complications of

their art to a group. Too, the method books, with their drab format and foreign context, were designed solely for private use. Obviously, public funds could not be expended to supply such instruction in America's school. In 1911, Albert Mitchell, a high school teacher who taught violin part-time, developed a method for teaching violin classes. His method was published by Oliver Ditson. Birge reports:

"Dr. Mitchell experimented with and adopted various mechanical aids to help overcome some of the difficulties inherent in class instruction, such as non-slip pegs, metal first strings, paper finger-board charts and chin and shoulder rests."⁹²

Although this was a beginning, Mitchell's method appears to have been somewhat individual. His use of such devices as an individual practice card signed by the parent indicates that he probably had little understanding of the dynamics of group instruction. It remained for later leaders in the school orchestra movement to further evolve string class instruction. Among these leaders was Merle Isaac, at this writing principal of the Talcott Elementary School in Chicago. Born in Iowa, Mr. Isaac studied several instruments and worked for several years as a theater and church organist.

⁹² Birge, op. cit., p. 196.

While serving as orchestra director at John Marshall High School in Chicago he personified, through his orchestra's performances and his publications, that period when the school orchestra became a vital part of the educational picture. The greater part of string class instruction has been centered in the elementary grades, it being generally assumed that a child should start the violin by about the time he reaches the fifth grade if he is to progress far enough to be of much help to the high school orchestra. Thus, the recognized leaders in the field have developed fine orchestras through a system of "feeder" units similar to the baseball "farm system." Merle Isaac writes that it is possible, though difficult, to develop an excellent high school band by beginning in the ninth grade but that it is impossible to develop a good high school orchestra unless the violin players are started in the elementary grades. Recommending an early start on the other instruments also, Isaac states that "an early start on the violin is a must."⁹³ A recent survey of instrumental instruction in Indiana cities of 10,000 or more shows that the greatest number

⁹³ Merle J. Isaac, "How To Build an Orchestra," The Instrumentalist, 5:10, November-December, 1950.

of schools taught string instruments beginners in the fifth and sixth grades while the greatest number of schools taught wind and percussion instrument beginners in the seventh and eighth grades.⁹⁴

Upon analyzing this practice of building the elementary curriculum around the high school performance groups some of the more reflective observers have asked whether music in such cases exists for the child or the child exists for music. They point out that the goal of simulating professional standards in our high school orchestras is a false one since there is no concern over what music does for a professional musician but rather the concern is over what his performance does for his listeners. Such an attitude regarding a school child, they maintain, is unsound from an educational viewpoint. Then the other camp replies that it would be unfair to the child to compromise with anything but the highest standards, and the two viewpoints continue to defend their respective logic. This rift is further delineated in the following chapter. For present purposes it suffices to point out that class instruction has come a long way since 1911, and without it instrumental music could never have approached its present scope.

⁹⁴ Donald E. Meyer, "Instrumental Music in the Elementary Schools," The Instrumentalist, 5:60, March-April, 1951.

In 1926, a National High School Orchestra was formed for the first time at the Detroit meeting of the Music Supervisors National Conference. This orchestra was to grow into the National Music Camp at Interlochen, Michigan, founded by Maddy and Giddings.⁹⁵ This camp through the years has had a far-reaching influence through its concentrated vacation instruction to all educational age levels and has been followed by summer high school music camps springing up all over the country, particularly on college campuses. By means of these summer courses high school pupils from all communities have been able to study with experts on their particular instruments. Colleges have been able to keep their music staff and other professional performers busy during an off-season. Often college music departments recruit many of their students by this means.

Soon after the 1926 Detroit meeting two events exerted their influence on school music. As sound movies moved into the theaters in 1927, to be followed by the economic recession of 1929, many so-called "pit musicians" were forced out of a job. Countless of these

⁹⁵ Clark, Birge, and Gordon, op. cit., p. 26.

musicians turned to teaching in an effort to make a living. Also, the young student musician lost his urge for the former glamor of the professional life and saw in the field of school music an opportunity to continue his musical activities. At the same time, the depression centered attention on liesure time activities. Free park concerts became more and more popular.

Meanwhile the contest movement was beginning to take hold with its appeal to the American spirit of competitiveness. The writer participated in a contest held at Dekalb, Illinois, in 1930, sponsored by the Northern Illinois Orchestra Association. Among the high schools participating were Joliet, Belvedere, and Freeport. Solo contests were also held on the various instruments. However, in those early days of the contest participants were rated first or second, there being only one winner for each place, rather than by the division system now so widely in use where several entries may be ranked in the same division. In 1931, the National School Band and Orchestra Association was formed. Smith reports:

The functions of this group expanded greatly and after two years, the organization was divided into the National School Band Association and the National School Orchestra Association. It was under the

direction, guidance, and surveillance of these associations that the National School Music Competition Festivals prospered, probably reaching the zenith of their popularity during this decade.⁹⁶

These Associations later became absorbed in the NSBOVA, National School Band, Orchestra, and Vocal Association, an affiliate of the Music Educators National Conference. At the MENC convention at Philadelphia in 1952, the name was changed to NIMAC, National Interscholastic Music Activities Commission. The first president of the newly named affiliate is Arthur G. Harrell, supervisor of music in the Wichita, Kansas, school system. Much has been said and written pro and con regarding the value of continuing music competitions, but all agree that instrumental music owes a large share of its early progress to the contest movement. This has been particularly true in the smaller communities where school boards, frequently aided by parents clubs, have stretched their resources to the limit in an attempt to outdo the neighboring rival school.

In the past few years little progress had been made, generally speaking, in the school orchestra field. While there is a continuous appeal from associated string teachers,

⁹⁶ Smith and Pitts, op. cit., p. 34.

conservatories of music, orchestra conductors, and a few others interested in maintaining a supply of graduating string players, nevertheless the school band has enjoyed a far greater popularity in recent years. In fact, many instrumental teachers with a string background have turned to the band field due to the advantages of its greater appeal. The orchestra simply has not kept pace with the times. As Dvorak writes, "Since the time of Haydn the instrumentation of the orchestra has rested on a fixed basis. . . ."⁹⁷ Orchestra materials also have tended to cling to the past. The Introduction of a violin class method selected at random states the following regarding the contents:

Folk tunes from fourteen different lands appear in the three books of this set, in addition to compositions by such masters as Beethoven, Brahms, Stephen Foster, Gluck, Haydn, Heller, Mozart, Schubert, Schuman, and Tschaikowsky.⁹⁸

Consequently, the uniformed band playing occasional popular tunes and novel arrangements has been the obvious choice for the great majority of school boys and girls

⁹⁷ Raymond F. Dvorak, "International Band Score," The Instrumentalist 7:12, October, 1952.

⁹⁸ Ernest E. Harris, Raymond Burrows, and Ella Mason Ahearn, Young America at the Violin, Book I (Boston: C. C. Birchard and Company, 1945) p. v.

entering on an instrumental music program, as well as the choice of the majority of tax-paying communities.

A summary of the history of this peculiarly American product, the school band, follows.

The evolution of the school band manifests even less kinship with vocal music than does that of the orchestra. Early school band instructors were as a rule either classroom teachers with some non-educational background in military or town bands or part-time band instructors with a similar background. School bands flourished before the colleges had thought of training band instructors. As a result, many early band educators were non-certified with a meagre formal education background. As an educational movement it may be said to have grown from the bottom up. While the development of the orchestra was traced from early vocal music beginnings, the discussion of the band's history will sketch its background in the military and town bands.

The history of military music in America may be traced to the fifers and drummers of the Revolutionary period, although the band as we know it was not to arrive until much later.

Giles writes:

Late in November, 1775, Continental Congress authorized the military organization we know today as the Marines. As part of the organization a band

of fifers and drummers was created, and these musicians were later to become the famous United States Marine Band.⁹⁹

The Marine Band enjoys the distinction of being the oldest of the service bands and calls itself the "President's Own." It is said to have played for every president since Thomas Jefferson. Giles relates that in 1800 the Marine Band included "two oboes, two clarinets, two French horns, one bassoon, and a bass drum."¹⁰⁰

It is reported that a manuscript recently discovered in the National Archives, Washington, D. C., includes a requisition and a repair bill for the band at the United States Military Academy at West Point, in 1815, and that by 1821, "twenty musicians . . . were attached to the Corps of Cadets."¹⁰¹ Recently this band reported a playing strength of 137 men.¹⁰²

It is reported that a band was organized at the United States Naval Academy at Annapolis in 1852. "It

⁹⁹ Ray Giles, Here Comes The Band (New York: Harper and Brothers, 1936), p. 28.

¹⁰⁰ Ibid., p. 29.

¹⁰¹ "Famous Military Bands of Our United States," The School Musician 19:6, January, 1948.

¹⁰² Ibid., p. 42.

was in that year that the Bureau of Ordnance and Hydrography authorized a band at the academy."¹⁰³ A concert brochure on the United States Navy Band includes a picture of the band at Annapolis in 1860.¹⁰⁴ This band as pictured consists of eleven players with brass wind instruments, two players with field drums, and a fourteenth member holding both a brass wind instrument and a bass drum with a pair of cymbals attached. The United States Navy Band, however, is not to be confused with the Annapolis Band. The Navy Band grew out of the Washington Navy Yard Band and became officially the United States Navy Band by a special act of Congress, signed by President Coolidge on his inauguration day, March 4, 1925.¹⁰⁵

The United States Army Band grew out of World War I. Walter Damrosch had discussed with General Pershing the lack of proficiency among our army bands in France. Just before the armistice was declared Pershing ordered a school opened at Chaumont for bandmasters and musicians.

¹⁰³ "Famous Military Bands of Our United States," The School Musician 19:6, February, 1948.

¹⁰⁴ The United States Navy Band (MCNPB 143381 7-11-51 75 M.)

¹⁰⁵ Ibid.

Out of this school, which was later moved to Washington, D. C., and the A. E. F. Band in France evolved the United States Army Band.

Two major service bands grew out of World War II, namely the United States Air Force Band and the Army Ground Forces Band. Of course, both world wars brought on the authorization of large numbers of unit bands. These bands were made up largely of citizen soldiers who upon being discharged found their way back into community life. Many of them have been active in the school band movement.

The record of the early non-military adult band in America is highly inarticulate. The music of these bands was undoubtedly frowned upon by the artistic critics who were seeking to import the culture of Europe. Their personnel was small, often picked up for special occasions. Throughout most of the nineteenth century there was no established standardization of instrumentation and salaries. Giles found that:

By the middle of the [nineteenth] century the three leading bands of New York were Dodsworth's, Shelton's, and Sam Dingle's. They were poorly equipped and rather small, seldom having more than fifteen or twenty members.¹⁰⁶

Giles later describes the summer activities of these New York bands as follows:

¹⁰⁶ Giles, op. cit., p. 32.

In July and August, New York bandsmen found engagements at Long Branch, Sharon, Saratoga, and other resorts. Considered one of the best months of the year was June. The leading bands were summoned to Princeton, Yale, Harvard, Cornell, and other colleges near by to play for class days and commencements. Custom demanded that graduating classes supply their own music and there was great rivalry to outdo the effort of the preceding year.¹⁰⁷

The first accredited college band is believed to be the University of Wisconsin band in 1896, under the direction of Earl Chapin May. A picture of this band shows it to have had thirteen members.¹⁰⁸ Further research discloses that May was himself a student at this time, 1894-97. He had been cornetist with the W. B. Reynolds Circus in 1893 and with Ringling Brothers Circus in 1894. May was born in Rochelle, Illinois, in 1873, and organized and led the Rochelle Kid Band at the age of nine.¹⁰⁹ In 1905, a student of engineering by the name of Albert Austin Harding took over the University of Illinois band. Harding remained for forty-three years as director of bands at the University, retiring in 1948. His tremendous influence on the American band was

¹⁰⁷ Giles, op. cit., p. 35.

¹⁰⁸ "First University Band In America? A. D. 1896," The Instrumentalist 2:29, November-December, 1949.

¹⁰⁹ "Earl Chapin May," Who's Who In America, XXIII, 1465.

exerted through the performance of his band, his annual band clinics at the University, and his students. Two of his assistants in 1922 were Glenn Cliffe Bainum, at this writing retiring director of the Northwestern University and the Chicago Tribune College All-Star Football Game bands, and Raymond F. Dvorak, at present director of the University of Wisconsin bands. Another Harding graduate is L. Bruce Jones, director of bands at Louisiana State University. Dr. Harding, with his associates, is credited with having developed the symphonic-type band from its military predecessor, and with having developed the pageantry of the football half-time entertainment. It is significant that John Philip Sousa willed his entire library to the University of Illinois. Since Sousa and Gilmore had exercised nearly a century of singular leadership in the band field, it would seem advisable to note the life and work of these two men, in particular those details which may have influenced the philosophy of band leadership.

Irish-born Patrick Gilmore introduced the large band. Gilmore had joined a regiment band in Ireland at the age of fifteen and later came to Canada with a British military band. He was active with a band of his own

around the middle of the nineteenth century in Salem and Boston, Massachussets. During the next twenty-five years Gilmore organized several massed band spectacles. His greatest period of influence was during the period 1878-1892, when his popular band was touring the country.¹¹⁰

Sousa could not have selected a more opportune time to launch his band. By coincidence, Gilmore died suddenly in St. Louis on September 24, 1892, two days before the debut concert of Sousa's band, on September 26, at Plainfield, New Jersey. After Gilmore's death several of his greatest artists joined Sousa's band, including Albert Bode, Herbert L. Clarke, Holly Wilder, Maxwell Davidson, Louis Knittle, Herman Conrad, and Michael Rafayolo.¹¹¹ Gilmore's band soon failed completely.

John Philip Sousa was born on November 6, 1854, in Washington, D. C. He was the son of immigrant parents, Antonio Sousa, a Portuguese-born trombonist in the United States Marine Band, and Elizabeth Trinkhous Sousa, a Bavarian by birth. John Philip was enlisted in the United

¹¹⁰ George R. Leighton, "Bandmaster Gilmore," American Mercury 30:172-183, October, 1933.

¹¹¹ Curtis H. Larkin, "Gilmore and Sousa," The Instrumentalist 3:38-39, March-April, 1949.

States Marine Band at the age of thirteen, two years earlier in age than Gilmore had been when he joined the regiment band in Ireland. Sousa became the leader of the Marine Band in 1880 and remained its leader until he formed his own band in 1892. It is commonly accepted that Presidents Hayes, Garfield, Arthur, Cleveland, and Harrison frequently expressed their enthusiasm for the Marine Band and were, in fact, warm friends of Sousa's. During this period the Marine Band rose to a new world-wide height in band music. Sousa's own band was active from 1892 until 1930, with some interruptions, such as when Sousa answered a call from the Navy during World War I. Sousa's band, though never subsidized, traveled over a million miles, including European tours in 1900, 1901, 1903, and 1905, and a round-the-world tour in 1911. It is an interesting fact that, although most band leaders of this period played cornet with one hand and directed with the other, "Neither the great Gilmore nor John Philip Sousa ever appeared as soloists with their bands."¹¹² The influence of these two men is defined in the following analogy stated by Larkin:

America honors George Washington and Abraham Lincoln above all her remaining Presidents. America's concert

¹¹² A. E. Zealley, "Band Conducting," The School Musician 18:14, June, 1947.

band admirers likewise honor the great directors, Patrick Sarafield Gilmore and John Philip Sousa, above all their rivals, past and present.¹¹³

While the changing times have eliminated the touring professional band, many adult bands still exist, due to the band tax law and the efforts of the musicians' union toward summer park concerts.

The history of the early town bands or "silver cornet" bands in America is interesting, since it seems to have been a completely indigenous movement. Artistically, they were a far cry from the symphonic concert bands of today, and they do not even rate a mention in the history of music reference books. Yet, they were a very important aspect of community life for some fifty years around the turn of the present century, particularly in the Middle West. For many years these bands largely existed for pleasure alone. In 1921, Major George W. Landers began to promote legislation which would allow small cities to attach a tax for the support of municipal bands.¹¹⁴ In recognition of these efforts a popular march played by town bands of that period was the "Iowa

¹¹³ Larkin, op. cit., p. 38.

¹¹⁴ Giles, op. cit., p. 43.

Band Law". Many towns and cities still have their weekly band concerts supported by this means.

Although a few isolated instances of earlier bands existed, the "silver cornet" band seems to have bloomed after the Civil War. Fostoria, Ohio, dates its local band history back to a thirteen-piece "silver cornet" band in 1882.¹¹⁵

May, previously identified with the University of Wisconsin, states:

The number of town bands is uncertain, but in Illinois, within a twenty-mile radius from Rochelle there were at least ten "Silver Cornet" bands in Sycamore, Dekalb, King's Station, Monroe Center, Steward, Lee, Ashton, Franklin Grove, Lafayette, and Oregon.¹¹⁶

The Lafayette band has maintained a continuous history, although it later changed its meeting place to Rochelle and its name to the Rochelle Municipal Band, there being no town in Lafayette Township in which to levy the band tax. The writer as a youth played in the Rochelle Municipal Band with many former Lafayette Band members. They were self-taught farmers and the band rehearsals usually included as much recreational time as it

¹¹⁵ "Fostoria, Ohio, Bands Helped Make History," The Instrumentalist 3:15, January-February, 1950.

¹¹⁶ Earl C. May, "The Silver Cornet Band," Saturday Evening Post 197:11, July 5, 1924.

did musical endeavor. They claimed that the Lafayette Band was organized in 1875 at the Prairie Star (one-room) School. The band played its first concert on July 4th and rode up to the site on a hayrack with plumes on the horses' manes. Until recently an old frame one-room structure known as "the old Lafayette Band hall" stood in the corner of an open field some ten miles west of Rochelle.

For several years the town bands in many cases resented the appearance of school bands as a competitor, but as school graduates moved into the adult groups a more amiable relationship usually emerged. In many communities, at this writing, school pupils and adults of all ages perform together at a weekly concert during the summer months for their friends and neighbors. In other communities, the school band has completely taken over the place of the town band and no avenue of participation remains open for the adults. In cities large enough to have a musicians' union there were instances of considerable friction in cases where the school bands performed at public functions for no fee or perhaps a small donation. In recent years there has been a far more harmonious relationship between professional musicians and music education due, in large part, to the signing of a

"Code of Ethics" between the MENC and the American Federation of Musicians in September, 1947. This code, also signed by the American Association of School Administrators, set out certain restrictions governing appearances by school musical organizations on radio, on record, and in public.

The abundance of town bands in the Middle West and the location there of large-scale musical instrument manufacturing set the stage for the entry of the school band movement, a discussion of which completes this chapter.

Although there were several instances of boys' bands before the turn of the present century, the movement of the band into public education began during the second decade of this century. It has been closely associated with the sports movement and owes much of its fascination and support to this association. Many school band directors feel they must justify the existence of their entire program by the appearances their band makes at athletic events. In practically all cases, this condition exists to some degree. Another close parallel is that of the entrance of the band and the junior high school on the

educational scene. Giles writes that many schools in the Middle West began to offer class band instrument instruction about 1910.¹¹⁷ In a later paragraph Giles states that the school band movement was well under way by 1920.¹¹⁸ Concerning the junior high school Good makes an almost parallel statement: "The junior high school spread slowly after 1910 and more rapidly after 1920."¹¹⁹

Standing out as the pilot for all school bands throughout the beginning years was the Joliet, Illinois, High School Band, directed by A. R. McAllister. Legend has it that McAllister, a Manual Arts teacher, in 1912 assembled in the Manual Training shop twelve boys with second-hand instruments during the noon-hour. These boys seated on nail kegs and with both instructor and pupils utilizing their free noon-hour were initiating at the Joliet Township High School a program which was to become the model of school bands everywhere, at least indirectly. McAllister owed much of his success to the work of J. M. Thompson, the supervisor of grade school

¹¹⁷ Giles, op. cit., pp. 41-42.

¹¹⁸ Ibid., p. 43.

¹¹⁹ Good, op. cit., p. 515.

music in Joliet. Birge writes that Thompson began band work in the grade schools in 1913, using players from the community to help teach. Starting with twenty boys, Thompson had fifty-five members in his grade school band by the end of the year.¹²⁰ Unlike the early orchestras which had preceded the band movement, Joliet typified the band pattern in that they trained the pupils from the ground up rather than depending on pupils who could already play as the early orchestras had done.¹²¹ In the days before the present "division" ratings, Joliet won first place at the national contest every year from 1926 until 1933, with the exception of three, two of which they were barred from entry to give some other school a chance to win.

Although there had been a national contest held in Chicago in 1923, at which Fostoria, Ohio, High School Band won the national championship, this contest was sponsored by the manufacturers of band instruments. The first contest sponsored by the Music Supervisors National Conference, now MENC, was held at Fostoria in 1926, at which Joliet began its string of conquests. This contest was also the

¹²⁰ Birge, op. cit., p. 187.

¹²¹ Loc. cit.

beginning of the National School Band Association, now incorporated in the National Interscholastic Music Activities Commission of the MENC.¹²²

As the terms "contest" and "championship" acquired an undesirable connotation for many educators, the "division" ratings replaced the old method of place-rating, and the champions of this plan argue that under the present system of ratings a band competes against a standard rather than against any other band, since as many bands as meet a given standard are given the same rating. By whatever name they may have been called, these contests have been a tremendous factor in unifying the standards towards which school bands strive. Birge points up the standardization of instrumentation:

By 1926, the instrumental committee of the Music Supervisors National Conference under the leadership of Mr. Joseph E. Maddy had published a standard instrumentation of the Symphonic Band, and smaller bands of various sizes, as approved by Sousa, Goldman, Damrosch, and others.¹²³

When the school band movement spread to include the entire country it took with it these standards to be the evaluative criteria for school bands everywhere in national,

¹²² cf. p. 61.

¹²³ Birge, op. cit., p. 196.

regional, state, district, and in some cases sub-district, contests.

Many of the men who had been a part of the World War I army band program moved into the new field of school bands. Such was the case of Harold Bachman, who had been appointed a bandmaster with the 116th Engineers in France. As director of the University of Chicago Band, as contest adjudicator, as guest conductor, and as author of articles and method books, Bachman represented the type of leadership which these men gave the school band movement.

In countless other cases professional musicians moved into the school ranks. An outstanding example of this group is Louis M. Blaha at Morton High School in Cicero, Illinois. Blaha, who had been born and educated in Vienna, came to this country as a professional performer. Taking over the Morton High School Band and Orchestra, Blaha had consistent first-division national contest winners from 1933 on until the transportation problems of World War II interrupted the national event. Blaha has assembled a large staff of experts, largely members of the Chicago Symphony Orchestra, who give free expert instruction to the various sections of his groups. As a motivator to replace the contest Blaha introduced an individual rating system, which he describes as follows:

It was essential that some stimulus be found to build up morale and the spirit of competition provided formerly by these contests. To do this, a system of grading and advancement similar to that of Army ranking was inaugurated. Starting as a member, then private, corporal, and so on, a student can advance to the rank of Captain, Musician First Class, by outstanding service, loyalty, and ability.¹²⁴

Sleeve chevrons denoting such ratings have become a frequently accepted item to be worn on the high school band uniform.

Other outstanding high school bands of the period prior to World War II were Hobart, Indiana, Mason City, Iowa, and Little Rock, Arkansas. The program at Hobart was under the leadership of William D. Revelli, who left Hobart to become director of bands at the University of Michigan, where he has been a dynamic contributor to the movement. The Mason City program was headed by a native Iowan, Carleton Stewart. Stewart resigned in 1950, after nineteen years, to operate a music store in Mason City. The music department at Mason City was one of the first to have a special building apart from the regular building. In a letter to the writer, Paul W. Behm, Stewart's successor, tells of a full time man in the grades up to the sixth, a full time man in each junior high school, a part time

¹²⁴ 1944-1945 Souvenir Testimonial Brochure, Morton High School Concert Band and Symphony Orchestra.

assistant in the high school, and a full time woman to teach the string instruments. Behm writes that the high school band has everything a director would want.¹²⁵

The Little Rock program was headed by L. Bruce Jones, previously referred to in connection with the University of Illinois, who has since moved to Louisiana State University.

Born in the prosperity of the second decade of the twentieth century the school band seemed to thrive even better on the depression that followed. Dykema and Gehrkens record this growth as follows:

In the fifteen years from 1924 to 1939, bands increased at a remarkable rate, some estimates maintaining that there were 100 bands at the latter date for every one at the former.¹²⁶

The same authors list as causes for this rapid expansion such factors as the great increase in athletics, the growth of service clubs, such as Rotary, Kiwanis, and Lions, which often provided for the uniforms, instruments, and even instruction of the school band, the formation of the National School Band Association, and the recognition by parents and educators of the character-building value to be derived from active participation in a disciplined

¹²⁵ Paul W. Behm, in a letter to the writer, September 10, 1951, Mason City, Iowa.

¹²⁶ Dykema and Gehrkens, op. cit., p. 9.

group, based on the principle that "the boy who blows a horn will not blow a safe!"¹²⁷ Although it is not pointed out by the authors, it is undoubtedly true that the serious curtailment which the economic depression forced upon the professional entertainment world was a force in driving this same need over into the realm of education.

Since 1925 there has been great progress in the accrediting of school music activities in the regular school day. As late as 1936 the writer was expected to carry on an instrumental music program in an Iowa high school entirely outside of school hours, and to earn his salary by teaching a full day of academic classes. This situation has so improved that practically all schools make available time during the regular school day for music organizations. In some of the more high-pressure situations band directors call their pupils out of their academic classes at will for extra rehearsal time, which has prompted some observers to question if the tail might be wagging the dog. It is unfortunate that in some small percentage of cases the band director has been unethical in embarrassing the school administration as a result of his own security in the community. It is true that the

¹²⁷ Dykema and Gehrken, op. cit., p. 9.

band is the only school function which can march in style down Main Street, and tax-payers with no school-age children have been heard to remark that the only value they receive from their school tax dollar is watching the school band march by. While such an attitude represents a highly restricted understanding of the general welfare which results from public education, it is nevertheless one which the school band director has been able to exploit at his discretion.

By World War II the school band movement was firmly enough entrenched to withstand the resultant obstacles. Many of the younger band instructors which the colleges had been turning out were called into service. Instrument manufacturing for civilian use was seriously hampered. Most of the appealing band trips out-of-town had to be canceled, such as contests and athletic trips. However, this time there was no shortage of talent as former school musicians more than filled the musical demands of the various branches of the armed services. Since the war, a great number of young men have qualified for the profession under veterans' educational benefits. These men do not seem to hold military discipline in such fond memory as did their War I counterparts. Faced with the threat of atomic destruction man has turned to look at

himself as a highly valuable organism. In such a changing world the philosophy of the school band will need careful analysis if it is to justify its emphasis in the educational picture.

CHAPTER IV

REALISM AND IDEALISM AS REFLECTED IN CURRENT INSTRUMENTAL MUSIC PRACTICES

As a final frame of reference it is the purpose of this chapter to point out specific aspects of present instrumental music teaching which may be categorized as reflecting the philosophies of realism or idealism, as defined in Chapter II. As such, this chapter deals primarily with philosophies of pedagogy rather than philosophies of music as an art.

It has been stated as the major premise of the problem that instrumental music teaching in America is steeped in these two philosophies of education. The prevailing point of view among instrumental music educators is that democratic, free, creative thought and activity is a good thing, but there is a job to be done here. The attitude of the experimentalist would more nearly be that democratic, free, creative thought and **activity** is a good thing, and there is a job to be done here.

On the surface, the very vocabulary of instrumental music, such as "concert," "balance," "precision," and "uniform" seems by definition to demand a realistic conformity on the part of each individual. Similarly, such

terminology as "tonal beauty," "interpretation," "taste," and esprit de corps seems to demand a strict adherence to certain ideal concepts inherited from tradition. In an effort to "sell" their program in a practical age instrumental music educators have emphasized to the non-musician the therapeutic value of such participation in combating behavior problems. Concerning this line of thinking, Herold Hunt, Superintendent of Chicago Schools, observed in 1948 that: "All of this has had the effect of relegating music education to the area of the practical rather than the fine arts."¹²⁸ Hunt proceeds to quote Plato on the effect which music has on the soul, to point up its contribution to the intellect and the emotions, the transfer of musical interest to other areas of instruction, and states that, when properly taught, music could become "not only a part of the humanities, but the motivating force for, and the interpreter of the humanities."¹²⁹

The philosophy of the music educator is often further tempered by community demands. As one educator notes:

¹²⁸ Herold C. Hunt, "Music, the Common Ground of Mankind," Music Educators Journal 35:19, September-October, 1948.

¹²⁹ Ibid., p. 20.

There is a continual pressure from principals and parents for results--not the intangible and most lasting and really valuable results to be gained from music study, but the specific and the spectacular. The music teacher is often judged by the number and quality of public performances he can put on, and by whether or not Johnny is learning to play in a professional manner.¹³⁰

However, the instrumental music movement has itself fostered these demands. There is little reason to believe that administrators and the public would ever have brought pressure to bear on instrumental music had not first certain music educators made such "specific and spectacular" objectives as Thorn mentions their goal.

A discussion of points of view found in instrumental music writings which are representative of two commonly practiced basic philosophies follows.

I. REALISM

The realist teacher subscribes to the laws of readiness, exercise, and effect, as interpreted by Thorndike. Lodge states the viewpoint of the realist toward learning as follows:

Learning is, in fact, identified with association, and association is understood in a strictly mechanical

¹³⁰ Harold A. Thorn, "So You Want to Be a Music Teacher," Music Educators Journal 35:20, May-June, 1949.

sense, as the physical linking together of this and that by "intensity, recency, and frequency," and especially by "frequency."¹³¹

Mursell puts it this way: "The mechanist [music educator] says: "To develop technique, set up drill exercises of the calisthenic type--dozens of daily dozens."¹³²

Consequently, the realist instrumental music educator attaches great importance to "practice." Text-book writers of this category set up various devices for recording the amount of home-practice done by each pupil, such as wall charts, blanks to be signed by parents, and so on.

Hindsley, who succeeded Harding at the University of Illinois, writes that: "Those [pupils] who see their instruments only when they come to class should face elimination."¹³³ In another book dealing with the marching band, Hindsley states:

The drillmaster should take occasion to review the preliminary exercises almost every time the band forms for drill; their repetition will increase precision,

¹³¹ Rupert C. Lodge, Philosophy of Education (New York: Harper and Brothers, 1947), p. 185.

¹³² James L. Mursell, "The Viewpoint of the Psychologist," Music Educators National Conference Yearbook, 1936. p. 41.

¹³³ Mark H. Hindsley, School Band and Orchestra Administration (New York: Boosey & Hawkes, Inc., 1940), p. 31.

and also will help to develop the proper military attitude for the more difficult exercises.¹³⁴

Significantly, the very term for marching instruction is "drill." In this case it is a group type of drill. There is also much of the group type drill in the concert rehearsal. Publishers have supplied many ensemble drill books for unisonal drill in technical problems, it being assumed that every member of the band or orchestra can profit from drilling on the same thing at the same time. A higher degree of time efficiency is maintained by keeping everyone busy rather than having large numbers sit idly by while the instructor teaches one small segment of the large group. However, the realist music educator does not offer this unisonal drill as a substitute for individual practice. On the contrary, he insists that outside individual practice be systematically carried on. Somewhere in the history of music teaching the belief established itself that all pupils should practice "an hour a day," and that hour has remained for all time since as the magic number with many teachers and parents. In Hindsley's program:

Band and orchestra members are required to practice

¹³⁴ Mark H. Hindsley, BAND AT-TEN-TION! (Chicago: Gamble Hinged Music Co., 1932), p. 31.

on their instruments individually an average of at least one-half hour daily, six days a week, with an hour daily practice recommended.¹³⁵

Hindsley would keep a record of this practice by having each student "record [on a form in his music folio] at the beginning of each rehearsal his practice since the previous rehearsal."¹³⁶

The realist teacher also stresses drill as a remedial weapon. Another leading text-book in the field points to the practice of having "sluggish pupils developed through busy-work drill."¹³⁷ Such is the case in later life. Some have to plug harder than others, and everyone has to do certain things which may not interest him. "The realist observes that a stubbornly objective world, one's physical and social environment, has veto power on human interests. Man proposes, but it, like God, disposes."¹³⁸

¹³⁵ Mark H. Hindsley, School Band and Orchestra Administration (New York: Boosey & Hawkes, Inc., 1940), p. 60.

¹³⁶ Loc. cit.

¹³⁷ Gerald R. Prescott and Lawrence W. Chidester, Getting Results With School Bands (Minneapolis: Paul A. Schmitt Music Co., 1938), p. 74.

¹³⁸ Frederick S. Breed, Education and the New Realism (New York: The Macmillan Company, 1939), p. 55.

By insisting on the pupil's adoption of diligent work habits the teacher has endowed him with a plan of attack which will prove helpful in all situations. Anything worth doing at all is worth doing well, and temporary obstacles or changes of interest should not be allowed to frustrate the pupil's progress, once he has embarked upon learning to play an instrument. The good teacher will tell him what he needs to learn and how to learn it, and the pupil should get started at it, realizing that it is a long, hard road and being willing to make the sacrifices involved in regular, disciplined study. Breed defines educational realism as "a plan of education that recognizes stability as well as instability in experience, habituation as well as reflection, knowledge as well as thought."¹³⁹ It is more important to the pupil that he develop proper habits of perseverance than that he reason why certain goals and methods are desirable. The scientific student, says Breed, "loves intelligence not less, but habit more."¹⁴⁰ It is often reported that one of A. R. McAllister's basic principles at Joliet Township High School was "results, not alibis."

¹³⁹ Breed, op. cit., p. 66.

¹⁴⁰ Loc. cit.

McAllister's band was so thoroughly drilled that while playing a week's engagement at New York City's Radio City Music Hall they played a difficult concert entirely from memory when stage difficulties prevented the use of music.¹⁴¹

The realist instrumental music director believes in a "planned, graded curriculum."¹⁴² Such a curriculum has educational value since it is "well defined."¹⁴³ He sets up a spiral plan of promotion from elementary, to intermediate, to advanced groups in light of his own experiences. This ancient plan of teaching appeals to the realist because it can define exactly what scales and technical facilities should be mastered at each given level of advancement regardless of the learner's interests or abilities. It clearly points the way for the pupil so that he need not waste time on less important practice, and it guarantees that the teacher will not overlook the necessary fundamentals. "A course of study for each instrument leading to the technic and musicianship of the mature high school

¹⁴¹ Raymond F. Dvorak, "A. R. McAllister, From My Vantage Point," Lyons Band News 17:14, January, 1952.

¹⁴² Prescott and Chidester, op. cit., p. 43.

¹⁴³ Loc. cit.

player should be developed and followed."¹⁴⁴

The realist goes about recruiting his beginning pupils in a scientific manner. Through the use of aptitude tests, scholastic records, the so-called pre-band instrument classes, and other screening devices, he seeks to avoid those pupils who are deficient in aptitude or desire. By carefully selecting his pupils he can more efficiently use his time and that of the pupils. "It is not particularly difficult to teach instrumental classes, if the classes have been well selected and organized, the work mapped out, and the material graded so there is always a definite objective to work toward."¹⁴⁵

The realist believes that learning takes place more effectively when the learner increases the amount of drill or practice, whether it has meaning to him or not. "There is no surer and quicker way of getting work done thoroughly than by making assignments and seeing that the homework is done."¹⁴⁶ If, after careful screening of personnel, the teacher should still find a laggard in one of his classes

¹⁴⁴ Hindsley, op. cit., p. 32.

¹⁴⁵ Ibid., p. 30.

¹⁴⁶ Ibid., p. 104.



or organizations, that person should not be allowed to hinder the work of the more ambitious pupils. "No one who is behind in his assignment practice should be permitted to rehearse with the group, for he will retard the progress."¹⁴⁷ Dawson outlines a circular drill for use with the marching band in identifying poorest and best pupils: "The band marches and maneuvers in single file, while the judges [officers] pick out the two or three best and the two or three poorest marchers. These are brought to the center to perform for the group."¹⁴⁸ However, the realist teacher will not waste too much of his time on the slow learner. "The ambitious pupil. . . will command more of the teacher's time than the laggard . . . as it should be."¹⁴⁹ This pedagogical attitude may be traced to Spartan education, but a powerful example is to be found in the latter nineteenth century. Nietzsche seized upon Darwin's theory that it is the strongest who succeed. To Nietzsche, the will to live was a will to power. "Of this 'will to power,' Nietzsche made an almost metaphysical

¹⁴⁷ Hindsley, op. cit., p. 84.

¹⁴⁸ Paul C. Dawson, "Making The Most of The Marching Band Program," Music Educators Journal 27:39, May-June, 1941.

¹⁴⁹ Prescott and Chidester, op. cit., p. 63.

principle¹⁵⁰ Selective education became one aspect of the Nazi Youth Movement. Even Rousseau, like Plato, thought of education in terms of select pupils.¹⁵¹ Pestalozzi may be said to be the first educator to develop consequentially the thesis that a teacher held an equal responsibility to every child, although some progress had been made toward unselective education by Luther, Comenius, and Ratke.¹⁵² However, Pestalozzi's views would fall on deaf ears in the case of the realist band and orchestra director. Prescott and Chidester state clearly the realist view:

The efficient teacher spends his best waking moments planning musical activity for the majority of his well-behaved and interested students. Artificial stimuli, rules, regulations and methods, enable him to reach his objective more quickly and efficiently.¹⁵³

These same writers leave some doubt as to who is going to teach citizenship when they state that citizenship should be a prerequisite to membership in the school band.¹⁵⁴

¹⁵⁰ B. A. G. Fuller, A History of Modern Philosophy (New York: Henry Holt and Company, 1938), II, p. 562.

¹⁵¹ H. G. Good, A History of Western Education (New York: The Macmillan Company, 1948), p. 209.

¹⁵² Ibid., pp. 156, 195-196.

¹⁵³ Prescott and Chidester, op. cit., p. 159.

¹⁵⁴ Ibid., p. 83.

Possibly they feel that the mere demanding of good citizenship is in itself a teaching act.

In selecting teaching materials and repertoire the realist is guided by a Herbartian psychology. He seeks materials which will "nail down" the technical points previously encountered. Every piece is a teaching piece and should further develop harmonic, melodic, and rhythmic skills already known to the pupil. In his rehearsal procedure the realist director will stop frequently to point out these and other meaningful details. He is not ready to interpret a composition in its entirety until all the details are mastered. "The mechanist says: First teach the notes and clear up the difficulties, and then add expression and nuance"¹⁵⁵ This close attention to detail is as close as the realist musician can come to being scientific. Music by its nature does not share with realism and science the discovery of facts, but it can share with realism the interpretation and appreciation of its individual components. Eventually, however, the realist director's organization must perform for an audience, and audiences, in general are not concerned with details, per se. Kant recognized that, although the grammar of music is

¹⁵⁵ Mursell, op. cit., p. 40.

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its mathematical structure, mathematics has no share in the charm of music. Consequently, to Kant, music occupied a low rank from a purely cultural point of view "because it merely plays with sensation."¹⁵⁶ The realist director resolves the seeming antinomy of scientific attention to detail on the one hand, and audience "taste" on the other by carefully matching in detail those standards of performance by other organizations which have had successful audience acceptance. These standards he can and does garner from professional concerts and recordings, as well as from those performances by authoritative school groups. He will not allow his own group or audience to compromise these standards. Walter Damrosch states in part in the preface of a treatise on conducting:

It [conducting] requires a special talent, enthusiasm, great nervous vitality, a serious study of the works written by the masters of music, the magnetic power of forcing the executants to carry out the conductor's demands, infinite patience, great tenacity, great self-control, and absolute knowledge of the technique of the baton.

He [the conductor] insures precision and unanimity whether his executants number one hundred or one thousand, and plays upon them as the pianist upon his keyboard or the violinist upon the strings of his Cremona.

Much of this must be inborn, but much can be acquired by study. Mr. Albert Stoessel's book will be

¹⁵⁶ Fuller, op. cit., p. 340.

of great help to the earnest student.

Mr. Stoessel was appointed teacher of conducting in the Bandmaster's School, which I founded during the war at General Pershing's request at G. H. Q., Chaumont, France.¹⁵⁷

The realist director would place imitation above origination. He is constantly on the alert for new "tricks" as practiced by the authorities in the field which he can try out on his own group. He stresses to his group the virtue of fidelity, subjection of the individual to the whole, obedience, and exactness. He feels that, even if the pupil never plays another note after his graduation, the fact that he has learned to do a thing right will be a valuable attribute no matter what he does in later life. The well adjusted citizen is the person who accepts his destiny and makes the best of it. Thus, the realist band and orchestra director rationalizes stern discipline is more objective than the soft pedagogy of opposed philosophies. To the realist director "Let's play" means "Let's work." Pupils ought to do their "playing" someplace else, because each person has a job already cut out for him here and now.

The realist director should be well-trained in the methods used by successful experienced directors. He must

¹⁵⁷ Albert Stoessel, The Technic of the Baton (New York: Carl Fischer, Inc., 1920), p. 1.

be familiar with accepted standards of performance. He should be a good technician on at least one instrument and have a thorough understanding of the problems to be encountered with all instruments and their solution. He must know what he wants from his organization and go about getting it in a systematic manner. He is an impersonal communicator of the facts, for "teaching consists, really, of those who know telling those who don't know--that, and nothing more, or less."¹⁵⁸ He has no particular method of his own, unless he be one of the recognized authorities, and even then the method is largely one of getting the job done quickly and orderly. One of his former players says of the great Toscanini: "Napoleon must have had somewhat the same genius for inspiring complete devotion among his troops. In the case of Toscanini, this devotion is mixed with an unreasoning fear also."¹⁵⁹ The same writer tells of an incident while playing with Sousa's Band on tour. In Montgomery, Alabama, the scenery fell in on the band. The sousaphone players held it up with the bells of their horns and continued to play while the other performers crawled out one by one and joined back in.

¹⁵⁸ Lodge, op. cit., p. 252.

¹⁵⁹ Meredith Willson, And There I Stood With My Piccolo (Garden City, N. Y.: Doubleday & Co., Inc., 1948), p. 105.

Mr. Sousa reportedly did not even once glance up from his music stand, and when the selection was completed turned and bowed just as if the scenery had been intended to fall.¹⁶⁰ The application of the belief that "the show must go on" to an educational setting is an aspect of the realist philosophy. In the words of one source: "Three factors are responsible for the success of a band: deportment, repertoire, and standard of performance."¹⁶¹

The realist director builds his rehearsal procedure upon an inductive pattern. Working from the particular toward the general he starts with drill and emphasis upon the fundamental parts and later studies them in relation to the whole. He is not one to sugar-coat these fundamentals but prefers to face up to them for what they are. In defining these fundamentals, Hindsley states: "For the instrumental musician they [the three R's] may be called the three T's--Tone, Time, and Technic."¹⁶² Some years earlier Giddings had written: "The proper development of a school orchestra depends largely upon a

¹⁶⁰ Willson, op. cit., p. 39.

¹⁶¹ Harold C. Hind, The Brass Band (London: Hawkes and Son, Ltd., 1934), p. 92.

¹⁶² Hindsley, op. cit., p. 101.

rigid adherence to the logical sequence of reading music which is 'tone, time, notes, expression.'¹⁶³ The realist would have these fundamentals acquired through habit, skills, and knowledge. There is only one way and that is the right way, so he insists on good posture, proper breathing, careful listening to the director, careful listening by each player to other players while performing, and constant analysis by each player of how his part fits into the whole ensemble. Hindsley lists "Ten Commandments" to be hung on the rehearsal room wall. The second of these states:

Thou shalt assume the position and attitude of attention in the playing formation constantly during each rehearsal and performance, and at any other time the conductor's box is occupied; thou shalt not use the back of thy chair when playing thine instrument.¹⁶⁴

The realist is a stickler for order, both because it is the only way to efficiently utilize time and because of its educational value for later life.

It is recommended that the rule of "no talking" between members at a rehearsal be enforced. For every remark of an individual member that would be of any value to the rehearsal at least ten would

¹⁶³ T. P. Giddings, Grade School Music Teaching (Minneapolis: Copyright by T. P. Giddings, 1919), p. 239.

¹⁶⁴ Hindsley, op. cit., p. 80.

be of no value and would only contribute to confusion.¹⁶⁵

Bergan reflects the view of many of his colleagues when he states as follows:

Each member must subject himself completely to the enforced obedience of the group; must strive to eliminate individual differences in walk, carriage, and mannerisms. Temporarily, each person is a cog in a machine. He must learn to accept the rigors of discipline for the good of the group. Such self-imposed subjection makes the adjustment to adult society an easier one.¹⁶⁶

The greatest value in musical training is "the training itself."¹⁶⁷ The value to the pupil of such disciplining has been pushed to such extremes by some realists as to cause critics to venture the quip that according to realism if a pupil doesn't like it, it's good for him.

Any philosophy of music instruction would agree to the importance of listening to others, but there would be disagreement as to how this ear-training should be acquired. To the realist it is a matter of mental practice, because "ear-training is really mind-training

¹⁶⁵ Hindsley, op. cit., p. 85.

¹⁶⁶ Hal Bergan, "On Marching Bands," The Music Journal 7:23, January-February, 1949.

¹⁶⁷ E. C. Moore, "Improving Your Band Performance," Leblanc Woodwind News, 1952.

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The ear will never truly hear unless the mind is actively identifying the sounds."¹⁶⁸ If a pupil is to improve his playing, the highest type of concentration and discrimination is necessary.¹⁶⁹ He must be able to recognize what constitutes a good acceptable tone quality on his instrument and work long and hard toward duplicating that quality in his own playing. He must increasingly develop the facility to concentrate on producing a good tone himself and, at the same time, concentrate on the blend of his tone with that of each other member of the group, for only when each individual is fully aware of precisely how his contribution fits into the total scheme and what the end result should be can a satisfying rendition result. There can be no compromising with this end result by either pupil or teacher. Others may feel their way along to see what happens but the realist director knows what he wants before each rehearsal begins. "The aim is to see things as they are . . . and to form the self, and the self of all committed to realist influence, upon the reality so apprehended."¹⁷⁰

¹⁶⁸ R. M. Goodbrod, "Teaching vs. Cramming," Music Educators Journal 39:66, February-March, 1953.

¹⁶⁹ Loc. cit.

¹⁷⁰ Lodge, op. cit., p. 11.

It [training musicians] consists of the development of a discerning ear, a recognition of orthodox and accepted tone qualities, a recognition of pulse and rhythm . . . and a recognition of those intangible relationships which exist between mind, emotion, and the medium upon which the performer plays.¹⁷¹

In the interest of reaching these goals more expeditiously the field of instrumental music has become a market for all sorts of mechanical gadgets designed to condition the pupil's responses, such as the stroboscope, recorder, electrical metronome, and tuning apparatus. A recent article suggests that each teacher secure a set of tools including micrometers and gages for measuring the seven measurements of a mouthpiece so as to eliminate the guess work and superstition in mouthpiece selection. The author states that "all of us connected with the world of brass music will benefit if we can reduce the measurements of mouthpieces to the simplicity of measurable factors. The finality of accurate and objectively determined figures will therefore come as a godsend."¹⁷²

Such devices can be used much more efficiently in

¹⁷¹ T. Frank Coulter, "Most People Like Competition," The Instrumentalist 1:14, November-December, 1946.

¹⁷² Traugott Rohner, "Standardization and Classification of Brass Mouthpieces," The Instrumentalist 7:31, November-December, 1952.

beginning classes where all pupils play the same or like instruments. The realist prefers this homogeneous type of scheduling, if at all possible, over the heterogeneous class of mixed instruments.

In selecting a method book for beginning classes he is pleased if he finds that new techniques are introduced clearly and followed by a musical application. He also looks kindly on such visual aids as posture photos and various charts. A method should be well-edited with proper fingerings and bowings indicated. It should build systematically to establish in the pupil those skills he will need in his later band and orchestra participation.

The interests of one individual or small group must not be allowed to dissipate group unity. In the instrumental class "all must work at the same time on the same general project."¹⁷³ As pointed out in Chapter III, it is a common practice, particularly in larger school systems, to set up a policy defining the grade level at which a pupil should begin the study of each particular type of instrument.

Seating plans follow a definite pattern in the realist's rehearsal room, whether it be a beginning class

¹⁷³ Hindsley, op. cit., p. 29.

or the most advanced organization. The class of beginners adopts immediately the seating practice of an advanced group insofar as possible. "Every student should have his own book and music stand so that he may sit well apart from the other members of the class, all facing a common point."¹⁷⁴ In the more advanced groups every chair in each section is numbered from first to last, and the director tries out the pupils in each section from time to time so that he can assign them the chair which they have earned in comparison with the other pupils in their section.

Rules and regulations must be carried out to the letter. Tangible rewards should be given those who do good work and tangible penalties should be given those who fail. The realist does not ask a pupil to do something for his own sake or for dear old Alma Mater.¹⁷⁵ "Infractions of rules and regulations should materially affect the player's grade or standing in the band, and habitual offenders eventually should be eliminated."¹⁷⁶ Awards are given in the form of chair assignments, solo

¹⁷⁴ Hindsley, op. cit., p. 30.

¹⁷⁵ Lodge, op. cit., p. 36.

¹⁷⁶ Hindsley, BAND AT-TEN-TION!, p. 20.

assignments, sleeve chevrons, shoulder insignia, medals, trophies, and assignments as officers, student directors, librarian, and so on. "Good judgement and tact on the part of the director in selecting the officers, and on the part of all officers in executing their duties, will make for complete harmony even with the strictness of the organization."¹⁷⁷

The realist lays great stress on physical equipment. He is constantly on the alert for means of expanding his budget in order to buy new instruments, and if he is successful, his groups will include a vast array of the more unusual "color" instruments. To him the science of orchestration is largely a science of tone color. For this reason he tends more toward wind instruments than string instruments. To the realist the trend away from the classical string tone of the seventeenth and eighteenth centuries toward the percussive tricks of today indicates an awakening of motor impulses which had been stifled for centuries by sophistication. He might point to the popularity of Latin rhythms and the use of free improvisation on a strict rhythm and strict chordal sequence as a parallel to the reaction

¹⁷⁷ Hindsley, BAND AT-TEN-TION!, p. 20.

between the individual's nervous system and his physical environment. In fact, the modern dance band has relegated the piano and string bass to what it terms the "rhythm section," which simply keeps a steady chordal beat supporting the other instruments, a far cry from their former dignified position.

The realist director believes that a school band and orchestra thrives on public appearances. Distasteful to him as the standard of performance must be at many public functions, particularly those of the outdoor variety, he realizes that he must bow to public clamor at times. Commenting on the lack of educational value in these appearances, Dale C. Harris of Pontiac, Michigan, writes:

While these contributions by the school music organizations are important from a public relations standpoint, the music performed at these events has an entertainment and crowd-appeal rather than any marked educational or cultural value.¹⁷⁸

Besides their value in pleasing the public and advertising the school instrumental music program, these appearances stimulate the pupil and motivate him toward greater effort. "It is when there is no immediate prospect of a performance that the band or orchestra is

¹⁷⁸ Dale C. Harris, "In Defense of Contests," The Instrumentalist 5:11, October, 1950.

apt to drift along in a haphazard or careless manner."¹⁷⁹

However, the big event of the year from an educational standpoint to the realist-minded director is the contest or competition-festival. Harris traces the competitive element in music back to the Greeks and states that "the contest element is as inherent in music as in athletics, any difference being in the degree and method of competition."¹⁸⁰ Harris states further that competition is unavoidably inherent in a musical group. "Unless a band or orchestra has a personnel which is unusually apathetic, or whose director is equally quiescent, this competition continues throughout the student's high school career."¹⁸¹ In 1950, there were 5,538 Michigan students who took part in solo and ensemble competition-festivals, while 9,856 Michigan students participated in band and orchestra competition-festivals. "Inherently and traditionally, competition, personal initiative and enterprise are integral parts of the American way of life and are qualities which have made

¹⁷⁹ Hindsley, School Band and Orchestra Administration, p. 93.

¹⁸⁰ Harris, op. cit., p. 12.

¹⁸¹ Loc. cit.

America great."¹⁸² Qualified experts are assembled from far and near to listen to individuals and groups perform one after another, rating each according to established standards of performances. Many of these adjudicators have served in several states and require only a few minutes hearing to reach their decision, thus adopting along with the idealist the view promoted by Adler, Hutchins, and others, that the aim of education is the same for all men everywhere. However, the idealist's aim is entirely foreign to the impersonal standards of the realist.

The realist is not unfriendly to a parents club, since they are often useful in raising extra funds with which to buy equipment and finance extra expenses. "The director must, however, see that the club's activities are entirely outside the department, and that they do not enter into the administration of the organizations themselves."¹⁸³

In summary, the realist emphasizes drill on the fundamental elements of music. He thinks secondarily

¹⁸² Harris, op. cit., p. 12.

¹⁸³ Hindsley, op. cit., p. 95.

of the whole embodiment of sound, since he operates on the principle that the whole is no stronger than its weakest component. He believes in an orderly, graded progress leading to maturity. "Membership in the band would be the goal attained by select and mature performers after several years of careful preparation and study."¹⁸⁴ He believes in the imitation of accepted standards, both because of the efficiency and disciplinary value of such a practice. All concerned should accept these realities and conform to things as they are. He attaches great importance to practice and effort. "Perhaps we appreciate things of this kind only in proportion to the amount of effort we put into them."¹⁸⁵

II. IDEALISM

The idealist shuns the mechanistic viewpoint of the realist in favor of a purposive psychology. As opposed to the realist, he emphasizes feeling, emotion, creativity, interest, understanding, personality, self-control, self-reliance, volition, and spiritual develop-

¹⁸⁴ L. Bruce Jones, "The Challenge to the College Band Director," Music Educators Journal 39:25, February-March, 1953.

¹⁸⁵ Hindsley, op. cit., pp. 96-97.

ment of the soul. The idealist philosophy allies itself quite naturally with the teaching of the arts, and with the teaching of music in particular. Music, says Mursell, is the "handmaid of religion." In fact, up until the nineteenth century composers began their education in a church choir school.¹⁸⁶ It has been pointed out that the history of early music education in America was primarily vocal and highly influenced by the church. There have been many in the realm of instrumental music to stress the idea that instrumental music also must "sing." Two excerpts from Richard Wagner serve to point up such a view:

As a proof of my assertion that the majority of performances of instrumental music with us are faulty it is sufficient to point out that our conductors so frequently fail to find the true tempo because they are ignorant of singing These people look upon music as a singularly abstract sort of thing, an amalgam of grammar, arithmetic and digital gymnastics; to be an adept in which may fit a man for a mastership in a conservatory or musical gymnasium; but it does not follow from this that he will be able to put life and soul into a musical performance.¹⁸⁷

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We entertain lurking doubts whether these gentlemen really are musicians; evidently they do not evince the slightest musical feeling; yet, in fact, they hear

¹⁸⁶ James L. Mursell, The Psychology of Music (New York: W. W. Norton & Co., Inc., 1937), p. 99.

¹⁸⁷ Edward Dannreuther, translator, On Conducting (London: William Reeves, 1919), p. 19.

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very accurately (with mathematical, not ideal, accuracy) . . . ; they are quick at a score, read and play at sight . . . but, . . . if music were struck from the list of their attainments, there would be little left--least of all a man of spirit and sense.¹⁸⁸

Charles B. Richter, a present-day American instrumental music educator adopts a similar view: "Whether the dyed-in-the-wool instrumentalist cares to admit it or not, the fact remains that song is the real basis of all music."¹⁸⁹ There are those who advocate that instrumentalists should "sing" through their instruments with that same expression of the inner self that a vocalist employs with the aid of the text. This view is diametrically opposed to the realist's insistence upon imitation of accepted standards. "Progress in art does not come from the imitators, but from the originators."¹⁹⁰ Music, to the idealist, belongs to the Muses, and consequently is just as truly an expression of the self as if inspired by the goddess Euterpe, herself. This is true both of its creation by the composer and of its every rendition by the performers. Music is the most subjective of all the

¹⁸⁸ Dannreuther, op. cit., pp. 103-04.

¹⁸⁹ Charles B. Richter, Success in Teaching School Orchestras and Bands (Minneapolis: Paul S. Schmitt Music Company, 1945), p. 196.

¹⁹⁰ Herman H. Horne, The Philosophy of Education (New York: The Macmillan Company, 1904), p. 162.

arts, appealing to the sense of the perfect in the mind. "All Art is a kind of autobiography. 'You cannot produce Art without a man,' said Wagner."¹⁹¹

While the idealist shares the realist's respect for tone, he does not share the realist's emphasis on tone for tone's sake. Tone is not something to be matched, but rather an expression of the inner man or of the spirit of a group. "Wagner maintained that 'tone is the heart of man.'"¹⁹² Schopenhauer had held that music is unique among all the arts because it is not the manifestation of some definite Idea or Ideas, and yet it liberates the mind more completely from the will than any other aesthetic activity. Schopenhauer explained this relationship between mind and will by saying that music, instead of revealing an Idea in which the will is objectified, actually reveals the nature of the will itself. The Ideas are an expression of the will. "Music, then, is the only art to penetrate to the core of the will and to express directly its essence without the need of

¹⁹¹ Horne, op. cit., p. 117.

¹⁹² Warren D. Allen, Philosophies of Music History (New York: American Book Company, 1939), p. 224.

intermediary Ideas."¹⁹³

The modern idealist music educator therefore holds that all those skills so sacred to the realist, such as sight-reading, accurate bowing, intonation in the various clarinet registers, and so on through an almost endless list, are actually only a means to an end. To him, good music has a message for each individual, and "if we are content to have clever bands and orchestras but do not teach music as a great art and a great universal language, we are making music a false god indeed."¹⁹⁴ The idealist is alarmed that America has become a nation of on-lookers, worshiping excellence of performance skill. He prefers active participation, even at the sacrifice of perfection. Thus, he is not so quick to eliminate those pupils who have not reached certain attainments of skill. "No one will deny that there is in doing a thing oneself, even badly, a creative joy, a physical, mental, and emotional release that no mere looking on can ever yield."¹⁹⁵ The idealist looks at the worship of objective technical skill in America's school bands and orchestras and sees a dangerous, depersonalized emphasis on things over human feelings.

¹⁹³ Fuller, op. cit., pp. 473-74.

¹⁹⁴ Donald S. March, "Instrumentalists or Musicians," Music Educators Journal 36:61, September-October, 1949.

¹⁹⁵ Archibald T. Davison, Music Education in America (New York: Harper and Brothers, 1926), p. 4.

He notes that scientific skill reached its peak in Germany, a country which then allowed itself to be led to destruction by a political fanatic. He sees in the director holding a stop-watch over his pupils too great an emphasis on speed over feeling. He talks less about such physical features as lip formations, fingerings, and wrist movement, and more about heart and soul. He does not share the realist's respect for musical testing, for "when we can measure a child's patriotism or his affection for his mother, we may be able to devise a really valuable test in music."¹⁹⁶ The idealist thus recognizes in music education moral and aesthetic elements not reducible to a common materialistic principle. "A philosophy of the arts is mainly concerned with a set of values different from the material ones that rightly have a large place in a philosophy of general education."¹⁹⁷ It can therefore be observed that the idealist holds to an epistemological dualism as opposed to the epistemological monism of the neo-realist. The realist feels that the band and orchestra should duplicate the real world the pupil is to meet in life. Edwin Ziegfeld, head of the Department of Fine and Industrial

¹⁹⁶ Davison, op. cit., p. 28.

¹⁹⁷ Music Education in the Secondary Schools
(Chicago: Music Educators National Conference, 1951), p. 3.

Arts, Teachers College, Columbia University, takes an opposed view as to the purpose of instruction in the arts: "Their chief role is to help a person discover himself and develop confidence as a unique personality able to withstand the powerful forces which frustrate him and depreciate his value."¹⁹⁸ In opposition to the experimentalist, however, the idealist has a formula for this self-discovery. The child is not capable of knowing what he wants to derive from musical experience in the long run, so the teacher should appeal, through the child's intellect and through his emotions, to his will to do better things. "The education of the emotions, ending in the appreciative sense of the beautiful is an unwritten chapter in educational theory But there is no excuse for this omission"¹⁹⁹ To Mursell, music "is emotion captured and crystallized in tone."²⁰⁰ "Teach a child to love music, and you won't have much trouble in teaching him to read it. But the proposition does not work in reverse."²⁰¹ It

¹⁹⁸ Edwin Ziegfeld, "The Arts Provide Needed Values," N E A Journal, 41:50, January, 1952.

¹⁹⁹ Horne, op. cit., pp. 12-13.

²⁰⁰ James L. Mursell, "The Viewpoint of the Psychologist," Music Educators National Conference Yearbook, 1936, p. 39.

²⁰¹ Ibid., p. 40.

is alarming to the idealist that so many music teachers make mechanical proficiency and technical ability their chief goal.

Many music educators, in their wholly praiseworthy zeal to do the best they know, have swallowed the mechanistic viewpoint hook, line and sinker. They have applied it with devastating and disastrous efficiency There are prominent workers in this field who pride themselves on having reduced the teaching of music to a routine method which applies just as well to spelling and arithmetic.²⁰²

If the music is played with the proper expression and in good musical taste, the mechanical elements will, with a little help here and there by the teacher, take care of themselves. "The pupil should be led to believe that wrong notes are bad not because they differ from something in the score, but because they weaken or wreck the expressive effect" ²⁰³ Here the idealist is in direct contrast to the realist who would insist on complete conformity with the score simply because it is written there. It is natural that the idealist with his emphasis on the creative, the purposive, and the active should stress the expressive aspect of music. "Art thus goes back to the 'make-believe' consciousness

²⁰² Mursell, op. cit., p. 40.

²⁰³ Loc. cit.

present in so much play."²⁰⁴

If he must choose between the two, the idealist would hold that it is better to be a fine person than a fine musician. However, the two need not conflict once music is properly interpreted as the language of feeling and thought. Then the music educator can proceed with the business of developing the inner self of his pupils through fine music. At the same time, the music educator is also developing his own selfhood through his dedication to this great cause.

To find one's self--one must lose one's self. In no other subject is this more true than in the great art of music.

We have not yet discovered self in losing self, but when we do lose self in the lives of the boys and girls whom we teach and in the lives of teachers whom we supervise, then perhaps we may qualify as one about whom Emerson was thinking, when he wrote, 'He who has more soul than I masters me, though he lift not a finger.'²⁰⁵

Viewed in this light, musicianship, just as the quest for truth, becomes predicated upon a commitment to certain basic assumptions, eternal and universal. These assumptions need not wait for objective verification.

²⁰⁴ Horne, op. cit., p. 78.

²⁰⁵ Alice Inskeep, "In Retrospect," Music Educators National Conference Yearbook, 1937, pp. 76-77.

Based on the priority of mind and selfhood over the musical status quo, they would hold that the pupil should acquire in his very soul a love of perfection and the beautiful, a conception of a transcendental ideal more perfect than that standard which the realist would seek to imitate. Plato held that the child, if well trained, would turn toward the beautiful and away from the ugly before he was capable of reason:

. . . is not musical education of paramount importance for those reasons, because rhythm and harmony enter most powerfully into the innermost part of the soul and lay forcible hands upon it, bearing grace with them, so making graceful him who is rightly trained, and him who is not, the reverse? Is it not a further reason that he who has been rightly trained in music would be quick to observe all natural objects that failed in beauty? They would displease him, and rightly; but beautiful things he would praise, and receiving them with joy into his soul, would be nourished by them and become noble and good. Ugly things he would rightly condemn, and hate even in his youth before he was capable of reason; but when reason comes he would welcome her as one he knows, with whom his training has made him familiar.²⁰⁶

Horne likewise believes that an aesthetic appreciation of the beautiful will have a tendency to eliminate the ugly from existence. "This is the practical

²⁰⁶ A. D. Lindsay, translator, Republic (New York: E. P. Dutton and Company, Inc., 1950), p. 105.

outcome of the love of the beautiful. Its selection means the death, by atrophy, of the ugly."²⁰⁷ "Art, as the expression of the beautiful, is the union of the material and the spiritual, the union of matter and mind, the union of the real and the ideal."²⁰⁸ Righter defines it as follows:

Perfect ensemble is difficult to define in exact terms. It is more than mere unity in attack and release or group accuracy in the treatment of rhythmic patterns. It is more in the nature of a sixth sense which combines the qualities of mental, emotional, and muscular sympathy between the various players and between the various players and the conductor.²⁰⁹

The idealist interprets his calling as a striving toward a world brotherhood, a communion of souls through music, the universal language. He envisages a culture higher than that with which the realist would cope.

The children we presume to be educating may already be ahead of us. They may be seeking in music not an arena for outmoded jousting, but a temple we enter only when we leave our own bestness or worstness outside like dirty shoes, where whatever we are is for common good rather than our private triumphs over others, and

²⁰⁷ Horne, op. cit., p. 128.

²⁰⁸ Ibid., p. 117.

²⁰⁹ Righter, op. cit., p. 16.

"all Mankind are brothers plighted
where thy gentle wings abide."²¹⁰

In the selection of materials the idealist believes in a broad coverage of musical backgrounds, making allowances for spiritual development. He sees in a world busily engaged in the construction of materialistic defense armaments a danger of saving our bodies while losing our souls.²¹¹ Music can be a force in balancing the materialism in the lives of pupils if the teacher recreates in their imaginations the lives and times of other peoples. As a result, the idealist selects materials more for their dramatic content than for their display of sensational technical facility. Musical performance on the part of the child should be active rather than passive, but it must also be culturally significant. Performance must be active in order that the child may sharpen his discriminative faculties.

When one has completely learned it [a piece of music], what one has gotten is not a sort of gymnastic ability to play or sing it accurately. One has gained an insight into, and a power adequately to indicate, its expressive values and effects.²¹²

²¹⁰ Helen Rae Wunderlich, "Festivals Make Me Furious," Music Educators Journal 38:32, November-December, 1951.

²¹¹ Howard Hanson, "The Democratization of Music," Music Educators Journal 27:41, March-April, 1941.

²¹² Mursell, op. cit., p. 41.

Performance will be culturally significant if the music educator will "adopt what is best from the tradition of older nations" and "scorn the superficial and the spectacular."²¹³

During periods of war the idealist stresses the value of music in arousing the emotions to patriotic devotion. Early in World War II Major Howard C. Bronson stated:

We are learning, as our allies the British have learned, that music is one of the vital elements of a fighting Army. Music sustains the soldier when the going is rough; music comforts him through the dark night; music carries him over the top and on to victory. The singing armies of the world are the fighting armies.²¹⁴

Sachs reports that a similar viewpoint was mentioned in the book Tso Chuan (c. 600 B. C.): "The eyes and ears of the army are on the flag and drum. It will advance or retire as this [flag and drum] chariot does."²¹⁵

Gehrken sees in the power of music an opportunity for the channeling of this same emotional force toward the socialization of civilians.

²¹³ Davison, op. cit., p. 185.

²¹⁴ Howard C. Bronson, "Music In The Army," Music Educators Journal 28:27, May-June, 1942.

²¹⁵ Curt Sachs, The History of Musical Instruments (New York: W. W. Norton and Company, Inc., 1940), p. 174.

But in addition to exerting a beneficial influence upon the emotional and intellectual life of the individual, music has been proving itself in the last few years to be one of the most powerful socializing forces in existence Socialization must be accomplished by working through the emotions of the individual We need group feeling and patriotic inspiration, improved morale and relaxation from strain and worry as much in our civilians as in our soldiers, and if music can do these things, and if no other agency can accomplish them to the same extent, then we are amply justified in demanding music and yet more music in the lives of all school children.²¹⁶

The idealist's philosophy permits him to occasionally perform music which is beyond the technical ability of his pupils. Being more concerned with adventure than with robot perfectionism he will at times dare his pupils to play a selection of musical worth which is over their heads as far as motor skills are concerned. This the realist would never allow, since performance to him only follows upon mastery achieved through hard work. The idealist has little to say about hard work and stern discipline, assuming that effort should come about as a result of stimulated interest. The idealist is not striving for parrot-like imitation but believes that each young instrumentalist should express some of his own personality when he performs that music which has been proven good. He prefers individuality, so long as it is

²¹⁶ Karl W. Gehrkins, An Introduction To School Music Teaching (Boston: C. C. Birchard & Company, 1929), pp. 9-10.

in good taste, to mimicry.

Imitation, in the form of hero worship, assimilation of the self to the ideal self via the attempt to reproduce the personal qualities of some admired older person, has a definite place in educational development. But it must never be pursued in an external mechanical way, but always with due regard to originality, to personal choice and initiative.²¹⁷

To be an idealist band or orchestra director calls for broad leadership. The teacher is the focal point in the educative process. He should be a colorful personality who always puts his best foot forward. He should be a spiritual person who personifies the ultimate in human evolution. He knows and appreciates good music, but also knows children as well as music.

Small teaching skills can be acquired, methods of organization can be learned, lists of suitable materials can be obtained, and the technique of the various instruments can be mastered; but there is no satisfactory substitute for a pleasing personality, a sound educational philosophy, or the artistic impulse of the true musician.²¹⁸

The idealist is extremely conscious of his role as an example-setter. "And the highest duty and privilege of the teacher is to be in whatsoever things are true, honest, just, pure, lovely, and of good report what he is willing for his pupils to become."²¹⁹ He contemplates

²¹⁷ Lodge, op. cit., p. 247.

²¹⁸ Righter, op. cit., p. 12.

²¹⁹ Horne, op. cit., pp. 185-86.

on how his pupils may react to his own appearance.

The voice, the facial expression, and the attitude are but reflections of the teacher's own thought processes; and if those are negative, disinterested, or distorted, their true nature can hardly be hidden from the sharp eyes and the quick discerning minds of young students.²²⁰

The idealist director must possess in addition to musical knowledge, personality, imagination, and spirituality. Scherchen says in part of the conductor:

More than any other artist, the conductor must be a master mind, with an imagination capable of conceiving and materializing a musical image. Only when a work has come to absolute perfection within him can he undertake to materialize it by means of the orchestra.

To acknowledge that the conductor's domain is largely spiritual is to realize the exceptional character of his art; one can then appreciate the great artistic and human attributes which must be possessed by the true conductor.

Music is the most spiritual of arts. Triumph over matter marks the opening of music's greatest era. Werchmeister, when he evolved the tempered semitone system, reduced to order, and subjected to a human, an intellectual law, the unlimited diversity of the materials of music.

The secret of art is the secret of personality, whose infinitely various possibilities cannot be counted Good music and good musicians understand one another without aid--without signs indicating dynamics and phrasing, or tempo, expression, and rubato.

²²⁰ Richter, op. cit., p. 10.

To conduct means to make manifest--without flaws--that which one has perfectly heard within oneself. The instrument which the conductor uses for this purpose is most sensitive, most richly and diversely equipped and articulated, inexhaustible and most inspiring; it is an organ of which each pipe is a human being. To be able to play this organ is to be a magician; to command it requires almost super-human powers. But these powers live only in the innermost focus of the ego, at the very source of feeling and inspiration.

The ego must radiate all that it has felt in terms of music; and its radiations must be translated into tones of this magic organ.²²¹

The idealist allows much more freedom in his rehearsal room than the realist does. He is more concerned with the sound of the overall ensemble than he is with pinning individuals down to a given chair in a set spot. To him the individual parts lend richness and color to a greater whole which is not the result of a forced intense unity. Unity to him is a purpose rather than a mixture of controlled ingredients. Therefore, he is not so concerned with a definite seating plan. Likewise, he allows more freedom with the beginning "warm up" period in the rehearsal. He does not agree with Hindsley's first commandment for the rehearsal room: "Thou shalt warm up thy wind instrument silently and tune

²²¹ M. D. Calvocoressi, translator, Handbook of Conducting (London: Oxford University Press, 1942), pp. 1-3.

thy strings pizzicato before each rehearsal."²²²

Righter answers concerning the warm up period:

No one has yet discovered a satisfactory method of "warming up" a stringed instrument and its player without actual playing of the instrument. The player's arms, hands, and fingers must be adjusted to the instrument in preparation for the exacting demands of the rehearsal, and in the same way the player of every other instrument must recapture the "feel" of his instrument after having been engaged in other types of activities.²²³

The idealist plans his rehearsal so as to include more explanation and less drill than the realist would have.

The oft-repeated saying, "Teachers are born, not made," is as true today as it ever was The teaching of any subject which is based so largely upon the acquisition of fixed skills must include a certain amount of drill and physical discipline per se, but the most adroit pedagogue will probably combine the two essential features--explanation and drill--in order that the act may be supported by the intellect.²²⁴

In the case of the realist it is not the pupil's place to reason why but simply to learn to do his part correctly. The idealist, on the other hand, stresses in his explanation the human and eternal significance underlying the musical score and the organization as a

²²² Hindsley op. cit., p. 80.

²²³ Righter, op. cit., pp. 49-50.

²²⁴ Ibid., p. 90.

whole. The idealist sees in these explanations an opportunity to develop in the pupil some of those values which the society into which he is emerging needs but does not at present possess.

The idealist motivates his pupils less by practice reports, more by appealing to their pride, and by probing into their very nature. He discusses the personalities of the composers and of selected professional performers. He would overcome musical deficiency not by more drill or elimination, but rather by helping the pupil overcome the emotional and physical deficiencies which cause his trouble in music. When the idealist introduces a new musical selection he feels that a little discussion on his part can turn what might be a totally dry mechanical experience into a joyous one of feeling. "It is the conductor's task to 'set the stage' for every number that is played, and if this is done with proper enthusiasm and interest on his part, the players will actually recreate the spirit which impelled the composer."²²⁵

The idealist would not achieve discipline by means of rules and regulations rigidly enforced. He prefers to achieve good discipline by means of establish-

²²⁵ Righter, op. cit., p. 193.

ing the proper atmosphere and spirit. Pupils are well disciplined because they like their director and love their organization and music. Idealist band and orchestra directors are of the opinion that if the director carefully sets the tone he can allow his pupils to have the director's way. They would agree with Horne:

It is better not to join the issue, not to conquer a child. Anticipate the issue; if the matter be important, decide it yourself in advance before allowing the child to reach or state his decision²²⁶

By thus anticipating problems and appealing to the better side of his pupils the idealist hopes to avoid discipline problems.

Likewise, the idealist shuns awards of the sleeve chevron type which many directors issue on a "point" basis. In criticizing the idea of enforced practice for an hour a day, Gehrkins states the idealist viewpoint. "It has remained for the school music teacher to hit upon the idea that the approach to music must be through the inherent beauty of music itself"²²⁷ The child does what is right because of the inner rewards it brings to him and not for material rewards, and the

²²⁶ Herman H. Horne, Idealism In Education (New York: The Macmillan Company, 1923), p. 139.

²²⁷ Gehrkins, op. cit., p. 137.

idealist is averse to awards which place a stigma on one child as being inferior to another.

On the subject of materials and teaching aids, the idealist is not seeking those devices which hammer intensity, recency, and frequency. He shows little interest in the mechanical gadgets of the realist. He prefers to the practice record chart in the method books, a page of blank staff paper on which the pupils could create original melodies. He would prefer to the correct posture photographs, photographs of famous people in music.

The idealist has more confidence in delegating pupil responsibility than has the realist. The latter prefers to assume complete responsibility himself for such administrative duties as the keeping of attendance.

It is better for the director to do this than to delegate it to a clerk, so that he may be responsible for the accuracy of the report and the students will feel they are directly responsible to the director for attendance.²²⁸

The idealist, however, has faith in his pupils and in his cause. Mirroring the practices evident in the monitorial systems of Lancaster, Bell, and the Jesuit Schools of the Middle Ages, he uses pupils to aid

²²⁸ Hindsley, op. cit., p. 67.

with much of the administrative detail as well as with some of the teaching. However, as was the case with these early predecessors, the discretion of the "master" is still the final authority in the last analysis. The idealist practices student government if and when he is certain of the outcome.

Is it better to have the students themselves carry on the business details of the organization, or shall the teacher do it? Let the pupils do it themselves but give them sufficient supervision so as to insure having everything done in a business-like way.²²⁹

The experimentalist notes that such a practice is entirely dependent upon the teacher's definition of a "business-like way." The writer has examined several graduate theses dealing with the subject of democratizing music instruction, and in each case there was constantly evident between the lines the teacher's will to make it work as it should.

On the subject of evaluation, the idealist places more emphasis on the individual than the realist does. The idealist does not isolate the individual by competition within the group, nor does he impose mass standards upon him. "For the conductor there is no distinction

²²⁹ Gehrken, op. cit., p. 83.

and no choice between group and individual problems. He must treat both equally within the limitations imposed upon him by the rehearsal situation.²³⁰ Evident in the above statement is the idealist's organismic conception of a band or orchestra. The whole is greater than the sum of its parts.

. . . it is frequently possible for an individual player to execute a difficult passage with other players where he would be unable to perform the same passage alone. This is partly a matter of the rhythmic force inherent in a group response, to which is added the fact that the individual puts forth his maximum effort when he functions as a part of a group.²³¹

The realist will have none of this, holding that the individual can either play his part or he can't. If he seems to play better with the group it is because he is riding along on the group's back and thus hampering its preciseness.

The idealist is more concerned with the player than the instrument. Consequently, evaluation becomes more complex than the mere sound of the instrument.

The realities here cannot be touched, cannot be weighed, cannot be measured Yet if you yourself are a sensitive musician, sensitive also

²³⁰ Righter, op. cit., p. 148.

²³¹ Ibid., pp. 16-17.

to human values, you know with certainty when this is taking place²³²

The idealist does not conceive of his pupils as so many jig sawed pieces which when properly assembled make up a band or orchestra. He recognizes the individual selfhood of every member and of each separate organization.

With such a viewpoint, the idealist cannot look favorably upon the contest as a means of group or individual evaluation.

. . . we should be training children out of competitiveness, rather than consistently goading them into it. We should be giving our teachers real help: demonstrations, answers to questions, reaffirmation of highest purposes, rather than adjudications We cannot nobly put anyone against anyone but himself, or test him against anything but his own potentiality. In music, if in nothing else on earth, we should know by now that we can have no gain that is for anyone else a loss.²³³

In this connection it is interesting and timely to note what Aristotle had to say:

The right measure will be attained if students of music stop short of the arts which are practiced in professional contests, and do not seek to acquire those fantastic marvels of execution which are now the fashion in such contests, and from these have passed into education. Let the young practice even such music as we have prescribed, only until they are able to feel delight in noble melodies and rhythms,

²³² Mursell, op. cit., p. 41.

²³³ Wunderlich, op. cit., p. 32.

and not merely in that common part of music in which every slave or child and even some animals find pleasure.²³⁴

While the idealist feels that music education is an escape from the reality that is perhaps necessary in certain other educational areas, there is for him no escape from the self. To him, good music is an avenue through which the child may express his innermost feelings just as did the great composers who wrote it. Horne sums up the idealist viewpoint toward music:

Time is the condition of music, and thus every trace of the three dimensions of space is suppressed. This fact accounts for the untrammelled character of the mind's production in music and for the high ideality of this art. The content of music is man's inmost emotional nature With its unutterable and indefinable message from the soul to the soul of man, music summons us away from the known hard world of reality to the unknown, invisible, and perfect world of ideals, where things are as we want them to be. It is an ecstasy of feeling, not a clear vision.²³⁵

Aristotle points out that there is only a slight connection between vision and morality, and no connection between the other senses, such as taste or touch, and morality. But he goes on to point out:

²³⁴ Benjamin Jowett, translator, Aristotle's Politics (New York: Random House, Inc., 1943), p. 332.

²³⁵ Herman H. Horne, The Philosophy of Education (New York: The Macmillan Company, 1904), p. 120.

There seems to be in us a sort of affinity to musical modes and rhythms, which makes some philosophers say that the soul is a tuning, others, that it possesses tuning.²³⁶

In conclusion, the idealist music educator does not regard his art as the result of physical responses to physical stimuli. The work of a great composer such as Bach is the creation of a great mind rather than the result of the composer's environment. The idealist, in fact, observes that much of the noblest music was created under the most adverse physical conditions.

Concerned as he is with the mind or spirit, the idealist is interested in the wholeness of each musical work as well as with the wholeness of the selfhood of each pupil. Thus, he emphasizes the moral values, such as truth, goodness, and beauty, to be derived from musical experiences. While it is true that the idealist emphasizes creativity, such creativity must move in the direction of the "perfect beauty" which is eternal.

²³⁶ Jowett, op. cit., pp. 327-331.

CHAPTER V

AIMS AND CURRICULUM FROM THE EXPERIMENTALIST'S VIEWPOINT WITH IMPLICATIONS FOR INSTRUMENTAL MUSIC METHODOLOGY

With the foregoing chapters as a background, this chapter introduces the experimentalist's viewpoint toward aims and curriculum and prepares for future chapters by interpreting in part the application of this viewpoint to the teaching of instrumental music.

The experimentalist is opposed to fixed-in-advance aims. To him aims are neither inherent in the subject nor should they be imposed externally. Rather, they emerge out of the continuum of experience and are constantly changing as new experiences enter into play. Such a view, taken at its face value, has caused many critics to assert that experimentalism has no goals and consequently bogs down in its own mire for lack of direction. Several of its own exponents have no doubt likewise misinterpreted this philosophy with the result that "progressive education" came into widespread disrepute. However, a careful study of experimentalism reveals that it is guided by broad ultimate social objectives, which the experimentalist is ready to state for the consideration of others but not as dogmatic, fixed goals.

He is willing to admit that these objectives will be reconstructed by each different social setting and that they will require constant validation and modification with each new experience.

Just as the experimentalist's aims are not subject-centered, neither is his conception of curriculum. Nor is his curriculum based on impulsive pupil purposes. To the experimentalist, curriculum "has reference to all the activities of the pupils under the direction of the school."²³⁷ Desirable curriculum activities are "activities in the development of which pupils have desirable experiences."²³⁸ Such a conception of the curriculum emphasizes the guidance role of the teacher which is discussed in the subsequent chapter on Leadership.

I. AIMS

Educational aims are governed by those values held by the person stating the aims.

²³⁷ John P. Wynne, Philosophies of Education from the Standpoint of the Philosophy of Experimentalism (New York: Prentice-Hall, Inc., 1947), p. 289.

²³⁸ Loc. cit.

Education as such has no aims. Only persons, parents and teachers, etc., have aims, not an abstract idea like education. And consequently their purposes are indefinitely varied, differing with different children, changing as children grow and with the growth of experience on the part of the one who teaches. Even the most valid aims which can be put in words will, as words, do more harm than good unless one recognizes that they are not aims but rather suggestions to educators as how to choose in liberating and directing the energies of the concrete situation in which they find themselves²³⁹

Actually, such broad general goals as health, ethical character, citizenship, self-realization, social maturity, and vocational efficiency are acceptable to any philosophy of education. The rift arises over the implementation of these broader goals. Opposed philosophies would implement them by a series of fixed immediate goals, whereas the experimentalist regards growth as continuous, not fragmentary or capsular. Dewey says of growth: "Since growth is the characteristic of life, education is all one with growing; it has no end beyond itself."²⁴⁰ Childs states that the schools cannot meet the fundamental conditions for educative

²³⁹ John Dewey, Democracy and Education (New York: The Macmillan Company, 1916), p. 127.

²⁴⁰ Ibid., p. 62.

growth unless they provide for the pupils contacts with actual community life-situations, particularly as the pupils grow older.²⁴¹ Thus, it may be seen that the experimentalist would implement those broader general goals by actual experience with life-like situations.

According to the experimentalist, efforts to transcend experience are not only futile, but also unnecessary--futile, because we can only talk and think about events that have entered into our experience in one way or another; unnecessary, because experience can stand on its own feet, and is competent to direct its own activities.²⁴²

The experimentalist goes a step further at this point in his belief that each individual has a capacity to manage his own experience. "For the experimentalist the significance and goodness of life fundamentally depend upon the individual's having such intelligent control over his own experience."²⁴³ Critics of experimentalism see in such a belief a vulnerable point, inasmuch as they hold that the school child is obviously

²⁴¹ John L. Childs, Education and the Philosophy of Experimentalism (New York: The Century Company, 1931), pp. 164-165.

²⁴² Ibid., p. 171.

²⁴³ Ibid., p. 218.

not capable of managing his own experience. The experimentalist replies that the only way a child can truly acquire such a capability is through the experience of wrestling with problems, even though he makes some mistakes.

For the experimentalist, the most fundamentally ethical value may be said to be the capacity and freedom to grow. Growth is defined as that continuous reconstruction of experience which adds new meanings to life and yields further power to control subsequent experience. This process of growth is an unending process. It is believed to be the inclusive end of life, and as such it is the only end of education. Its essential condition is that the individual attain the power of self-direction. The moral autonomy of each individual becomes then a basic value. Such moral autonomy implies freedom from the imposed control of others, and equally freedom from habits that inhibit the capacity to change and grow. The individual who is controlled by fixed ideas and habits is no more free to grow than is the individual whose behavior is dictated by others.²⁴⁴

There are widespread implications when such a concept of growth is applied to instrumental music. It is common knowledge that the professional music field is not without its share of emotionally and socially immature individuals. "Perhaps in some instances we may say that interest in music aggravates their obnoxious characteristics and unsocial ways

²⁴⁴ Childs, op. cit., p. 217.

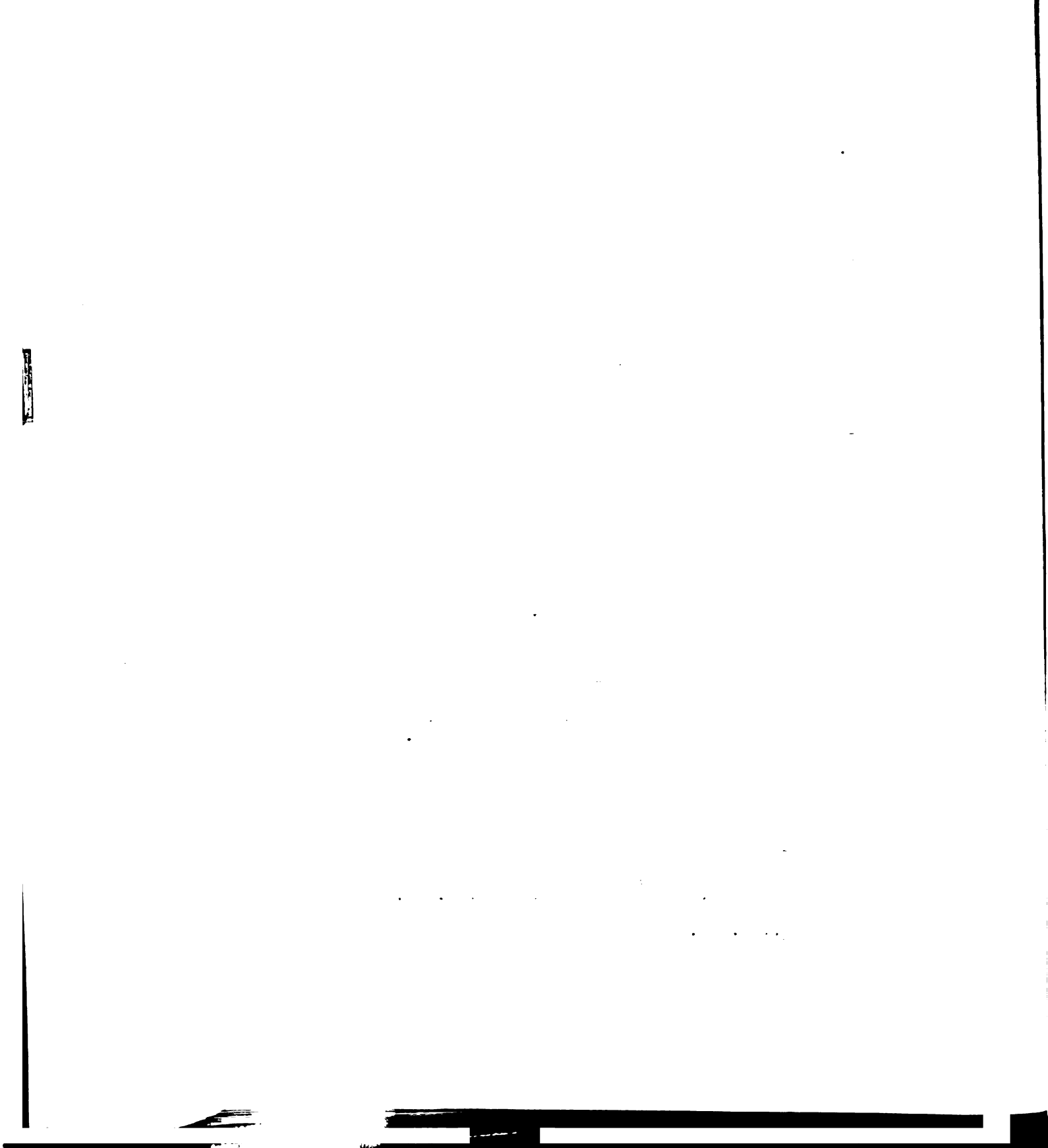
of living."²⁴⁵ Since these people who have for years been expert technicians on their instruments and have been participating in all the fruits of music's glorious past are, even so, not guaranteed those values held highest by the experimentalist, he feels justified in questioning as ends in themselves those objectives so sacred to opposed philosophies. The experimentalist believes that those individuals who concentrate on the self-satisfaction of immediate musical goals are more apt to exhibit emotional immaturity when these goals are frustrated than are those individuals who are primarily concerned with the broader welfare of their fellowmen, and thus look for opportunities in music for profitable experiences for more people.

And here lies a task for the music teacher, the acceptance of which means his growth from music instructor to music educator--that is, guiding the music student from the use of music for infantile ends towards goals of physically, emotionally, and intellectually mature and socialized living.²⁴⁶

Thus it may be seen that the experimentalist does not subscribe to knowledge as its own reward,

²⁴⁵ Willem Van DeWall, "The Use of Music As An Educational Stabilizer," MENC Yearbook, 1936, p. 52.

²⁴⁶ Ibid., p. 55.



whether it be knowledge of the past or knowledge of what the future ought to be. Such knowledge has value only when it is a vital contributing factor in the present experience of the individual. "A knowledge of the past and its heritage is of great significance when it enters into the present, but not otherwise."²⁴⁷ The same may be said of skills in musical proficiency. Such motor skills are not necessarily an agent in guaranteeing those higher social goals any more than are the skills of a juggler or a typist. Knowledge and skills may be useful, if they contribute to meaningful educative experiences. Dewey defines such experiences as follows:

We may say that the kind of experience to which the work of the schools should contribute is one marked by . . . sociability, or interest in the direct companionship of others; by aesthetic taste or capacity to appreciate artistic excellence in at least some of its classic forms; by trained intellectual method, or interest in some mode of scientific achievement; and by sensitiveness to the rights and claims of others--conscientiousness.²⁴⁸

It should be emphasized, however, that Dewey is speaking here of items which earmark educative experiences. He was vigorously opposed to considering them

²⁴⁷ Dewey, op. cit., pp. 88-89.

²⁴⁸ Ibid., pp. 285-286.

as ultimate goals in themselves. The experimentalist is not opposed to those goals cherished by opposed philosophies so long as they add to making the experimental nature of life more meaningful for this particular individual in this particular situation. Pragmatic sanction will determine their utility in each case. "Existence in its ultimate character is thus seen to be changing, uncertain. Hence life itself is inherently experimental. A fundamental aim of education is to enable men and women to make that experiment--which is life--more intelligent."²⁴⁹ In this statement Childs states the fundamental aim of experimentalism and implies the experimentalist's test for truth. This focus of attention on the uniqueness of each individual has often caused critics to assume that the experimentalist teacher has no aims of his own other than those which arise out of the situation. On the contrary, the experimentalist is as opposed as anyone to laissez-faire practices. Teachers should have aims. Authorities should have aims. Pupils should have aims. But they must be viewed in their proper perspective as relative

²⁴⁹ Childs, op. cit., p. 55.

to the particular situation and its final outcome.

Somehow or other, the teacher must adjust, integrate, or combine the demands of authority with the interests and needs of the pupils. He must somehow discover aims in the situation, but any aims, however defined, that are taken directly from the pupils themselves are inadequate. They do not include the social direction required.²⁵⁰

Such a teacher role demands highly professional analytical and consultative abilities. The teaching of instrumental music becomes more far-reaching than the act of prescribing accepted skills, purposes, or standards, and their adoption by the pupils.

That means using the individual's natural interest in music as a starting point of coordinating his powers, not only for musical, but also for socially mature expression. It is here where discussions about the value of life, culture, social living, can be used to help develop the student's intelligent grasp of life.²⁵¹

When instrumental music education is viewed in this light, those goals which have been considered by others as inherent in the art itself become a possible means to an end. Or they may be looked on as by-products, in the nature of residua, just as the rosin for the violinist's bow is a by-product of turpentine distillation.

²⁵⁰ Wynne, op. cit., p. 245.

²⁵¹ Van DeWall, op. cit., p. 55.

Music should fit well into such a philosophy, since it is one of the few public school subjects which a pupil can master sufficiently to perform or use it in public. However, it should be pointed out that the experimentalist would not exclude any subject as being beyond his domain. The experimentalist could point to the fact, nevertheless, that more experiential factors enter into play with music than even most of the other arts. Once painting, sculpture, and literature have been completed, only the experiences of the observer are needed to complete the act. But a completed musical score remains only a blur of meaningless hieroglyphics to the average person, until it is interpreted by human beings, whose experiences enter into play along with those of the composer and the listener. Such an act could have great social potentiality were it not governed by external standards and ends imposed upon both performers and listeners. It is this condition which needles the experimentalist.

The vice of externally imposed ends has deep roots. Teachers receive them from superior authorities The teachers impose them upon children. As a first consequence, the intelligence of the teacher is not free; it is confined to receiving the aims laid down from above. Too rarely is the individual teacher so free from the dictation of authoritative supervisor, textbook on methods,

prescribed course of study, etc., that he can let his mind come to close quarters with the pupil's mind and the subject matter. This distrust of the teacher's experience is then reflected in lack of confidence in the responses of the pupils.²⁵²

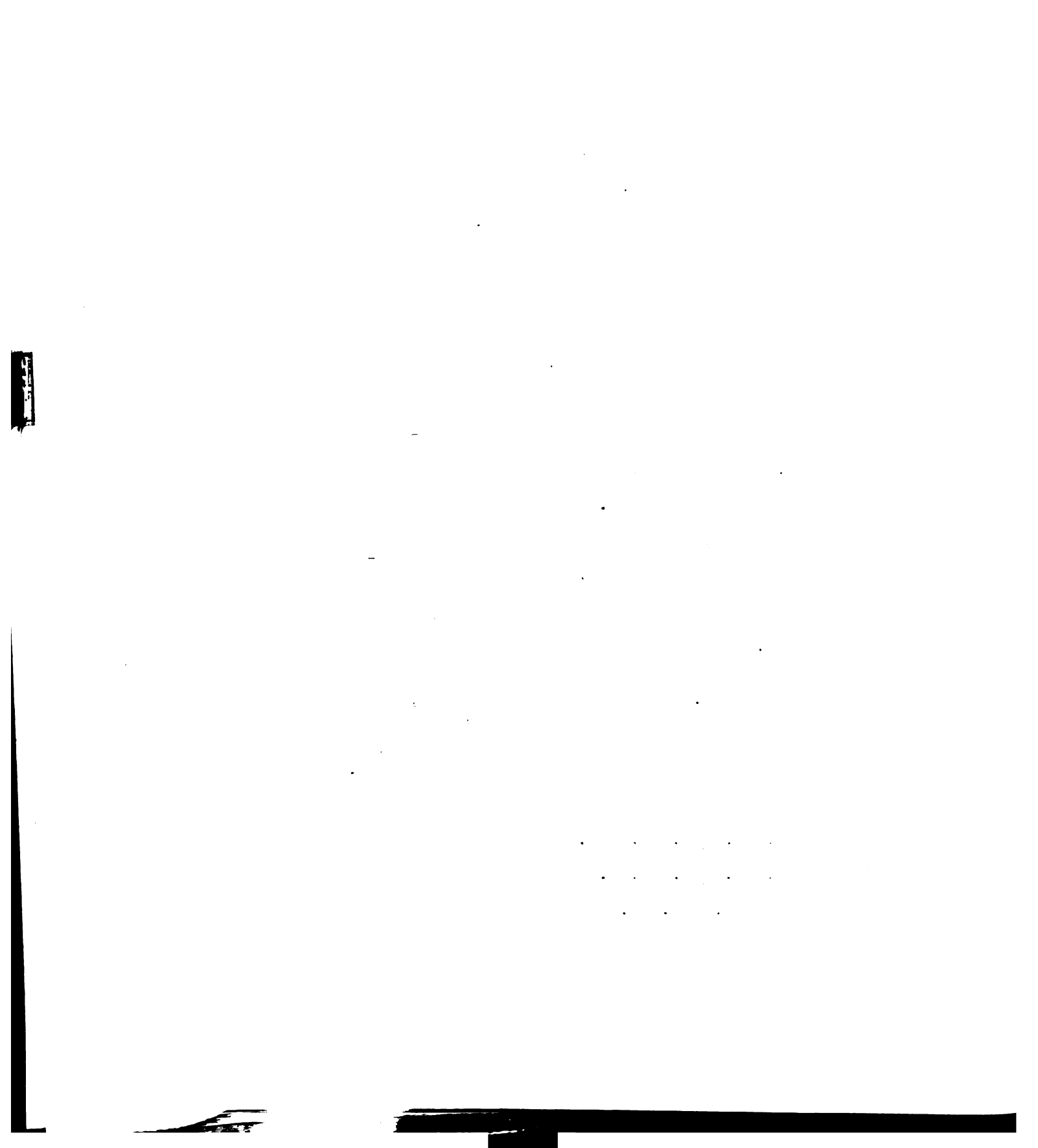
Experimentalists likewise find standards, when strictly conformed to by opposed philosophies, not only contrary to growth but also confused by disagreement among the authorities who impose them. Experimentalists "find their standards neither in external authority nor in the individual apart from experience, but in experience itself."²⁵³ By this, the experimentalist does not wish to eliminate the expert.

He does not see, however, that the expert will be hampered if he is expected to appeal to the intelligent judgment of the population. In a democratic society the true expert will have his chance only where the rank and file can discriminate on the essential points between the charlatan and the genuine leader. The "conditioning program" would seem to work as much to the disadvantage of the honest specialist as it would to the disadvantage of the rank and file. If people were to decide, on the basis of fixed responses to stimuli, the "expert" who would control on that basis would be the one who had the greatest ingenuity in manipulating these stimuli through advertising and propaganda. 254

²⁵² Dewey, op. cit., p. 127.

²⁵³ Wynne, op. cit., p. v.

²⁵⁴ Childs, op. cit., p. 221.



Furthermore, the experts do not even agree among themselves, which places the well-informed instrumental teacher in the dilemma of choosing between controversial expert opinion, if he is to depend on some authority.

On my desk were three magazine articles by three outstanding cornetists. These articles stated emphatically that the cornet mouthpiece should be placed: (1) equally on both lips: (2) more than half on the upper lip: (3) more than half on the lower lip. Each author proceeded to prove, with convincing logic, that his position was best.

.
Extensive reading, followed by careful selection, rewording, and combining, produced between thirty and forty controversial statements for each of the various wind instruments.²⁵⁵

Occasionally, other writers have struck at traditional standards as being outmoded. Among these has been David Gornston:

Progress in the field of band music is stymied by tradition. Performance is still determined by the standards of the old marching organization, crossed with the time-honored usages of the symphony orchestra. We are marking time.

.
Take the matter of vibrato. Many contest "judges" still boast that they disqualify students because of the use of vibrato.²⁵⁶

²⁵⁵ Howard W. Deye, "The Experts Disagreed!", The Instrumentalist 1:16, January-February, 1947.

²⁵⁶ David Gornston, "Golden Era of Brass, " The Instrumentalist 3:39, November-December, 1948.

While these writers are critical of traditional standards, they by no means represent the experimentalist's viewpoint when they substitute one authority for another:

We should accept the "authority" of the best and most progressive players and teachers in the solo and band field--not the traditions of the "classical" symphony orchestra nor the marching band of the pre-Sousa era.²⁵⁷

The experimentalist is not ready to totally reject or totally accept any standard. It is the teacher's responsibility to present all the various opinions for the information of the pupil so that he may by the trial method find the one which is best suited to him and his listeners. The pupil may even come up with a new method of his own. The teacher makes allowance for such experimentation and keeps an open mind as to the outcome. He is aware that standards are relative. The American standard brass sextet includes a French horn. The American standard woodwind quintet also includes a French horn. It might seem confusing that one instrument could be both woodwind and brass. Scherchen explains:

In Germany . . . the horns belong entirely and solely to the great group rising above their compass--the bass tubas, trombones, Wagner tubas, and trumpets;

²⁵⁷ David Gornston, Loc. cit.

. . . and in France horns often sound very much like bassoons, the thinness of their tone being almost incredible to ears accustomed to German horns.

That these differences are not accidental, but originate in the peculiarities of each country's conception of tone, is shown by the comparative study of typical scores--say, of the brass in Wagner or Bruckner's works, in works by Lord Berners or Bliss, and in works by Debussy.²⁵⁸

America's adoption of the horn in its dual role is an example of the new world's experimental characteristic, but the disconcerting feature to the experimentalist would be that these adoptions then became fixed American standards in their own right.

The aim in many American schools to emulate professional music standards with a select small percentage of the student body would also come in for some serious questioning by the experimentalist. He would want to know what happens to all those students who are culled in the process of developing such a proficient performing group. McGee, in his unpublished Columbia Teachers College dissertation found:

A severe failure rate, although it may give the appearance of maintaining superior grade standards, actually depresses the community level of education because it results not in more training, but in

²⁵⁸ M. D. Calvocoressi, translator, Handbook of Conducting (London: Oxford University Press, 1942), p. 101.

elimination, reports George McGee in his study of drop-outs at Croton-on-Hudson.²⁵⁹

With his belief in the worth of each individual, the experimentalist would wish, along with the idealist, to see more musical experiences for more pupils in the student body. However, in contrast to the idealist, the experimentalist respects his pupils' needs and interests and would start where they are musically, in a practical approach to growing from the inside out, rather than by exposing the rank and file to nebulous, lock-step musical dosages.

Now as much as the experimentalist believes in ideals, he believes only in those ideals that point to unrealized possibilities of the actual. His whole philosophy is a protest against the traditional dualism between the ideal and the real--between theory and practice. He has no patience with ideals which are praised in the abstract and ignored in the concrete.²⁶⁰

For the individual to exercise intelligence he must be aware of his environment and he must exercise self-consciousness and self-management in improving his environment. Here the experimentalist agrees with the realist in recognizing the status quo and agrees with the

²⁵⁹ "Increase Education's Holding Power," Know-How 4:9, March, 1953.

²⁶⁰ Childs, op. cit., p. 177.

idealist in his efforts to improve it. However, he disagrees with both as to method. In fact, his enemies often insist he has no method. Childs states that one of the chief reasons for experimentalism's opposition to setting up a "final hierarchy of values is rooted in its respect for the individual and the uniqueness of his experiences and perspectives."

Life is a dynamic affair. Individuals change and the conditions in which their lives are set also change If a general principle be demanded, the experimentalist says that is good which promotes the happiness and growth of individuals and does not interfere with the happiness and growth of other individuals. But here, again, the principle does not fix the end. Such a principle is a "tool of insight." It points to the fundamental importance of the continuous task of finding out in each situation that which is good and that which is bad.²⁶¹

From this point of view the school child is not a little adult, nor does he exist in a vacuum. He can not live happily with high social ideals handed-down-from-above in a society which is realistically competitive. Training for living in a democracy should include opportunities for experiences in all its political, economic, and social ramifications. So long as musical skills, standards, and purposes contribute to intelligent

²⁶¹ Childs, op. cit., p. 227.

participation in such a direction they are worthy of a place in the school life of the pupil.

In conclusion, the experimentalist cannot state specific subject-centered aims, for to do so would be in conflict with his philosophy. His aim is the discovery of those processes most conducive to individual growth. He realizes that differing backgrounds of experience will require differing processes.

II. CURRICULUM

Since the experimentalist considers all experiences associated with the school as curricular, he conceives of all pupil activity related to the school as a vital aspect of the curriculum problem. While the experimentalist believes that the curriculum should meet the interests and needs of the pupils, he is not prepared to define in advance what these interests and needs are. To him, those lists of pupil interests and needs often worked out by authoritarian philosophies assume certain experiences on the part of all pupils everywhere. The teacher cannot reliably predict at what time a pupil will be ready for a given activity, nor can he reliably foresee the types of problems the pupil will meet in his future. The curriculum should be

centered on the pupil where he is, and the pupil, along with others concerned, should have a part in its selection. Such selection and planning should not take place extemporaneously in a haphazard manner, but it should allow enough elasticity to provide for changing conditions. "Such propositions may be true and remain true whenever the identical simplified conditions are alone in operation; but they may be quite different when slight changes are introduced."²⁶² A desirable curriculum takes into account not only the individual and his environment, but also reckons with the interaction of the one upon the other, an endless chain of changing relationships.

The curriculum should allow the pupil exploratory experiences. Participation should be the keynote with a view toward broadening existing interests. The social aspects alone of participation do not constitute a satisfactory curriculum unless through such activity the individual acquires a sensitiveness to and appreciation of

²⁶² William H. Kilpatrick, "The Relation of Philosophy to Scientific Research," Journal of Educational Research 24:109, September, 1931.

social methods as a result of reconstructed experience.

Wynne states that the curriculum should be "acceptable on the whole to the individual who engages in it . . . , should be the kind of thing that the individual does not regret having done by the time it is completed."²⁶³ It should involve intelligent choice between alternatives. It should allow for error, but reflect purposes in the last analysis.²⁶⁴ The experimentalist thinks of purposes as emergent rather than as the prerequisite in the idealist conception.

The experimentalist's curriculum is a further effort to circumvent the conflict between the individual and his educational environment. Therefore, he emphasizes taking the pupil where he is, as opposed to the step-by-step methods of opposed philosophies. The experimentalist's case is stated in the following criticism of the traditional approaches to the teaching of music history:

So the sequential patterns involve social confusion: in one course of study, the child is uprooted from his urban environment to follow a sequence which only exists in theory, to begin with "savagery" in order to progress to European ways of making music; in the other, the American child

²⁶³ Wynne, op. cit., p. 303.

²⁶⁴ Loc. cit.

begins with folk song remote from his own, not to continue in channels of song and vocal communication, but to leave these lowlands in order to climb the heights of sonata form.

Why not begin with the student where he is?

Why not find a point of departure in the student's own environment, in his own experience, and from that build up a learning sequence which will gradually give him a wider and truer appreciation of the heritage?²⁶⁵

Such a view does not disregard the cultural heritage, but it does hold that learning takes place most effectively when the initial stage is meaningful to the pupil, when the old leads understandingly into the new. The newer concept of how learning best takes place does not fit in with a "planned, graded curriculum." To demand unequivocally that a pupil should have mastered a certain list of scales, meter, solo proficiency, and other fixed components by the time he has completed his second year of instrumental instruction is to defy all that is known about true growth as well as individual differences. By this, the experimentalist does not wish to minimize the importance of such skills as tools, but he is not ready to state in advance exactly where they should be learned. He is not one to insist that the pupil practice an hour a day outside the

²⁶⁵ Warren D. Allen, Philosophies of Music History (New York: American Book Company, 1939), p. 304.



rehearsal room, nor does he appeal to the pupil emotionally to practice. He hopes that the pupil will gain sufficient insight into realizing his own goal of maximum participation that amount of practice need not concern the teacher. Rather than spend his time with the clerical duties of keeping practice records or with seeking better ways of inspiring his pupils to high purposes, the experimentalist spends his time interpreting the practical interaction of the individual and his environment with a view toward the time when the pupil will, in the light of his own concrete experiences, take such steps as are necessary to make his optimum contribution to the group, of his own free will. By not wishing to pour every pupil into the same mould, the experimentalist may be said to agree with the idealist in the uniqueness and the creative individuality of each individual, but he departs from idealism in his belief that the individual "actually builds his mind, out of his concrete dealings with the particular materials found in his natural and social environment."²⁶⁶

The instrumental music curriculum should be so

²⁶⁶ Childs, op. cit., p. 9.

organized that any pupil may start where he actually is musically and socially and be provided with down-to-earth experiences which will cause him to think differently because they are meaningful to him. "The fair conclusion . . . would seem to be that psychology has not discovered any new processes which enable training in rote behavior and routine habit to substitute successfully for intelligent understanding of what one is about."²⁶⁷ Therefore, the traditional instrumental music curriculum would appear in need of replacement by a curriculum broad and elastic enough to meet the individual in his present social relationship. If "rote behavior and routine habit" are the most meaningful means to the individual in his desire for group solidarity, only then do they have value. Every general aspect of the curriculum must pass the test of the particular. In a philosophy which considers the individual and the group as flexible, the curriculum must also possess flexibility. For education to be experimental, all of its phases must be highly adaptable. Such a curriculum would obviously make allowance for any

²⁶⁷ Childs, op. cit., p. 216.

possibility, for no educator possesses the insight capable of pre-determining the processes which will take place in an experimental setting.

In recruiting his beginning pupils, the experimentalist would not be one to eliminate those who fail to measure up to certain specifications or test results. Such information might be useful in a guidance function but not for purposes of eliminating pupils who may be slow learners or poor citizens. Childs states that, although we know certain generalities are true regarding achievement and intelligence, we might about as well predict a particular child's achievement in playing a musical instrument on the length of his big toe as on his intelligence.²⁶⁸ Consequently, the experimentalist does not use individual IQ's for purposes of selectivity, nor would he consider good citizenship as a prerequisite. He is looking for opportunities to help in the building of citizenship.

The essence of citizenship is intelligent and devoted participation in public affairs. To possess civic intelligence, the citizen must be informed. Devotion to the public good requires a sense of values consistent with the principles of democracy. Before participation may occur, there

²⁶⁸ Childs, op. cit., p. 220.

must be opportunity and initiative.²⁶⁹

Instrumental music can be a force in providing the opportunity and initiative leading to civic participation. In America's closely knit society, good citizenship can no longer be reserved for a choice few.

Dewey believes that the philosophy of individualism developed in our earlier frontier and agrarian period is not congruent with present social realities As a result society is divided against itself. Its activities are public and social in character; its animating motives are private and competitive. This lack of unity in our social structure is reflected in countless ways in inner conflicts in the personal lives of individuals.²⁷⁰

For this reason, the experimentalist does not organize his classes for competition. Such devices as individual practice records and progress charts which tend to isolate the individual from the group seem to divide the school society rather than to group it in a truly democratic manner.

The selection of materials never ends for the experimentalist. However, he does not wait until the

²⁶⁹ Education and National Security (Washington, D. C.: Educational Policies Commission and the American Council on Education, December, 1951), p. 18.

²⁷⁰ Childs, op. cit., pp. 236-237.

last minute to have adequate materials at hand. He selects in advance and adjusts on the spot. The more advance planning he has done, the better he is able to adjust to a new and unexpected situation. Like the realist, he can't know enough about materials. He studies the research and suggestions of authorities, visits exhibits and demonstrations, and in every way possible discovers new materials and aids. But, unlike the realist, he continuously readjusts, even during the teaching act itself, and after the teaching act. He knows no blanket "best" method or stepwise plan. He has available a wide variety of plans. He studies each pupil and suggests alternatives. He does not leave the pupil's efforts to chance. While he disagrees with any tailor-made plan of order, he does not condone vague disorder. He seeks an order which seems logical to the pupils.

The experimentalist seeks materials which will give the pupil opportunities to weigh, observe, summarize, and draw conclusions. These would not be the materials that would do the same for a mature adult with a musical education. Music to the pupil means the music he has heard, perhaps a far cry from what the

teacher has come to call music. The experimentalist does not superimpose music materials because they include good noble musical expressions. He would start with the child where he is now.

The experimentalist seeks to know what his pupils think and what the musical "experts" think. Each pupil will have to bridge this gap in his own way. The teacher can guide and point the way, but he knows each pupil will follow a unique road.

In conclusion, the experimentalist's curriculum is neither dictated by the individual alone nor by his environment alone. It may be said to be dictated by the individual as he grows through changing environmental conditions. The experimentalist cannot predict exactly when these changes will take place. Hence, he would have a highly flexible curriculum to meet individual needs. At the same time he would have his curriculum meaningful enough in terms of the individual's environment to supply self-defined direction and purpose.

CHAPTER VI

INSTRUMENTAL MUSIC LEADERSHIP-- EXPERIMENTALIST VIEWPOINT

In turning to a discussion of leadership, it should be pointed out that the experimentalist's concept of leadership is, naturally, based upon his own pattern of values. He therefore presents his particular concept in the form of certain generalizations which must be regarded as tools for further understanding and experimentation rather than as scientific, dogmatic facts. Due to the value he attaches to the integrity and worth of each individual and to cooperative effort as a means to individual growth, the experimentalist seeks to avoid autocracy and formalized practices as means of enlisting the efforts of others. It is his purpose to experiment with techniques which will draw self-directed, emergent purposes from pupils, parents, faculty, administrators, and patrons themselves.

Experimentalism, of course, can state no static definition of leadership nor make unwarranted claims there-
to. The concept of leadership will undoubtedly change with the passing of time. A further characteristic of experi-

mental leadership is that it does not reside in only one person, but passes around to each member of the group. Every member is both a leader and a follower, since all share in the group's achievement. However, in a school setting someone has the responsibility and status beyond that of the immediate situation, in this case the teacher of instrumental music, and it is with that leadership of this educational era that this chapter deals.

The experimentalist leader does not seek power over his pupils but power with, by, and through his pupils. The goal is for each individual to have power over himself instead of power over others. Such a position does not take anything away from the function of the teacher. On the contrary, it greatly adds to his leadership functions, due to his manifold guidance responsibilities.

The leader in group processes is above all a guide in democratic group experiencing, not a dictator of the thinking and acting of group members. Traditionally, the leader has been conceived as someone above the group, and not in the group. Even in our democratic society this idea of leadership has been adhered to in industry, business, and education.²⁷¹

²⁷¹ Group Processes in Supervision (Washington, D. C.: Association For Supervision And Curriculum Development, NEA, 1948), p. 56.

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Guidance in this case is not of the sort in which the teacher tells the pupil what he should or should not do. Such a position, by its nature, prohibits the creative interplay of thought.

One of the important goals in education is to help people master the art of pooling mental resources. Many minds may be able to solve problems that individual minds cannot solve alone. That person who can organize and stimulate people to think through problems together is the real leader in a free society.²⁷²

In such a setting, the status leader allows, in fact encourages, members of the group to lead. He, himself, becomes at such times a member of the group, sharing their interests and emerging purposes. Such a leader must have enough confidence in himself and faith in the others that he can relinquish his external control over the group in favor of a control from within the group itself.

Those who believe in the intrinsic worth of the individual - that is, in "democracy", "freedom", "personality", etc. - believe also that control should be built up from within; that the vital activity in the development of control is choice, or the making of decisions in situations involving two or more alternatives. They believe such choices are always being made during life, but for

²⁷² Emerging Programs for Improving Educational Leadership, (A Report of the Third Work-Conference of the National Conference of Professors of Educational Administration, 1949), p. 12.

the most part, haphazardly and without adequate provision for the consequences; that choice ought to be made on the basis of reason. For them experiences are educative only to the degree to which they contribute to bringing about changes in one's own power to make decisions on the basis of reason. Acquisition under compulsory training is not regarded as educative since it contributes so little to the building up of self-directed control.²⁷³

Such a view of instrumental music leadership implies leadership of people, first, and leadership of music, band, orchestra, and so on, second.

"Man's control over the material world has grown far greater than his mastery of himself. Man, not matter, is the chief problem of the world today," said Edmond W. Sinnott recently. Mr. Sinnott is not a preacher. He is dean of the Sheffield Scientific School at Yale University.²⁷⁴

To be such a leader requires a broad background of experiences. Certainly, such a leader must know music, if music is to be the vehicle through which he works. Evidences of deficiency here have caused one associate dean of a School of Education to write:

Inspiration, warm human feeling, burning zeal for the democratic approach, all have their place; but no one of them is a substitute for the specific knowledges and skills and appreciations necessary

²⁷³ S. A. Courtis, Philosophy of Education (Mimeographed; Ann Arbor: Brumfield & Brumfield, 1943), p. 203.

²⁷⁴ Charles P. McCormick, The Power of People (New York: Harper & Brothers, 1949), p. 4.

for a competent teacher in the field of music.²⁷⁵

If a teacher is to supply the direction which is demanded of him in a truly experimental setting, he must have had a wealth of training in all phases of music, as well as extensive experiences as a member of groups similar to those which he proposes to lead; but training in music and musical experiences alone are not sufficient.

Along with opposed philosophies, experimentalism would wish for the instrumental music leader to be adept in the communicative skills. He should be able to speak before his groups and before community groups. He should have some facility in writing down his thinking in understandable language. He should be a good conversationalist. To these communicative skills, experimentalism would add and emphasize the interview techniques. He should be skilled in getting other people to talk and in being a good listener, so that he may find out what motivates the other person. "Said Will Rogers: 'You never can tell what a man is thinking of when you are looking at him. You have to get behind him to see what he is looking at,

²⁷⁵ Ralph E. Pickett, "You Can't Teach It If You Don't Know It," Music Educators Journal 38:29, November-December, 1951.

in order to understand him."²⁷⁶ Being a good listener includes not only allowing the other person to express himself and respecting his contribution; it also includes the capability of being changed by the other person's expression. "Maturity, as I see it, is the ability to keep an open mind, be tolerant, and understand people, to accept opinions other than your own, to give the other man credit when credit is due."²⁷⁷ Such maturity is not a matter of years, but of growth. It is a state of mind, the result of experiences which have nurtured broader interests and confidence in self and others. Such a leader understands his own needs and the needs of others. He needs a consistent set of values which give him such far-reaching insight that momentary disturbances are healthy rather than frustrating. In his scheme, differences can lead to unity without compromise or coercion.

The experimental music teacher should be trained both in music and in teaching. Gehrkins states that music education has "succeeded in part and failed in part."

²⁷⁶ John Lever and Francis Goodell, Labor-Management Cooperation and How To Achieve It (New York: Harper and Brothers, 1948), p. 33.

²⁷⁷ McCormick, op. cit., p. 18.

But I have not lost even one iota of faith in the uplifting, deeply satisfying, and regenerating power of fine music when taught by an instructor who is something of an artist both as a musician and as teacher, and when participated in by children or adults who are eager in their attitude.²⁷⁸

The experimental music teacher, on the musical side, should have a familiarity with a wide range of musical literature, both past and present. He should have a thorough knowledge of the musical score. When he conducts he will have "the score in his head" and not "his head in the score."²⁷⁹ He will be able to make special arrangements to suit his group and likewise edit standard published arrangements. He should be familiar with all the instruments, their mechanism, and individual idiosyncracies. He should be able to demonstrate various methods of playing each instrument. He should have had experience playing all types of music and be familiar with where all such music may be procured. Somehow, he should learn to respect all musical tastes, for to turn away from a certain type of music is to deny the worth

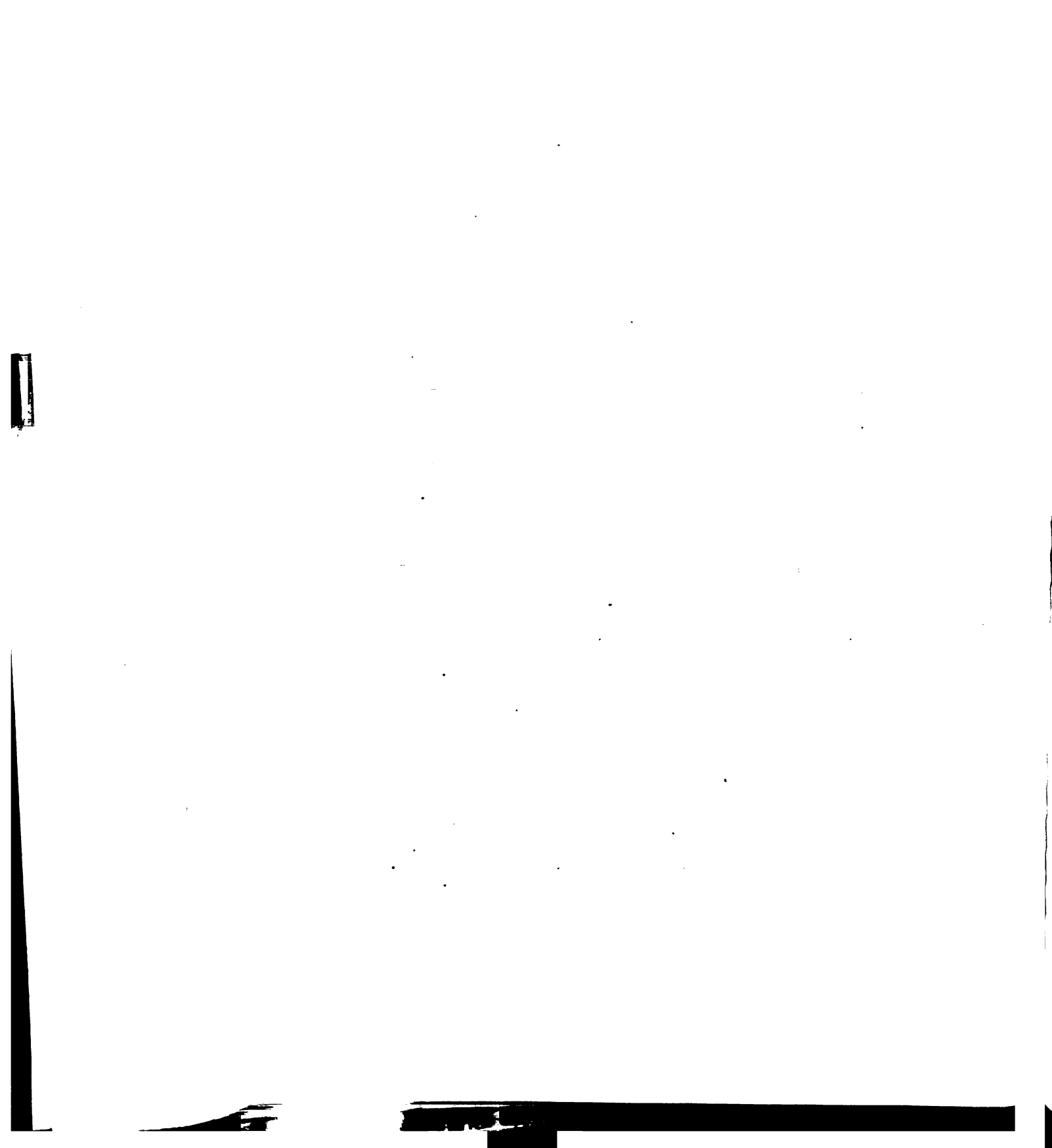
²⁷⁸ Karl Gehrken, "Has Music Education Failed," Educational Music Magazine 29:9, September-October, 1949.

²⁷⁹ Harold C. Hind, The Brass Band (London: Hawkes & Son, Ltd., 1934), p. 68.

of those people who do like that music. He should acquire the ability to keep his finger on the musical pulse of his pupils and community at all times. He should know the traditional interpretations of standard literature and be able to explain them as his contribution, for what they are worth. He should have a knowledge of the problems posed by temperature, humidity, acoustics, and the special problems of outdoor performances. In short, he cannot know too much about the art of music and the science of instrumental sound, unless it is known at the expense of knowing people. It is here that he plays his part in the group as a resource person, although he does not regard his knowledge of music as final knowledge.

But, to the experimentalist, leadership is more than "those who know telling those who don't know." He is ever mindful of the sociality of man. People should work out their problems together, or they deny the very nature of man.

Even Plato and Aristotle considered the nature of man incurably social. There is no problem of making education social in a psychological sense. It is social in origin, in process, and in results. Even the antisocial is psychologically social. The problem of so-called social education should be one of providing educative experiences in which



social qualities are positively desirable.²⁸⁰

To begin with, the leader must be socially mature himself. He must feel adequate in social situations, so that he will not feel a need to dominate or withdraw. He should be able to control his emotions, such as fear and anger. He must be cooperative with other teachers, administrators, and others with whom he comes in contact. He must feel secure enough to admit his limitations and doubts. He will feel more secure and think more positively if he limits his personal desires and aims within his means to acquire them. Somewhere in his background he should have acquired a control of analytical processes. He should be able to observe a situation and weigh it in the light of the past experiences of himself and others. While he does not over-value authority, he is always interested in any opinion. In fact, he has many varied interests, and seeks out the ideas and interests of others on all subjects. He does not defend his own opinion to the bitter end, but is willing to be changed.

Probably the most important yet subtle step in the art of organization up to this time has been

²⁸⁰ John P. Wynne, Philosophies of Education from the Standpoint of the Philosophy of Experimentalism (New York: Prentice-Hall, Inc., 1947), p. 103.

the grasping of the simple fact that advice can be accepted without weakening one's authority or losing face.²⁸¹

The experimental educational leader should know the trends of educational history and the educational implications of the various philosophies. He will need the tools with which to guide people to be found in psychology and sociology. He should be adept at personnel and public relations techniques. He can use a well developed imagination as a complement to his vision. He should have the ability to scout out hidden talents. Although somewhere he will have acquired such an inclusive general and specific educational background, the experimental leader will be always seeking suggestions from even the humblest of his personal contacts.

The leader with this philosophy becomes, in effect, a "social engineer."²⁸² He is constantly studying the human relations aspect of life. Such devices as suggestion boxes and votes do not, in themselves, constitute democratic processes. Many leaders under the guise of democracy, substitute one authority for another, according

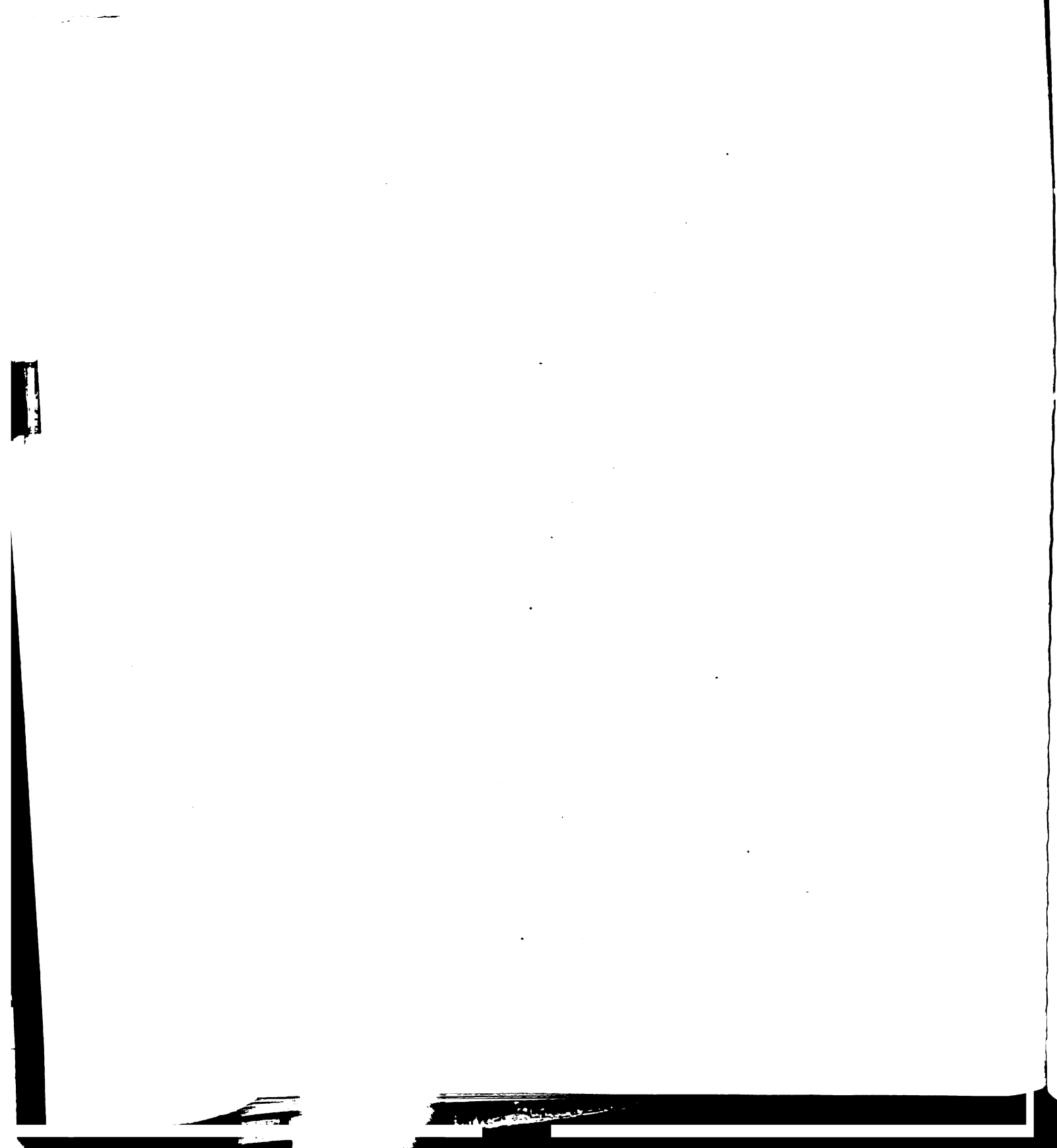
²⁸¹ Lever and Goodell, op. cit., p. 31.

²⁸² Emerging Programs for Improving Educational Leadership, op. cit., p. 6.

to the experimentalist. Ideas should mingle with other ideas, and with reality, in a person-to-person, hand-to-hand, healthy relationship. To ignore any contribution bearing upon the situation tends toward inefficiency by shackling potential resources. But these contributions should each be changed in the mingling process, if there is to be growth in place of substitution.

Owing to the complexity and uniqueness of each social setting, it is impossible to state any panacea for leadership in human relations. Certain principles and technics may be listed as helpful, but they must be augmented by certain basic attitudes. "The staff that tries to improve itself by adding only new technics is merely washing the outside of the dish."²⁸³ The leader must be guided by certain basic human values before he can utilize technics. He must be human himself, have a real respect for every other individual and a desire to help him help himself. Respect for the individual includes recognizing his level of maturation, and his motivating drives, such as, curiosity, desire to share, and to do new things. Likewise, the leader must have a

²⁸³ Melvin W. Barnes, "How To Have a Good Faculty Meeting," NEA Journal 42:39, January, 1953.

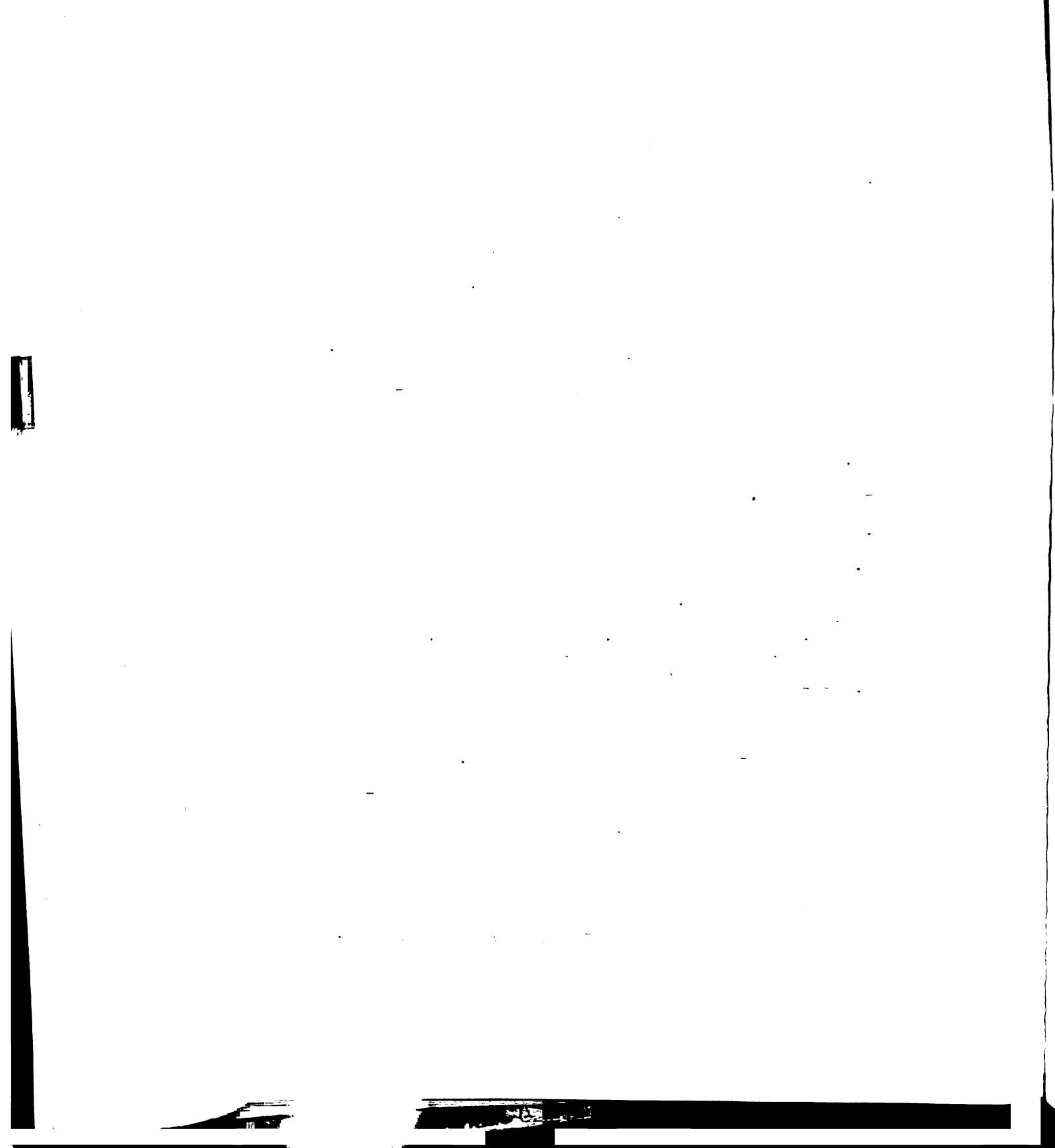


sincere respect for the group, the band, orchestra, or ensemble. He realizes that the individual and the group should each complement the other. He feels that the group is different from the sum of its parts, but not necessarily "greater than the sum of its parts." The experimentalist does not share the idealist's conception of a transcendental "group mind." The group is a singular "we" created by its members, in which the individual changes the group and the group changes the individual. The leader must believe that communication is a two-way affair. Teaching is more than the telling of ideas. The dynamic feature of ideas lies in their interplay.

You have one dollar. I have one dollar. We swap dollars. We're both no richer; we still have only one dollar. You have an idea. I have an idea. We swap ideas. We're both richer. You have your original idea plus mine. And I have my idea plus yours. - - Hobbs²⁸⁴

Such a leader must have confidence in himself without being puffed-up with his own importance. He has a healthy respect for musical heritage without imposing it on pupils as a "false god." He would question the second quality listed by Zealley:

²⁸⁴ "The Idea Counts," Know - How 4:7, October, 1952.

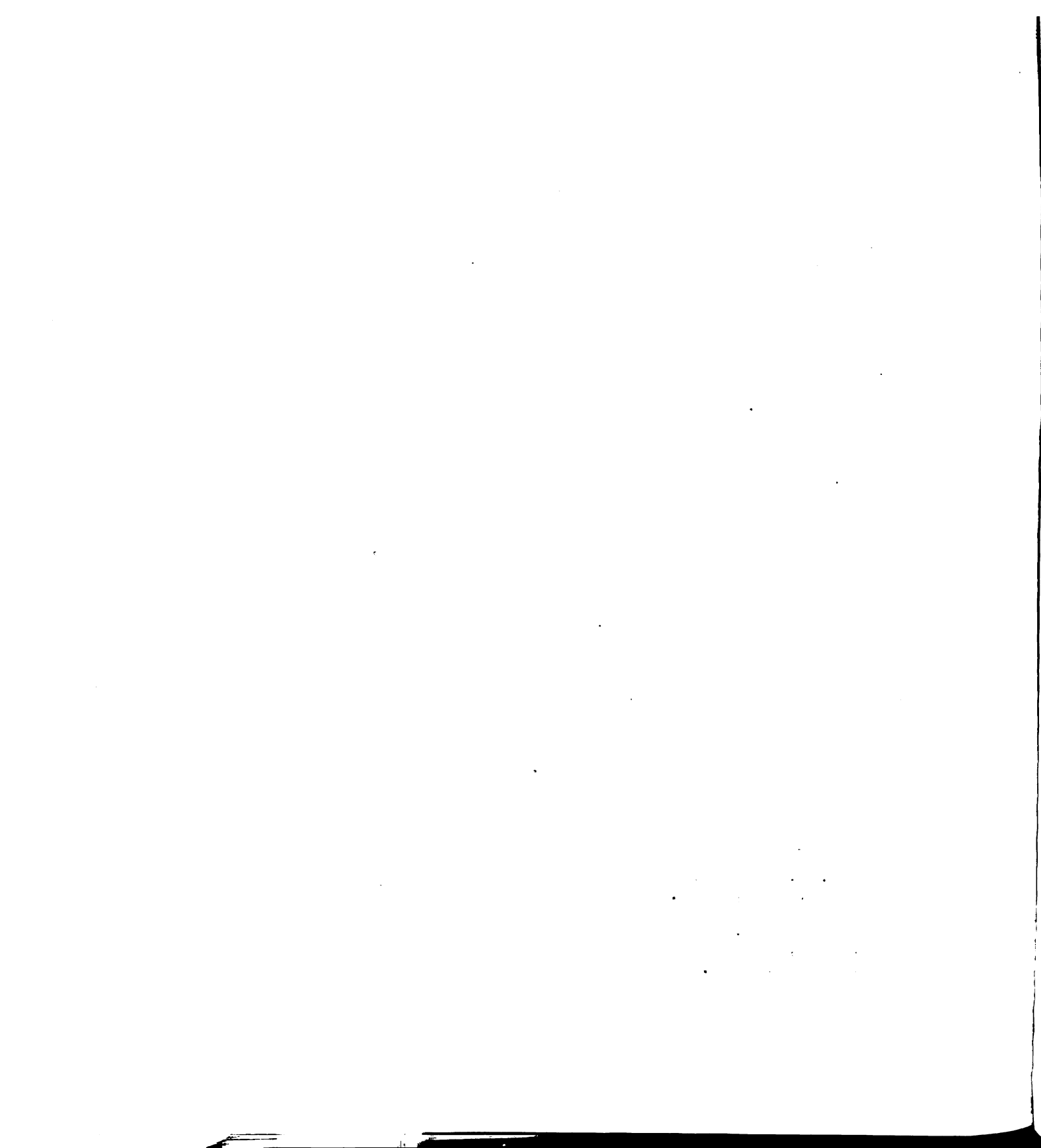


The most important qualities for the conductor are, first, to have a clear comprehension of the music that he is going to conduct, and, second, to be able to impress on the men under him just what is required of them at each phase of the composition. He must prove to his men his capability as a conductor, and so secure their confidence.²⁸⁵

In contrast, Russell Morgan told of an American group of Welch singers who went to Wales to enter a contest. Bartók, the composer of the required number, was to be the judge. The American group felt and sang an interpretation exactly opposed to that which Bartók had written. The leader discussed the matter with his group, and the group decided that, since they were sailing to Wales at their own expense and for pleasure, they preferred to sing the selection in the manner which was most meaningful to themselves. At the conclusion of their contest rendition, Bartók reportedly ran to the stage, congratulated the group, and said he would contact his publisher immediately to have the interpretation changed to that which he had just heard.²⁸⁶ Such was one of the rare examples of experimentalism at work in

²⁸⁵ A. E. Zealley, "Band Conducting," The School Musician 18:14, June, 1947.

²⁸⁶ Russell V. Morgan, Director of Music in Cleveland, Ohio, in an address at the University of Wisconsin, Summer, 1943.



the art of music.

However, it should be pointed out that people often misinterpret the experimentalist's respect for freedom. Dewey answers as follows:

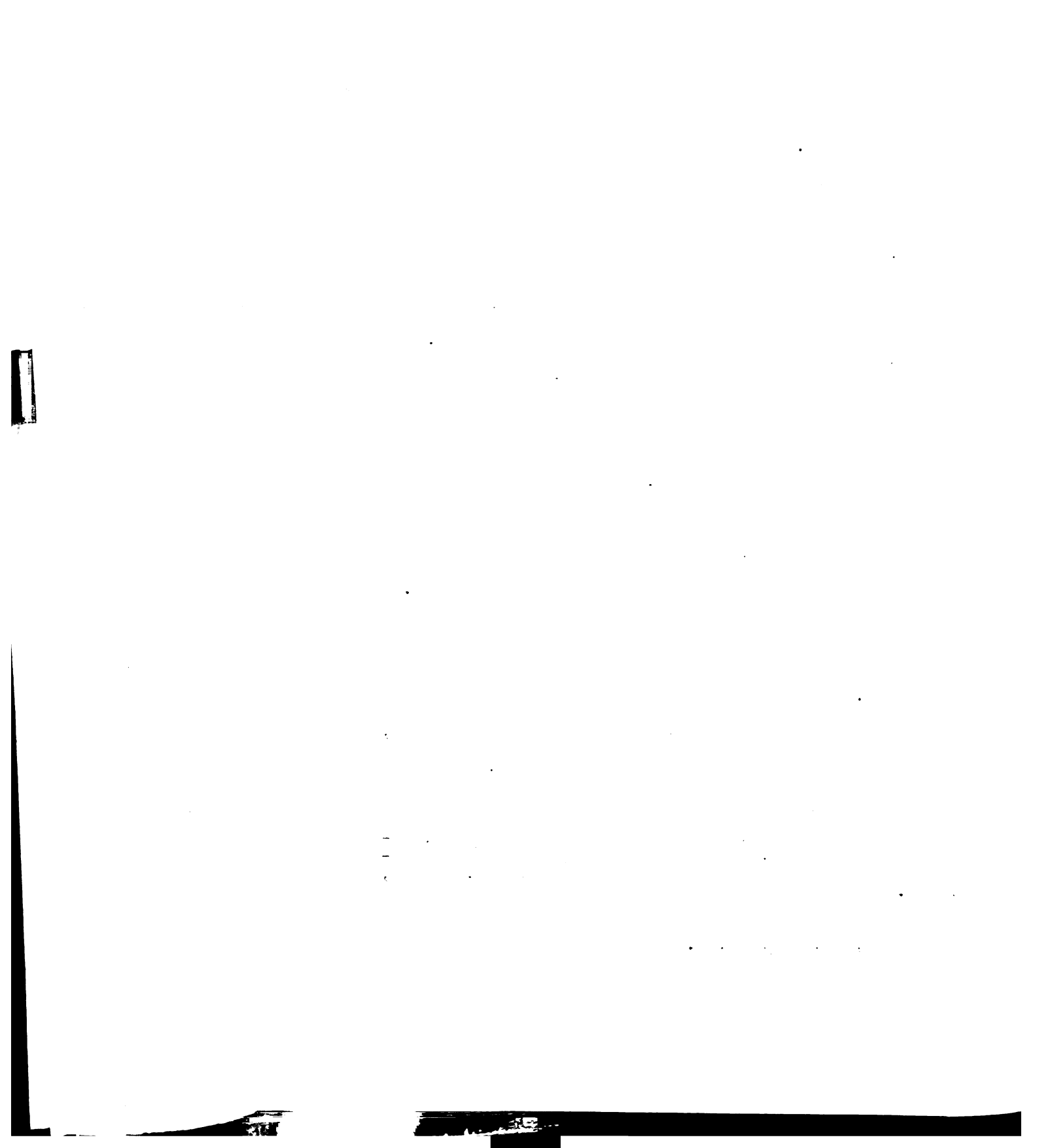
There can be no greater mistake, however, than to treat such freedom as an end in itself. It then tends to be destructive of the shared cooperative activities which are the normal source of order. But, on the other hand, it turns freedom which should be positive into something negative. For freedom from restriction, the negative side, is to be prized only as a means to freedom which is power: power to frame purposes, to judge wisely, to evaluate desires by the consequences which will result from acting upon them; power to select and order means to carry chosen ends into operation.²⁸⁷

Therefore, before turning to a discussion of leadership techniques, it must be assumed that the leader is first grounded in a related, consistent philosophy. "In thinking of implementation it should be recognized that the strength of a technique rests with the people who use it."²⁸⁸

Leadership techniques, in the experimental sense, are governed by the emotional needs of others. By and

²⁸⁷ John Dewey, Experience and Education, pp. 69-76, cited by John S. Brubacher, editor, Eclectic Philosophy of Education (New York: Prentice-Hall, Inc., 1951), p. 395.

²⁸⁸ Emerging Programs for Improving Educational Leadership, op. cit., p. 9.



large what may be said of pupils in this respect may also be said of other teachers, parents, administrators, and the lay public.

Emotional needs can be classified under two major headings: (1) NEED FOR MAINTAINING A SENSE OF PERSONAL WORTH, which has to do with how the child feels about himself and what others think about him; (2) MUTUALITY, which refers to how he feels and what he can do for others.²⁸⁹

The dynamic leader will therefore treat all people kindly, whether they like him or not. He will not put others "on the spot." Rapport is the key to his function, and he strives to make every person feel that his contribution is not only important but necessary. "You can preach understanding, respect, and tolerance until the cows come home, but it won't get across until people realize themselves, until they feel it."²⁹⁰ Such a leader is dependent upon his followers. He uses his pupils as a resource the same as he does the expert. In fact, he uses every possible person available as a consultant without losing sight of the selfhood of each other individual concerned. He has a sincere concern for

²⁸⁹ Portfolio of Teaching Techniques (New London, Connecticut: Educator's Washington Dispatch, 1950), p. 19.

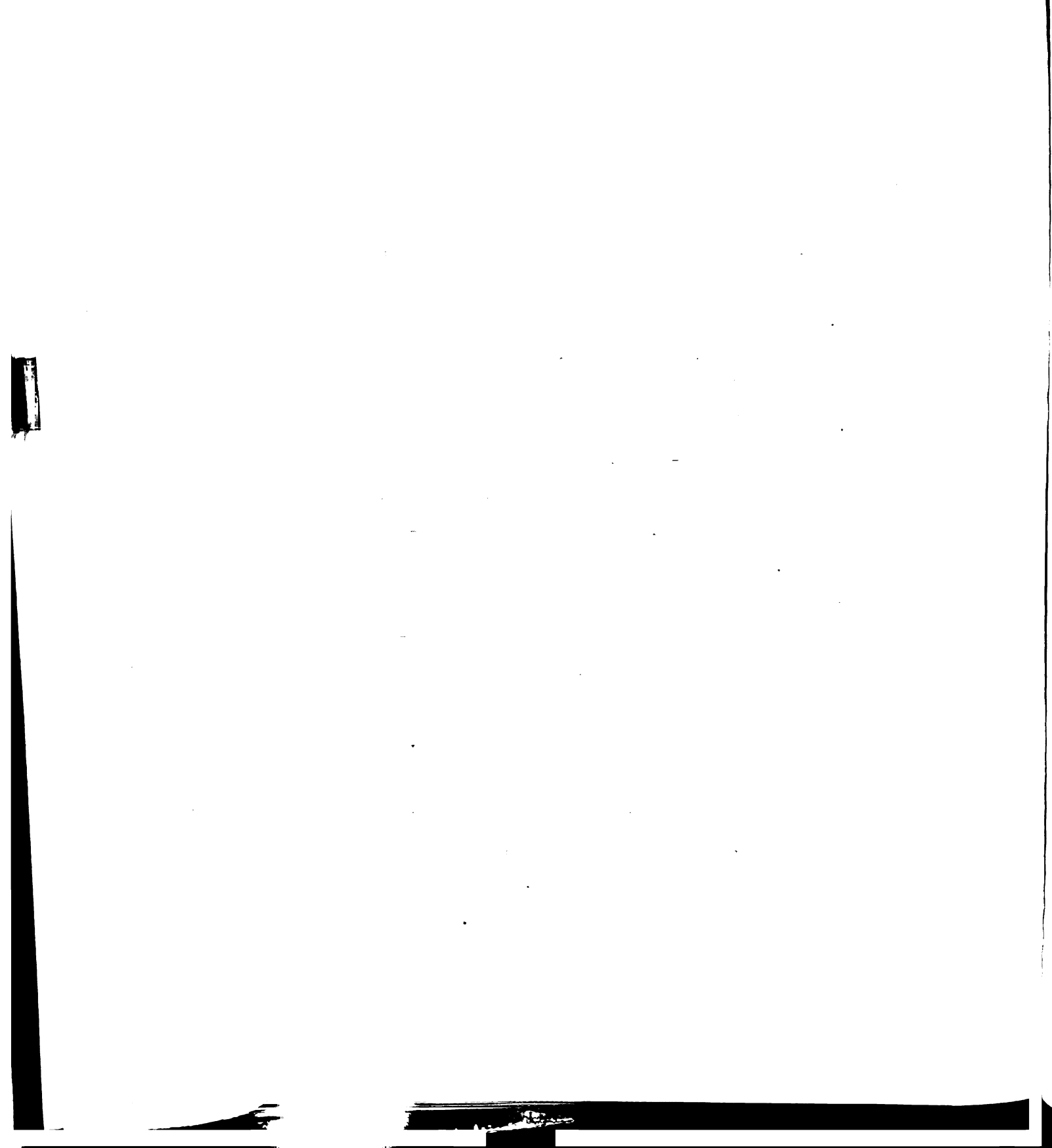
²⁹⁰ McCormick, op. cit., pp. 20-21

each person involved. By giving encouragement and recognition, he makes others feel that they are individually important. When one person is in the spotlight, others should respect him. He encourages the shy pupil to take a more prominent role in the organization and is wary of the show-off who would monopolize the limelight. He is continually making allowances for the exchange of ideas and seeking out latent potentialities within the group. He feels that, if he suppresses one idea, he will not only lose that idea but possibly many more which would have followed on its heels. From this viewpoint, a pupil does not do things "by himself."

The leader seeks to unite people in place of encouraging cleavages. When differences arise, as they should, he seeks to keep them non-emotional and to eliminate distrust through arriving at a common purpose. One technique for achieving this is to occasionally summarize the opinions of others. It tends to objectify the other person's opinion when he hears it expressed by someone else. When this is done with opposed viewpoints, the technique is an aid in coordinating opposite thinking. In addition to reflecting the response of another, the leader may need to interpret it so that there be no misunderstanding of what the person really intended. The

leader prefers problems posed by others to those he, himself, might pose. When a question is raised, he may explain why the problem is a problem, but he waits for a joint solution. Rather than give a quick final answer, he allows others time to reflect, in fact discourages quick answers. He prefers for those other than himself to answer questions raised, if possible.

All members should share in defining needs and in making plans. As an aid to participation, a valuable technique is that of the sub-group. People have a tendency to feel snowed under by a large group. At best, only a few leaders will emerge. Participation is hampered by necessity. By breaking the large group down into problem-centered sub-groups, everyone has an opportunity and finds it easier to become an active participant. This technique improves morale, aids in defining and delimiting vital problems, aids self-direction, and should lead to stronger membership in the larger unit. The status leader of the larger group becomes a floating resource person and aids the sub-groups in the evaluation of their progress. As a matter of fact, evaluation is an endless job with this type of leader. He is constantly evaluating changing purposes and results.



In a group, such as the school band or orchestra, where seniority is involved, the leader neither cuts from under the older members nor discourages new members. In this concept esprit de corps rises from the roots. It is not something put on like a new coat. The wise leader would begin with the existing customs as brought in by the senior members, but would soon begin to probe and stir, with an eye toward enlisting the thinking of the newer members. He would not be one to stuff tradition down the throats of new members of the group. He begins, in advance, to make efforts to make new members feel comfortable and at home. He discourages sarcasm and ridicule. He feels that what is good for one is good for the whole group, and what is bad for one is bad for all. He does not back the new against the old or, conversely, the old against the new. Nor does he take sides against the majority or the minority. His is the role of integrator in such cases. Rather than destroy it, he seeks to utilize controversy as a means toward understanding. He keeps people informed of what is taking place at all times, and keeps himself informed of what others are thinking. His favorite method of gathering information is through personal contacts.

There are, in addition, certain suggested techniques in human relations regarding the leaders personal appearance and mannerisms. These details are valuable insofar as they are helpful in achieving his goals and are not considered as having value in themselves. According to the experimentalist, the leader should eliminate all forms of embarrassment so that he can always appear at his best. He should feel at ease with the lowliest and the loftiest. Self-confidence, when not overdone, stimulates others to go ahead and do things. He should have a pleasing personality and a sense of humor. The latter can often ease troubled waters. His manner and movement should be gracious. He needs a well-modulated voice and the capacity to say old things in a new way. In his relations with others he speaks and thinks in positive terms, avoiding the negative.

The experimental leader attaches great importance to the guidance aspects of his work, but his guidance is usually of the non-directive sort. He offers a freedom of choice between alternative directions. If the person feels the need of his counseling, he supplies information on the various directions. He helps the person make his

decision by asking pertinent questions. He is a good listener. He allows the other person to state his problems even though he already knows them. He does not anticipate problems nor their answer. As a group counselor, he keeps the discussion in focus and challenges generalizations. If necessary, he may offer a plan but allows for its alteration as the group functions. He helps those who are charged with the administrative details, such as attendance, fees, uniforms, and so on. He sees that these responsibilities are passed around as far as practicable, and not reserved for a select few. It is not his purpose to organize people so much as to organize effort. Once the group has reached a plan he helps them carry it out until its completion or change. He encourages planning which will enlist the total capacities of each individual.

In a world that requires fitness of all kinds, the democratic school has not fulfilled its purpose unless it provides for the development of a child's total personality. Formerly the emphasis was on only academic learning and skills. Today the schools have failed unless they provide experiences that will give a child basic skills in academic fields; good health habits; social understandings; and opportunity to participate in activities that develop emotional stability, self-direction, good judgement, critical thinking, social poise, aesthetic appreciation, and acceptance of fine

moral and spiritual concepts.²⁹¹

As opposed to other philosophies, the experimental leader fails to exclude any of these as being beyond the domain of instrumental music. He will accept any of them without rationalizing that some belong solely in other educational areas.

In the case of individual counseling, the leader should plan in advance if possible, for comfort, time, and information about the individual. He will seek to have information which will help to crystallize the individual's thinking, and he will follow up to see what happens as a result. He should know as much as possible about each individual's home and community life.

Guidance should begin before the pupil ever enters the instrumental music program. The school rooms of prospective pupils should be visited and discussions held concerning the instrumental music program. Information should also be communicated to the parents, if possible by means of personal contact. This information might include information about the apparent interests and aptitudes of the child, as one source of information. The various instruments, their nature and cost should be

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Group Processes in Supervision, op. cit., p. 14.

explained. Demonstrations by older pupils would be helpful. In addition to testing and interview, the use of economical exploratory instruments should be considered. Classroom teachers should be informed about and feel a part in the music program.

When a pupil has enrolled in the instrumental music program, the leader should learn all he can about the pupil from previous teachers, school records, parents, and the pupil, himself. He cannot know too much about the individual if he is to help him plan his future in the light of his interests and needs. Frequently, adults in the community with musical experience would be a valuable resource in many ways. The pupil's past experience with radio, movies, and television should be called into play.

The child should not be hurried in his selection of an instrument. Information relative to lip and teeth formation and physical defects should be mentioned, but no child excluded on such a basis. Repeated discussion about the various instruments should be encouraged.

The next step after the pupil obtains his instrument would be an orientation period during which the pupils become aware of the mechanical aspects of how their

instruments work, how to care for them, and how to make minor adjustments. This process would never end. As time goes on, the pupil should have the opportunity to change instruments, if he so desires after due consideration, not with a view to conforming to some external standard, but in order that his contribution may be more satisfying to himself and the group.

An occasional purely social meeting should prove helpful in breaking down artificial barriers to optimum participation.

Before each class meeting or rehearsal, while the pupils are warming up their instruments, the leader should be available, although inconspicuous, to answer questions, make instrument adjustments, and help solve problems in general. This should also serve as a "free" period when pupils may discuss their problems with each other.

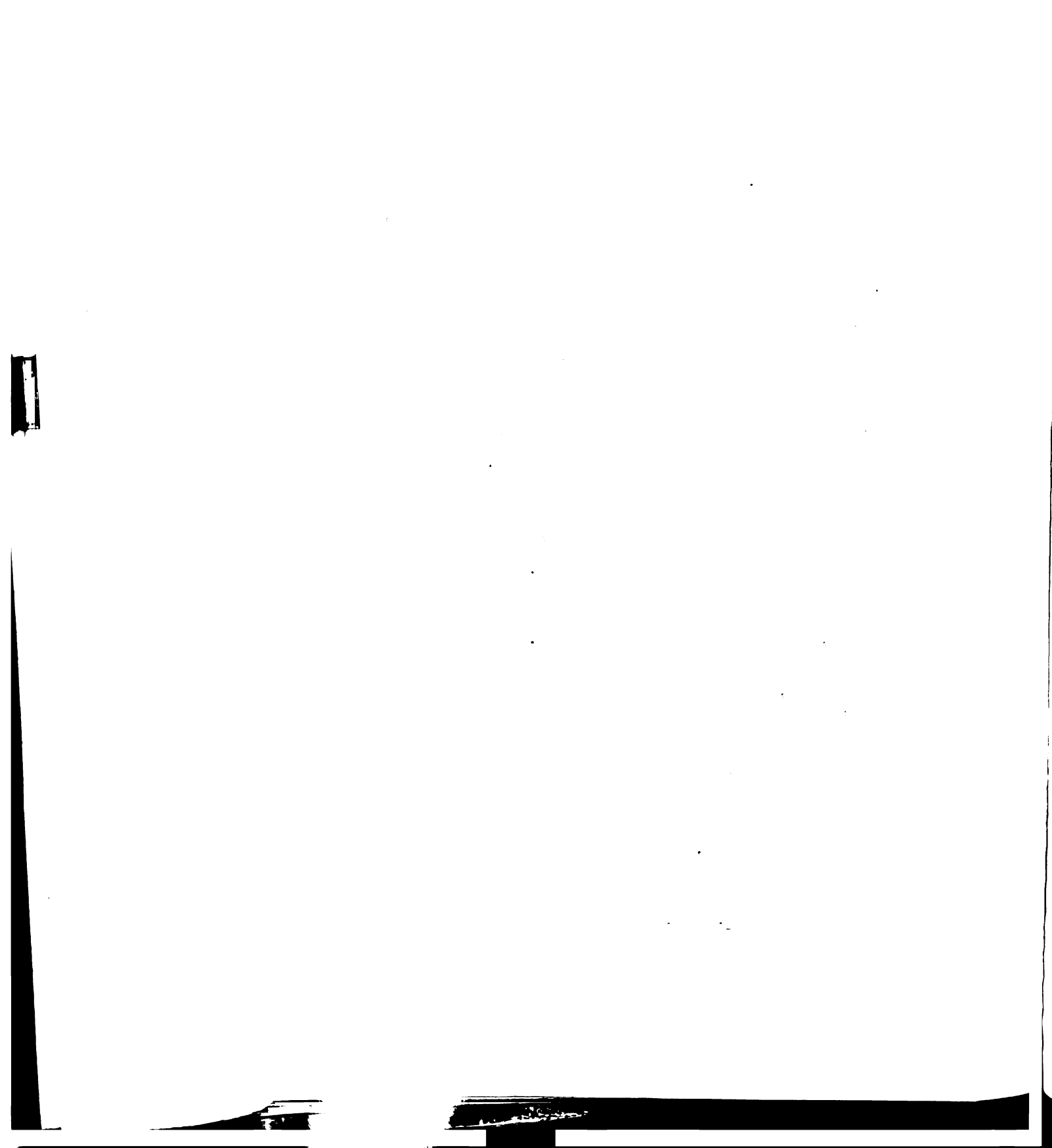
A large calendar in the rehearsal room should point up coming events. As an event approaches, information should be clearly agreed on relative to: (1) time factors; (2) transportation factors; (3) specific types of desirable behavior; (4) uniform and informal dress to be worn; (5) maximum amount of money to be carried by each individual; (6) what to do in case of emergencies, such as rain, sickness, or accident; (7) description of

housing to be encountered; (8) recommendations as to where and what to eat. It is a help as well as a courtesy to send the parents a letter containing this information, including the names of chaperons and how they may be contacted. While the group is traveling and visiting out-of-town, the leader will find real opportunity and time to exercise his guidance functions. At home, he will find himself busy after school hours giving information about jobs, colleges, how to get scholarships, the armed forces, and countless other schoolage problems. He will take time to correspond with his former pupils to learn what he may pass on to his present pupils, as well as to pass information back to his former pupils. The leader will also utilize this follow-up, along with every other possible means, to evaluate his leadership.

The sixty-four-dollar question is of course: Are people happier, better adjusted, more loving and tolerant, better citizens of a democracy and better inhabitants of this earth because of all these musical activities in and out of school?²⁹²

The experimentalist is convinced that citizens of this type can come only from schools in which there is real democratic leadership.

²⁹² Gehrkens, Loc. cit.



In summary:

The democratic leader, while confident in his own ability and power, realizes that the leadership is a set of functions requiring thought, planning and skill.

He knows he must help the group:

Organize itself into a group.

Decide upon and set up its own service to itself.

Decide and periodically redecide the rules of its own conduct.

Develop an atmosphere that is free and permissive and encouraging to all to contribute.

Develop an attitude of critical objectivity that will force the group to produce on a high-quality level.

Analyze the various latent resources within its members and devise ways of releasing these resources when needed.

Develop ways of training its own members toward better membership ability.

Develop ways of continuous evaluation of both group product and process.²⁹³

But of a good leader, who talks little, when his work is done, his aim fulfilled, they will say, "We did this ourselves." --Lao Tse.²⁹⁴

²⁹³ Two Lessons In Group Dynamics (New London, Connecticut: Educator's Washington Dispatch, 1951), p. 5.

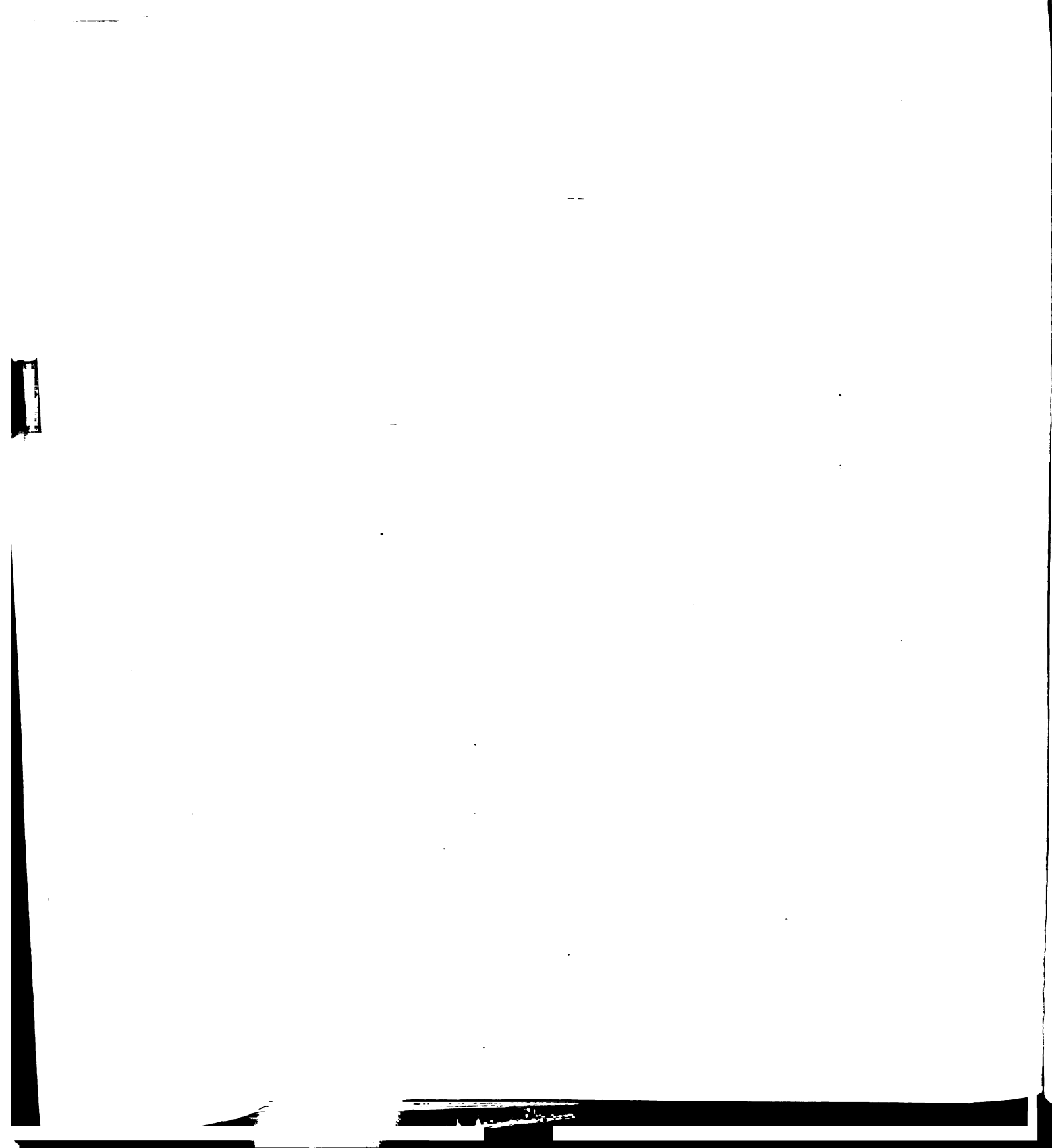
²⁹⁴ Lever and Goodell, op. cit., p. 35.

CHAPTER VII

REHEARSAL TECHNIQUES-- EXPERIMENTALIST VIEWPOINT

The implementation of the new concept of leadership in the actual rehearsal calls for a consideration of old and new techniques in the light of the purposes of this new leadership.

The problem of the rehearsal, from the experimentalist viewpoint, revolves largely around a discovery of the individual who seems lost in the maze of sound emanating all around him from a wide assortment of mixed instruments. It is seldom, if ever, that the average band or orchestra member is heard individually, unless he be one of a few soloists. In most cases individual expressiveness becomes swallowed up and lost in a massed sound. Unless motivated by artificial stimuli, the individual is often prone to avoid responsibility, shifting it to someone else. In many public school situations facilities are not available for providing individual instruction by an expert. In those situations where such facilities are available, individuation is encouraged with little or no allowance for group processes. Individual competency is only one aspect of the obligations of citizenship. If the pupil is



to have living democratic experiences, he must have opportunities for the cooperative definition and evaluation of his contribution by himself and his peers. The experimentalist is convinced that only in this way can adolescents emerge into the thoughtful, discriminative citizens necessary to the preservation of a true democracy.

When taken into the rehearsal room, such a philosophy emphasizes process over musical product, although it sees no need for conflict between the two. Teaching the individual becomes more than tutoring when the individual's needs, goals, and achievement are interpreted in terms of social efficiency. The experimentalist therefore finds the imposition of massed standards a denial of the needed processes. He is skeptical of those who would make the individual fit into an environment:

We need to stress orderliness, dignity, seriousness of purpose, responsibility, and efficiency We need to emphasize such things as regularity and punctuality, proper attention and discipline during rehearsals, correct practice habits, and care of equipment It is the boys and girls of today who are going to be our leaders tomorrow . . . , and as music teachers and educators we have much to do with the character of our leadership in the future.²⁹⁵

²⁹⁵ Mark H. Hindsley, School Band and Orchestra Administration (New York: Boosey & Hawkes, Inc., 1940), p. 106.

Such traits have value to the experimentalist when they come from the group, but he is not one to deny the group the process of discovering them for themselves. He believes that if the boys and girls of today are to be intelligent leaders tomorrow, they need leadership experiences today. To be sure, the future citizen will need alert self-directed thinking, reasoning capabilities, the ability to work with other people, and a well-rounded integrated personality. But, to the experimentalist, these qualities are neither hereditary nor can they be passively assimilated vicariously. They are directly the product of past active experience patterns.

The experimentalist would be sceptical of seating pupils according to proficiency in assigned skills, as stated by Hindsley:

Regular examinations should be given on the scales and music assigned, with the player's rating and seating position affected by his proficiency.²⁹⁶

Instead, the experimentalist will make use of such devices as the sociogram to seat pupils of like instruments in socially congenial groups. He does not initially assign the best player as the group leader, but waits for the real leader to emerge from the group's interaction. The seating

²⁹⁶ Hindsley, op. cit., p. 84.

plan of the band or orchestra will need to be so designed that chairs and music stands can be moved into circular arrangements when the smaller groups are at work. Stymied seating plans should not be permitted to make communication difficult or impossible. The seating arrangement will be highly flexible, its pattern determined by the demands of the day-to-day situation. In the marching unit, ranks will be worked out in a similar manner. Opportunity will be provided during the regular rehearsal period for these groups to define and delimit goals, as well as to evaluate their achievement as individuals and as a group in relation to the welfare of the larger group.

In planning the next rehearsal, the experimentalist would be guided by the present status and expressed needs of his pupils. He recognizes their limitations and plans activities which will bring their potentialities into focus. As an aid, he may very likely ask the pupils to help him plan.

If he knows where his pupils are and where they should eventually go, the teacher is in a position to do some real planning. He makes tentative plans that embody the present experiences of his pupils and that look toward the ultimate goal.²⁹⁷

²⁹⁷ John P. Wynne, Philosophies of Education from the Standpoint of the Philosophy of Experimentalism (New York: Prentice-Hall, Inc., 1947), p. 286.

Critics of experimentalism might delight in having discovered an inconsistency in Wynne's statement regarding the teacher knowing "where they should eventually go." They assume that the experimentalist teacher gives no direction at all. However, the experimentalist knows that the pupil is going to take his direction from some source, and while he doesn't tell the pupil in which direction he must go, he feels a responsibility to point out directions. In this respect, Brubacher cites Dewey as follows:

If the teacher is really a teacher, and not just a master or "authority," he should know enough about his pupils, their needs, experiences, degrees of skill and knowledge, etc., to be able (not to dictate aims and plans) to share in a discussion regarding what is to be done and be as free to make suggestions as anyone else. (The implication that the teacher is the one and only person who has no "individuality" or "freedom" to "express" would be funny if it were not often so sad in its out-workings.)²⁹⁸

In planning the rehearsal, the experimentalist will ask if the plan fits in with how learning takes place, if it offers opportunities for pupils to express themselves, if drill processes are geared to meaningful goals, and if there is maximum participation.

In the choice of a musical selection to be included on the rehearsal agenda, the teacher will pose such questions

²⁹⁸ John S. Brubacher, editor, Eclectic Philosophy of Education (New York: Prentice-Hall, Inc., 1951), p. 396.

as:

1. Is it interesting melodically, harmonically, or rhythmically?
2. Does it seem to have balance and proportion?
3. Does it have basic unity and cohesion?
4. Are instrumentation and arrangement satisfactory?²⁹⁹

The teacher would also want to know if a selection would build on the past experiences of the pupils so as to foster processes of reflection and reasoning. He would favor a varied repertoire, investigative of both past and present musical eras.

[The experimentalist] is also opposed to those who would have us return to the past to enjoy vicariously the ornaments of a culture of an earlier day. The real task is to create an indigenous culture out of the materials of the present situation. Nor does this mean a passive acceptance of things as they are.³⁰⁰

However, varied, well-executed musical experiences do not in themselves complete a desirable repertoire unless there is also a felt meaning and unity on the part of the pupil.

Its [experimentalism's] total effects as shown in the schools do not support the conclusion that its

²⁹⁹ Charles B. Righter, Success In Teaching School Orchestras and Bands (Minneapolis: Paul A. Schmitt Music Company, 1945), p. 73.

³⁰⁰ John L. Childs, Education and the Philosophy of Experimentalism (New York: The Century Company, 1931), p. 240.

tendency is to exalt certain aspects of experience at the expense of others.

When we come to examine more closely the charge that experimentalism interprets experience so as to emphasize the preparatory and the instrumental, and to minimize the final and consummatory, we find that this criticism apparently rests upon a logical misunderstanding It would seem that the critics who make this charge assume that the cognitive phase of experience is all there is to experience. Now, . . . this is exactly contrary to what the experimentalist believes. Primary experience is not a form of knowing at all. It is an affair of "doing and undergoing," of "suffering and enjoying," of "being and having". . . . This leads to reflection, which is secondary and a derived form of experience. There is a difference between having things and knowing about them.³⁰¹

Consequently, the experimentalist when planning rehearsals, reconstructs past rehearsals to see what happened to pupils as a result of their rehearsal experiences.

In common with other philosophies, the experimentalist's planning will include adequate physical conditions, an attractive, comfortable, orderly rehearsal room. Chairs, stands, and music should be ready. There should be proper lighting and ventilation. All instruments should be in good playing condition.

The instrumental music teacher will have need in his planning to check at times certain pupils' whole curriculum

³⁰¹ Childs, op. cit., pp. 252-53.

and out-of-school life. The teacher should have a file of each student's class schedule, and consult with other faculty members as to course content. He should read with reflection all school student publications, observe pupil sources of recreation and places of work.

The teacher should have readily available an extensive supply of supplementary materials and references which will answer specific needs of individual performers on the individual instruments.

The teacher should make in advance a careful study of the scores to be rehearsed, with special attention to problems of phrasing, rhythms, dynamics, articulation, and idiosyncracies of the various instruments. The experimentalist will further be prepared with alternate solutions to these problems.

He should have a well-developed tentative plan for the entire rehearsal, but will not hesitate to depart from this plan when interest lags or leads in a new direction.

He should provide in advance for the functional use of pertinent visual and aural aids.

He should plan ample opportunities and guidance for students to conduct the organization, handle finances, uniform issuance, library, attendance, and plan social events.

Those activities which have most value to the learner, he will find time for in the regular rehearsal.

Above all, in his planning, he will be ever mindful of the maturity of his pupils. Music will become more than an affair of the fingers. He will plan for sufficient time within the rehearsal for evaluation of growth.

Although the technique of breaking the larger group up into smaller groups during the rehearsal may seem somewhat radical at this writing, this technique is not new to the field of education as a means of motivating pupil interest and increasing participation. A similar technique was a necessity in the old one-room country school, and it has been adapted to the teaching of elementary reading for some time. A further refinement has been the pairing of pupils:

Find the time and place for a poor reader to read to a good reader each day, and watch the progress. This method relieves the reader of group competition with its distracting social and emotional stimuli. The reader's recognition of his own success serves as motivation. Last year one Charleston (S. C.) student in Simons School grew four years and three months from January to June under the guidance of a class mate.³⁰²

This practice has been found not only a benefit to

302 "Tips On Reading," Know-How 4:22, December, 1952.

the slow pupil but to the advanced pupil, as well:

Nor must it be forgotten that the monitor receives almost equal benefit with the pupil--in fact, no one can be said to possess any knowledge thoroughly until he has imparted it to others.³⁰³

It is a common practice for band and orchestra directors to schedule, outside the regular rehearsal, sectional rehearsals in charge of the "section leader." This monitorial practice was highly developed by Bell and Lancaster around 1800 in India and England. However, it is commonly reported to have been used earlier by the Hindus and to have formed a part of the Jesuit system of education. It was tried throughout the American cities of the early nineteenth century. Regarding the controversy as to whether Bell or Lancaster founded the system, Leitch states:

Did not Pestalozzi, about the same time, fall upon the method at Stanz? Had not the system been adopted in France, several years before, by the Chevalier Paulet, a gentleman, by the way, who adopted much the same mode of discipline as those recommended by Herbert Spencer? And to go much further back, it would appear from Plutarch that Lycurgus introduced a similar system of pedagogy in Sparta.³⁰⁴

³⁰³ James Leitch, Practical Educationists And Their System of Teaching (Glasgow: James Macelhouse, 1876), p. 141.

³⁰⁴ Ibid., p. 145.

This look into the past prompts the experimentalist to wonder if those American band and orchestra directors who do pride themselves on their democratic methods really have a genuine concept of American democracy. When the director appoints student leaders or allows them to be elected on the basis of achievement in external proficiencies, leadership is apt to be simply transferred to a quisling authority. In such a case, the student leader is faced with the unhappy alternative of either being a weak leader or of becoming unpopular with his fellow students.

The experimentalist, therefore, insists on the elimination of domination by the teacher or by external standards, in favor of motivation from within the group itself. He would stress creativeness and cooperative responsibility by allowing time for genuine leadership and self-defined purposes to emerge from the group. Such specific techniques would be involved as the director not stopping the rehearsal too often or talking too much. He should get down off the podium and circulate among the members while they are playing. He would question rehearsing a selection even twice in exactly the same way or as it would be played in the concert, where audience reaction enters in. In extra-curricular behavior, he would try to discourage heated arguments and domination by a few pupils.

In his own contributions, he would be calm and to-the-point.

The director should try to make the music rehearsal more than an isolated event in the school day by gearing it to the pupil's outside motivations. Reeder defines "life situations" as follows:

Let us assume tentatively as a definition the following: A life situation is one of which the child recognizes the significance and meaning to him Such a procedure [keeping children busy on academic tasks which are meaningless and useless to them] is different from the situation in adult life where most of the things we do make a definite pecuniary, social, or recreational contribution to our needs and are therefore meaningful to us.³⁰⁵

The frequent comment by adults that they wish they could go back and take their schooling over again is a further indication to the experimentalist that such teaching must have failed to be meaningful at the proper time.

The experimentalist will avoid lock-step continuity, in favor of a recognition of individual differences. He will teach theory only as a related problem arises in the musical score. He will avoid such devices as progress charts and awards which promote individual competition.

³⁰⁵ Edwin H. Reeder, "What are Life Situations?" Teachers College Record, 29:411, February, 1928, cited by Brubacher, op. cit., p. 383.

He will encourage individual self-direction, but in terms of social efficiency. As Dewey puts it: "The motto must be: 'Learn to act with and for others while you learn to think and to judge for yourself.'"³⁰⁶ The experimentalist would not ignore individual indifference. If a pupil is unaware of his weaknesses, they should somehow be brought to his attention in a sympathetic manner, being careful not to allow factions of the "have" and the "have-nots" to square off against each other.

The experimentalist would not depend on concerts, contests, and grades for pupil motivation. Public appearances would have their place, but evaluation is a day-by-day process. Such stimuli as the above are artificial as far as the pupil is concerned, and further tend to put periodic pressure on him. "Harrington Emerson said some thirty-five years ago that 'efficiency is the opposite of strenuousness.'"³⁰⁷

³⁰⁶ John Dewey, "Some Aspects of Modern Education," School and Society, 34:583-584, October, 1931, cited by Brubacher, op. cit., p. 179.

³⁰⁷ John Lever and Francis Goodell, Labor-Management Cooperation and How To Achieve It (New York: Harper and Brothers, 1948), p. 83.

The experimentalist is a great believer in the desire for social acceptance as a motivator. Hence, his use of the sub-group, where there may be opportunity for the exhibition of mastery and inspiration for further mastery. He is aware of the pitfalls which might accompany subdivision of the large group:

Much past experience with small groups is unsatisfactory, and here are some common teacher perceptions as to why: (1) "All that happens is that I now have several classes to teach instead of one." (2) "The kids just waste time. They don't know what to do, or how to do it. It's a rough-house or else it's boredom." (3) "One person does all the work, the others follow."³⁰⁸

In all such cases, the danger lies in lack of pupil self-direction. There are several techniques through which the teacher can motivate pupil self-direction. Pupils often lack the vocabulary to define their goals. The teacher can help the pupils prepare forms or charts which will focus their attention, leaving blank spaces for individual discrepancies. Problems of pitch, rhythm, and motor skills may be foreign in language to the pupil, though not in content. The teacher can aid self-direction by supplying a definitive vocabulary. The teacher can find means to expedite communication within a group and among

³⁰⁸ Portfolio of Teaching Techniques (New London, Connecticut: Educator's Washington Dispatch, 1950), p. 24.

the groups. Each pupil should know what each other pupil is doing. The teacher should avoid the formation of groups of isolated misfits. If he attaches the same importance to social harmony that he does to aural harmony, he will not throw together discordant personalities.

The experimentalist seeks to gain the optimum participation of each individual, in the light of his individual characteristics. Childs quotes Bertrand Russell:

No man is fit to educate unless he feels each pupil an end in himself, with his own rights and his own personality, not merely a piece in a jig-saw puzzle, or a soldier in a regiment or a citizen in a State.³⁰⁹

The experimental teacher will be on the lookout for such individual characteristics as nervousness, self-criticism, aural defects, slow motor coordination, limited powers of observation, and extreme extroversion. The teacher should offer guidance in the form of suggestions or referrals, and improvement should be recognized.

Supplementary solo material should be assigned which will be a meaningful challenge to the individual, but, when a solo is used with group accompaniment, every

³⁰⁹ Childs, op. cit., p. 89.

person who plays the solo instrument should have an opportunity to play it with the group. If this procedure is impossible because of its being beyond the ability of all but a few players, its educational value is doubtful. Likewise, the experience of playing in smaller ensembles should not be reserved exclusively for a few first-chair players.

The teacher should make himself available for guidance at some time during each rehearsal.

Public appearances will be geared to the ability and readiness of the individual members, with such factors as raising money, impressing critics, and advertising the organization occupying a minor role. "The one danger to guard against is making public appearances when not adequately prepared."³¹⁰ A public appearance should include some opportunity for audience participation by the inclusion of familiar group singing or some form of rhythmic response. Public appearance repertoire should be geared to the thinking of the audience and, by some means, ample explanation of program content should be made to the audience. Such a view does not mean that the group must

³¹⁰ Paul Van Bodegraven and Harry R. Wilson, The School Music Conductor (Chicago: Hall & McCreary Company, 1942), p. 109.

entirely "play down" to the musical tastes of the audience. They can safely interpolate some selections of their own choosing, but should not completely ignore audience maturity. Before there can be appreciation there must be interest, and interest is closely related to familiarity.

The experimentalist is interested in the various mechanical gadgets so important to his realist counterpart; but he is not so quick to prescribe them for blanket use as an aid to all students. For a pupil to use such a device he should first have an understanding of why and how it works. He should be able to operate it himself and be aware of and feel a need for the change to be expected in his own performance.

On the subject of discipline, the experimentalist leans toward the belief that if every pupil is busy doing something that is meaningful to him and the group, imposed authority will generally be unnecessary. He realizes that there must be an orderly procedure for concentration to take place, but he favors self-control over external control. He does not believe that the teacher should be a policeman. To those who argue that the pupil will have to take orders in his later life, he points to the fact

that the adult products of authoritarian schools have become proficient at evading authority, as witnessed to by such widespread practices as tax evasion. Brubacher cites from George Coe, Educating For Citizenship:

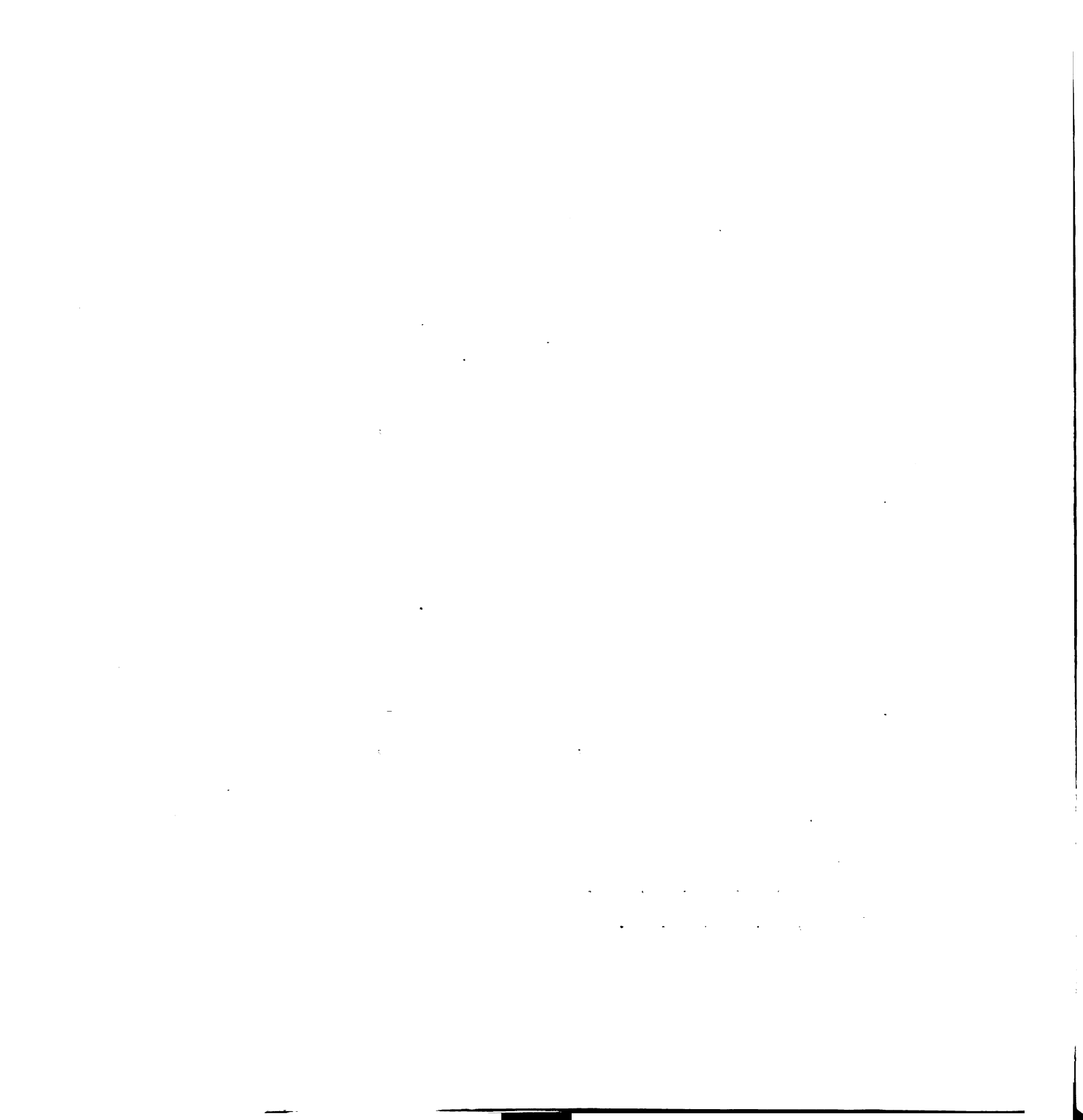
The fact is that such schooling [rigorous impositions of tasks and stern discipline] does not make pupils into tractable members of the school itself, instead it makes them adept at evasion. It trains them to use their wits to circumvent authority.³¹¹

The experimentalist would hold that if the teacher knows enough about his pupils and does sufficient planning, most so-called discipline problems would be avoided completely. He would, on this point, agree with Righter: "One of the very best methods of handling discipline problems is to avoid them entirely, an achievement which is sometimes extremely difficult but seldom impossible."³¹²

The experimentalist's belief in individual freedom and social cooperation have resulted in a paradox of criticisms. He has been accused on the one hand of allowing the individual too much freedom and, on the other hand, of promoting socialism by forcing the individual to conform to the group. Childs sums up the conflict:

³¹¹ Brubacher, op. cit., p. 389.

³¹² Righter, op. cit., p. 61.



Recently various groups have declared the philosophy of experimentalism to be defective because they believe its net effect is to minimize the significance of the individual All along there have been those who have opposed experimentalism, not because it tends to submerge the individual, but because, as they have thought, it tends to exalt the individual unduly and either to give him an undue priority over institutions or to make excessive demands upon him.³¹³

Elsewhere Childs states that Dewey frankly believes in greater socialization. "But socialization in itself is not the end an increased socialization is essential if conditions are to be made favorable for the release of a finer individuality."³¹⁴

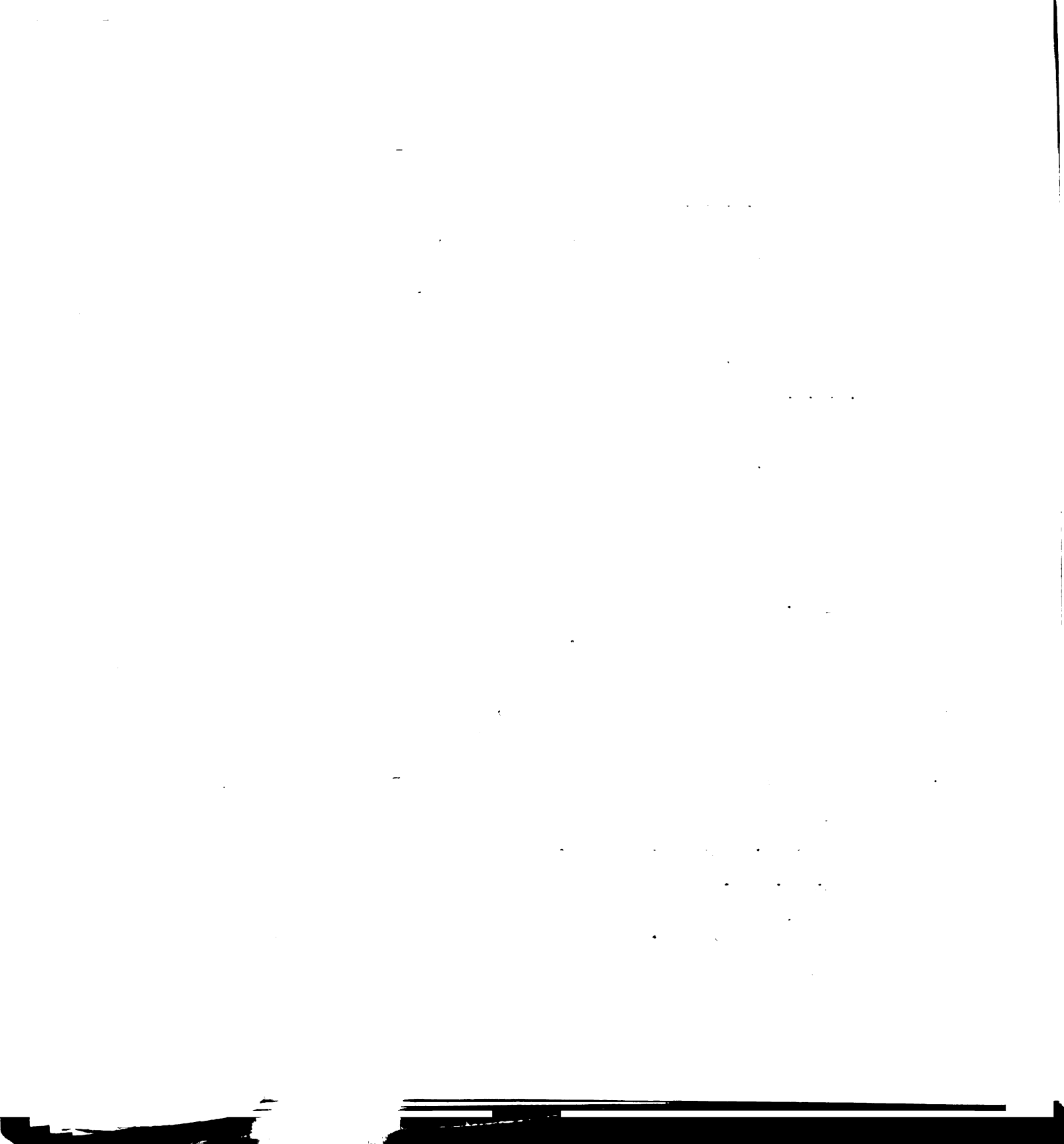
The experimentalist observes that young people particularly want to get along with others. "Do not set your goal on sober faces of children who have learned what they should not do. Work for smiling faces of youngsters who feel good about what they are doing."³¹⁵

For the occasional pupil who is sick emotionally and, as a result, displays antisocial behavior, the experimentalist would discourage quick treatment of any sort. In such cases, before any action is taken, confer-

³¹³ Childs, op. cit., pp. 224-225.

³¹⁴ Ibid., p. 239.

³¹⁵ James L. Hymes, "The Old Order Changeth," NEA Journal 42:204, April, 1953.



ences should be held with the parents and perhaps other teachers and administrators, in company with the pupil. Aside from severe cases, the experimentalist holds that the great majority of normal healthy young people want to be accepted. If the teacher knows his pupils and plans activities meaningful to them he can safely grant, not license to destroy the group, but freedom to work with the group. "The real issue in freedom is the question of the quality of the individual's interactions with other people and things which constitute what we call experience."³¹⁶

Obviously, if there is to be interaction and communication the traditional conception of an entire rehearsal where nobody talks but the director will have to yield, for the experimentalist places more value on people than on silence. As opposed to the realist, it cannot be said of the experimentalist that he "checks and subdues his effervescent pupils as much as he can."³¹⁷ It is not his purpose to "set up rules and regulations

³¹⁶ Childs, op. cit., p. 148.

³¹⁷ Rubert C. Lodge, Philosophy of Education (New York: Harper & Brothers, 1947), p. 222.

governing the organizations and see that they are enforced."³¹⁸ He is not in agreement with the belief that the director of a musical organization should know exactly "what he wants and how to get it."³¹⁹ On the contrary, his rehearsal room would be permissive enough to allow all pupils a share in setting up policies. He believes that when pupils share in developing policies, the pupils will enforce those policies. Such policies, however, cannot remain static, but will change as new pupil interests and needs enter into their reshaping.

In the process of motivating his pupils the experimentalist disregards tangible rewards and punishments as a means of stimulating effort, in favor of interest. Here experimentalism might be confused with idealism. Lodge says of the idealist that he "stresses interest, has little to say about effort, and says nothing good about discipline and the sterner virtues."³²⁰ However, as Wynne points out, when the interest theory breaks down,

³¹⁸ Hindsley, op. cit., p. xi.

³¹⁹ Ibid., p. xii.

³²⁰ Lodge, op. cit., p. 227.

those in control are forced to fall back on the domination theory in order to produce results.³²¹ The experimentalist subscribes, says Wynne, to "pervasive interest" as opposed to "immediate interest." According to this theory, a pupil may realize the need for an experience which is not necessarily interesting or pleasant. However, as his need is being met, the experience should become more acceptable, until he will not regret having had it. An experience can be disagreeable at times, interesting at other times, but "no experience is desirable in which acceptability is not present at one time or another."³²²

The experimentalist's theory of motivation may be clarified by contrast.

The realist uses as incentives "tangible rewards and penalties:"³²³

The instrumental music department offers several awards for various accomplishments the quality of work determining the grade must be interpreted to include both the quality of the playing and the adherence to the standards and regulations that are set forth One-third of a letter will be deducted from the grade for each demerit.³²⁴

³²¹ Wynne, op. cit., p. 393.

³²² Ibid., pp. 136-37.

³²³ Lodge, op. cit., p. 36.

³²⁴ Hindsley, op. cit., pp. 65-66.

The idealist shuns "tangible rewards and penalties" in favor of ennobling experiences with which the pupil may identify himself and through the process "the self grows in transcendental insight and transcendental power."³²⁵ Thus, a rehearsal of fine, noble music, if properly presented, eliminates the need for stern rules and regulations.

The experimentalist also shuns "tangible rewards and penalties" and believes in experiences with which the pupil may identify himself, but he departs from idealism in his insistence that these experiences should relate to the pupil's environment. As Dewey has shown, "every activity or experience is suggested by some factor in the environment."³²⁶ The experimentalist believes that it is the idealist's disregard for the pupil's environment which causes him necessarily to fall back on authoritarian techniques. The experimentalist would hold that, if the great traditions of the past which are so sacred to the idealist be made to pass the test of relation to pupil environment, there would be no need for the use of the

³²⁵ Lodge, op. cit., p. 225.

³²⁶ Wynne, op. cit., p. 139.

realist's long list of rules, regulations, award pins, letters, sweaters, and countless other artificial techniques. Such devices are not only unnecessary but actually detrimental, since they tend to isolate the individual rather than promote cooperation, as well as to relegate his motive to a secondary level. And yet, it is inevitable that the teacher who depends for pupil motivation on great music of the past or the traditions of his own organization, without regard to the environment of present personnel, will soon be faced with a group of disinterested pupils, unless he does resort to artificial means.

To the experimentalist, the answer is clear. If a boy will take all sorts of hard knocks and yet persist in learning to ride a bicycle without the added incentive of merit points or sleeve chevrons, then the problem for the instrumental music teacher is to associate with the pupil's environment or find in it a like need for learning to play his instrument and to practice teamwork in the group. Due to the relativity of each teaching act, the experimentalist cannot precisely define one best method of accomplishing this result for all teachers and situations or all pupils. He would, however, agree that:

. . . a method which provides for adaptation to individual differences, encourages student initiative,

and stimulates individual and group responsibility and cooperative participation in a social climate which is characteristically democratic, is likely to be more effective than a method which does not.³²⁷

In conclusion, the experimentalist's rehearsal is a laboratory where pupils have an opportunity to investigate and to think for themselves. Hence, he attaches great importance to free expression and participation. His respect for the individuality of each problem prompts him to vary his techniques from day to day and from group to group.

³²⁷ Walter S. Monroe, editor, Encyclopedia of Educational Research (New York: The Macmillan Company, 1950), p. 748.

CHAPTER VIII

EVALUATION--

EXPERIMENTALIST VIEWPOINT

The results of such rehearsal practices as stated in the previous chapter obviously cannot be measured in terms of established standards. The experimentalist conceives of evaluation as a continuous affair of qualitative analysis of the interaction between the individual and his environment. That list of standard criteria by which others would evaluate achievement he would consider "not as a fixed requirement, but as a constant source of suggestion."³²⁸ In fact, such a list itself would be subject to change. If education is to be creative, both pupil and criteria will be changing each other. "Adaptation is thus a continuous process of reciprocal modification."³²⁹ The experimentalist notes that there are those who believe that the proper study of mankind is man, while others believe the proper study of mankind is things.

³²⁸ John P. Wynne, Philosophies of Education from the Standpoint of the Philosophy of Experimentalism (New York: Prentice-Hall, Inc., 1947), p. 396.

³²⁹ John L. Childs, Education and the Philosophy of Experimentalism (New York: The Century Company, 1931), p. 243.

Experimentalism recognizes neither to be an isolated quantity. Man must be freed from the tyranny of his own ego which causes him to seek recognition through individual effort. As Brubacher cites Dewey:

The weaker gradually lose their sense of capacity, and accept a position of continuous and persistent inferiority The stronger grow to glory, not in their strength, but in the fact that they are stronger. The child is prematurely launched into the region of individualistic competition, and this in a direction competition is least applicable, viz., in intellectual and spiritual matters, whose law is cooperation and participation.³³⁰

By the same token, man must be freed from the tyranny of things. The experimentalist does not share the realist's enthusiasm for measuring things as they are.

Brubacher again cites Dewey:

Moreover, even if it be true that everything which exists could be measured--if only we knew how--that which does not exist cannot be measured. And it is no paradox to say that the teacher is deeply concerned with what does not exist. For a progressive school is primarily concerned with growth, with a moving and changing process, with transforming existing capacities and experiences; what already exists by way of native endowment and past achievement is subordinate to what it may become.³³¹

³³⁰ John Dewey, Ethical Principles Underlying Education, pp. 15-17, cited by John S. Brubacher, editor, Eclectic Philosophy of Education (New York: Prentice-Hall, Inc., 1951), p. 385.

³³¹ John Dewey, "Progressive Education and the Science of Education," Progressive Education, 5:198-200, July-September, 1928, cited by Brubacher, op. cit., p. 405.

Thus, experimentalism may be observed to parallel idealism, with one marked differentiation. The idealist knows what that which does not exist is, and is prepared to evaluate the individual's progress in that direction. Childs cites Hazlitt's criticism of Dewey:

But his cardinal failure lies in his persistent refusal to tell us where the distant summit is, or what it would look like. For unless we know where we want to go, or whether it is worthwhile going there, what is the point in moving at all?³³²

Childs had answered the question before he stated it: "Every demand for fixed ideals, final descriptions of the goal toward which we are moving, shows that the writer is still controlled by static rather than dynamic notions."³³³ Childs further cites Dewey: "Critics [overlooking the present problem] are dealing with symptoms and effects."³³⁴

As a matter of fact, should the experimentalist ever define exacting goals and measure progress in their direction, he would in the process deny his own philosophy.

³³² Childs, op. cit., p. 245.

³³³ Ibid., p. 244.

³³⁴ Ibid., p. 246.

A philosophy which is rooted in experience, and is not a mere theory about experience, must change and grow as experience develops. If experimentalism ever should be reduced to a smug, completed system, it will by that very fact reveal that it is no longer an experimental philosophy.³³⁵

From this point of view, evaluation becomes a matter of measuring the "qualities of experience which experience itself has found desirable."³³⁶ Such a concept does not exclude the realist's demand for system nor the idealist's respect for the individual, but it is not a compromise between the two. It wishes to be known as a new philosophy which recognizes experience as that activity in which system and individual each change the other. Evaluative criteria which measure teamwork in terms of fulfilling the demands of a systematic order fail to utilize all the abilities of the individual. Lever and Goodell state, in speaking of industrial management:

Generally, the largest wastes lie in distribution. Next in importance comes the wastes due to undirected energies--to the failure to provide leadership which focuses men's capacities on common purposes, calls forth their enthusiasm, and uses all their abilities. Allied with this is the conflict which comes from

³³⁵ Childs, op. cit., pp. 255-56.

³³⁶ Wynne, op. cit., p. 416.

failure to plan teamwork in detail as well as in general.³³⁷

A systematic order overlooks the fact that the human potentiality is constantly changing as a result of the clearing up of a family problem, a movie, a book, conversation, art, people, drama, and a hundred other media.

Even the theories of men such as Einstein and Edison are formulated this way; by further exploration of paths already started, or by putting together several apparently disconnected thought ingredients to produce a new idea.³³⁸

However, the experimentalist would not cast aside all order in favor of unbridled individuality:

Growth is achieved through the interaction of the native impulses of the child with the customs and traditions of the group. Where society as well as the child are flexible, both should gain new meanings out of the interaction. Customs and institutions are to be continuously evaluated in terms of their educational effect.³³⁹

As thus interpreted, the evaluation of individual

³³⁷ John Lever and Francis Goodell, Labor-Management Cooperation and How To Achieve It (New York: Harper and Brothers, 1948), p. 105.

³³⁸ Charles P. McCormick, The Power of People (New York: Harper & Bruthers, 1949), pp. 27-28.

³³⁹ Childs, op. cit., p. 231.

achievement is not so much a matter of measuring what the pupil has achieved now as it is a matter of measuring processes conducive to further growth. A pupil could conceivably master all the technical skill items listed for him by the teacher who is mimicking some remote authority without any real growth taking place on the part of pupil, teacher, or authority. Therefore, the experimentalist would evaluate the pupil's ability to reason why certain skill patterns were more desirable than others, to understand why practice and drill on certain selected motor activity were necessary, to intelligently select those activities which were particularly suited to his own needs, to come up with new activities of his own, and to offer leadership and encouragement in helping other pupils to carry on like processes in the light of their differing needs.

The teacher also will come in for some individual evaluation, even in such highly defined items as his handling of new pupils. "It is extremely wasteful to accept the current notion that newcomers must drift for long periods before they can know their way around."³⁴⁰

³⁴⁰ Lever and Goodell, op. cit., p. 116.

One checklist for better teaching lists six general headings along with several implications under each heading:

Good teaching . . . involves continual choice-making. Hourly, daily, weekly, yearly, the teacher must make choices of goal, content and method. Teachers are on the road to better teaching when they:

- Foster security and satisfaction among pupils.
- Promote learning through group co-operation.
- Help individual pupils develop self-direction.
- Foster self-expression and creativity among pupils.
- Help pupils develop values and standards.
- Provide opportunity for common action.³⁴¹

The expert authority also is not exempt from individual evaluation. Experts who become so intensely concerned with one small segment of life that they forget the dynamic nature of the whole of life will be viewed with caution. The validity and importance of the expert's findings will be determined by weighing these findings and their presentation in terms of an all-inclusive scheme of life values. This does not mean that the expert must agree in detail with the appraiser, but the expert's opinions should appeal to an intelligent understanding of his viewpoint. The experimentalist neither condemns nor stands in

³⁴¹ Portfolio of Teaching Techniques (New London, Connecticut: Educator's Washington Dispatch, 1950), pp. 12-17.

awe of the true expert. His findings may have value and yet not be applicable to this situation. If they have value and are meaningful, they should be enlisted into the experience.

In organizations such as the band, orchestra, and ensembles it has been a further practice to periodically evaluate the entire group. This function has been in the past chiefly in the hands of the director, local audiences, and interscholastic contest judges, with the latter being the chief evaluative agency in many cases. The competitive aspect of this annual affair has been the subject of a heated controversy in recent years over the value of the instrumental music contest. Those in favor of the contest hold that competition is a basic element of life, as well as a potent motivator:

Schools are supposed to train for life, and since life itself is a contest, what better agency exists to create life like situations and stimulate learning than the interschool contest?³⁴²

Critics of the contest point out that many school directors stoop to all sorts of ruthless techniques in their efforts to glorify their own name by virtue of

³⁴² C. Stanton Belfour, "What Have Contests Done For Music Education?" MENC Yearbook, 1936, p. 341.

producing contest-winning groups. Some are reported to have drilled weak pupils in the art of pantomime so they wouldn't be heard, to have left weaker pupils at home completely, and to have eliminated pupils whose parents could only provide a cheap out-of-tune horn.³⁴³ Others have pointed out that the opinion of a judge is not infallible, particularly after he has had a long ride getting to the contest and then hears one group after another for many hours. Others have objected that so much time is spent on the perfecting of the contest music that the pupils are deprived of their rightful breadth of musical experience. Still others have stated that there is no valid method of rating school music organizations:

No valid method has yet been developed for rating school performing groups, and in attempting to rate them we do not give consideration to many of the things which we as educators contend are very important in child growth and development.³⁴⁴

In certain areas the contest has been replaced by the non-competitive festival. In this case, groups from

³⁴³ A. J. Bayless, "Blue Ribbon Blues," The Instrumentalist 7:20, May-June, 1953.

³⁴⁴ Karl D. Ernst, "Are Music Contests Outmoded?" Music Educators Journal 33:26, November-December, 1946.

various schools meet at a central location and perform for the other groups or perform together as one massed group. Sometimes experts augment the process by giving comments without any ratings.

The newer concept of educational evaluation is far more comprehensive in scope, being based on a more inclusive set of values. Evaluation should be continuous rather than periodic, cooperative rather than competitive and, "should be considered as an organic process rather than as a series of discrete techniques and/or instruments the use of which usually provides fragmentary and often unrelated data."³⁴⁵

The committee in charge of the Cooperative Study of Secondary-School Standards recommended, after extensive study and analysis . . . , that a secondary school is best evaluated by making a self-evaluation . . . and having this self-evaluation checked by a visiting committee composed of experienced and well-prepared professional workers in the field of education.³⁴⁶

Continuous self-evaluation includes the study of

³⁴⁵ Emerging Programs for Improving Educational Leadership, (A Report of the Third Work-Conference of the National Conference of Professors of Educational Administration, 1949), p. 73.

³⁴⁶ Evaluative Criteria (Washington, D. C., Cooperative Study of Secondary-School Standards, 1950), p. 1.

local environmental conditions, the findings of which are in turn passed on to the visiting experts in the form of an early orientation when they arrive on the local scene. This process would alleviate the externality of standards imposed on both the expert and the educational agency when both are far from the local scene as in the present music festival set-up. "Evaluation should employ a variety of techniques to ensure comprehensiveness and should recognize the value of subjective judgement as well as that of objective evidence."³⁴⁷ Objective instruments of measuring school and community musical maturity and needs would be augmented by surveys and subjective interpretation. Evaluation would be concerned not only with the musical product, but also with the educational process by which the final result was achieved. It is conceivable that the end might not justify the means, if critics are justified in their accusations that certain instrumental music directors sell out the human elements in order to meet a standard. The organic concept of evaluation would want to look into minute details of

³⁴⁷ Emerging Programs for Improving Educational Leadership, op. cit., p. 74.

the means employed so that neither means nor end is a singularly controlling factor over the educational process.

Evaluation from this point of view would include members of the band or orchestra making a cooperative survey of community musical maturity, needs, and resources. It would include a follow-up study of graduates in institutions of higher learning or in life, wherever they may be. It would include the constant interpretation by the group of standards and fundamentals, in the light of where the group is and where it wants to go as a result of the above surveys. Time would need to be allowed for the continuous joint definition and redefinition of needs and goals by the members themselves. Each member of the group would take his turn as an observer, during which time he would not play his instrument, but watch for highly articulated processes and achievements, or lack of them, which observances he would report to the group, with time allowed for discussion. Experts would be brought in to observe, after due orientation, the regular rehearsal procedure of the group. Such an occasion would not be one for putting the best foot forward in a spirited, uniformed concert, but one in which the regular daily rehearsal procedure is duplicated. When the experts have made their

report, the group would continue its self-evaluative process in the light of this newly added resource. Parents and citizens of the community would also be invited into the process.

Evaluation should be a continuing program so that the point of view of appraisal may be better integrated with the whole instructional and developmental process. Thus the results of the evaluation may more frequently "feed back" into the program for its improvement.³⁴⁸

Fundamental to the experimentalist outlook is his insistence on a felt need on the part of the pupil. He further believes that genuine need cannot be completely effected by any agency outside the pupil himself. The teacher, experts, and standards are necessary to point out the findings of past experience, but they are no substitute for the present experience of the pupil.

As a basis of their attitude toward desirable motivation and interest, the educational experimentalists assume the principle that experience need is the initiating and sustaining condition of all experience.³⁴⁹

In conclusion, the experimentalist does not wish to totally disregard existing modes of evaluating individual and group achievement. He does, however,

³⁴⁸ Emerging Programs for Improving Educational Leadership, op. cit., p. 73.

³⁴⁹ Wynne, op. cit., p. 133.

believe that evaluation should include continuous evaluation of self and goals, in terms of each other. The needs of the self or group should be arrived at empirically, utilizing externally established goals as one resource. The experimentalist would have his evaluation as flexible as his curriculum.

CHAPTER IX

CONCLUSION

I. SUMMARY

It has perhaps been obvious to the reader that this problem has divided itself quite normally into two distinct parts: first, an analysis of the dualism between learning processes in current instrumental music practices and living processes in a democracy, and, secondly, an analysis of instrumental music education from the viewpoint of experimentalism, a philosophy of education aimed at removing this dualism.

Music education, perhaps due to its sudden rise on the educational scene, is found to be focused on the art rather than on the school musician. One group of music educators would condition the pupil to the art by emphasis upon duplicating mechanical skills, while another group seeks to condition the pupil through the expressive language of the art.

The history of public school instrumental music shows a heavy dependence on European culture, professional and military standards, competition, drill, and spectacular public appearances. There has been a demand on the part

of influential adults for perfection at any cost to the pupil. On the other hand, there have been those who seek to love perfection as an ideal. They do not believe that man is capable of matching perfection, but they would have him ever striving toward the perfect beauty which is expressed behind great music. To them music is an expression of the soul, and they would emphasize such moral values as truth and goodness which are communicated by this language of feeling and thought. Therefore, this group emphasizes mind over environment, while the former group attaches great importance to environment.

The experimentalist does not believe that environment can be ignored. However, he does not believe that it should be a static, determining mould into which a pupil's growth must fit. By focusing his attention on the individual case and its practical problems, the experimentalist seeks to avoid the dualism between musical participation and everyday social living. Consequently, he finds his direction not in the art or in the practices of others but in the experiences of the particular pupil or group he seeks to teach. As a result, the experimentalist is not prepared to state fixed-in-advance aims which have their source in musical practices or standards. He believes that

such aims will have value only when they are found to be meaningful to a particular pupil's actual experiences. He further believes that the pupil should have the freedom to reconstruct his experiences as a means to further growth. By this he does not mean that freedom is an end in itself, as some of his critics assume. He does, however, believe that freedom is a necessary condition if optimum growth is to take place. He does not believe that educators should assume their own experiences on the part of their pupils. The teacher can offer his experiences and those of others as a contribution, but the pupil's direction and motivation should come from the self. The need for skills and knowledge must be felt on the part of the learner before they have educational value.

One of the experimentalist's aims is the development of reflective thinking. The teacher should present not one authoritative goal but alternative goals in such a way that the pupil can weigh them fairly in the light of where he now is. Each pupil should be allowed to discriminatingly select which is his goal and bridge the gap in his own way. The experimentalist believes the pupil will be able to discriminate if he has been allowed exploratory experiences. The experimentalist places great

value on people, and therefore emphasizes processes of growth over those musical goals so sacred to others. He believes in ideals, but ideals must be practical. They must take the real environment into account. In this way the experimentalist would remove the dualism present in opposed philosophies. He believes that the individual should have a desire to improve his environment, but he recognizes a dynamic interaction between the individual and his environment, a process in which each is constantly changing the other. Therefore, the experimentalist cannot define exactly where growth will lead. Hence, the experimentalist believes in a highly flexible curriculum in order to accomodate a changing individual in a changing environment. With such a relative view toward environment, the experimentalist has a high regard for the individuality of each pupil. He is not one to rely on generalities. Each individual case must pass the test of the particular.

The experimentalist believes in socialization, but, as with freedom, socialization is not an end in itself. It is not his wish that either the individual or the group should be forced to conform to the other, but he believes that both freedom and socialization are necessary as means

in any activity which has as an end a refined individuality in the complex society of today. He would like to see the competition so evident in instrumental music replaced by a free cooperation. The experimental leader is not one to tell his pupils what they must do. He is a member of the group, and leadership passes around from one member to another. Control is self-directed from the group. An instrumental music educator of this sort must know people as well as music. However, he does not regard his knowledge of either as final. Such an educator must plan in advance a reservoir of resources and be prepared to adjust his teaching techniques on the spot as unexpected situations arise. Included in these resources are those aimed at developing the whole pupil, not just his musical skill and knowledge.

The experimentalist helps the group to organize itself. He breaks the large band and orchestra down into sub-groups. This device helps him to allow for the exchange of ideas, to discover hidden talents, to increase the scope of evaluation and to build on practical needs and purposes from the roots up.

The experimental leader has confidence in himself and others. He tries to make his pupils feel important.

He tries to grasp their viewpoint. He seeks to accomplish these ends by being a good listener. He believes in a two-way communication. In short, he stirs rather than stuffs.

The experimentalist does not believe that the responsibility of the schools should be taken lightly. He has definite convictions which he is willing to stand on until something better can be discovered. These working hypotheses or "temporary absolutes" would as of now include the following:

Education is its own end, and must be related to a view of the whole of life. If the experimentalist must state a goal, it could be "to produce a person who has the habits, dispositions, and insights which are essential if he is effectively to continue his own education through the continuous reconstruction of his experience."³⁵⁰

Education should be active and purposeful on the part of the pupil.

The highest motivation is the social one.

The teacher should know where his pupils are and where the experts are, but standards should emerge from

³⁵⁰ John L. Childs, Education and the Philosophy of Experimentalism (New York: The Century Company, 1931), pp. 130-31.

dynamic experience.

Each pupil in the school, be he a member of the band and orchestra or not, has equal worth and dignity.

Special abilities or weaknesses should not divorce a band or orchestra member from the group but be utilized as a means of making him more a member of the group.

Individual achievement should be measured in terms of the potentiality of that pupil, both social and individual.

Group achievement should be measured in terms of the potentiality of that group.

Mechanical drill should pass the tests of maturity and self-defined need, and compulsion should be self-imposed.

Communication should be two-way.

There should be freedom of initiative and cooperation.

Our immediate and ultimate aim is to produce the individual who can manage his own experience, make his own judgements, develop his own beliefs and ideals We are concerned, however, that he do this intelligently and cooperatively.³⁵¹

³⁵¹ Childs, op. cit., p. 132.

II. FURTHER RESEARCH SUGGESTED

In the course of thinking through this problem the writer has become conscious of the need for much further research in implementing and testing the application of experimentalism to music education. The following problems are suggested:

- A. A loose-leaf method for beginning and intermediate instrumental music classes, making allowances for sub-group division of the class and adaptation to emerging purposes.
- B. Original compositions by skilled American composers written for school bands and orchestras, and the further encouragement of such compositions by school pupils themselves.
- C. The integration of the instrumental music program with other departmental areas.
- D. The integration of the school instrumental music program with an adult community music program.
- E. An experiment with the use of free instruments of all types for all pupils, to eliminate the economic factor as a control over what instrument a pupil plays or whether he plays at all.
- F. An experiment with a system of instrumental music

groups evaluation as outlined in Chapter VIII.

- G. The measurement of musical aptitude and interest and their value in a valid guidance program.
- H. Means to enlist parents in the instrumental music program, particularly in large thickly populated urban communities.
- I. New architectural designs for rehearsal rooms in line with the techniques of group dynamics.
- J. Critical analyses of school instrumental music from the viewpoint of educational philosophies opposed to experimentalism.
- K. Critical analyses of school vocal music from the viewpoint of the various educational philosophies.
- L. A text-book on the philosophies of music education.
- M. A study using sociometric instruments in follow-up studies on graduates of the school instrumental music organizations.

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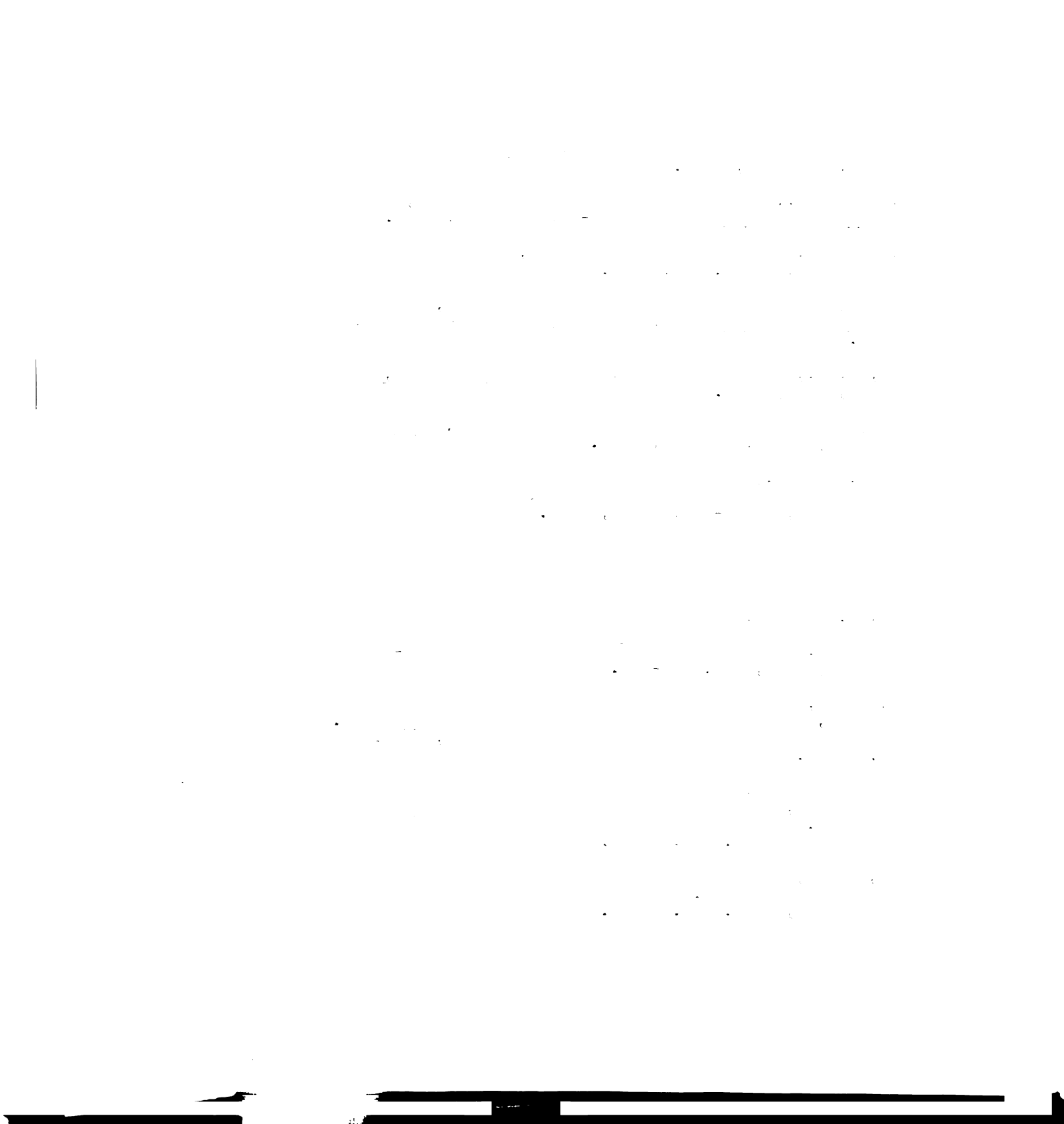
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